

TODAY INSIDE



Dhar Mann

The CEO of Dhar Mann Studios received The Ankler Future Of Entertainment Award in Cannes yesterday. See page 12

TODAY AT MIPCOM CANNES



Pedro Pina

The YouTube VP, EMEA, explores the RTL + YouTube partnership with RTL's CEO Stephan Schmitter in the Grand Auditorium at 12.00



Bela Bajarra

The Netflix CCO will receive the Variety Vanguard Award when she takes to the stage for a Fireside Chat in the Grand Auditorium at 17.00



Chris Williams

The pocket.watch CEO is among the speakers at the MIP Brand-Works: CXO Summit, the three-day initiative that launches today

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Interviews, content deals, and news from the conferences and sessions across Saturday and Sunday. Inside from page 8

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MIPJUNIOR

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MARKET NEWS

Including: Nippon TV builds cross-cultural content; Blue Ant steps up drive for scripted; market deals, including WBTV, Electric Entertainment and ACI; and other early MIPCOM CANNES business...



Crayola's Sabrina Wiewel

CRAYOLA Studios has brought some creative inspiration to MIPCOM in Cannes this year, with the installation of a fun mural representing a conversation piece which offers delegates a hands-on colouring break. Pitched in the open air, the giant board features views of Cannes and Croisette landmarks, peopled with characters from the Studio's portfolio. The mural is designed to create a "standout moment at MIPCOM that brings Crayola's connection with creativity, colour and art to life and generates real talkability," according to Sabrina Wiewel EVP, head of Crayola Studios.

She said: "Just pick up your favourite colour, let your imagination run wild and creativity flow. Everyone can join in and make the mural more colourful across the week."

Addressing Crayola's wider presence at MIPCOM, she explained that the Studios was attending MIPCOM "to build relationships with partners who can help us unlock creativity one story at a time". She added: "We're meeting broadcasters, platforms, creators, producers and distributors to explore opportunities across our growing slate of animation, live-action and digital content."

"The mural is a colourful expression of what we stand for. We want delegates to experience the pleasure of creating together, and unlock the same curiosity and creative confidence we hope our content will inspire in children and families," she said.

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Disney Kids & Family: 'We had to activate quickly'



Disney Kids & Family's
Ayo Davis

UNDER the eye of a new chief executive — Josh D'Amaro — The Walt Disney Company is evolving its kids' strategy in ways that go beyond the screen to parks, consumer products, music and live events. A group of executives from Disney Kids & Family were at MIPJUNIOR this weekend to share their latest plans.

Speaking at yesterday's MIPJUNIOR session, From First Favourites To Lasting Fandom, Disney Kids & Family president Ayo Davis described how the entertainment giant is adapting from the linear TV channel ecosystem, which is being replaced by videos on multiple platforms: "There's been a lot of disruption especially in the kid's space," she said. "They're watching everything from Bluey to Squid Games. We had to activate quickly. We had to step outside of ourselves and take a look at how we were approaching our strategy, how we told stories with our franchises, how we were connecting with our audience with our originals and new formats,

how our content showed up across our platforms and how we worked with our partners across the industry."

As a result, Disney signed new pacts this summer with Dhar Mann Studios and creator Like Nastya, both of which are producing new content. The creators align with Disney's values, Davis said. The company is also producing a new style of content, exemplified by Locker Diaries, which apes the feel of a TikTok video or a microdrama. Disney Princesses was a runaway success — and the company's next mega-franchise is now on the horizon. "SuperKitties has all the indicators of becoming a great franchise for us. The fandom is real," said Alyssa Sapire, head of Disney Jr original programming and strategy. Disney is building a whole ecosystem of hour-long specials and shorts. Toys and other extensions are also under consideration. To make sure Disney is nailing the right concepts, Sapire said

there are weekly get-togethers with preschoolers to see what they like. Those insights are then shared with writers and showrunners.

When kids age out of preschool entertainment, they do not move out of the Disney dragnet. The company reels them in with animation, comedies and live action. Sapire's colleague Zack Olin, Disney Kids & Family's senior VP of development and current series, is tasked with keeping tabs on what's fresh in that space. Olin said that kids love vampires but noted the perennial challenge: "Kids don't just watch content because we're doing it."

Meanwhile, Disney Kids & Family is working hard to build the next generation of Disney stars and expand fandom beyond the screen to fan events, such as D23 in California.

Davis concluded by emphasising Disney's commitment to kids: "We take this business very seriously. It's not something we are dipping in and out of."

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‘We need to take our *destiny* into our own hands’

Animaj’s Gregory Dray calls for action on ‘broken’ business model

ANIMAJ co-founder Gregory Dray has warned that the kids and family entertainment business model is broken. He called on YouTube to take greater responsibility for the sector’s financial sustainability and urged producers to develop their own solutions. Speaking during his MIP Headliner address on the opening day of MIPJUNIOR, Dray said the imbalance between children’s viewing on YouTube, and the revenues generated by that consumption, posed an existential threat to the industry.

According to figures cited by Dray, kids and family content accounts for more than 15% of YouTube viewing but generates less than 2% of the platform’s advertising revenue. “We cannot continue like this, otherwise, in just a few years, we’ll all be out of business,” he said.

Dray acknowledged YouTube’s role in democratising access to children’s content but argued that the platform “needs to care about the state of the industry and the fact that their domination creates some sort of responsibility”. He highlighted restrictions preventing brands and agencies from commercialising children’s connected-TV advertising inventory on YouTube, despite comparable opportunities being available in other genres. Dray warned, however, that the industry could not rely on platforms to resolve these problems — at least in the short term. Animaj’s response has included launching Lumee, an advertising sales and brand partnerships

joint venture with Hasbro, designed to monetise family audiences across YouTube and connected television.

“We need to take our destiny into our own hands,” he said.

Dray also challenged the perception of children’s entertainment as niche, arguing that its commercial difficulties were an early warning for the wider industry. He called for closer dialogue in other genres. “I would love to see here in this room some drama executives, documentary executives, unscripted executives, because it’s important for them to understand what’s coming,” he said.

Alongside monetisation, Dray identified production efficiency as a second priority, highlighting Animaj’s investment in proprietary AI tools.

The company’s preschool series Ozzy Fox, developed with Disney, uses AI-assisted animation technology, including Sketch-to-Motion. Dray said the series achieved 20 million YouTube views in two months, with episodes produced on a five-week turnaround.

He stressed, however, that AI should accelerate production rather than replace creative talent, with artists retaining control of the process. “We are not using AI to replace creatives. We are using AI to supercharge them and provide them with more tools to do what they do today, even better,” he said. Ultimately, Dray argued, technology must remain subordinate to storytelling. “Audiences never fall in love with technology. They fall in love with stories,” he said.

‘Audiences never fall in love with technology. They fall in love with stories’

Animaj co-founder Gregory Dray



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‘...where creators, brands, and culture come together’

DHAR Mann Studios has unveiled plans for a major new production campus in Los Angeles, alongside a new scripted series for Samsung TV Plus, as founder Dhar Mann and CEO Sean Atkins outlined the company's expansion strategy at MIPCOM.

Speaking in a headliner session moderated by Ankler Media CEO and editor-in-chief Janice Min, Mann revealed that the rapidly-growing digital studio has purchased a four-acre campus, branded Creator City, which will house nine sound stages and approximately 175 sets. The facility will support up to 15 simultaneous productions, with a grand opening planned for Super Bowl week.

Mann said the campus would bring creators and brands together. The company is working with founding partners whose products and retail environments will feature within productions, creating opportunities for integrated advertising. “It’s basically where creators, brands and culture all come together in one place,” he said. Mann also announced *Unlikely Families*, a new scripted series for Samsung TV Plus,

following the success of *Unlikely Romances*. The new show, expected within the next few months, explores families formed through unexpected circumstances. “When it comes to family, it’s not always about blood, it’s often about love,” Mann said.

The announcements underline the scale of a business that now reaches 170 million followers globally and produces five half-hours of scripted programming weekly.

Atkins, whose previous roles include senior positions at Disney and MTV, argued that the studio's competitive advantage lies in its production economics and operational efficiency. “Creators are making content that is right-sized to the audience expectations and the economics of that platform,” he said.

While traditional media companies are now keen to work with creators, Atkins argued that the initially dismissive attitude of legacy studios towards creators is familiar from previous industry upheavals. “Your signal that something’s likely to win is that the incumbent thinks it is beneath them,” he said, citing the way that rivals underes-

timated the disruptive impact of businesses like Southwest Airlines and Walmart.

Mann explained that some productions move from script to screen in seven days, while others take around 21 days, enabling rapid responses to audience feedback.

The company is also accelerating its original IP strategy, with plans to launch a new series on YouTube every month from December.

Diversification is another priority. Mann said YouTube and Facebook accounted for 95% of company revenue when Atkins joined two-and-a-half years ago. That proportion has since fallen below 40% and is expected to reach 30% next year. Partnerships with Disney, Fox and Samsung have been central to that transition, including a 40-title vertical drama collaboration with Fox.

Mann argued persuasively that traditional entertainment companies and creators have complementary strengths — and rejected the idea that digital studios are seeking to replace their legacy counterparts. “I think the people that win in the space are the ones that actually create the bridge between traditional and creator.”

The session followed Mann's presentation with The Ankler Future of Entertainment Award, recognising his transformation from an independent YouTube creator into the head of a substantial scripted-production business.

‘Creators are making content that is *right-sized* to the audience expectations’



Dhar Mann

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Beyond pre-school to Gen Z: why YouTube is taking teens seriously

YOUTUBE is looking to expand its offering for older children and teenagers, with audience participation, fandom and multi-format storytelling emerging as key priorities. Speaking at MIPJUNIOR, executives from YouTube, Hasbro and Mediawan Kids & Family discussed how digital platforms are reshaping the development of entertainment brands for Gen Z and younger audiences.

The session, Beyond Pre-school: Making Great Content For The Gen Z And Teen Audience, was moderated by Alexis Rice, global head of youth partnerships at YouTube, who told delegates that YouTube sees “so much opportunity to expand alongside great content partners to super-serve older kids, teens and the young

families that go along with them.” Charmaine Fernandes, senior director of global digital distribution and programming at Hasbro, said understanding the distinction between pre-school and older audiences was fundamental to the company’s creative strategy. While younger children often enjoy repeated viewing, older audiences want greater involvement, she said: “They don’t want to just watch it. They want to engage; they want to be a part of it. They want to play in the content.” Fernandes cited Hasbro’s Transformers: Cyberworld, launched on YouTube last year, as an example of content designed to encourage deeper engagement, including ‘Easter egg’ references that appeal to established fans and parents.

Nicolas Fisch, digital first and AI producer at Mediawan Kids & Family, discussed the company’s work on Pocket Champs, an animated project based on a mobile game. With the game having achieved 70 million downloads and 2.5 million monthly active players, Mediawan is using YouTube to develop a wider entertainment franchise.

“YouTube sits at the core of everything we’re trying to achieve in building this franchise,” Fisch said. “YouTube is a place where we can start with shorts, where we can test gags, stories and characters, where we can scale into longer form content.”

Fernandes described YouTube as an important testing ground for new properties, allowing Hasbro to assess audience responses before committing to further production and distribution. “The old model used to be to commission a show and then hope for it to succeed,” she said. “What YouTube has allowed us to do is test content quickly, learn from that content and make the changes required.” Both executives emphasised the importance of using different formats for different purposes. Shorts can drive discovery, while longer

form episodes develop characters and stories. Behind-the-scenes material, podcasts and community interaction can deepen fandom.

Fisch argued that production quality should not be confused with production budgets. Mediawan’s ambition is to combine established storytelling expertise with the creative approaches of independent digital creators. “What we try to do is deliver quality, but in a new way with new voices and new talents,” he said.

The panelists agreed that understanding audience behaviour requires more than conventional research. Hasbro draws on platforms such as Reddit and TikTok, while Mediawan has tested character designs with 50,000 members of its gaming community. For Fisch, the goal is to identify passionate communities before expanding: “It’s all about starting with niche, and growing and scaling mainstream.”

Rice also use the discussion to highlight YouTube’s work on supervised experiences for older children, as well as its recently introduced quality principles for teen content, which focus on curiosity, wellbeing and life skills.

YouTube’s Alexis Rice



Mediawan Kids & Family’s Nicolas Fisch



Hasbro’s Charmaine Fernandes



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When fans *rewrite the rules* of engagement

CEDING control of a kids IP to its superfans can pay off handsomely in fandom and engagement, according to experts on MIPJUNIOR's From TV To UGC: How Kids IPs Are Building Fandom Beyond The Screen panel session on Sunday.

Warrior Cats is a prime example. It started 23 years ago as a series of books, with the first TV show based on the property set to debut on Disney+ in 2028. Jo Redfern, SVP digital at Coolabi, explained that its fans are creators, not just consumers.

That's epitomised by Warrior Cats: Ultimate Edition, a Roblox game built by a superfan rather than by the IP owner. Instead of shutting it down, Coolabi partnered with the developer, and the game now has more than 783 million lifetime visits. "It feels very authentic and native

because it was made by a developer who was also a fan of the IP," Redfern said, while praising the thriving community of YouTubers who, in the absence of official animated content, have been making their own.

"It's a very, very different way of growing that franchise, and requires a level of ceding control. You can't necessarily insist that a UGC creator sticks by your style guide," she said.

We now have 50 million hours of content created, shared and viewers per month across YouTube... Without UGC there wouldn't be a Disney+ show in 2028."

Ronan Boussicaud, VP brands and IP partnerships at Rivrs, approved of this approach. "Obviously, IP owners will still lead everything, but the first step is to be humble and acknowledge that they [fans]

will be willing to create their own versions," he said.

Marcus Holmström, CEO, The Gang later came back to this point. "They are ruling the platforms. We do not. And if you start to understand that, you can actually figure out what to do," he said.

The panel was not just focused on digital experiences. Jay Bennett, SVP franchise strategy & innovation at Shaftesbury, talked about how off-screen experiences can help to build a kids IP fandom.

He gave the example of Macy Murdoch, a digital spin-off from Canadian detective drama Murdoch Mysteries, aimed at a younger audience. The new show was promoted with a Roblox experience that reached 128 million unique visitors in five weeks. "Those are good calories, but emp-

ty calories in a way for a brand that is tying to drive deeper and connect deeper with a young teen/tween audience," Bennett said.

To achieve that, Shaftesbury created an educational programme, Murdoch In The Classroom, that is now being used in more than 350 schools in Canada.

"It's allowing us to have deeper and more meaningful engagements with youth, all curriculum-aligned," he said. "It's putting the brand in structured systems that already exist, as opposed to building from zero."

He added that IP owners shouldn't be afraid of starting small. "2,000 fans — true fans, and that's not easy — is a great way to think about it," he said, warning against seeing millions of views as the most important metric for success. "2,000 fans? I think you've got something!"

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Gone With's Peter Robinson (moderator, left); Jay Bennett (Shaftesbury); Ronan Boussicaud (Rivrs); Marcus Holmström (The Gang); and Jo Redfern (Coolabi Group)



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MIPJUNIOR Pitch winner Allen Lo

THE NEXT generation of bold, original and future-facing IP that will help shape youth entertainment in the coming year and beyond was in the spotlight at yesterday's MIPJUNIOR Pitch (Tweens & Teens). The session offered a unique snapshot of emerging trends, new storytelling formats and the evolving business opportunities targeting tween and teen audiences.

While tweens and teens may be seen as the 'lost generations' of traditional media, they are far from disengaged. They are consuming, creating and interacting with content across an ever-expanding range of platforms and, in doing so, shaping the trends that will define the future of entertainment. For the industry, staying closely connected to their behaviours, expectations and passions is essential when it comes to creating content that resonates with them across both digital platforms and more traditional viewing destinations.

For the MIPJUNIOR Pitch, five finalists were selected from more than 70 projects spanning animation, live action, creator-led gaming, publishing and

digital-native franchises. The selected finalists pitched live in the Debussy Theatre in front of leading commissioners, buyers, producers and licensing experts. One of the expert jurors, Disney Kids & Family's executive director of content acquisitions and partnerships, Rick Clodfelter, said fresh approaches were a must: "As new consumers with many choices before them, tweens and teens are more discerning than ever, so content that stands out in a competitive and crowded landscape is going to win the day."

The jury also featured David Michel, CEO of Federation Kids & Family; Sarah Muller, the BBC's senior head of children's commissioning, 7-12; and Maud Branly, children's programming director of international TV channels at M6/Gulli.

The winning pitch was given by Allen Lo, deputy GM at China's Fantawild Animation, who presented Murphy's Manor, a fresh development project from the creators of global hit Boonie Bears. Murphy's Manor is an animated fantasy-comedy about a boy who guides supernatural yao tenants (spirits from Chinese folklore) through the hu-

man world while learning about friendship. The judges called it an enchanting, self-contained story with an interesting location and "really cool from a design perspective".

The other finalists were Beast Guitar (Veplusde, Ireland), pitched by Jorge Alfonso Verdugo Soto, in which an all-girl rock band is hit by a powerful curse during their debut concert, which transforms them into monsters; Big Red (PVP Media, Canada), pitched by Hubert Lapointe, an animated series set in a future world heavily dictated by social media; Noty Toons (The Box | Characters & Creatures, Spain), presented by Vincenzo Leombruno, an edgy multimedia project designed to capture the attention of digital-native tweens and teens through dynamic characters, humour and contemporary youth trends; and Super Tree Hero And The Five Kingdoms (Colombia/South Africa), presented by Katherina Bach, which connects entertainment with science and sustainability, and inspires children to explore nature's intelligence and the harmony between technology and the living world.



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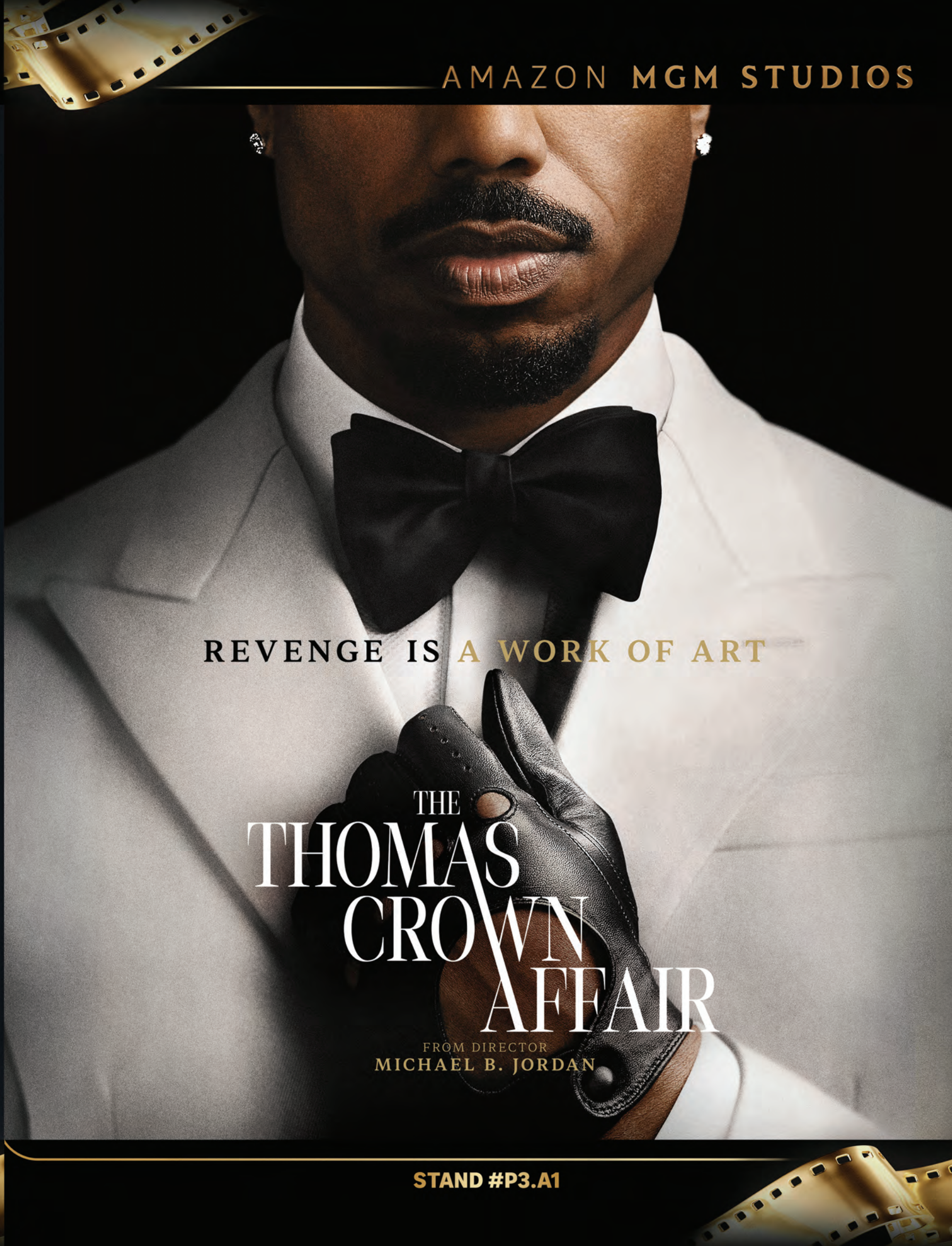
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YouTube seeks more sustainable revenue model for kids creators



pocket.watch's Chris Williams

AUDIENCES FOR kids content on YouTube are huge, but are the revenues for producers and creators keeping pace? — pocket.watch CEO Chris Williams thinks not.

"There are basically zero dollars in creating made-for-kids content on YouTube. That's just the bottom line," he said during MIPJUNIOR's The State Of The Kids & Teens Industry panel on Saturday.

"On platforms like Netflix or Prime Video — those with large

subscription bases — they actually have a pretty high yield around kids content ... probably 20 to 50 times higher [than YouTube]."

Williams' criticism was mirrored by David Michel, CEO of Federation Kids & Family. "If you're putting content on YouTube Kids, monetisation is very low," he said.

Amy Singer, managing director, global head of responsibility partnerships at YouTube, addressed the concerns during the panel.

"We have to figure out ways to expand our inventory, to make our premium-packaging channel takeovers more prevalent, and to help you all generate more advertising," she said, while noting that channel memberships and shopping offers for parents are among the other ways to make money on YouTube.

"But in no way do we think the status quo is OK," Singer admitted. "We are actively working on it and thinking about it. We want to crack this model. It's important

that our partners trust that there can be a sustainable model."

The panel also saw Mads Brown, chief operating officer at Spawnpoint Media, talking about a YouTube success story. Milo & Chip, produced using game engines including Roblox and Minecraft to animate the content, has been averaging 200 million monthly views on YouTube alone.

"We produce eight long-form episodes per week in 20, 30, and sometimes 40-minute episodes," Brown said. "I know a lot of people talk about wanting to make children's content shorter and shorter, but what we're seeing is that the audience loves long-form."



YouTube's Amy Singer

'Risky business' now for kids producers



Ampere Analysis' Cyrine Amor

STREAMING commissions for kids shows are down from their 2022 peaks; public broadcasters are "modern-day heroes" for animation; and producers are carrying the risks of digital-first IP creation, according to Ampere Analysis senior research manager Cyrine Amor.

Amor presented data from the markets tracked by Ampere showing that SVOD commissions of kids shows grew by 22% in the last year. Yet at 88 shows, the latest figure is still "only about half the level of commissions coming from streaming that we had back in 2022".

Kids content still plays a vital role in keeping parents subscribed to SVOD services, so they are not reducing their catalogues. However, they are relying more on acquisitions and licensing than on original commissions.

Between July 2022 and July 2026, for example, the share of Amazon Prime Video's kids catalogue for new shows released in the previous five years halved from 22% to

11%. Netflix and Disney+ also saw declines in this metric.

Amor praised public broadcasters for increasing — if only slightly — their number of commissions of animated kids content over that time, describing them as "modern-day heroes in the animation industry" as the volume of animation commissions from SVOD platforms has fallen drastically.

Streamers are also licensing more content from creator-economy powerhouses like PinkFong, pocket.watch and ChuChuTV, as well as individual YouTuber brands — though this means that the financial burden of building those brands in the first place falls on their creators.

"We have a market in which producers increasingly, as a result of the commissioning squeeze, have to turn to launching content digitally first," Amor said. "They are carrying more of the risk, and as we know, monetisation on YouTube can be challenging."

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AI: 'faster and cheaper but not about replacing artists'



Olivier Lelardoux
(Blue Spirit)

AS PROMINENT studios in the kids space, Blue Spirit and Animaj are integrating AI into their workflows, while reassuring their creatives about the impact this will have on their craft.

"Clearly it's not about replacing artists," said Blue Spirit CEO Olivier Lelardoux at MIPJUNIOR's AI In Action session. "It is about addressing bottlenecks and pain points."

"AI can be a solution to produce faster and cheaper," agreed Gregory Dray, co-founder of Animaj. "Historically, animation production cycles have been painfully long, but we live today in a multi-platform world. A year or two between seasons of the same show is no longer viable. You lose the attention."

There are red lines involved in the use of AI. For example, Dray doesn't see it being used to generate scripts or stories: "It would lack substance and it would lack soul."

But both execs framed the use of AI as an essential response to the current realities of the kids market, particularly around squeezed budgets.

"When we produce faster, because time is money, you produce more cheaply," Dray said. "But never at the expense of quality, and never at the expense of our creative teams."

Does more use of AI in the production process mean fewer jobs for animators and writers? Lelardoux has mixed feelings on that.

"If you can change the workflows in order to greenlight shows faster, maybe you will need fewer people in order to make those shows, but at least you will have greenlights," he said.

"Instead of having 100 people for one show, one season, maybe you will have 60 or 70. So maybe it will be less, but we will have more jobs in the animation industry."

"AI will not replace creatives. It has the potential to supercharge them," Dray said. "The real winners at the end of the day will unite artists and tech to build something more sustainable, stronger and smarter."

Kids formats are following social-media lead

YOUTUBE accounts for half of 10-to 12-year-olds' total screen time, while 30% of 16- to 18-year-olds' viewing goes to TikTok — only slightly behind YouTube for that age group.

With that in mind, it's no surprise that we are seeing a glut of new TV formats influenced by the content on those platforms, as Glance's international research manager Romy Nicolas explained on Saturday at MIPJUNIOR.

"We are seeing programmes inspired by social-media culture, social-media storytelling and social-media creators themselves," Nicolas said during her Next-Gen Viewing: Trends Shaping Children's Content session.

Those formats include Dutch comedy show Snapflat, which pokes fun at influencer culture, and Italian animated series Prova A Non Ridere, with its social-native mix of jokes, riddles and visual gags.

Meanwhile, Korean show Zangnam Loopy's Mukbang turns the famous YouTube food-feasting genre into an

animated comedy, while The Leak was a vertical-format teen drama released first on the TikTok channel of Ukraine's public broadcaster.

Another trend highlighted by Nicolas' session was the impact of this summer's men's football World Cup, which showed that "major sporting events remain the strongest drivers of family co-viewing".

Here, too, there were a number of spin-off shows. US show Dragon Striker and French series Louca went down the animation route, while CBBC's Hacker's Ruff Guide To The World Cup and Norwegian show Vi Skal Til VM! were documentary formats.

Nicolas also talked about Japanese anime's increasing influence globally, while citing shows including Flower & Flour, Kikipuppup and Dungeons & Kittens as heralding a new post-Bluey era for animal animation.

"Dogs have traditionally dominated this category," Nicolas said. "But now we may be seeing more and more cats being under the spotlight!"



Glance's Romy Nicolas



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Agnostic kids follow favourite IP across all entertainment media

THE FUTURE of children's entertainment will be shaped by participation, fandom, live experiences and the ability of intellectual property to move between platforms, according to four industry experts speaking at MIPJUNIOR.

During a session entitled What Comes After TV?, moderated by Coolabi Group's SVP of digital Jo Redfern, panelists argued that television remains important but increasingly forms part of a wider entertainment ecosystem encompassing gaming, publishing, digital content and physical experiences. Gino Guzzardo, VP of multiplatform content at Disney Kids & Family, said Disney was adapting its development process to reflect changing audience behaviour. Citing the success of its Chibi Tiny Tales shorts, which expanded into the longer-form Chibiverse, he said: "Sometimes you develop and grow content with the audience, kind of like an influen-

cer, over multiple years."

Jérôme Mazandarani, anime specialist and producer, distributor and strategist at 8 Lions Entertainment, emphasised the importance of active fandom. He pointed to research suggesting more than half of teenage anime fans create content around their favourite properties. "The audience, the fans, they want to talk about what they love," he said, urging producers to pay attention to comments, fan art and other forms of engagement.

Pauline Plaisant, head of strategy and business development at Ankama, described how the company's gaming properties Dofus and Wakfu had expanded into other media. However, she cautioned that successful franchises cannot simply be manufactured: "It's the fans telling you that they care about the characters, they care about the universe, they care about the humour you put in your games."

Avril Blondelot, head of diversification at Auzou Editions, highlighted the continuing appeal of physical publishing, despite competition from newer media formats. She cited the success of A Heart For Christmas, an Advent-style YA book that has sold more than 750,000 copies across 15 countries since 2023. All the panelists agreed that successful IP depends not on any single medium, but on creating platform-agnostic worlds that audiences want to explore, share and revisit.



Ankama's
Pauline Plaisant



8 Lions
Entertainment's
Jérôme
Mazandarani



Auzou Editions'
Avril Blondelot



Disney Kids &
Family's Gino
Guzzardo

In search of a new model for funding

AS AUDIENCES move across YouTube, social media, streaming services and traditional television, who will fund the next generation of kids' IP? That was the question explored in a panel session on the opening day of MIPJUNIOR.

The central message from the session was that the traditional broadcaster-funded model is no longer sufficient on its own: producers increasingly need to build audiences,

test IP, generate revenue and retain ownership before committing to large-scale production.

"I think the creators in smaller studios, and whoever is cold-starting original IP five years from now in an age of over-abundance, will have to start thinking like an entertainment studio, which means we're going to start making some content, [then] we're going to figure out how to sell stuff around that content," said Nicholas Cabana,

co-founder and chief creative director of Claynosaurz. Further funding would come from venture capital, he said, along with a likely "revolution of crowdfunding" and "distributors that want to share in the massive potential upside of the creator economy".

Genevieve Dexter, founder and CEO of Serious Kids, pointed to the structural mismatch between how children's IP grows online and how conventional television rights are negotiated. Digital discovery requires reach, and a new property benefits from being available across multiple platforms, she said, but traditional broadcasters will often seek exclusivity. Nico

Lockhart, managing director of TeamFalco, agreed that rights issues and geo-blocking can effectively "hand-cuff" creators, who need to reach as many eyeballs as possible, which can also be in the interests of producers and traditional broadcasters.

Lionel Marty, president of Madgic Distribution, added: "Kids are on YouTube and other platforms so we need to convince broadcasters and our partners that we will work with them in the best way for the brand — not hurting them, not hurting their broadcasting, but we need to have a certain presence on YouTube and on digital and social media."



Flip Side Media's John Reynolds (left) with Claynosaurz's Nicholas Cabana, Serious Kids' Genevieve Dexter, TeamFalco's Nico Lockhart and Madgic Distribution's Lionel Marty

Alea Aquarius

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ITV Studios underlines global reach with international sales

ITV STUDIOS has unveiled a series of major international sales across its drama portfolio, with upcoming titles *Number 10*, *Adultery* and *Tip Toe* securing new deals, while the addition of *Sherlock* strengthens its distribution catalogue.

Announced today in Cannes and London, the agreements span Europe, Asia-Pacific and Latin Ame-

rica, reflecting the international reach of the company's scripted content.

Steven Moffat's political workplace comedy *Number 10*, produced by Hartswood Films for Channel 4, has secured pre-sales ahead of its planned 2027 release. ARTE has joined as co-producer and will broadcast the series in France and Germany. HBO Max, TVNZ, YLE,

DR and NRK have also acquired the six-part drama for Australia, New Zealand, Finland, Denmark and Norway, respectively.

ITV Studios has added the BBC's acclaimed *Sherlock*, starring Benedict Cumberbatch, Martin Freeman and Andrew Scott, to its catalogue. The 2010-2017 series has been acquired in 62 countries, including by Disney+ across more

than 50 countries and territories in Europe, the Middle East and Africa, and by Stan in Australia.

Meanwhile, *Adultery*, a six-part family drama from Poison Pen Studios starring Dominic Cooper and Romola Garai, has secured pre-sales in 18 countries. Crime thriller *The Dark*, also produced by Poison Pen Studios for ITV, has been acquired in 23 countries, while *The Killings At Parrish Station*, produced by Helium Pictures for Stan in Australia, has secured distribution in more than 70 countries.

Russell T Davies' *Tip Toe*, produced by Quay Street Productions for Channel 4, has secured a new HBO Max deal covering 32 Latin-American countries, including Mexico, Argentina and Brazil. The agreement adds to sales previously announced in 36 countries. Starring Alan Cumming and David Morrissey, the five-part drama follows a radical community as its residents navigate political tensions, personal conflicts and threats to their shared way of life.

Tom Clark, ITV Studios' EVP of global sales and commercial strategy, said the deals demonstrated the exceptional quality and global appeal of the company's drama slate.



TBS and Banijay deal seal on Ninja Warrior

TOKYO Broadcasting System (TBS) and Banijay Entertainment distribution arm Banijay Rights have sealed an agreement for the international sale of *Ninja Warrior* finished programmes. The deal builds on the strategic format-licensing agreement in October 2025, which brought the show's format into Banijay Entertainment's portfolio of brands. Since then, local versions of *Ninja Warrior* have returned in Israel and Australia, with the format also prepped to join Banijay Entertainment's catalogue at MIPCOM this week.

Simon Cox, EVP content & acquisitions, Banijay Rights, who brokered the deal, said: "After taking on the format rights last year, it felt only right to go the whole course. We're thrilled to now add the finished tape rights of *Ninja Warrior* to the Banijay Rights catalogue."

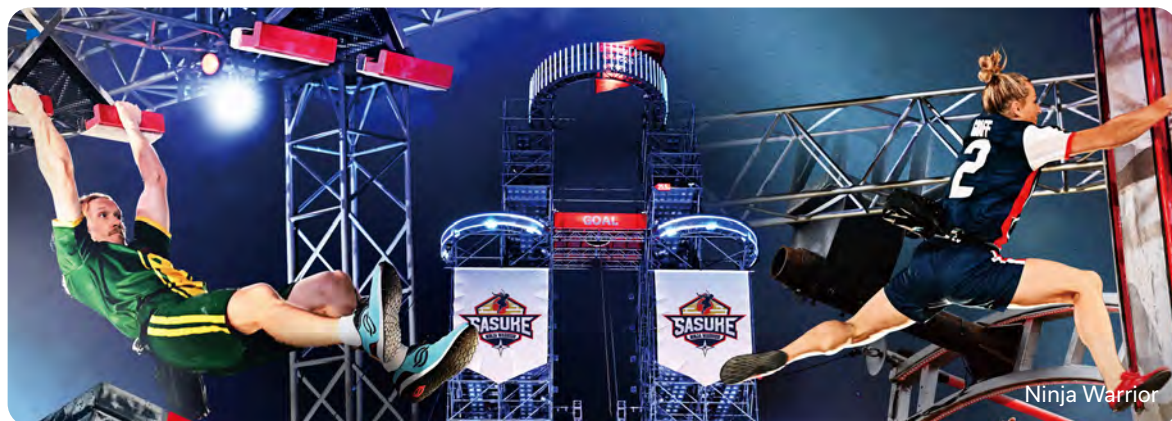
Cox added: "One of the most iconic

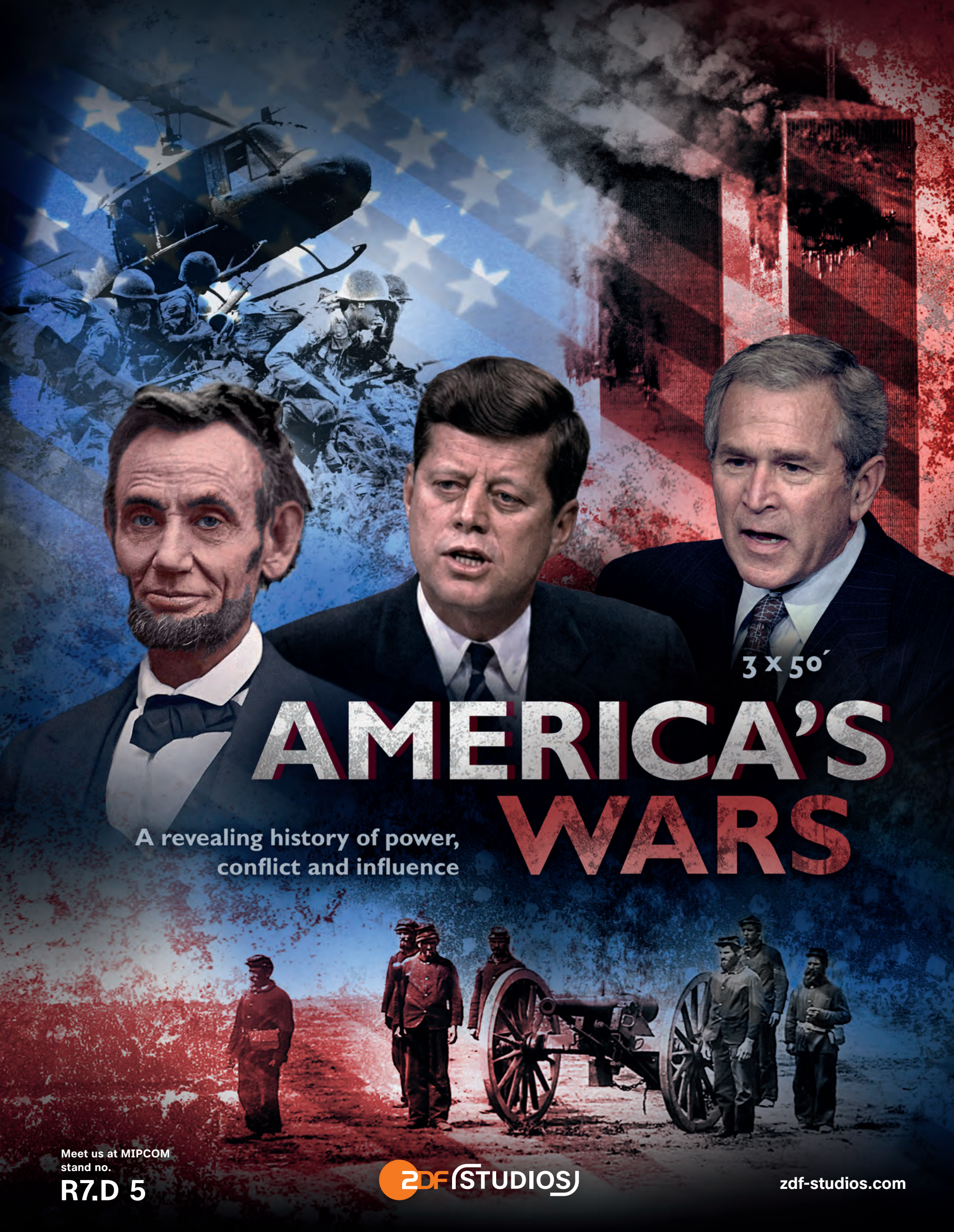
and enduring entertainment brands in the world, few shows combine excitement, heart and sheer spectacle in quite the same way, and we're looking forward to bringing all the unforgettable triumphs, near misses and jaw-dropping moments that have made *Ninja Warrior* a global phenomenon to even more audiences around the world."

Takumi Watanabe, director, global sales development, TBS, said: "Less than a year after licensing the format distribution rights for *Ninja Warrior* to Banijay Entertainment, the show has already returned to two countries. Next year marks the 30th anniversary of *Sasuke*, the original Japanese show on which *Ninja Warrior* is based. Together with Banijay

Rights, we look forward to bringing the format to more countries, building on its global success, and ensuring it continues to delight audiences around the world."

Ninja Warrior joins Banijay Entertainment's format slate which includes: *100 Knives*, *Date Knight*, *Last One Standing*, *Million Dollar Idea*, *The Traitors* and *MasterChef*.





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Vertical takeoff will extend reach of A+E's leading titles



Matched With A Murderer (A + E)

A+E HAS ADAPTED nearly 200 titles from its library into vertical micro series for global distribution, with the first titles being offered to international licensing partners at MIPCOM. The slate draws on both Lifetime movies and established franchises including Cold Case Files, I Survived, Alone, Ice Road Truckers, Forged In Fire, History's Greatest Mysteries, Hoarders and Married At First Sight.

Brian Weiss, EVP, strategy, A+E Global Media, said: "By adapting 200 titles into premium microdrama formats, we are extending the reach and value of proven IP while creating new opportunities for mobile-first audiences, platforms and distribution partners."

A+E recently debuted a new MyLifetime.com experience featuring vertical, chapter-ised content, offering seven titles adapted from A+E Global Media's premium library and three original Lifetime vertical films from Microhouse Films including Tides Of Temptation, Matched With A Murderer,

and His Lies Taste Like Love.

The move is part of a continuing commitment by A+E Global Media and Lifetime to vertical storytelling with a slate of microdramas, new digital-viewing opportunities and a growing international sales strategy aimed at audiences wherever they consume content.

For Lifetime, microdramas represent a growing content format within the existing Lifetime brand. The stories are designed to deliver the emotional experiences for Lifetime audiences, including escapism, emotional catharsis, mood-boosting romance and thrill-driven suspense, through a mobile-first viewing experience.

"Microdramas are one of the most dynamic and exciting areas of growth in entertainment, and Lifetime is proud to be an early and meaningful participant in that evolution," said Elaine Frontain Bryant, EVP and head of programming, A+E, Lifetime and LMN. "Our opportunity is not simply to introduce a new format, but to define its role within the Lifetime ecosystem in a way that strengthens our brand, deepens fandom and gives audiences another way to experience the stories they already love."

Hanks war documentary breaking records



Tom Hanks

A+E GLOBAL Media and History Channel landmark documentary series World War II With Tom Hanks has reached over 40 million viewers worldwide, it was announced at MIPCOM today. Following a global rollout across 200 territories in over 40 languages, the series has delivered standout results across multiple platforms, ranking as cable's most popular new non-fiction series among total viewers for the fiscal year to date. It is A+E's number one revenue-driving DTO programme and History's top-performing new series across TVE platforms in recent years. On Apple TV, the series spent 79 consecutive days in the top 10, and ranked as History's most popular documentary launch on Amazon.

With Hanks as the guide, the 20-part series offers a sweeping retelling of the war, drawing on rarely seen archival material and

insights from leading historians. "World War II With Tom Hanks is global history with a passionate storyteller in Tom Hanks. From the outset we wanted this series to reach audiences on the same scale," said Eli Lehrer, EVP, programming, History Channel. Patrick Vien, group managing director, international, A+E Global Media added that the series continues to engage audiences across a wide range of platforms. "From linear television to digital and audio, viewers have continued to seek out the series, extending the reach of its deeply human retelling of one of history's defining conflicts."

World War II With Tom Hanks is featured in the network's History Honors 250 campaign, a multi-platform initiative marking the 250th anniversary of the founding of the US.



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GUEST VOICES FOR SCREECH OWLS SERIES UNVEILED

PROPERTY Brothers star Drew Scott and family digital creators The Lively Lewis Family have joined the guest voice cast of animated action-adventure series Screech Owls.

Scott will voice the main villain in the two-part season finale. Siblings Levi and Ivy Lewis will play cub digital reporters, gathering breaking news and passing information to the Screech Owls team.

Based on Roy MacGregor's books, the 26 x 11-minute series is produced by Shaftesbury and Sphere Animation, in partnership with the National Hockey League and Boat Rocker Studios, for CBC, Radio-Canada and TFO.

NHL All-Star P.K. Subban stars and executive produces. The series follows young hockey players tackling mysteries and high-tech villains under the guidance of Coach P.K. Professional Women's Hockey League (PWHL) player Sarah Nurse also features in the guest voice cast.

CBC will air the series in autumn 2027, followed by Radio-Canada and TFO in winter 2028.

Distribution is handled by the NHL in the US and Nordics, Shaftesbury Sales Co. in Canada and Boat Rocker Studios across all the remaining territories.

The Lively Lewis Family



Kansai TV sets sights on new role in global IP and content

TAKAHIRO Ogawa, manager of the Tokyo Content Business Division of Kansai TV, has said the traditional revenue model of broadcast advertising, while still important, is no longer sufficient to maintain growth for his company. That is why Kansai TV is fundamentally transforming its revenue structure to that of a global IP and content producer, he told MIPCOM Daily News.

"We intend to proactively sell remake rights for our dramas and entertainment shows and utilise our own content IP across multiple platforms," Ogawa said. These projects would include theatrical adaptations, stage productions, merchandising, events and international co-productions. "By partnering with overseas production companies and platforms from the planning stage, we are developing content designed to evolve into global IP. Our focus is shifting from the traditional model of content distribution toward building and maximising the long-term value of intellectual property."

One of the new areas that Kansai

TV wants to promote in Cannes is anime, taking advantage of Japan's reputation for animated productions. While mainly known in Japan for its drama series, the company also wants to pitch unscripted entertainment programmes at MIPCOM. Its unscripted format The Laughing Throne has already secured a major option agreement with Banijay, jointly marketed with Yoshimoto. The company will also showcase a format called Panic Wheel, a new type of survival game show in which eight mar-

ried couples compete against one another in a series of challenges conducted on a Ferris wheel. "This is an internal project designed for international format sales, thus marking a highly innovative approach for us," he said.

Other ventures include webtoons — internet-based narrative manga — that Kansai TV plans to develop into live-action series and valuable "stock IP". One example is Elpis, one of Kansai TV's signature dramas, which was recently launched as a webtoon in Japan and Korea.



Kansai TV's Takahiro Ogawa

AI serves to animate AfterShock comics

RIVE Gauche's chairman and CEO, Jon Kramer, is at MIPCOM with an innovative concept in short-form verticals based on comic-book IP. In 2015, the company founded AfterShock, an award-winning comic publisher; now it is using AI to assist in animating AfterShock's books to produce bite-size video for mobile-first or FAST consumption. Like the telenovelas and dramedies that work well on vertical, comics and true crime — Rive Gauche's other speciality — have a very "obedient" audience, and their episodic nature also suits short-form video. Technology brings a huge base of potential consumers to these comic-book properties, Kramer said, adding: "I know the idea is right. Being on YouTube or



Jon Kramer

on a cell phone, or a FAST channel, you have access." Rive Gauche runs two YouTube channels, and over 40 FAST channels on platforms worldwide. "Things that fail in traditional can be a success in FAST," Kramer said.

Turning to the traditional unscripted business, Kramer said that the crime space was changing, with the streamers leading the trend to shorter series.

Rive Gauche's MIPCOM slate is headed by Freefall: The Air France 447 Disaster, examining new evidence on the 20th anniversary of the fatal crash, and Giants Of Engineering, a series about bygone engineering marvels, which is looking for sales or coproduction partners. The company is also producing a documentary about Princess Diana, telling her story in her own words and those of her close friends as the 30th anniversary of her death approaches.



KOREA PAVILION

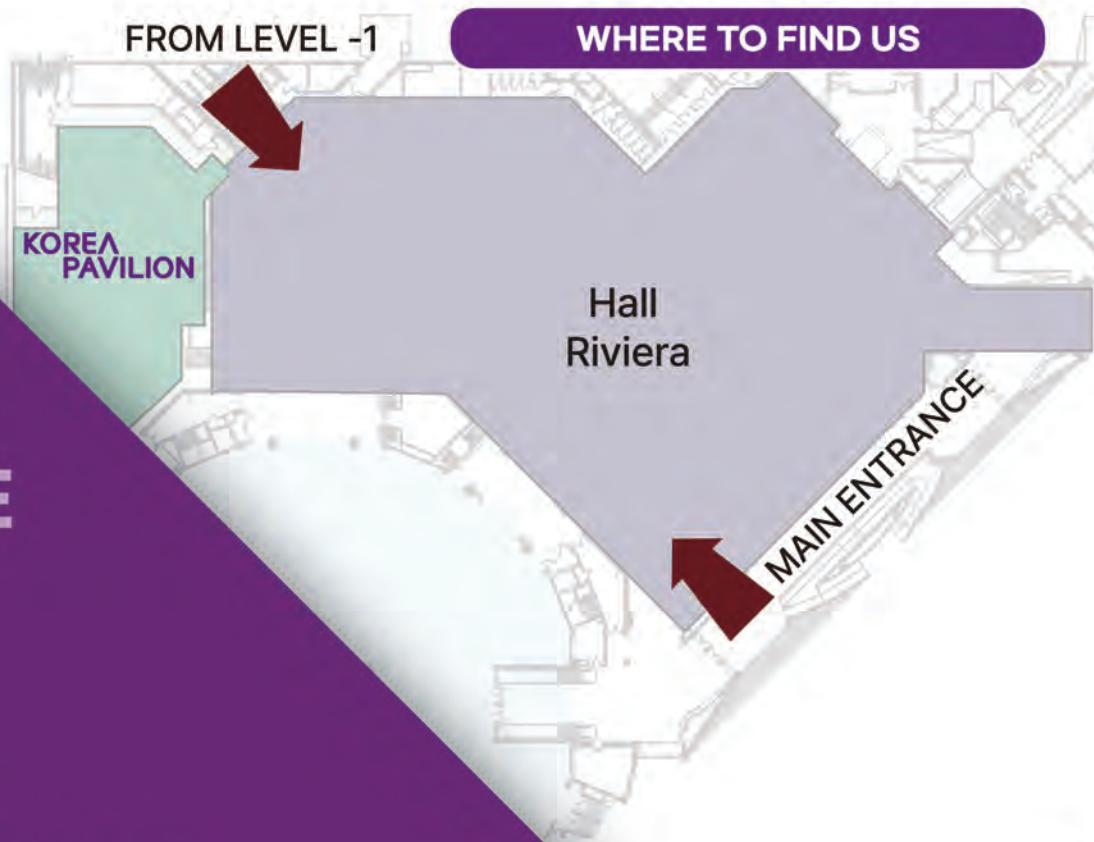
KOREA PAVILION



R7 E1·E2

FROM LEVEL -1

WHERE TO FIND US



K-IP SHOWCASE

Monday, 12 October

13:30-14:30 Auditorium K

K-CONTENT & FORMAT SHOWCASE

Tuesday, 13 October

11:00-12:00 Auditorium A

KOREA NETWORKING PARTY

Tuesday, 13 October 17:00-19:00

KOREA PAVILION / R7.E1, 2



Ministry of Culture, Sports
and Tourism

KOCCA
KOREA CREATIVE CONTENT AGENCY

Zoo 55 deal brings more FAST channels to Samsung TV Plus

SAMSUNG TV Plus is expanding its European channel partnership with ITV Studios' digital division Zoo 55, and is in Cannes seeking new ways to bring content to FAST audiences.

The new agreement covers four FAST channels, including The Voice Global, now available exclusively on Samsung TV Plus in the UK and Scandinavia with the latest episodes from the current season of The Voice US.

The River Monsters channel, featuring Jeremy Wade's wildlife documentary series, will launch in France in October, extending its availability beyond Germany, Scandinavia and the UK. Meanwhile, Vice and Vice: Dark Side Of will launch in the UK this month. The latter features documentary series exploring stories from reality television, comedy and pop culture.

The agreement builds on ITV Studios channels already available on the subscription-free service, including The Graham

Norton Show, Hell's Kitchen and Come Dine With Me. It also supports Samsung TV Plus' expansion of public service broadcaster programming.

Jane Dribinskaya, VP FAST & DTC partnerships at Zoo 55, said the deal will "deepen our relationship with Samsung TV Plus across EMEA and bring hit global franchises like The Voice to an even broader audience".

Speaking to the MIPCOM Daily News, Chris Gregory, head of content development at Samsung TV Plus EMEA, said the next stage of FAST's growth would depend on serving different audiences and developing locally relevant offerings. "The next phase of FAST won't be one-size-fits-all."

Gregory said Samsung TV Plus was looking to broaden its relationships with producers, distributors and rights owners in Cannes. "We're looking to develop exclusive deals, co-productions and interactive opportunities that work specifically for the FAST

environment. Syndication and public-service broadcaster content remain important, while interactivity presents a real opportunity to deepen engagement."

Creator-led entertainment is another area of focus, though Grego-

ry argued that content needs to be adapted to television viewing. "They can't just be plug-and-play formats from social media, but need to feel elevated and premium."

Gregory will discuss the platform's approach during Wednesday's Creators Connect session, From Multi-Platform Success To FAST: Fearn Cotton x Samsung TV Plus, taking place from 14:30 to 15:00.



Maho targets global anime sales

JAPANESE animation studio Maho Film is targeting direct international sales at MIPCOM, presenting its current slate of anime productions alongside classic titles from the 1980s and 1990s, represented on behalf of third parties.

"Our primary focus at MIPCOM will be the direct sales of our titles," said Maho Film president Junji Murata. "MIPCOM serves as an excellent venue to reconnect with existing clients and discover new companies from around the world." Founded in 2018, Maho's credits include Doctor Elise: The Royal Lady With The Lamp and Blue Mi-buro. Newer productions include The World's Strongest Rearguard and The Insipid Prince's Furtive Grab For The Throne, both launched in Japan in 2026.

Alongside newer programming, Maho is seeking buyers for the libra-

ry anime it represents. "We look forward to meeting the needs of buyers who are searching not only for new releases but also for nostalgic retro content," Murata said.

Murata sees streaming as a driver

of international demand, opening routes to audiences beyond traditional television schedules. He added that retaining distribution rights has allowed Maho to gather vital feedback from buyers. "This

approach allows us to understand local market needs, connect with our clients face-to-face, and appreciate different cultural nuances," he said.

The company's production model operates to a very consistent strategy, which in part is about maintaining healthy working conditions. "We produce three anime seasons per year strictly on schedule. This is run much like a car manufacturing plant — in fact, I prefer to be called the 'factory manager' rather than the president."

The studio has embraced AI for production processes while retaining human animators for performance and creative work. "We are leveraging AI to automate repetitive, mechanical tasks within the workflow," Murata said.

Regarding further overseas expansion, Murata said: "Moving forward, we aim to create works that can be universally enjoyed in any country without cultural friction."



Maho Film president
Junji Murata

UPTOWN GIRL

The Christie Brinkley Story



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Dustin Milligan Diona Doherty

COMMITTED

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IRELAND

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GORDON RAMSAY

HESTON BLUMENTHAL

RISE OF THE
ROCKSTAR
CHEF

BBC
ONE NEW DOCUMENTARY SERIES
3 x 60

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Pubcasters talk toons at debut of international animation forum

THE INAUGURAL Kids Pubcasters Join Animation Forces meeting saw 17 public broadcasters from Europe, North America and Asia meet at MIPJUNIOR to share animation projects and begin a dialogue of mutual co-operation and support.

The structured showcase, the brainchild of VRT Ketnet's Telidja Klai and YLE Children's Programs' Vicky Schroderus, was intended to build on the many informal discussions between public broadcasters, present a range of content with public-broadcast values and foster inspiration across global markets. It offered a bridge for projects with significant potential that might lack

international exposure, need co-producers or face minor funding gaps.

Seven projects covering the full range of animation, from preschool to teen and using 2D and 3D animation, and hybrid techniques, were pitched in 10-minute sessions. "It

was really just a long elevator pitch," Schroderus said, "but it gave a sense of what was going on with different public broadcasters, a taster so that people could go back to their team and have a deeper discussion about the project." All participants will re-

ceive the pitch decks and other materials in the coming weeks.

Schroderus and Klai reported strong interest from participants, as well as a desire to return to next year's MIPJUNIOR and make it an annual event. "We hope that the initiative will really support people working together on projects and that next year we will be 25 participants from broadcasters around the world," Klai said.

Kids pubcasters convene at MIPCOM



Navigating YouTube's new algorithms

CHILDREN's content producers seeking a competitive edge on YouTube need to focus on quality, audience engagement and watch time as the platform evolves its algorithms and monetisation rules, according to experts speaking at MIPJUNIOR.

During a session entitled The New Kids YouTube Playbook: Platform Changes Decoded, executives from Brainchild Entertainment, WildBrain and Spiritum Entertainment gave up-to-the-minute insights on how to get the best out of YouTube. Tara Day, MD, platforms, at Brainchild Entertainment, said the biggest recent change has been YouTube's increasing emphasis on original, high-quality content.

"The old playbook that I used to run would be more around video road-mapping, as in keywords, titles and thumbnails, and those things are still really important today," she said. However, YouTube's increasingly sophisticated systems can now analyse the content itself, making adherence to its quality guidelines more important than ever.

"YouTube has always had their quality principles," she said. "They're

not new, but over the last 18 months there's been an increased need to follow those principles in order to be recommended in the algorithm."

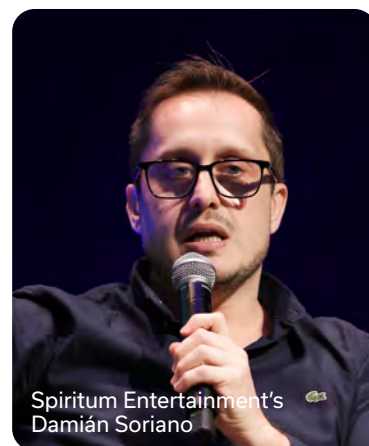
Jack Lockett, VP YouTube at WildBrain, argued that producers should concentrate on meaningful engagement rather than headline viewing figures. "The most important metric is watch time," he said, adding that average view duration, device breakdowns and traffic sources also offered valuable insights into audience behaviour.

He also welcomed changes to YouTube's Partner Programme, arguing that higher monetisation thresholds could discourage low-quality, AI-generated content, although smaller language markets might struggle to qualify.

Damián Soriano, VP of content at Argentina's Spiritum Entertainment, discussed the importance of adapting content for different territories. Drawing on his experience with popular kids brand Plim Plim, he said translating programmes is insufficient without understanding cultural differences and local viewing habits. Caroline Tyre, VP global content distribution at Spin Master, who mode-



Brainchild Entertainment's Tara Day



Spiritum Entertainment's Damián Soriano



WildBrain's Jack Lockett

rated the discussion, acknowledged the challenges for established kids content rights holders. "We've had lots of channels demonetised that have great content," she said, noting that companies with substantial libraries of toy advertising and promotional material needed to review their channels against YouTube's content guidelines.

Soriano, whose company is launching Bumpy, The Bear at MIPCOM, noted that newcomers to YouTube don't actually have any data to work with, and

must trust their creative instincts. "At the beginning, you don't have metrics to compare," he said. "You need to believe in your content."

‘YouTube *has* to fix the thing they broke’

“80% of the parents and guardians of minors on this planet are either millennials or Gen Z. They see the world differently. They consume media differently, and they raise their children differently to the generations that came before them.”

Media consultant Evan Shapiro urged MIPJUNIOR delegates on Sunday to not just think about the kids in their audiences. Today’s parents grew up with Roblox and YouTube, and they are co-viewing with their children regularly. And they are not locked to the television.

“If you want to find an audience with consumers, if you want to be building your IP into the next hit show, you have to be thinking about vertical as well as horizontal,” Shapiro said.

“You have to be thinking about the phone as well as the television. You need to be thinking about the bus as well as the living room. And also the toilet!”

Shapiro also joined the chorus of unrest about the economics of kids content on YouTube that has been a feature of this year’s MIPJUNIOR.

“I know the economics suck there,” he said. “YouTube has to fix the thing they broke. They really do. The ad model there is broken, we all know that, and it’s decimated the kids-content business.”

Shapiro said that YouTube is more than just an advertising platform, calling for producers to think of it as “a marketing tool for the rest of your business: merchandise, live events and games.”

“And if you’re not thinking about merch, live events and games, if you’re not thinking about that flywheel, you’re pretty much screwed!” he added, before running through some success stories — from Bluey and Sesame Street to digital-native IP like StEvEn & Parker, Ms Rachel and Amazing Digital Circus.

Even so, Shapiro was blunt in his message to YouTube. “Fix it! But you have to give a shit about it first. 15% of viewing on YouTube comes from kids content, and yet there’s no economic model for that content right now on your platform. Fix it!”

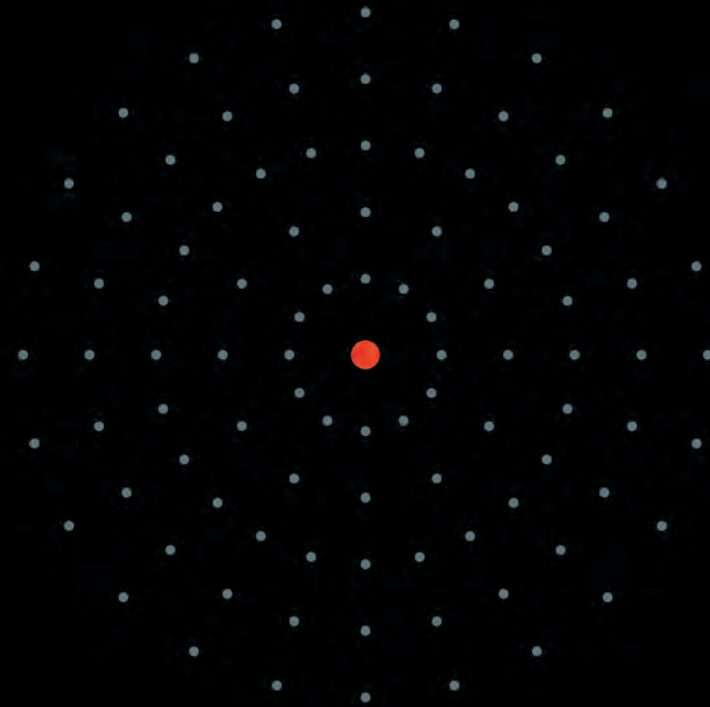
Shapiro also had stern words for the SVOD platforms, whose commissions of kids content have fallen sharply, describing this strategy as “a huge error” on their part, before ending his session with a call to arms for MIPJUNIOR delegates to support public-service broadcasters.

“All of us must defend, to our dying day, the public media ecosystem. They’re the only ones out there that are investing in quality kids content from trusted sources,” he said.

“They are on their own, and here we are watching governments around the world attack them for serving us. What the heck?! It is time for all of us to go home to our countries and defend public media — to the teeth!”



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The 'attention economy' is dying. Long live the 'meaning economy'

FOR TWO decades now, the children's entertainment industry has seen itself as competing in an 'attention economy'. Kids Industries co-founder Gary Pope thinks it's time to consign that approach to history.

"The uncomfortable truth is that much of children's content has been constructed to acquire, maintain and ultimately monetise a child's gaze. It's been awareness first and affection later — if ever," he said during his MIPJUNIOR session yesterday, *Beyond Attention: Building Fandom In The Meaning Economy*. He added: "We've sanded off the edges of distinctive properties because 'distinctive' meant risk, and we've focus-grouped our way into the perfectly inoffensive. But there's a confluence of factors that have made it clear, at least to me, that maybe the attention economy's time has passed."

Pope's theory is that we have moved into "the meaning economy" instead, where emotion,



identification and participation are what producers should be striving for: "Childhood has always been about finding meaning, about discovery, curiosity, experimentation. It's about open-endedness; it's about play. It's how our species scaffolds an understanding of the world. Childhood has absolutely nothing to do with autoplay and addictive features."

He added: "The attention economy was an aberration. This 20-year experiment in using developing humans as advertising inventory is over."

Pope pointed to hits like KPop Demon Hunters and Wednesday as proof that "niche can be input and reach can be output" in the children's content world. "A property created to have something for everyone will inevitably be generic. It's infinitely more powerful to make your property mean everything to someone," he said. "Design for meaning before reach. When something matters to an audience, reach is more likely to follow — develop worlds, not just stories; lore, secrets, edges that they can explore. That beats plot every single time."

Game on for social-gaming platforms?



THE COMING wave of restrictions and outright bans on children using social media may be a spur for the children's entertainment industry to redouble its efforts in gaming, thinks David Kleeman, SVP of global trends at Dubit.

"All around the world, regulators and legislators, and frankly parents and families as well, are really struggling with this idea about social media: the goods and the ills of social media and how to restrict it," Kleeman said in his Games: Gen Alpha's 'Third Space' MIPJUNIOR session. "If you look at the platforms that they're restricting, you'll see that it's the truly social platforms: the TikToks, the Instagrams, the Snapchats. But the gaming platforms so far have been left alone by the regulators."

Kleeman made the case that restricting or banning social media for children means they may lose some of its positive benefits, from cultural currency, fandom and creation to community, self-iden-

tity building and digital social literacy. However, he argued that gaming can be an alternative source of each of those benefits, while also giving children ways to go deeper with the IP that they love.

"The traditional television model was a good story well told," Kleeman said. "On the social and video platforms, it was 'let me react to your story'. But the gaming platforms can go so much deeper."

For example, people can live in the stories, he added: "It's a good story well told and I'm in it! I can help develop which way it's going to go. Gen Alpha may be discovering you through your stories, but the way they're going to become your fans is when you let them play with your world."

Kleeman also called for the kids' industry to "seek meaning, not attention", citing a lyric from Broadway musical [title of show] as a motto to work by. "I'd rather be nine people's favourite thing than 100 people's ninth favourite thing!"

Dubit's David Kleeman



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Nippon TV focuses on building quality cross-cultural content



Kazuo Takaya

AHEAD of hosting a table at the first Asia X Global Executive Summit today, Nippon TV's president of global strategy, Kazuo Takaya, presented the company's latest programming and emphasised the growing importance of the international market to its business. Pointing to recent successes including *Ants*, *The Hot Spot* and *Tokyo Miyo Ninja*, he said Nippon TV was increasingly asking how it can create content IP that will be successful across different cultures and values.

The company's Gyokuro Studio brings three new unscripted formats to MIPCOM: *Ultra Mission*, a game show that drops specialists into everyday situations; *Love On The Menu*, featuring single professional chefs using their cooking to find love; and *Never Look Back*, a comedy show in which celebrities must resist temptation.

"On our scripted side are *25 Years Of You* and *Punch-Drunk Wo-*

man," Takaya said. Both are romantic thrillers, one featuring a man with a secret crush who becomes a prime suspect in a murder, and the other about a female prison officer who breaks out an inmate accused of killing his father, her former lover.

Nippon TV is also moving ahead with vertical video content and AI-aided production. "Tokyo Miko Ninja, which combines live action with generative AI, won the grand prix at Google Cloud Japan's Generative AI Case Study Awards," Takaya said. "And our in-house AI solution, Go Vertical! AiDi, is an award-winning, innovative technology built to meet the rapidly growing demand for vertical video in live music and sports."

Takaya's message to the MIPCOM market is that he wants to work with international buyers to find new ways to leverage Nippon TV's IP. "Our ultimate goal is to establish Nippon TV's formats and content as a mark of quality worldwide, and to build a sustainable global content business together with our partners," he said.

Crescenti to help Fuji's global push

Fuji TV's Tomoaki Hashizume



FUJI Television has kicked off MIPCOM 2026 by announcing a strategic partnership with international format expert Tim Crescenti and his company Small World IFT. Under the agreement, Crescenti will serve as a non-exclusive representative and drive the international distribution of Fuji TV's extensive format library outside Japan, as well as co-develop new original IP. Amid moves by Japanese broadcasters to expand their global footprint, Fuji TV hopes the collaboration will mark a milestone in bringing Japanese unscripted and scripted IP to global audiences.

"The global demand for innovative, high-concept unscripted and scripted formats has never been higher," said Fuji TV's head of global distribution and business development, Tomoaki Hashizume. "As our peers in Japan continue to expand their presence in the US and global markets, we are thrilled to partner with Tim Crescenti. Tim's

deep industry relationships, creative instinct and unmatched expertise in cross-border format adaptations make him the ideal partner." Crescenti is known for discovering and distributing world-renowned Japanese and international hits, including *Dragons' Den*, *Silent Library*, *I Survived A Japanese Game Show*, and *Better Late Than Never* (also known as *Grandpas Over Flowers*). He added: "Fuji TV has consistently generated brilliant, game-changing concepts, from timeless global hits to next-generation ideas. This partnership captures everything I love about working with Japan. We look forward to bringing Fuji TV's rich library to international buyers and collaborating on brand new formats designed specifically for global appeal."

Fuji's past format successes include *Iron Chef* and *Hole In The Wall*, both of which are distributed by Fremantle.

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Aardman eyes closer creative collaboration with big brands

THREE months after Aardman Animations created a formal Aardman Branded Content Partnerships strategy, its executive commercial and brand director, Emma Hardie, is in Cannes to participate in MIP BrandWorks. “The confluence in the market seems a natural evolution of what we’re doing,” Hardie said, ahead of her attendance at today’s CXO Summit. Hardie divides the studio’s brand work into three “buckets” — a suitably Aardman word. The first involves traditional adverts, either in stop motion or 2D or 3D CGI, similar to those the studio has made for 40 or so years. The second involves creating via the existing slate of characters — as with Wallace & Gromit x Barbour or with Creature Comforts, which has been adapted for brands as diverse as

Coinbase and the BBC. Third are collaborations that tell a story that promotes deep viewer engagement, and it’s this high-level collaboration that is the new focus — “co-creating characters that have their own stories for a brand. So that, rather than a brand renting the audience for the campaign, they’re owning it, and it becomes appointment viewing because people want to watch that story continue,” Hardie said. She was also keen to point out the in-house expertise from conception through production to sales, and how the company’s content is a natural fit for the worlds of social and short-form content — both of which could be attractive to brands moving into this new space. And Hardie didn’t rule out working with artists or musicians, perhaps creating “the

next Gorillaz” — which doesn’t seem like too lofty an ambition, given the company is currently working with both Lego and Pokemon (the latter show streaming on Disney+ in 2027). “It feels like big, longer-term partnerships are really aligned with how we work,” she said. Other than brand work, making traditional TV and film was becoming harder, Hardie said. Aardman is, however, launching a new BBC-commissioned 30 x 5 mins series for three- to five-year-olds at MIPCOM. Let’s Go Timmy! blends stop motion and 2D CG animation, and sees Bitzer the sheepdog tasked with getting Timmy and his two best friends to Mossy Bottom school safe and on time each morning. She added: “We want to keep making fun things, and, actually, brands are broadcasters now.”

Aardman’s
Emma Hardie



FRENCH animated kids TV series Migali received its World Premiere Screening in the Debussy Theatre on Saturday, as it simultaneously launched in France on TF1. The 52 x 11-minute adaptation is produced by Easy Peasy Entertainment and Bardaf! Productions. Adapted from the bestselling French comic-book series created by writer Alexandre Arlène and illustrator Fabien Ökto Lambert and published by Auzou, the series follows Migali, an enthusiastic young spider princess determined to become a future queen. The screening was introduced by Adélaïde Terme, CEO & producer, Easy Peasy Entertainment; Cédric Frémeaux, director, Easy Peasy Entertainment; and Isabelle Aghina, managing director, Moon-Keys International Content.

Migali, Easy Peasy Entertainment



Easy Peasy’s Cédric Frémeaux
and Adélaïde Terme



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Romania's Kanal D gets The Final Circle in WBITVP deal

STUDIO game-show format The Final Circle is to air on Romanian TV station Kanal D following hit runs in France and Germany.

Dogan Media has commissioned a local version following a deal with Warner Bros. International Television Production (WBITVP), which acquired distribution rights last year.

The quiz is the original creation of French production company Satisfaction, part of the wider Satisfaction Group. It features contestants gathered in a 360-degree arena enduring a gruelling series of mental challenges, with successful players taking on increasingly high-stakes tests as they make their way towards the inner circle and the grand prize.

It originally aired on TF1 in June last year and proved a hit with French audiences, leading to the

rapid commission of a second series, and a hybrid celebrity version which went out this summer. The show has since been picked up for its first international deal in Germany where it launched on Sat.1 in August this year, under the title Wer ist Deutschlands Superhirn?

André Renaud, WBITVP's group VP of format & finished sales, said: "The studio game show remains at the centre of commissioning slates, and broadcasters continue to chase them for the same reason they always have: strong gameplay, clear structure

and a payoff that audiences love." Clara Bomboe, strategy, planning and programming director at Kanal D said: "Kanal D has built a strong track record with studio game shows that engage viewers, so The Final Circle feels like a natural choice for us."

"It is also visually spectacular, and we believe it has everything it needs to keep Romanian viewers hooked right through to the final circle."



Blue Ant steps up drive for scripted

BLUE ANT Media is consolidating its expansion into scripted content with the acquisition of licensing rights to The Ambassador, it was announced at MIPCOM today. The sharp-edged new scripted series, starring Samantha Bee, is produced by Amaze Film & Television and commissioned by CBC. The 10 x 30-minute series, set to premiere in 2027, is available to buyers for pre-sale at MIPCOM.

Also launching at MIPCOM is Signals, an 8 x 45-minute English-language thriller set in Iceland. The series centres on a police officer and her journalist partner, who find themselves pursuing the same extremist group.

Mark Bishop, chief monetisation officer, Blue Ant Rights & Streaming, told MIPCOM Daily News: "Signals and The Ambassador are two premium series that we think will resonate with the global market."

And that's really what we're looking for: big, premium, noisy IP that we can work on with great scripted producers, who we know come to MIPCOM. We can help partner with them, invest in their content and bring it to the world market."

On Blue Ant's ambitions for scripted content, Matt Hornburg, chief content officer at Blue Ant Studios, added: "Our studio has really been known in the past for a lot of premium unscripted entertainment formats, kids and family. Over the past year we've been doubling down, buying Thunderbird Entertainment, Atomic Cartoons and Great Pacific Media. And now with Crew Girl being number one in 47 countries on Netflix, that's really an inflection point, an exciting turning point for the business."

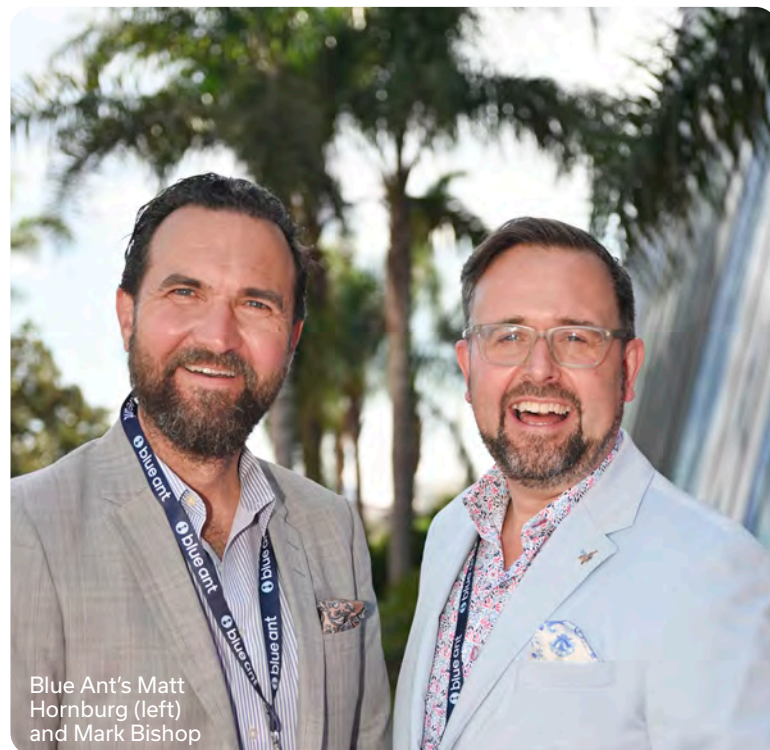
The portfolio features titles produced within the company's expanded studios group, including

all five seasons of the acclaimed Kim's Convenience (65 x 30 mins), a beloved comedy about a Korean Canadian family running a Toronto corner store.

The series was recently licensed

to Peacock in the US.

"We're really excited about that, and here we're talking to a lot of partners from around the world about how we can keep extending the Kim's Convenience story," Bishop said.



Blue Ant's Matt Hornburg (left) and Mark Bishop

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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LoveHit spices up the classics in new microdrama makeover

LOVE. Betrayal. Obsession. Simmering sexual tension. And beautiful young people kicking against the rules laid down by their parents and wider society.

All of these things are the lifeblood of modern microdramas, but also of classic works of fiction from *Wuthering Heights* to *The Great Gatsby* and *The Scarlet Letter*. US firm LoveHit is bringing these two worlds together.

The studio is filming vertical dramas based on these and other classic, public-domain novels, distributed through its own microdramas app. However, the company is also at MIPCOM to sell the horizontal versions of these shows to TV and streaming buyers.

"The foundation of everything is the good story, so we started with that — and what better than already-proven, classic IPs?" CEO Lenny Levi

told MIPCOM Daily News.

"Vertical drama is about fast pace, immediate engagement and cliffhangers. It keeps you on your toes and wants you to watch more

and more. We took that and added production value: great stories and real, human writing."

LoveHit's casts are drawn from both the microdramas world and

the TV/film talent pool. Its version of *Jane Eyre* stars Academy-Award nominee Eric Roberts, for example. "We are keeping up with the quality of a good TV series. We're just changing the format to meet our audience," said Alina Martyanova, LoveHit's head of distribution.

"And we add to these beautiful stories a little bit of vivid, modern spice, because we understand the modern audience."

Martyanova hopes that LoveHit's series, which also include new takes on *Les Misérables* and *Pride And Prejudice*, will have inter-generational appeal.

"We're not just targeting women who are sitting at home and watching something on TV. We're targeting younger audiences too," she said. "The idea is to have those younger girls fall into the same stories that their great-great grandmothers fell into."

"We want to become the HBO of vertical content," Levi added. "When I think of HBO, I think of quality. That is what we have to do."



Comeback for much-loved Dutch series

A SEMINAL Dutch puppet series for six- to 12-year-olds is being revived thanks to Dutch writer and producer Robin de Levita, Victor Knaap of digital advertising giant Monks and executive producer Michael Knobloch.

De Fabeltjeskrant or *Daily Fable News* was broadcast between 1968 and 1989, and over 1,612 episodes enchanted generations of Dutch kids. It followed a diverse community of animals in the Great Animal Forest as they learn to live together. "It's a sort of mirror of society," De Levita said. While the originals were based on classic tales such as Aesop's Fables, which were read to the animals by Mister Owl, the new shows centre on a newspaper produced by the animals, again read to them by Mister Owl.

De Levita has a personal connection to the show. "My father was the ori-

ginal producer, and around 30 years ago I took over the IP from him and started to regenerate the brand," he said. "It was originally made on 16mm so it was very difficult to digitise!" It has taken De Levita and Monks around 18 months to get the animation right, using textured 3D CG to recreate the feeling of the felt hand puppets.

The show represents Monks' entry into long-form content creation. "When we announced four weeks ago that we were bringing it back, it made the eight-o'-clock news in the Netherlands," Knaap said. "For Dutch people, it's in our DNA."

A preview reel is available in the MIPJUNIOR screening library, and the team are searching for international partners for coproduction and broadcast. "The original was seen in 40 countries back in the day, our goal is to double that!" Knaap said.



Robin de Levita (left) and Victor Knaap

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TREASURE BOX JAPAN

ElectricNOW powers up slate with 40 new films from ACI

ELECTRIC Entertainment and American Cinema Inspires (ACI) have closed a licensing deal that will boost the catalogue of streaming app and channel ElectricNOW.

Electric Entertainment has acquired more than 40 films, including a raft of Spanish-language titles, from ACI. The deal was brokered by Steve Saltman, head of domestic sales at Electric Entertainment, and ACI founder Chevonne O'Shaughnessy.

ElectricNOW has taken the AVOD and FAST distribution rights to more than 75 hours of content, including animated film *The Ten Commandments* starring Ben Kingsley, Christian Slater, Elliott Gould and Alfred Molina.

"We are committed to offering viewers a diverse range of programming across genres, including content that supports family co-viewing," Saltman said. "The titles acquired from the American Cinema Inspires library expand our offerings with high-quality, family-friendly programmes."

Speaking to MIPCOM Daily News, Michael Johnson, director of streaming and content operations for ElectricNOW, said: "We're excited to have acquired this new Español content. We only launched ElectricNOW en Español in 2023 and this is a major refresh of the channel. We were looking for fa-

mily-friendly entertainment and the deal with ACI felt like the perfect match. The content is perfect for our audience."

ACI, which began as a modest production company focusing on family entertainment, has expanded into a major international producer and distributor. It now offers

a slate of family-focused movies, including *A Holly Jolly Christmas*, *Sugarcreek Amish Mysteries* and *Home To Heather Creek*, a new series which is currently in development for release in early 2027.

Both companies are in Cannes to meet prospective partners and collaborators from the international market. Johnson said that ElectricNOW is specifically seeking firms specialising in data analytics to help them better understand their audience.



American Cinema Inspires' Carlos Herrera Trujillo (left) and Chevonne O'Shaughnessy with Electric Entertainment's Michael Johnson

One Life unveils Indian kids' IP



One Life Studios' Siddharth Kumar Tewary

MUMBAI-based One Life Studios is in Cannes as it launches *Raaya*: The Great Indian Tales, a new kids and family initiative aimed at helping the Indian diaspora connect with their culture.

Raaya is centred around a nine-year-old girl who asks a series of questions about Indian history, religion and nature and is helped by her witty Uncle AI and an advanced AI bot, Veda.

"The reason we've been telling stories for the last 15 years? Globally Indians want the next generation to connect with their culture and their roots, and stories that are giving you your core," said One Life Studios chief executive Siddharth Kumar Tewary, who was in Cannes to launch the new kids concept. For Kumar Tewary, this isn't just about producing entertainment but teaching the Indian diaspo-

ra their heritage stories, some of which are thousands of years old. "With *Raaya*, we are targeting parents and kids with a fun, engaging character that is curious about their culture," he said.

Separately, One Life's *Rocket Boys* (8 x 60 mins) follows the friendship and work of Dr Homi J Bhabha and Dr Vikram Sarabhai in a multi-part drama series. Two seasons of the series had been sold to Canada's public broadcaster Knowledge Network in British Columbia, a territory which includes 300,000 people of Indian origin. The series follows two Indian scientists who shaped the country's nuclear and space programmes.

David Van Poppel, senior manager, primetime programming and acquisitions, Knowledge Network, said: "One of our time slots is dedicated to drama from around the world. The series was incredible. It's a super high-quality period drama at a very important time in Indian history."



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Portugal Film Commission's Ana Marques

PORTUGUESE TV and film-makers are out in force at MIPCOM, showcasing their country's wealth of talent and production opportunities to the international market.

Among the companies to have travelled to Cannes to be part of the Portuguese pavilion are the Association of Independent Television Producers (APIT) and national broadcasters RTP, SIC and TVI.

Ana Marques, executive director of the Portugal Film Commission, is leading a team of colleagues to highlight what Portugal can offer potential international partners. These benefits include an incentive scheme, highly skilled crews and a wide range of co-production opportunities that can connect Europe, Latin America and Africa.

"Joining forces with Portuguese partners allows us to have a strong presence at the market, with a dynamic pavilion where attendees will easily find the connections, people and information they need to make their projects happen in Portugal," Marques said.

She highlighted the newly launched audiovisual and film-industry funding programme SCRI.PT, whose goal is "to promote the internationalisation of the sector and attract major international productions". SCRI.PT offers financial incentives to encourage productions of various sizes to choose Portugal, with subsidies of up to 40%.

Marques pointed to a number of successful shows that have been produced on Portuguese soil in recent years, including House Of The Dragon, Damsel, Heart Of Stone and FBI: International.

The SCRI.PT initiative offers support in negotiating the Portuguese regulatory landscape. Special incentives are also offered under the scheme for filming on the Portuguese islands and other "low-density territories", Marques said.

The Portugal Film Commission is the "first door to knock on" for any potential partners and production companies with the goal of filming in the country, Marques added: "Our team is always available to help make processes as smooth as possible, whether it's the application process for production incentives or the logistics involved in shooting in Portugal".

One pavilion, the best of Austria



ORF-Enterprise's Armin Luttenberger

THE AUSTRIAN pavilion at MIPCOM provides producers and distributors with the perfect opportunity to "meet potential creative, financial and commercial partners", according to a senior figure at the firm co-organising the delegation.

Armin Luttenberger, head of content sales international at ORF-Enterprise, the commercial arm of Austrian national broadcaster ORF, said that MIPCOM "provides an essential platform for presenting Austrian content within a truly global marketplace". He added: "It allows us to introduce new projects directly to buyers and commissioners while gaining a detailed understanding of their current programming needs across linear television, streaming and digital services. The pavilion makes it easier for delegates to identify

relevant Austrian partners, discover new programmes and explore opportunities across the full journey, from production to international distribution."

ORF produces content across a wide range of genres, including crime, which Luttenberger said remains a major focus for the broadcaster. He highlighted successful shows including SOKO Linz, Tatort: Vienna and Backwoods Crimes as examples of ORF's "very different interpretations of the genre".

Front and centre of ORF's MIPCOM slate is new drama The Forgetting and a second season of post-apocalyptic series Lights Out. A key objective of the Austrian pavilion is to encourage outside investment and draw international productions into the country. To this end, a new film-funding programme, FISApplus, has been established to support TV, film and streaming productions interested in filming in Austria.

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BETA FILM'S FEMALE-LED DRAMA DEAL

BETA FILM has closed a multi-title deal with Italian public broadcaster RAI for a slate of international, female-led drama series.

The package comprises veterinary drama *Barton Vet*; French thriller *A Guilty Affair*; and German period drama *Mozart Mozart* — about the musical genius' overlooked sister.

A US/Canadian veterinary procedural drama with heart, *Barton Vet* (12 x 60 mins) stars Georgina Reilly (*Quantum Leap*, *City On A Hill*) as Dr. Kate Barton, who takes over their rural family veterinary clinic following the death of her father. The series is produced by Shaftesbury in association with BYUtv and Beta Film, with Beta Film handling worldwide distribution.

A Guilty Affair (4 x 60 mins) follows Morgane, a high-school principal who desperately searches for her daughter after she disappears. Meanwhile, opulent period drama *Mozart Mozart* (6 x 60 mins) is set in 1780s Vienna and follows Maria Anna Mozart, the talented but overlooked sister of Wolfgang Amadeus Mozart. When her brother's behaviour threatens the family's future, Maria Anna secretly takes his place and performs under his name.

Mozart Mozart (Beta Film)



Shaftesbury's Jennings says kids industry is 'in collapse'

CANADIAN producer Shaftesbury is using MIPCOM to forge new partnerships while also calling for urgent action to address the crisis facing children's television.

Shaftesbury chairman and president Christina Jennings said the decline in children's production had become increasingly alarming, with reduced broadcaster investment leaving producers dependent on complex financing structures.

"I think the kids industry is in collapse," she said, pointing to projects involving as many as nine funding sources, including significant producer investment.

In September, Shaftesbury announced a C\$200,000 (125,000) donation to Rocket Fund Canada alongside C\$1m in financial and distribution support for up to five children's projects — underlining its deep concern about the state of the sector.

Jennings said government intervention was essential, but international co-pro and new approaches to audience engagement would also play important roles. Shaftesbury is meeting distributors at MIPCOM to discuss the children's projects it is supporting.

Beyond kids' content, the company is developing a broad slate of international projects, including its first Scandinavian co-pro, a Nordic noir-inspired series set in Alberta that explores the folklore brought to Canada by Scandinavian immigrants. Other projects include a romance-focused Australian co-production and sports-adjacent programming — tapping into audience fascination with live sport. Shaftesbury is also focused on sus-



Shaftesbury's Jay Bennett and Christina Jennings

taining established franchises including Murdoch Mysteries and Hudson & Rex, using new storylines, international locations and extensions into podcasts, games and live experiences. A recent innovation included an episode of Murdoch Mysteries season 20 being shot in Malta.

Jay Bennett SVP, franchise strategy & innovation at Shaftesbury, welcomed MIPCOM's evolution beyond distribution towards technology, AI and brands. "The future is diversification. It's new models. It's new platforms," he said.

Bennett argued that closer integration between producers, brands and technology businesses could create fresh opportunities for financing and reaching audiences. He also called for a more nuanced discussion of AI, distinguishing its potential in post-production and visual effects from its role in creative development. "What I like about what is happening here is that MIPCOM is bringing all these disparate partners together in ways that could actually create new ways of financing content and getting that content out there to audiences," he said.

Blue Ant lands new BossaNova docs

CANADA's Blue Ant Media has snapped up two documentary projects from London-based BossaNova Media's recent development day: *The Land That Made Us* (6 x 60 mins) and *Ruins Rise And Fall* (8 x 60 mins).

The Land That Made Us comes from Tectonic Productions, the indie company fronted by Professor Alice Roberts. It's being shown to international buyers at MIPCOM for the first time. The series was presold to Channel 4 in the UK, BBC Select in the US and SBS Australia. In the series, Roberts travels up and down Britain to explore the geology and landscape and how those factors shaped communities and regional identity.

The second highlight, *Ruins Rise And Fall* hails from production company Like A Shot and uses immer-

sive 3D-CGI to reanimate ancient ruins from around the world. The compelling series takes audiences to eight global locales and employs hyper-realistic digital restorations to bring viewers into the heart of Mongolian fortress cities to Roman settlements built to keep out the Celts.

Both shows were fully backed by BossaNova, underscoring the company's confidence in future success. Craig Junner, EVP & general manager, Global Channels & Streaming, Blue Ant Media said: "We're looking forward to bringing *Ruins Rise And Fall* and *The Land That Made Us* with Professor Alice Roberts to viewers on Smithsonian Channel Canada and Cottage Life, respectively." He added that the two shows are perfect for Blue Ant's portfolio of channels.



Ruins Rise And Fall, BossaNova Media



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GAME**

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RESTAURANT
FIGHTER**

[[MUSIC]] [[MUSIC]] [[MUSIC]] [[MUSIC]] [[MUSIC]]

Food | Studio

12 x 90'

Bomanbridge signs all-media catalogue deal with Arcadia

SINGAPORE/UK-based global production and distribution company Bomanbridge Media has inked a deal with Canadian production house Arcadia Entertainment to invest in Arcadia's 500-hour catalogue, while jointly pursuing new IP development

and international co-production. Under a multi-year agreement, Bomanbridge has acquired the international distribution rights to Arcadia's high-quality catalogue, spanning wildlife, history, science and technology. The initial five-year

term covers all media, with a particular focus on international digital sales and new commercial opportunities across streaming platforms, AVOD, FAST, educational and emerging media. Canada-only sales will remain under Arcadia's control.

Sonia Fleck, CEO of Bomanbridge Media, said: "Investing into our partnership with John Wesley and Arcadia provides a strong opportunity to build a long-term strategy around this evergreen catalogue, generating new digital revenue, in addition to a smart collaboration on new IP development and co-productions."

John Wesley Chisholm, president & creative director, Arcadia Entertainment, said: "Canada is on a roll — we want to sell to the world. The hallmark of a good export product is a small but discerning local market and major international potential."

The partnership goes beyond catalogue distribution to comprise future development and production, with Bomanbridge securing first-

right opportunities on future Arcadia projects. The first joint development project, *How We Got*, is a 10 x 60 mins returnable science and technology series launching with Canadian streaming broadcaster Blue Ant Media.

Bomanbridge is providing financial and creative development support and Arcadia will produce the series for Blue Ant, creating an international project from the outset rather than taking it to market only after completion.

How We Got explores the unexpected connections, reinventions and revivals that have shaped the modern world, revealing how yesterday's inventions and technological breakthroughs continue to define our lives today.

Carl Hall, chief creative, Bomanbridge Media, said: "We're looking at making a really strong linear product while also exploiting digital opportunities that keep the brand alive when off-stream."

The partnership reflects a growing east-west approach to international content financing.

Fleck added: "Singapore is an international hub, with significant private funds that can be accessed."



Arcadia's John Wesley Chisholm (left) with Bomanbridge's Sonia Fleck and Carl Hall

Kitchen serves long-lasting language skills

LANGUAGE localisation studio The Kitchen is in Cannes celebrating 25 years of consecutive MIPCOM appearances.

The Emmy Award-winning Miami-based company, which provides language localisation services including dubbing for TV, film and gaming, has attended every MIPCOM since its own founding 25 years ago. EVP and CMO Deeny Kaplan praised the many opportunities that MIPCOM offers, attributing a major portion of The Kitchen's revenue to its presence in Cannes. "There is no greater business venue for companies like ours. Nothing even comes close," she said.

She also had advice for similar companies seeking to make the most of MIPCOM this year, stressing that "prepping for the show is a must".

"This is not a venue where you knock on doors and think a

pretty face will win you a few minutes with a potential client," Kaplan added.

"Coming to Cannes with a minimum of 100 pre-scheduled meetings between our attending team members and our international clients is what makes this work for us. Getting off the plane and heading directly into meetings, without skipping even an hour, is what makes our six days here so integral to our overall marketing plans yearly."

Services offered by the TPN-Gold-Badge studio include dubbing, subtitles, graphic customisation — which entails adapting language-specific graphics for domestic markets — the translation and recording of audiobooks, the production of sizzle reels, and even interpretation of live shows to and from English, Latin Spani-

sh, Brazilian Portuguese, French and Italian. The Kitchen is increasingly working with video-game

developers to localise international titles through translation, adaptation and other services.



Josh Pine (left), Liz Clarke, Deeny Kaplan and Ken Lorber of The Kitchen

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Executive Producer, Sid Gentle Films

EMMA MORAN

Lead Writer
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AND

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SERIES • FILM • ENTERTAINMENT • DOC • ANIMATION

Pamir – The Wild Heart Of Asia (ORF)



The Time Traveller's Guide To... (PBS Distribution)



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

Wild Cherry (BBC Studios)



Benidorm Is Murder (ZDF)



A Day Like No Other (Caracol Televisión)



Levison Wood: South America (Blue Ant)



Mao Fujita with Orchestre National Du Capitole De Toulouse (GAD)



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HARSHAD WADADEKAR

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PRIYESH SHAH

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SPHERE ABACUS

THE DEATH Of Sherlock Holmes (6 x 60 mins) explores the missing chapter in the life of the world's most famous detective. Beginning with the apparent death of Holmes at the Reichenbach Falls, the series fills in the three years between his disappearance in 1891 and return in 1894 — a chapter that author Arthur Conan Doyle left untold. The story begins with an Englishman found barely alive in a mountain stream by a local woman and her son. When the village doctor is murdered, villagers turn on the boy — leaving the amnesiac stranger as his only hope for justice. Produced by Silver Reel, and starring Rafe Spall and Deleila Piasko, the series is brought to Cannes by Sphere Abacus, the distribution arm of Sphere Media.

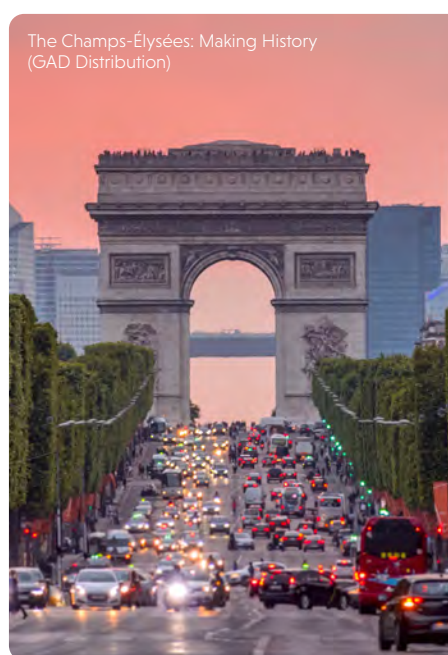
POORHOUSE INTERNATIONAL



PIECES Of Beethoven (1 x 75 mins/4K), a fascinating investigation into the life and death of Ludwig van Beethoven, is brought to the international market by Poorhouse International. When Beethoven died fans and scavengers descended, looking for souvenirs, and this film — timed for the bicentenary — begins with his death, and discovers how the scattered fragments of his manuscripts and hair are now being reassembled and deciphered with the aid of dedicated scholarship and the latest technology to reveal unexpected information. The story circles around his Eroica Symphony, written at a moment of great crisis, cementing his reputation as the greatest hero of Western music, and performed in the film by Paavo Järvi and the Deutsche Kammerphilharmonie Bremen.

DCD RIGHTS

CRIME drama An Impossible Way To Die (6 x 60 mins), from Clapperboard Studios for Channel 5 in the UK, features DS Katie Salter, who is faced with a seemingly impossible murder mystery. Four people are found dead around a table set for a dinner; their daughter is locked away upstairs and the only clue is a scorpion crawling out of a victim's mouth. DS Salter is not a stereotypical damaged TV cop, she is diligent and has a happy family, although she is constantly underestimated at work. She works this case with DI Conway, the station's renegade cop and their two contrasting styles would suggest that the duo is doomed to fail. The series is represented in Cannes by the UK's DCD Rights.

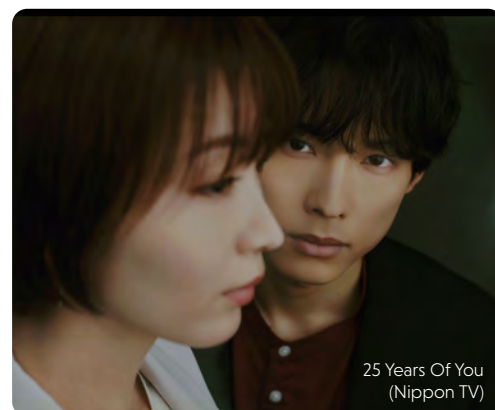


GAD DISTRIBUTION

FRENCH distributor and producer GAD is in Cannes looking for international pre-sales for two new HD documentaries. The Champs-Élysées: Making History (1 x 52 mins) looks at the stories of the architects, craftsmen and passionate guardians of heritage who strive to preserve and revive this legendary Parisian avenue. The Louvre: A Total Makeover (1 x 52 mins) goes behind the scenes of the world's most visited museum, which is undergoing ambitious transformation. Another MIPCOM priority from the catalogue, also focussed on a Parisian destination, is The Jardin Des Plantes: 400 Years Of Living Legacy (1 x 52 mins/HD), an exploration of the gardens, galleries and collections.

NIPPON TV

GYOKURO Studio, Nippon TV's in-house producer dedicated to unscripted content development, unveils three new formats at MIPCOM. Ultra Mission takes world-class specialists — from World Cup footballers and Olympic archers to golfers and crane operators — out of their arena and drops them into everyday life, where their mastery is put to absurd, real-world tests. Love On The Menu is a reality dating show where single professional chefs search for love through the language of food, culminating in the Final Dish, representing their partner's most meaningful memories. Never Look Back is a celebrity comedy show that turns self-control into a battle of temptation and willpower. The rule is simple: whatever chaos unfolds behind you, do not turn around. Nippon TV also brings two new scripted formats. 25 Years Of You (10 x 60 mins) is a romantic thriller in which 25 years after a kidnapping brought them together, an awkward outsider who has secretly devoted his life to protecting his childhood love, discovers that the kidnapper has returned. Punch-Drunk Woman follows a disciplined female prison officer whose ordered life unravels when a new inmate forces her to confront a buried past, spiralling into a prison escape.



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

GRAND AUDITORIUM	MIP CREATIVE HUB	MIP INNOVATION LAB	HI5 STUDIO	SCREENINGS & SHOWCASES	NETWORKING EVENTS & MATCHMAKING
					08:00 - 09:00 Verrière Grand Auditorium MIPCOM First Timer Tour
09:00 - 09:45 Unlocking Audience & Content Dynamics: Who is Watching, What, How & Why? Presented by Glance	09:00 - 09:45 FRAPA Formats Summit Welcome Coffee from 8:30		09:15 - 10:00 YouTube Workshop The YouTube Analytics Playbook: Algorithms, Audiences and Fandoms	09:30 - 10:30 Auditorium A Next Docs from France Presented by Unifrance Docs Showcase	09:00 - 11:00 Hôtel Barrière Le Majestic Cannes MIP BrandWorks CXO Summit By Invitation only Welcome Coffee: 08:30
	10:00 - 10:30 The Next Chapter for International Co-Productions: Post Peak-TV, Opportunity Remains	10:00 - 11:05 MIP AI Entertainment Forum 10:00 - 10:05 Intro MC 10:05 - 10:25 The Next Chapter in AI Training Data: The Shift to Specialized Video Data & Provenance Presented by Versos AI 10:25 - 10:45 Monetize the Content Storm: How AI Can Turn Your Catalogue into Predictable Cash Flow Presented by BB Media Group		10:30 - 11:30 Auditorium K Fresh Content China Presented by China Pavilion	10:00 - 11:00 Verrière Grand Auditorium LatAm Partnership Summit Powered by MIP CUNCUN Pre-registration required
11:20 - 11:50 MIP Headliner The Big AI Keynote with Utopai Studios Cecilia Shen, Co-Founder and CEO, Utopai Studio Ken Oh, Content CEO, CJ ENM Studios	10:45 - 11:15 The New Distribution Playbook: Maximizing Value Across a Fragmented Global Market	10:45 - 11:05 Training Data Deals: How AI Companies Are Licensing Filmed Entertainment Presented by Protege		11:30 - 12:30 Auditorium A Silent Nava Presented by Beta Film	
12:00 - 12:30 MIP Headliner Redefining Broadcast: The RTL + YouTube Partnership Pedro Pina, Vice President, YouTube EMEA Stephan Schmitter, CEO, RTL Deutschland		11:30 - 11:45 We Built a Streaming Platform in 90 Days. AI Didn't Do It Alone Presented by OKAST		13:30 - 14:30 Auditorium K K-Ani IP Showcase Presented by KOCCA	12:30 - 14:00 Hôtel Barrière Le Majestic Cannes Women in Global Entertainment Lunch with A+E Global Media Welcome Drinks: 12:00 Lunch: 12:30 - 14:00 By invitation only
13:00 - 14:00 Fresh TV Formats Presented by The WIT	14:00 - 14:30 Sports IP: The Next Chapter	14:00 - 14:45 New Formats, New Stories: The Creators Behind Meta's Original Series Presented by Meta, Inc	14:10 - 14:50 YouTube Workshop Unlocking Hidden TV Revenue on YouTube	14:30 - 15:30 Auditorium A Reality Check: A New Era of Unscripted Formats Presented by BBC Studios Formats Showcase	14:15 - 15:30 Verrière Grand Auditorium Asia x Global Executive Summit In partnership with ContentAsia Pre-registration Required
15:30 - 16:00 MIP Headliner Banijay Entertainment: The Next Chapter Jeff Zucker, CEO, RedBird IMI; Operating Partner, RedBird Capital Partners; Chairman, Banijay Entertainment Marco Bassetti, Chief Executive Officer, Banijay Entertainment	15:00 - 15:25 Creators Connect Michou x Dreamspark: Terminal, From YouTube Hit to Global Format	15:00 - 15:30 MIP AI Entertainment Forum From Experiment to Enterprise: How Entertainment Groups Are Making AI Work		15:30 - 16:30 Auditorium K Showcase Shanghai Presented by the Shanghai Municipal Administration of Culture and Tourism	15:00 - 16:00 Matchmaking Area in Palais -1 Speed Matchmaking Session: Scripted Pre-registration Required
16:15 - 16:45 MIP Headliner MIP BrandWorks Small Screens, Big Impact: Inside the Vertical Drama Boom Cathy Boxall, Global Head of Entertainment, dentsu In conversation with Meta	15:30 - 16:00 MIP BrandWorks Branded Entertainment 2.0 When Purpose Meets Premium Production	16:15 - 16:30 FAST Beyond Borders: Rakuten TV on What It Takes to Scale Into New Global Markets	16:00 - 17:00 Japanese Format Showcase Presented by Treasure Box Japan Followed by cocktail from 17:00 - 18:00	16:30 - 17:30 Auditorium A The Interrogator Presented by Lionsgate	
17:00 - 17:45 MIP Headliner Variety Vanguard Award & Fireside Chat Bela Bajaria, Chief Content Officer, Netflix	17:30 - 19:00 Session & Happy Hour Hosted by TikTok	16:30 - 16:45 Rethinking the Studio: Content, Catalogues and the New Economics of Growth			
18:00 - 19:15 MIPCOM CANNES World Premiere Screening Honey Presented by FIFTH SEASON	17:30 - 18:00 Developing Formats on TikTok: The Next Generation of Storytellers				
	18:00 - 19:00 Happy Hour				From 19:00 Hôtel Barrière Le Majestic Cannes Merzigo x YouTube x MIPCOM CANNES Opening Night Party

MIPCOM CANNES Programme Partners



PASSION DISTRIBUTION

LEADING the entertainment genre line-up from the UK's Passion Distribution is *Turned On: Dirty Sexy Money* (9 x 60 mins), a reality series that pulls back the curtain on the top 1% of OnlyFans creators. The company also brings: the second season of *Virgin Island* (8 x 60 mins), following adult virgins confronting their intimacy issues; and blue-light reality show *Biker Cops* (22 x 60 mins) — plus new seasons of *Call The Bailiffs*, *Fare Dodgers* and *Inside The Police Force*. Highlights from the documentary roster include *Jeremy Bamber – Proof Of Innocence* (1 x 90'), which re-examines the 1985 White House Farm murders and *Wado: Spirit Of Wood* (1 x 90 mins), an exploration of Japan's relationship with wood, narrated by Helena Bonham Carter.



You're Killing Me (Dynamic Television)

DYNAMIC TELEVISION

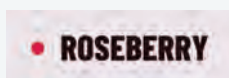
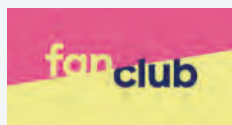
SERIES on the slate from US distributor Dynamic Television include: *Paris Is Always A Good Idea* (6 x 60 mins), about a career-driven non-profit executive who travels to Paris and unexpectedly reconnects with the three old lovers, and in doing so then visits Ireland and Spain; the second season of *Art Detectives* (8 x 60 mins), a drama centred around the Heritage Crime Unit, a police department headed by art-loving DI Mick Palmer and straight-talking DC Shazia Malik; the second season of *You're Killing Me* (6 x 60 mins), featuring former bestselling novelist Allie (Brooke Shields) and Andi Wallace (Amalia Williamson) as a sharp-tongued Gen-Z true-crime podcaster; and *Ms. X* (6 x 60 mins), starring Melissa George as a stay-at-home mom who teams up with a hapless amateur detective to track down her cheating husband.

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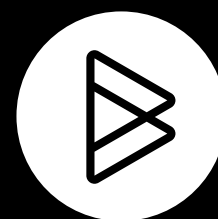
ONE LIFE STUDIOS

TOPPING the MIPCOM slate for India's One Life Studios is Raaya – The Great Indian Tales (18 x 11 mins), an animation about eight-year-old Raaya and her extraordinary adventures with witty Uncle Al and Veda, a brilliant AI companion who bridges ancient wisdom with modern science. Inspired by India's 5,000-year storytelling tradition, the series follows a seasonal story arc that begins with the biggest question of all: How did the universe begin? From there, one question leads to another. What are planets, and why do they seem to have personalities? Are temple bells really doorbells for the gods? As myth, history, culture, philosophy and science collide, Raaya discovers legendary heroes, gods and demons, extraordinary creatures, mighty rivers and epic adventures.



DNA

THE MIPCOM focus for Italian producer DNA is its preschool 2D animation Whiky And His Friends (26 x 7 mins). Whiky is a blue pom-pom-shaped baby spider with six legs and a big sense of wonder, the leader of a ragtag crew of forest creatures who all share one cozy home, the Great Oak on the edge of a pond. Every day Whiky and his friends head out to explore the world around them. Each episode turns a question — such as 'How's honey made?' or 'Why do fireflies glow?' — into a playful adventure wrapped up with an original song. The series blends curiosity for nature with best-friend fun and emotion, exploring the idea that being different is sometimes what make you special.



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SEVEN.ONE STUDIOS INTERNATIONAL

LONDON-based Seven.One Studios International brings a line-up of new formats and scripted content to Cannes. Leading the format launches are: Eden, in which 13 singles chase love and money in paradise, but in regular lie-detector tests every lie detected drains the prize pot; Reality Star Academy, which sees 18 unknowns enter a boot camp to see whether they have what it takes to become a reality star; and Jungle Divas, which follows 10 reality stars as they take on the jungle for a shot at the jackpot. Entertainment formats include: A Very Good Quiz, turning any location into a battleground; game show Captcha; Read My Mind, where celebrity guests go head-to-head with an expert mentalist; and live-event format Celebrity Padel. The scripted roster includes: a new reboot of The Last Cop (8 x 45 mins); The Country Doctor: Team Sonnenhof (120 x 30 mins); and Frieda (162 x 30 mins), in which the nurse returns to her home town.



The Last Cop
(Seven.One Studios
International)

BOSSANOVA

IN THE Land That Made Us (6 x 60 mins) Professor Alice Roberts travels the length and breadth of Britain studying the landscape, learning how it shaped local communities and regional sense of self. The series combines geology, archaeology, history and local colour, showcasing the British landscape at its best. In Cornwall she discovers that the mining of tin and china clay influences Cornish identity; in North Wales, she sees how the discovery of slate led to great wealth for some and hardship for others; in the Cotswolds, wool, wealth and tasty cheese combined to create a unique identity; and in East Yorkshire, Alice experiences first-hand the devastating impact of a landscape that's both eroding and regularly floods.



The Land That Made Us
(Bossanova)



NEW REGENCY

GENESIS (6 x 45 mins), a drama based on true events, follows the story of the legendary El Bulli restaurant. In the 1980s, young Ferran Adrià stumbles onto El Bulli by chance, in the remote cove of Cala Montjoi on the Costa Brava. There he finds a vibrant place, led by the French chef Jean Paul Vinay and managed by the charismatic Juli Soler. What begins as a temporary job, becomes the start of a gastronomic revolution. Decades later Gloria Canabach, a retired food critic, returns from the US, reconnects with her niece, and together they reopen the family restaurant. The series is distributed internationally by New ReGENCY.

3BOXMEDIA INTERNATIONAL SALES



Rural Paradises
(3Boxmedia International Sales)

GERMANY's 3Boxmedia brings its latest acquisitions to MIPCOM. Inferno, Climate Crisis In The Mediterranean (1 x 53 mins/86 mins), a Small Planet co-production with WDR/ARTE, EPT and Al Jazeera, explores across seven Mediterranean countries how droughts, floods, wildfires, rising sea levels, desertification and invasive fish species are rapidly transforming ecosystems and the lives of people. Also from Small Planet and co-produced with ARTE, EPT and RTS is Mankind's Folly (1 x 55 mins/82 mins), which shows devastating footage of the collapse of permafrost, causing infrastructure and homes to crumble. 3Boxmedia also presents Rural Paradises (6 x 26 mins), a travel series that reveals breathtaking landscapes, including Jordan, Costa Rica, Oman, Sri Lanka and the Cook Islands.

GO-N PRODUCTIONS

PARIS-based distributor and producer GO-N Productions is launching Rebel Adele (78 x 7 mins) in Cannes, adapted from a book by Mr Tan, illustrated by Diane Le Feyer and based on the original illustrations. The stories, aimed at six- to 10-year-olds, feature a fearless young girl who turns ordinary life upside down with her boundless mischief. The series celebrates self-expression, nonconformity and the courage to challenge the status quo.



Rebel Adele (GO-N Productions)



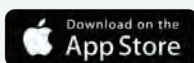
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report at anytime.

5

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Access your lead report via a direct
link, you can download an excel file
with all the details. The link is also
available in the Lead Manager App
welcome email and the exhibitor hub.



CAKE

LONDON-based Cake brings Doraemon (52 x 11 mins), an animation about a time-travelling cat-type robot, to Cannes. Sent to help Nobita, a well-meaning but clumsy boy, the robot is armed with futuristic secret gadgets that help him navigate childhood challenges and school life. A new English-language version produced by Cake and TV Asahi is available to screen, with delivery scheduled for 2027. The company also highlights action/adventure series Ranger Buddies (26 x 11 mins), an animation inspired by Singapore's Mandai Wildlife Reserve.



ATRESMEDIA SALES

SPAIN's Atresmedia is in Cannes with a slate led by three fiction titles. Trazos Ocultos (Hidden Brushstrokes/6 x 50 mins) follows art restorer Inés, who questions her marriage after discovering the double life her pilot husband has concealed for years. Agata & Lola (8 x 50 mins) pairs fearless inspector Lola with Agata, a brilliant autistic criminal analyst. A La Deriva (Adrift/10 x 50 mins) unfolds in a fishing village, where five fishermen return two years after a shipwreck, exposing secrets and emotional conflicts. Atresmedia also brings long-running telenovela Sueños De Libertad (Dreams Of Freedom).

CME DISTRIBUTION

A HIGHLIGHT from the Bulgarian catalogue of CME Distribution is gripping crime thriller Alpha, which follows a renowned investigator and university professor as he prepares to return to active police work by leading a newly established Serial Crimes Unit. He selects four of his most promising criminology students and puts them through an unconventional selection process, challenging them with complex cold cases in a secret training facility known as The Freezer. CME also brings two second seasons of Czech titles: Metoda Markovič: Straka (The Markovic Method: Straka), about the investigation into a serial killer targeting women around Prague; and Extraktori 2 (Extractors), about a special unit of the Czech Civil Intelligence Service (ÚZSI), in which they are given their most challenging assignment yet: to investigate and resolve the kidnapping of four Czech citizens — an investigative journalist, her cameraman, the arms dealer's lawyer and an interpreter, with action taking place in Lebanon, Syria, Libya and Iran.



HG DISTRIBUTION

HG DISTRIBUTION returns to MIPCOM with varied slate of youth-focused programming for which they hold worldwide rights. Ubi Beep (26 x 7.5 mins), a preschool animation, features five-year-old Ubi and his turbo sidekick Beep as they embark on adventures in their vibrant village, a whimsical environment of wheels, exploring the world and discovering answers to life's first questions. Kapsur (20 x 15 mins & 6 x 4 mins)

is an educational series following stories of young people embracing life, culture and adventure across Canada. This Means War (8 x 7-10 mins) is a documentary that takes a powerful look at how war transforms childhood across generations. Stories follow Artem, Daria and Marharyta, young Ukrainian refugees in France, and Paule, a French teenager living under Nazi Occupation. Across eight themed episodes, using testimonies and archival footage, we see how conflict disrupts daily life, food, information, family and school — and reshapes futures.

WARNER BROS. INTERNATIONAL TV PRODUCTION (WBITVP)

EVERY crime leaves something behind — unanswered questions, missing pieces and moments nobody witnessed. In The Dark Side, a new factual entertainment format created by WBITVP Finland, a journalist and former detective revisit a compelling case — from notorious crimes that shocked a nation to mysteries that remain unsolved. Together they retrace what happened, examine the evidence, and explore the competing theories and questions that continue to surround the story. GenAI dramatisations take viewers inside the story, bringing key moments to life and exploring not only what is known, but what might have happened. As different scenarios are considered, the possibilities of what might have happened come into the light.





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VARIETY



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MEDIAWAN RIGHTS

BROADCAST and commissioned by the BBC, California Avenue (6 x 52 mins), produced by Drama Republic (Mediawan) and Eight Rooks, and distributed by Mediawan Rights in collaboration with Entourage Media, is set during the UK summer of 1975. The series follows the arrival of Lela and Bee in a secluded caravan park, where their presence disturbs the peace and brings buried troubles back to the surface. Directed and written by Hugo Blick, the series stars Bill Nighy, Helena Bonham Carter, Erin Doherty and Tom Burke. It will air on BBC in 2027. The company also highlights thriller Target (6 x 52 mins), about a bodyguard going through a complicated divorce. On the day he comes to celebrate his son's birthday, his ex wife and their two children are kidnapped. The police suspect him, so he has to escape to find his wife and children.



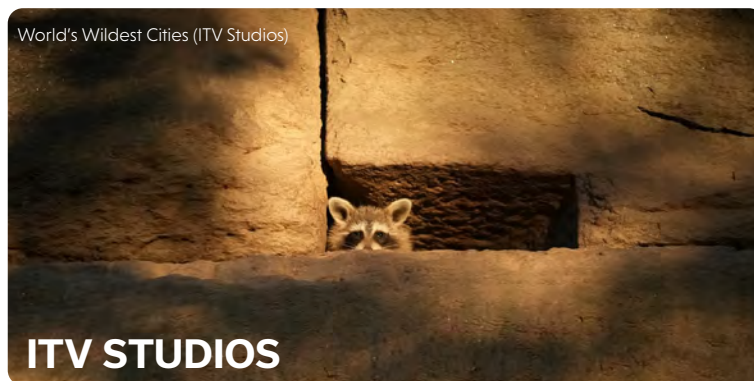
California Avenue
(Mediawan Rights)

LOOKS INTERNATIONAL

THREE-part documentary The Last Days Of Kabul investigates the 2021 collapse of Afghanistan through the voices of those who shaped its fate. After 9/11, a US-led coalition toppled the Taliban, promising peace, progress and human rights. Two decades and trillions of dollars later, the Taliban are back. Following the previous series — Afghanistan. The Wounded Land — producer LOOKSfilm brings together key figures, including, exclusively, an interview with former Afghan president Ashraf Ghani, filmed in exile; Douglas Lute, adviser to Presidents Bush and Obama; and Zalmay Khalilzad, the ambassador who signed the Doha Agreement for President Trump. Combining testimony, personal archives and news footage, the series exposes broken promises, corruption and political failure — and points to what Afghanistan's defeat means for a world facing fresh conflicts and displacement today. The series is brought to Cannes by Looks International.



The Last Days Of Kabul
(Looks International)



World's Wildest Cities (ITV Studios)

ITV STUDIOS

TOP TITLES from ITV Studios for MIPCOM include format Apocalypse (8 x 60 mins), which sees 16 ordinary people enter a town that appears to have been destroyed by an apocalyptic event, in which they must survive for 28 days without running water, heating or electricity. A scripted highlight is Number 10 (6 x 60 mins), written by Stephen Moffat and produced by Hartswood Films, which is set in one of the world's most iconic political residences. The cast is led by Jenna Coleman, Rafe Spall and Katherine Kelly. From the factual slate comes Worlds' Wildest Cities (6 x 60 mins), which takes a tour of Rio de Janeiro, New York, Melbourne, Singapore and London, following animal characters as they face the challenge of living alongside humans. The sixth episode reveals how the series was made and the science behind the stories.



Stealing My
Stepmom's Man
(Bamboo Network)

BAMBOO NETWORK

BAMBOO Network introduces its latest Korean vertical micro-drama, Stealing My Stepmom's Man (51 x 2 mins) at MIPCOM. The story follows Do-a, a 23-year-old college student whose life is turned upside down after the sudden death of her father. Her stepmother, Hwa-gyeong, takes control of the family fortune and prepares to marry a younger man, Mu-young. Determined to take revenge, Do-a decides to steal her stepmother's man. But what begins as a seduction becomes complicated when Do-a discovers that Mu-young is also trapped and the two find themselves drawn together.

WHITE LIGHT



Feast Or Famine (White Light)

WHITE Light brings its largest volume of launches to MIPCOM since the distributor's inception in 2019. The slate includes: Feast Or Famine, featuring culinary icon Marco Pierre White; Shooting With Music, a doc starring Ukrainian musician Slava Vakarchuk, frontman of Okean Elzy; two new music specials, Wham: 10 Days In China and Queen: Budapest; and performances from Calvin Harris, Mary J Blige, Bryan Adams, Marillion, Pink Floyd, Cliff Richard, Josh Groban and Nicole Scherzinger. The slate also includes Shakespeare's Othello, and two dance specials from Balletboyz.

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ARTE DISTRIBUTION

ARTE Distribution brings a groundbreaking documentary to MIPCOM. *Children Of Prehistory* (1 x 52 mins/90 mins) looks at one of the most overlooked groups of prehistory, children. Following experts and archaeologists across excavation sites throughout Europe, the documentary uses precious findings, including the skeleton of a 26,000-year-old adolescent, cutting-edge AI, 3D reconstruction and photogrammetry to get as close as possible to reality and to understand the role children played.

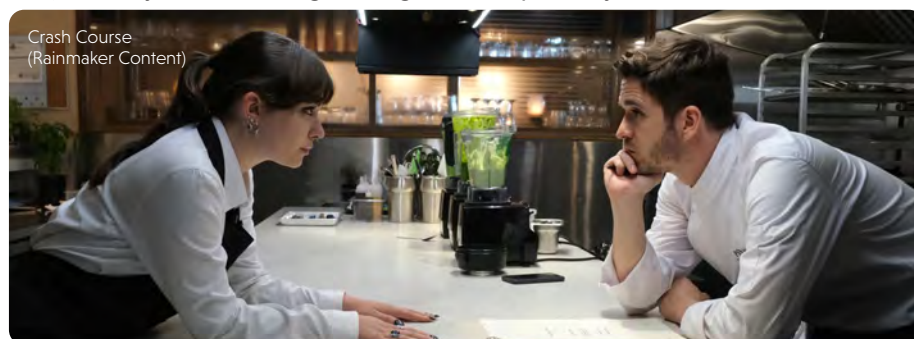


BETA FILM

SCRIPTED shows from Beta Film include: *The Man From Milan* (8 x 60 mins), about a criminal who hopes to gain freedom by entering rehabilitation, only to find the hardest escape is from himself; *Portobello* (6 x 60 mins), about a beloved Italian TV host falsely accused of Mafia involvement in the 1980s; *The Panini Family - Album Of Dreams* (6 x 60 mins), following the Italian family that turned a humble newsstand into the global Panini album phenomenon; *Blindspot Berlin* (6 x 60 mins), following the investigation of the 2016 Berlin Christmas market attack; Ukraine's first true-crime drama, *Silent Nava* (8 x 60 mins); and headlining the slate, *Queen Silvia* (6 x 60 mins), inspired by the real-life romance of Sweden's Queen Silvia and King Carl XVI Gustaf.

RAINMAKER CONTENT

CRASH Course (8 x 60 mins) is set in the chaotic Montreal restaurant scene where visionary 35-year-old chef Clovis (Émile Schneider) risks everything to launch restaurant *Casse-Gueule* alongside his explosive sous-chef Ben (Zouheir Zerhouni) and partner and sommelier Manon (Mylène Mackay). As kitchen ego wars and financial pressures reach boiling point, Clovis faces his ultimate test when Zoé (Estelle Fournier), his 18-year-old estranged daughter, unexpectedly storms into his life.



MILLIMAGES

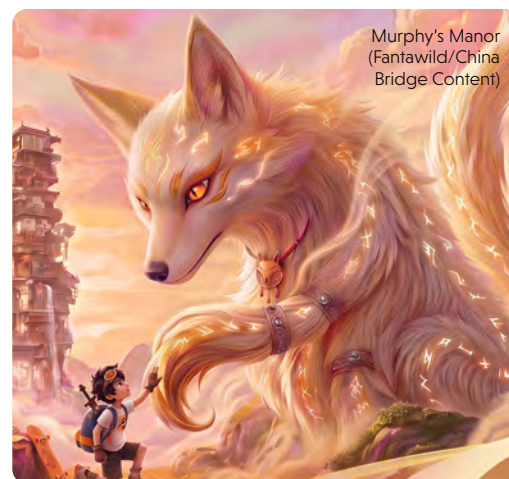
BENNY And The Bin Buddies (78 x 7 mins) follows Rodrigo, Maddy and Crumble, three determined raccoons and garbage collectors, and Benny, their garbage truck, as they make their daily rounds through the quirky community of Nicelittletown. Every day starts with a simple mission: collect the bins and keep the town clean. But even the most ordinary collection quickly turns into joyful chaos. Currently



in production, the series is brought to Cannes by France's Millimages and will premiere in France on M6/Gulli channels. The company also highlights 2D animation *Calypso* (52 x 11 mins), about a teenage girl who each morning discovers that the dreams — and nightmares — she had during the night have magically crossed over and manifested into her real life which causes all sorts of trouble.

FANTAWILD/CHINA BRIDGE CONTENT

CREATED by Fantawild, the Chinese animation studio behind *Boonie Bears*, and developed by China Bridge Content, *Murphy's Manor* (52 x 13 mins) is a 3D CG fantasy comedy about a boy who inherits a mysterious mansion filled with magical creatures. It is here that Murphy learns about life and friendship from his extraordinary new tenants, who include a Nine Tailed Fox from Chinese mythology. Aimed at six- to 12-year-olds, the series is a modern chronicle of Oriental myths, where disguised spirits from folklore (called yao) encounter hilarious problems as they try to navigate modern life. With the manor door acting as a magical portal which turns the yao into human form when they exit, they attempt to go undercover with hilarious results. The storylines in *Murphy's Manor* place family, friends and community at their heart.



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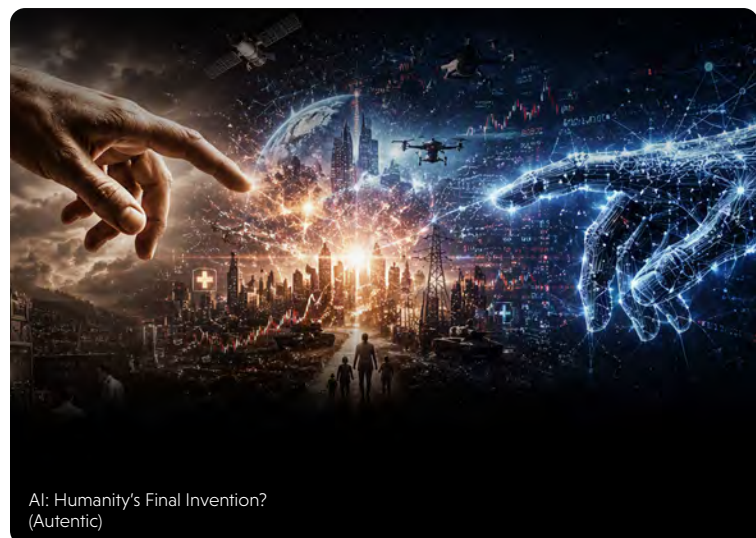
AMONG the titles brought to MIPCOM by the UK's Orange Smarty is *Diary Of A Junior Doctor* (10 x 60 mins), which follows the lives and challenges of five junior doctors around the world. *The Beckham's Billions: How Did They Get So Rich?* (1 x 60 mins) charts how the family transformed themselves into a global business empire. *Stacey Dooley Down The K Hole* (1 x 60 mins) follows presenter Stacey as she spends five months inside a rehabilitation unit investigating the rising crisis of ketamine addiction. *Restoration Rescue* (10 x 30 mins) follows a number of ambitious restoration projects. *Michael Palin In The Philippines* (3 x 60 mins) follows the actor, comedian and presenter on his latest travels. *Enhanced: Pushing The Limits* (1 x 60 mins), follows Olympian Shane Ryan as he prepares to compete in the Enhanced Games.



The Beckham's
Billions: How Did
They Get So Rich?
(Orange Smarty)

AUTENTIC

A HIGHLIGHT of Autentic's factual MIPCOM slate is *AI: Humanity's Final Invention?*, which investigates how AI, while revolutionising the world, may also destroy it. Other titles include: history series *Secrets Of Cold War Ruins*, uncovering stories embedded in lost places and abandoned military sites; wildlife documentary *Willow: Secret Diary Of A Mountain Lion*, offering an intimate look at one of nature's most elusive predators; *The Ocean At Night*, revealing the hidden dramas of the underwater world after dark; *Pakistan Express*, a rail journey revealing the country's diverse landscapes and rich cultures; and science documentary *The Secret Lives Of Parasites*, which reveals why these misunderstood organisms may be far more valuable than we think.



AI: Humanity's Final Invention?
(Autentic)



Banned (Studio Space Rabbit)

SPACE RABBIT

KOREA's Studio Space Rabbit brings reality competition show *Banned* to MIPCOM, following 16 single men and women who spend seven days at an island club. By day, contestants take on missions to earn essentials — fashion, private rooms and club experiences. By night, the club becomes a dating arena. Each night, the most popular man and woman become King and Queen, gaining influence over who stays and who leaves. Those who fail to secure a place are Banned, forced off the island. Another headline show, co-developed by Korean production companies dlturn and Studio Space Rabbit, is *Throw 4 It: Yut War*, a stylish live-action reimagining of Yutnori, Korea's traditional board game, where four teams of four players become living game pieces on a giant board, battling through physical challenges and strategic mind games.



The Forgetting (ORF)

ORF

ORF's MIPCOM drama line-up includes: *The Forgetting*, a drama in which a police officer investigates her niece's murder while early-onset Alzheimer's makes her question her memory; *The Weeping Cow*, a Backwoods Crimes TV movie where a killing on a remote Alpine pasture exposes family secrets; and *Heroes At Last*, the farewell case for Tört Vienna detectives Bibi and Moritz before a new detective team takes over. ORF Universum Nature's titles include *Wild Hollywood*, which explores the wildlife beyond LA's red carpets, and *Pamir – The Wild Heart Of Asia*, a journey into Central Asia's highlands. Universum History titles include *Lady Mitsuko – Rising Sun*, *Turning Tides*, tracing a Japanese pioneer's extraordinary journey between two cultures, and *From Paradise To Hell – Black People Under The Nazi Regime*.

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DEAPLANETA ENTERTAINMENT

THE THIRD season of preschool series Milo (52 x 11 mins) is set to premiere in 2027, in which the kitten and his friends explore the exciting world of vocations. The new season introduces a refreshed creative approach, with greater emphasis on visual humour and music, as well as new characters. More new titles from DeAPlaneta Entertainment include Karters, Underdog, Bernard and Magic Lilly (26 x 22 mins), the animated sequel of the publishing phenomenon Hexe Lilly. The series follows a young witch as she balances her magical adventures with everyday life. It has already secured several broadcast partners, including Super RTL (Germany), Rai Kids (Italy), VRT (Belgium), Clan RTVE (Spain), and 3Cat (Catalonia).



Milo (DeAPlaneta Entertainment)

CINEFLIX RIGHTS

LEADING Cineflix's scripted slate is Anna Pigeon, the drama based on the best-selling novels by Nevada Barr. Tracy Spiridakos stars as the former city slicker turned national park ranger solving crimes in a stunning landscape backdrop. New factual titles include Diana Unheard, a limited series marking the 30th anniversary of the death of Diana, Princess of Wales, which uses hours of never-before-heard intimate audio recordings; and Senna: The Last Race, using exclusive access to investigators, eyewitnesses and Formula One insiders to uncover the truth behind Ayrton Senna's fatal crash, an event that changed the sport forever.



Diana Unheard (Cineflix Rights)
Photo credit: Tim Graham/Getty Images



Freddie. Little Chopin (TVP)

TELEWIZJA POLSKA (TVP)

FREDDIE. Little Chopin (52 x 7 mins) is aimed at children aged three to five, an educational series created on the initiative of the National Fryderyk Chopin Institute, produced by Letko, in coproduction with TVP, Polish public television. Seven-year-old Freddie and his family move into the house of his uncle, a pianist. With his sister Emilka, his friend Tytus and their cat Kornel, Freddie explores the neighbourhood that is full of music and unexpected musical instruments. Scripted programming from TVP includes: Felicità (26 x 25 mins), a new series in which Sophie and her 17-year-old daughter Oliwia set off for Apulia in Italy to sort out matters following a family loss; and comedy drama Picasso's Mermaid (1 x 95 mins), inspired by a true story, about a woman who discovers a mermaid drawn by Pablo Picasso underneath wall paint. From the natural history slate comes Natural Wonders (6 x 22 mins), exploring the country's national parks.



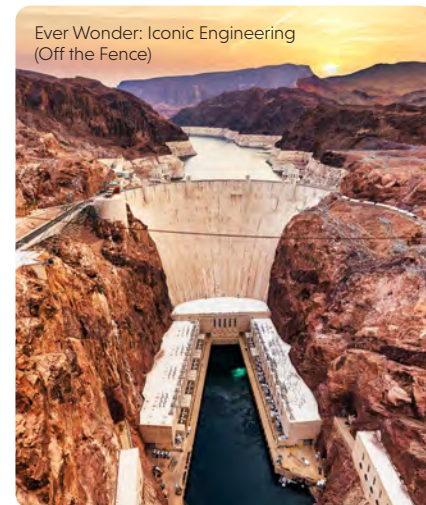
Diana Chan's Malaysia
(Parade Media Group)

PARADE MEDIA GROUP

LIFESTYLE series Diana Chan's Malaysia features chef, author, travel enthusiast and MasterChef Australia winner Diana Chan as she returns to Malaysia to rediscover the flavours she grew up with. She meets the people behind its cuisine and explores the traditions, ingredients and stories that have shaped Malaysian food. Diana brings these experiences into her own kitchen, creating her own interpretations. Another headline lifestyle title is One Euro House, in which design experts Shayna Blaze and Darren Palmer tackle the ambitious transformation of a dilapidated one-euro house in Italy into a luxurious, stylish dream home.

OFF THE FENCE

OFF THE Fence presents Ever Wonder: Iconic Engineering (5 x 60 mins) at MIPCOM, a journey inside some of the world's most extraordinary engineering projects, revealing the hidden science, ingenuity and human ambition behind the structures we often take for granted. From skyscrapers soaring above cities and bridges spanning vast waterways, to tunnels carved beneath the earth, dams holding back immense natural forces and canals that reshaped global trade, each episode tackles deceptively simple questions and uncovers surprising answers.



Ever Wonder: Iconic Engineering
(Off the Fence)



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HISTORY's *Strange Fortunes With Kevin Bacon* reveals the wildest ways money has been made, lost — and blown. From Elvis dropping \$50,000 on a midnight sandwich run to multimillion dollar scams and gold-rush windfalls. Further titles from A+E Global Media include: *Extraordinary Origins With Ted Danson*, revealing the incredible origin stories behind the inventions and discoveries that have shaped humanity — from potato chips to penicillin; *The Bible Revealed (WT)*, an eight-part series from History channel that brings to life the most iconic stories of the Bible, using AI-driven visualisations; and two Lifetime Movies with Angie Harmon — *Buried In Barstow 2: Blood For Blood* and *Buried In Barstow 3: The Reckoning (WT)*.



Pocoyo (Animaj)

ANIMAJ

PARIS-based Animaj brings a new season of Pocoyo to MIPCOM. Aimed at ages three to five, the sixth season enters a new imaginative chapter as it introduces two new aspects to Pocoyo's world. The Fun House, built by the gang themselves, is a place where every room transforms and reconfigures to inspire endless creative play; and Vamoosh is Pocoyo's new all-terrain vehicle with a spaceship mode, taking the gang to new worlds and bigger adventures. This season follows the relationship between Pocoyo and Bea as it evolves into a relatable sibling dynamic. Meanwhile, a light-hearted antagonist narrative is developing, featuring the comic adventures of Lord Ni and the Three Alien Stooges.



Levison Wood: South America
(Blue Ant)

BLUE ANT

A PRIORITY from the roster of factual content brought to Cannes by Blue Ant is *Levison Wood: South America* (4 x 60 mins), from A-OK Media House. The series follows world-renowned explorer Levison Wood on his most ambitious journey, a four-month, 10,000-mile expedition through the spine of South America, in which he travels the length of the Andes, the world's longest mountain range, on an epic journey through one of the planet's most spectacular and challenging landscapes. Another headline title is *The Billion Dollar Hash Hunt* (3 x 60 mins), from Alibi, a true-crime treasure hunt that features former drug cartel smuggler Billy Greer and former DEA agent Rick Carter, who landed Billy in prison for nearly 20 years. Reunited decades later, they join forces to uncover what really happened to 62 tons of missing hash.

DARO FILM DISTRIBUTION

DARO Film Distribution introduces *Brutal Justice* at MIPCOM, a hard-hitting action thriller starring Scott Adkins and Marko Zaror. The film follows two broken men who unite to take down the pharmaceutical kingpin responsible for destroying their lives. As they wage an uncompromising war through a world of corruption and violence, vengeance seemingly becomes the only justice left for them. *Brutal Justice* delivers explosive action, relentless intensity and two of the genre's most acclaimed martial-arts stars. The project is set for release in 2027.



Brutal Justice
(Daro Film Distribution)

RTE PROGRAMME SALES

IRELAND's RTE presents *The Girl In The Water* (1 x 60 mins), a documentary that follows the family of Kelly Marie Lynch, a 23 year old woman whose body was discovered beneath Horseshoe Bridge in Co. Monaghan on St Patrick's Day 2024. The film traces Kelly's final known movements, the 30 hour period in which she went missing and the deeply unsettling questions that emerged after her death. Three post mortem opinions point to drowning, hypothermia and finally the possibility of fatal injuries consistent with an assault. As the family retraces events and presses for answers, the documentary reveals a portrait of grief sharpened by uncertainty. Through interviews, reconstruction, and careful reporting, *The Girl In The Water* becomes both a memorial and a call for accountability.



The Girl In The Water (RTE)

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TVF INTERNATIONAL

THE UK's TVF International brings science series *Deep Sea Big Tech* (4 x 52 mins) to MIPCOM. This cinematic series plunges into the frontier of undersea exploration where leading scientists, engineers and military researchers are pushing the limits of human capability — from elite diving programmes and cutting-edge undersea medicine to next-generation submersibles and permanent underwater habitats. Another highlight is *Inside Iran* (1 x 70 mins), which follows recent events before and after the outbreak of war, through access to individuals on the ground narrating their stories and exploring how the lives of Iranians can hang in the balance while caught between domestic repression and foreign bombs.



FREMANTLE

DRAMA series from Fremantle include: *Baywatch* (12 x 60 mins), the return of the iconic series with a new cast patrolling the famous stretch of sand; *The Only Suspect* (4 x 60 mins), which follows devoted couple Alex and Beth, whose picture-perfect life hides a devastating truth — 30 years earlier Alex had buried a body in an area destined to be a nature trail; and *Close to Home* (4 x 60 mins), about Sean, who returns to Belfast after university and whose life then changes after a misjudged assault. Documentaries include: *AI: Probably Nothing To Worry About* (1 x 90 mins); and *An Hour On Earth* (4 x 60 mins/W/T), filmed across the Kalahari, the Amazon, Australian reefs and the American Rockies. An entertainment highlight is game show *Stacks Of Cash*.



All Heart (Boat Rocker Studios)



BOAT ROCKER STUDIOS

COMMISSIONED by Wowow in Japan and Nelonen in Finland, *Blood & Sweat* (8 x 60 mins) is a thriller that follows a Japanese detective who discovers similarities between a homicide in Tokyo and murders in Tampere, Finland. She joins forces with a Finnish detective to investigate the serial killer. On the unscripted side, Boat Rocker presents *All Heart* (4 x 45 mins), a revealing look at the Canadian Women's Rugby team as they fight for gold at the 2025 Women's Rugby World Cup. *Harlo* (52 x 11 mins) is a brand-new 2D animation preschool series which follows a cautious five-and-a-half-year-old bunny who navigates everyday adventures with his single dad and best friends. Now in production, the series will debut on CBC in Canada in 2027. For the tween age group, Boat Rocker presents *The Next Step: Cheer* (20 x 30 mins), which has just been greenlit for a second season by CBBC/iPlayer. A spin-off of the long running *The Next Step* franchise, *Cheer* focuses on the world of competitive cheerleading.



RTP

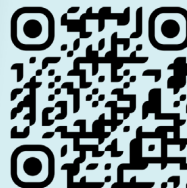
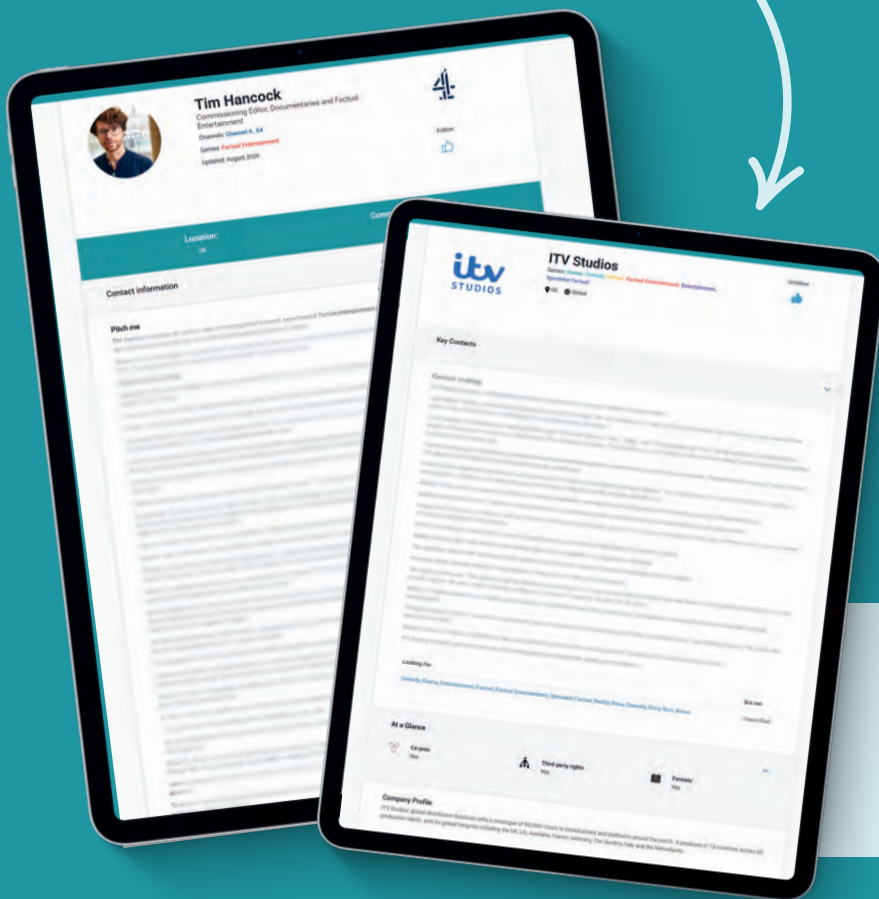
PORTUGAL's RTP brings a range of programming to MIPCOM, including six-part period drama *The Marquise*, based on a best-selling novel, about Leonor, an 18th century poet, diplomat and revolutionary thinker who smuggles forbidden books, educates herself in secret and influences the Portuguese Crown. A new series of 20 TV movies, *Told By Women*, features female-directed stories inspired by real events in Portugal. *Jones* is a six-part drama, inspired by Agatha Christie, set against the landscapes of Sintra and the Douro Valley. *Past Waters* is an eight-part thriller which unites Portugal and Spain in a tense investigation where borders blur, uncovering a web of corruption linking Portugal's privileged elite to its criminal underworld.

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