



**MERCATO  
INTERNAZIONALE  
AUDIOVISIVO**

**2025** | ROMA  
OCTOBER 6-10

## **MIA PRESENTS THE PROGRAM OF PANELS AND SHOWCASES FOR THE ELEVENTH EDITION**

***Over 80 events. 5 showcases with 44 Italian and international titles across Animation, Doc & Factual, Drama, and Film.***

***The panels and the presentation of the APA and ANICA Reports.***

***A new market dedicated to literary adaptations and activities of European institutions.***

***The Innovation for Creative Industries Program and the MIA XR showcase.***

***The MIA Development Awards and the new Sony Pictures Television Award.***

***Rome, September 25th, 2025*** – Over 80 events including panels, conferences, research presentations, seminars, workshops and training sessions, keynote speeches and round tables, as well as networking opportunities, alongside Film section screenings. Five showcases will feature 44 titles spanning Animation, Documentaries, Television Formats, TV series, and Films, adding to the 62 projects in the co-production market for a total of over **100 projects** presented at MIA 2025.

These are the numbers of the eleventh edition of MIA | Mercato Internazionale Audiovisivo (Rome, October 6–10), promoted by **ANICA** (Italian Association of Film, Audiovisual and Digital Industries), chaired by Alessandro Usai, and **APA** (Italian Audiovisual Producers Association), chaired by Chiara Sbarigia, and directed by Gaia Tridente. The 2025 edition presents a rich and diverse program, with participation from leading professionals and major companies in the international audiovisual sector, along with official delegations from Latin American countries (including Cuba), as well as from Sweden and Canada.

### **THE ANIMATION DIVISION**

The Animation Division, curated by **Carla Vulpiani**, Head of Animation Co-production & AnyShow, and **Federica Pazzano**, Conference Programming Lead Animation Division, brings together leading international professionals to examine the current landscape and future outlook of the industry. Featuring a rich program of talks and roundtables, alongside the global showcase **AnyShow**, completing the line-up of events dedicated to animation, together with the already announced line up of participants of the Co-Production Market & Pitching Forum and the MIA B2B Exchange | CEE Animation Lab.

### **ANIMATION DIVISION PANELS**

The Animation program shines a spotlight on urgent issues reshaping the sector, addressing the challenges faced by key industry players. Its talks will explore every critical aspect of the animation industry: from the need to develop content with strong licensing and publishing potential, to digital innovation and Artificial Intelligence; from data-driven, audience-centered storytelling to television

programming, digital distribution, market volatility, and the indispensable role of public broadcasters in European co-productions

These are just some of the most relevant panels on the agenda.

For the first time at MIA, a **panel dedicated to children's content in public service broadcasting** will showcase the outcomes of a joint effort by leading European broadcasters, who will gather at MIA for a closed-door summit. In this open session, commissioners **Patricia Hidalgo** (BBC), **Pierre Siracusa** (France Télévisions), **Roberto Genovesi** (RAI), **Yago Fandiño** (RTVE) and **Patricia Vasapollo** (HR/ARD) will share their editorial priorities, case studies, and perspectives on co-development and co-production in animation and kids' programming. The panel will highlight concrete tools to foster the circulation of original content across Europe.

In the panel **TURNING CRISIS INTO OPPORTUNITY**, **Nicolas Edmery** of the European Audiovisual Observatory will present an analysis of theatrical data, providing the starting point for a conversation on funding strategies in today's landscape. **Philippe Alessandri** (Watch Next Media), **Barbara Tonelli** (Coficiné) and **Maria Carolina Terzi** (MAD Entertainment) will join the discussion.

Brands take center stage in the two-part panel **THE BRAND EXPERIENCE**. In the first part, **Maura Regan** (President, Licensing International) will introduce the "licensing-first" approach, illustrating how IP with local roots can expand globally through synergies between storytelling, publishing and audiovisual media. **Enrico Racca** (Mondadori Libri), **Francesco Manfio** (Gruppo Alcini) and **Mikael Shields** (Acomar Films) will join the discussion. The second part, **Intergenerational IPs Across Media**, will focus on the longevity of franchises and their evolution over time: **Helene Juguet** (Ubisoft Film & TV Paris) will present the cross-media journey of gaming-born IPs, while **Iginio Straffi** (Rainbow Group) will recount twenty years of global success with *Winx Club*, and **Diego Ibáñez Belaustegui** (DeAPlaneta) will analyze the history of half-century-old properties such as *Heidi* and *Maya the Bee*.

The BBC's multi-platform editorial and distribution strategy will take center stage in the keynote by **Anna Taganov**, Head of Children's Content & Programming Strategy, within the panel **BUILDING IP VISIBILITY IN THE DIGITAL SPACE**.

Technological transformations will be in the spotlight in **THE ARTIST'S POV ON TECHNOLOGICAL INNOVATION**, which repositions the role of the artist at the heart of technological change. Among the speakers: visionary director **Theodor Ushev** and Italian artist **Lorenzo Ceccotti**.

The audience takes center stage in the panel **ENGAGING AUDIENCES TODAY: DATA-DRIVEN STORYTELLING IN A FRAGMENTED MARKET**, which will open with an exclusive study on audience behavior conducted by Ampere Analysis, followed by a conversation on narrative strategies that effectively reach viewers. Speakers include the American director and concept designer **Andrew Leung**, concept designer for major Disney and Marvel productions including *The Lion King*, *The Jungle Book*, *Black Panther*, *Spider-Man: Homecoming*, as well as *The Lord of the Rings: The Rings of Power* and *La La Land*.

## ANYSHOW

AnyShow is MIA's international showcase dedicated to animated content nearing completion and scheduled for release from the second half of 2025 onwards, seeking sales and distribution opportunities. This exclusive presentation and pitching event features high-quality animated formats designed for television, digital and theatrical distribution, across all genres and for audiences of all kinds.

Among the **11 selected projects** is **THE GREAT DREAMSCAPE** (France, Belgium), a **TV special**, one-off television format for ages 6 to 9, directed by Rémi Durin, produced by Nicolas Schmerkin, Autour de Minuit, and co-produced by Kawassa Film. Andrea is supposed to play the Blue Bird in the school play, but overcome by stage fright, she runs backstage and finds refuge in a golden palace thanks to a magical cloak. Bizarre friends and a special bird help her overcome her fear and return to the stage.

**Four Italian projects** were selected, two targeting adults and two for children. The feature film **HOPE. AN (ALMOST) GYPSY FAIRYTALE** (Italy, USA), written and directed by Monica Manganelli and produced by Paolo Artoni (Qreative, Q&Q Group), retraces family history through the memories of Hope, a Romani girl who became blind due to Nazi experiments, and her father Grigo, up to their arrival in the concentration camps.

The web series **THEORISED: SEASON #1 RACE HISTORICISED** (Italy, Qatar, UK), directed by Midiaou Diallo, Héloïse Dorsan-Ratchet, Williams Zouzou, Stefano Sottile and Pierangelo Pirak (Pomona Pictures), who also serves as producer, together with author Marcela Pizarro (Goldsmiths), features the pilot episode **Race Historicised: Epistemologies of Colour**, exploring and telling the stories of anti-racist and anti-colonial thinkers W.E.B. Du Bois, Aimé Césaire, Sylvia Wynter and Frantz Fanon, produced for Al Jazeera Media.

For the whole family, the edutainment TV series **THE RECIPES OF ARTHUR & KIWI-THE ITALIAN CUISINE** (Italy), created by Andrea Zingoni (T-Rex Digimation) with Vernante Pallotti (Gastonia Motion), follows the dog Arthur and his feathered assistant Kiwi as they explain regional Italian recipes with humor, promoting a healthy eating lifestyle.

For the youngest viewers, the adventures of two seahorses are featured in **NIP & LENA-FIN FRIENDS** (India, Ireland, Italy), directed by Enrico Paolantonio, produced by Evelina Poggi and Sabrina Callipari (Lynx Multimedia Factory), and co-produced by Telegael and DigiToonz.

**International TV series** include **FIZZY AND SUDS** (Australia), where two effervescent bubbles take children on a journey of discovery, exploring new passions in each episode. The series is written and directed by Gemma Lee, Michelle Lehman, Rebecca O'Brien, Kimberly Melville, and Ramana Dienes-Browning, and produced by Sam Griffin, Nicole Sullivan, Kim Steblina, and Chris Hilton (Tilt Media) for ABC Network. **HIDDEN ISLANDS (JAGTEN PÅ NUNA)** (Denmark), directed by Peter Egeberg and produced by Sarita Christensen (OYA Copenhagen), tells the story of three children who uncover a secret on a mysterious island that could save the world. The epic sci-fi **STAR RAIDER** (France), by Morade Rahni and produced by Reginald De Guillebon (Les Armateurs), follows an art thief returning to action in the space city of Confluence, where no one knows that behind the mask is Oskar, a thirteen-year-old student. The historical-satirical comedy **ROMAN PIGEONS** (Italy, Israel), produced by Alexander Boyarskiy (Polydont Films) and directed by Konstantin Bronzit, reimagines the history of the Roman Empire as we know it, narrating the deeds and exploits of its true founders: the Roman pigeons.

**Two Canadian feature films** conclude the 2025 selection. **LYDIA AND THE MIST RIDER** (Canada), directed by Emilie Rosas, Philippe Arseneau Bussi res, and Nancy Florence Savard, who also serves as producer (10e Ave Production), and presented by Attraction Distribution, tells the story of eleven-year-old Lydia, who searches for her brother Thaddeus after he is kidnapped by the Enchanter in the Misty Sea. From the 2024 MIA Co-Production Forum selection comes **PARTS OF A BIGGER STORY (MORCEAUX D'HISTOIRE)** (Canada, France), directed by Chrystelle Maechler and Sasha McIntyre, and produced by Chrystelle Maechler (Productions Inc), Daniela Mujica (Productions Ocho), and S bastien Onomo (Special Touch Studio). In each episode of this hand-animated docu-fiction, scenes of everyday life reveal the stories of ordinary people who were once refugees, using seemingly ordinary moments to enter their personal epics.

## **THE DOC & FACTUAL DIVISION**

The Doc & Factual Division, curated by **Marco Spagnoli**, Head of Doc & Factual and Deputy Director of MIA, and **Ben Pace**, Head of Co-Production Market, will present a series of meetings and international showcases, including **Italians Doc It Better**, focused on Italian documentaries, and the **International Factual Forum**, dedicated to international television formats.

### **DOC & FACTUAL DIVISION PANELS**

The Doc & Factual division offers a full program of meetings, panels, and showcases dedicated to documentary and factual content, reaffirming MIA as a key platform for the international industry, where participants can find numerous opportunities for discussion and exchange.

These are just some of the most relevant panels on the agenda.

A keynote will be delivered by **Thom Zimny**, Emmy and Grammy-winning director, long-time collaborator of Bruce Springsteen, known for his documentaries on Springsteen, Willie Nelson, and Sylvester Stallone.

**THE (SECOND) ITALIAN JOB: STOLEN, HEIST OF THE CENTURY** is a case history of an Italian set presented by producer **Chiara Messineo** and director **Mark Lewis**, following the success of *Vatican Girl*. They will be joined by **Paolo Manera**, Director of the Film Commission Torino Piemonte (Italy), and producer **Davide Valentini** (Italy).

The panel **NEW CHALLENGES AND OPPORTUNITIES FOR THE ITALIAN MARKET** will explore scenarios and strategies for the national DOC market, featuring APA's producers **Gioia Avvantaggiato**, **Simona Ercolani**, and **Gloria Giorgianni**, curator of the event. They will engage in discussion with **Jacopo Chessa**, Veneto Film Commission; **Mattia Mariotti**, Sky Italia; **Cecilia Penati**, HBO Max; and **Luigi Del Plavignano**, Director of Rai Documentaries, who will also participate in a panel on the new editorial line of Rai Documentaries.

Global strategies will be discussed in **FACTUAL FRONTIERS: UNLOCKING GLOBAL GROWTH**, a panel featuring leading women from the European audiovisual sector, including **Gerbrig Blanksma**, SVP, International Sales and Partnerships, Blue Ant Media (United Kingdom); **Cecilie Olsen**, SVP of Global Content, Non-Scripted, ITV Studios Global Distribution (United Kingdom); and **Carlotta Rossi Spencer**, Head of Branded Entertainment, Banijay (United Kingdom).

**GETTING DOCS TO THEATERS** will address the challenges of theatrical distribution with **Enrico Bufalini**, Cinecittà S.p.A. (Italy); **Artur Liebhart**, Millennium Docs Against Gravity (Poland); **Agustina Lumi**, Usheru (Ireland); **Gregorio Paonessa**, Vivo Film (Italy); and **Anastasia Plazzotta**, Wanted Distribution (Italy), moderated by **Giorgio Bigoni**, Cinetel (Italy).

### **ITALIANS DOC IT BETTER**

Also this year, the Italians Doc It Better showcase, dedicated to Italian documentaries, presents a program entirely made up of **world premieres**. **Ten titles** explore history, identity, and social change, resonating strongly in the present while capturing echoes of a possible future.

Among these, the award-winning Italian director **Agostino Ferrente** presents **THE POSSIBLE LIVES/LE VITE POSSIBILI**, produced by Casa delle Visioni Srl, Pirata Manifatture Cinematografiche, and Anemone Film (Italy, Switzerland). This unique work, born as a spin-off of the documentary *Selfie*, brings to light previously unseen material and fragments of filmed life. In Naples' Rione Traiano, twelve-year-old children face choices from which there is no return, almost inevitably. It is within

that "almost" that hope resides. The film reflects on the possible lives of these young people, the limited opportunities they are given, and how time transforms the meaning of every recorded image, posing both an ethical and aesthetic challenge to the disposable image culture while questioning the very language of documentary filmmaking.

Also set in Naples, ***FISH DON'T CLOSE THEIR EYES/I PESCI NON CHIUDONO GLI OCCHI***, produced by Big Sur Srl, Oh!Pen, Artline Films, and Jando Music, and directed by Audrey Gordon (France, Italy, USA), blends fiction and documentary to tell the life of Italian writer **Erri De Luca**. At its center is the 1960 novella in which a young Erri discovers love and faces justice, crossing the threshold from childhood to adulthood. Two young actors play him and his companion, while acted scenes intertwine with Super 8 footage and archival material from postwar Naples and the 1970s, creating a poetic dialogue between memory, dream, and reality, where personal recollection meets collective history.

**Marco Amenta**, previously director of *La Siciliana Ribelle*, directs ***THE PEOPLE'S THEATER/IL TEATRO POVERO DELLA VAL D'ORCIA***, produced by Eurofilm (Italy). For 59 years, the village of Monticchiello in the province of Siena has staged an open-air "poor" theater without sets or professional actors, relying solely on residents who think through and perform their own stories. Each year, it attracts audiences from around the world, revives shared memory, and combats depopulation through culture, addressing universal themes such as rural decline, the power of collective art, and the resilience of community memory.

A solemn vision of poverty is also at the center of ***THE EIGHTH DAY/L'OTTAVO GIORNO***, produced by Rete Blu Spa and directed by Sabrina Varani (Italy). During the Holy Year, homeless men and women become protagonists of a journey that leads them to the Holy Door of St. Peter. In a play of light and shadow, fall and redemption, fragility and hope, they cross thresholds deeper than stone, those of the self, toward a new beginning called the Eighth Day.

With ***ROSANNA BETWEEN THE LINES/ROSANNA TRA LE RIGHE***, produced by Michelangelo Film and directed by Pepi Romagnoli (Italy), the director takes us on a journey with her mother. At 57, Rosanna earned a diploma in graphology and published three books. Today, at 88, she embarks on an imaginary walk through the childhood forest where she once guided her daughter, culminating in an emotional finale where memory, identity, and family intertwine.

In ***MY FATHER'S WIGS/I CAPELLI DI MIO PADRE***, produced by Seven Hills Productions Srl and directed by Lorenzo Signoretti (Italy), the director portrays his father Aldo, a four-time Oscar nominee whose wigs shaped the worlds of *Moulin Rouge!*, *Gangs of New York*, and *Apocalypse*. As Aldo dismantles his historic Roman atelier, Lorenzo explores personal archives to reveal the man behind the craftsman, blending cinematic grandeur with intimate reflection and examining art, identity, and the silent bonds between father and son.

Sophie Chiarello and Giulia Amati present ***HEART DRESSED/VESTITI CON IL CUORE***, produced by Alexandra Cinematografica srl (Germany, Italy). Set in remote villages in Bhutan, Guatemala, Peru, and Kyrgyzstan, the film follows weaver artisans struggling to preserve ancestral traditions under the pressures of industrialization and isolation. The arrival of four internationally renowned designers sparks unexpected collaborations, blending ancient techniques with contemporary visions to chart ethical paths for the future of fashion and highlight the resilience of these women.

From the mountains of Asia and Latin America, the focus shifts to the Italian Alps with ***PESTIFERUS LUPUS***, produced by Box Vision and directed by Ludovico Serra and Luca Jankovic (Italy). In Forno, a remote Alpine village and one of the last mountain communities resisting depopulation, wolves are returning to the forests amidst memories of exorcism masses and centuries-old protective rituals. As nature advances, the shepherds unite in ritual and resistance, and in this forgotten Italy, faith becomes the final bulwark against fear.

**OTO**, produced by Small Boss and directed by Elisa Motta and Matteo Ferrarini (Italy), is a celebration of hearing that takes the audience on a journey through time and space, weaving ancient sound traditions from around the world with contemporary acoustic landscapes in remote and intimate locations. A meditative exploration of the part of ourselves we have left behind, it reveals sound as substance and life itself, echoing the Tibetan proverb: “Everything began with the sound of SU, before there was nothing.”

Closing the selection is **ARI: MOM, SEX AND EVERYTHING ELSE/ARI-BERLINDREAMSSEXMEMORIES**, produced by Antifilm and directed by Fabio Breccia (Italy). Ari is an unconventional figure, a modern-day ninja who reinvents herself every day. Behind makeup and disguises lies a deep wound, filled with dreams and rituals. She rules as dungeon master in Berlin’s legendary KitKat Club, where pleasure follows strict rules. Amid latex and neon, Ari builds another reality. Blending her personal journey with the energy of the BDSM scene through overlapping visual and narrative styles, the film is ironic, moving, and provocative, showing how becoming someone else can be the most authentic way to be oneself.

### INTERNATIONAL FACTUAL FORUM

The **10 titles** selected this year for the International Factual Forum showcase, a kaleidoscope of bold and original projects, confirm the strong interest of the global audiovisual industry in the event curated by MIA’s Doc & Factual division. This dynamic lineup ranges from culinary journeys to explorations of history, from true crime to high-adrenaline adventures. Each format brings a unique creative spark, offering a rich spectrum of storytelling designed to captivate audiences around the world.

**BEST IN SHOE**, produced by Reverse Image Media and created by Mandi Riggi (United Kingdom), follows sixteen visionary shoe designers as they face twelve weeks of intense challenges: realistic briefs, tight deadlines, and limited resources. Creativity, technical mastery, and determination are pushed to the limit, with prizes capable of launching careers and the support of a global fashion giant at stake for the winner. Each challenge demands bold ideas and flawless execution.

**BOUND BY DESTINY/DESTINI INCROCIATI**, produced by Scarlett Produzioni and created by Chiara Salvo (Italy), reveals extraordinary bonds between humans and animals in moments of crisis, change, or need. From puppies rescued from the streets marking new beginnings to the lives of elderly people revitalized by feline affection, each story highlights the small, silent miracles that transform both species.

**CITIES IN THE AIR**, produced by Lux Entertainment S.p.A and created by Alessandro De Angelis, Francesco Dobrovich, and Antonella Di Lullo (Italy), takes viewers behind the scenes of the global Balloon Museum phenomenon. From concept to installation, the series explores how inflatable art reshapes spaces, connects cultures, and redefines the relationship between cities, artists, and audiences.

**HERITAGE CODE/КОД НАЦИИ**, produced by Realitatea Film and created by Sergiu Scobioala and Traian Stoianov (Moldova), follows Moldovan citizens as they uncover surprising roots through DNA tests and genealogical discoveries, reviving forgotten traditions. Honest and moving, the series builds bridges between generations, celebrates diversity, and redefines national identity in a divided world.

**MARCO POLO’S ADVENTURES/IL VIAGGIO DI MARCO POLO**, produced by L&C S.r.l. and created by Attilio Aleotti and Luca Di Cecca (Italy), follows children from across the Silk Road as they retrace the legendary journey of Marco Polo, discovering monuments, markets, and traditions through their eyes. Animation brings the story to life, weaving episodes from Il Milione into a lively and contemporary exploration.

**POV**, produced by Tapeless Film and created by Luca Murphy (Italy), follows a host equipped with camera glasses as he meets young people whose passions challenge conventions. By handing them the lens, the series allows audiences to literally see the world from their perspective, confronting prejudices and revealing the humanity behind what is considered "unusual."

**THE KIDS ARE WATCHING**, produced by Pop Up Media and created by Neo Ntlatleng (South Africa), offers a candid and light-hearted look at how children aged 7 to 10 see the world. Through visible and hidden cameras, the show captures the humor, honesty, and surprising wisdom of a diverse new generation.

**WANNABE SEX WORKER**, produced by SkillShake Originals & partners and created by Fabio Stabile (Belgium/Italy/Spain), follows three aspiring adult content creators as they navigate branding, storytelling, and monetization in a digital market governed by algorithms and biases. Guided by industry experts, they confront the realities of a provocative and rapidly evolving business.

**WILD WATERS**, produced by EiE Film and created by Katia Bernardi (Italy), takes viewers inside an elite European river rescue unit where every exercise is a race against time. Led by the uncompromising Commander Vick, the team prepares for floods and disasters, where preparation ends and action begins, deciding between life and death.

### **THE DRAMA DIVISION**

As every year, MIA's Drama division, curated by **Paolo Ciccarelli**, Head of Drama Division, renews its commitment to offering a high-level international program, capable of capturing the most relevant industry trends and giving voice to the creators shaping its future.

### **DRAMA DIVISION PANELS**

With events ranging from global strategies to the promotion of emerging talent, and from the analysis of inclusive and sustainable models, MIA's Drama division confirms its mission: to be the premier meeting point for the international industry, where ideas, stories, and top-level professionals connect to imagine the serialized storytelling of the future.

These are just some of the most relevant panels on the agenda.

In the panel **THE NORDIC BLUEPRINT**, for the first time at MIA, the Heads of Drama from the four major Northern European broadcasters - **Marianne Furevold-Boland** for NRK (Norway); **Jarmo Lampela** for YLE (Finland); **Johanna Gårdare** for SVT (Sweden); and **Henriette Marienlund** for DR (Denmark) - will share their editorial vision, the challenges they face, and the strategies that have made the Nordic model of television globally renowned. The session will also highlight a remarkable fact: the four Nordic broadcasters recorded a 24% increase in commissioning in the first quarter of 2025, while globally there was a 15% decline. The panel will be moderated by **Josefine Tengblad**, former commissioner and current CEO and co-founder of the prolific Nordic Drama Queens.

**PACKAGING SUCCESSFUL STORIES**, explores the creation of a successful series from concept to international market, examining how projects are developed, packaged, and positioned to secure the greenlight while reaching a global audience. Speakers include **Leo Becker**, Federation Studios (France); **Brendan Fitzgerald**, Secuoya Studios (USA); **Larry Grimaldi**, Fox Entertainment Studios (USA); **Christian Rank**, Miso Film (Sweden); **Steve Matthews**, Banijay (United Kingdom); and **Tesha Crawford**, New Regency (United Kingdom). The session will be moderated by **Marieke Muselaers**, Nordisk Film.

This year, the Drama Division will also host a dialogue between an international commissioner and the Italian industry. In the panel **DRAMA FOCUS: SKY STUDIOS**, a conversation will take place at MIA between **Nils Hartmann**, Executive Vice President Italy, and some of the most prominent Italian producers who have shaped, and continue to shape, the history of Sky. The discussion will explore the vision, partnerships, and storytelling that have defined over a decade of innovation and success with Sky Originals. The panel will be moderated by **Massimo Scaglioni** (Director of Ce.R.T.A. – Research Center on Television and Audiovisual Media at Università Cattolica del Sacro Cuore, Milan).

The panel **BEYOND 27%: SHAPING EUROPEAN DRAMA** will shine a spotlight on representation in the European audiovisual industry. Despite progress, the gender gap remains significant: according to a study (2019–2023), women represent only 27% of the European drama industry. On stage, five industry leaders will share editorial and business strategies to build a more inclusive and representative industry: **Caroline Hollick**, Executive Producer and former Head of Drama at Channel 4 (United Kingdom); **Laura Abril**, Buendía Estudios (Spain); **Claudia Bluemhuber**, Silver Reel (Switzerland); **Jasmin Maeda**, ZDF (Germany); and **Chiara Cardoso**, Blackbox Multimedia (United Kingdom). The panel will be moderated by **Carlo Dusi**, Turning Point Pictures (United Kingdom).

### GREENLIT

GREENLit, MIA's showcase of upcoming international series and a long-standing centerpiece of the Drama Division, provides an exclusive platform to reveal the most anticipated titles from the Italian and international landscape, destined for TV and streaming platforms. This year, GREENLit becomes a true celebration: **four of the six selected series originate from MIA's Drama Co-Production and Pitching Forum in recent years** and are now ready to reach audiences. These titles, having found the partners and financing needed to enter production thanks to the visibility and opportunities offered by the Pitching Forum, return to MIA for their premiere presentations, ideally closing the circle of their creative and production journey. The selection features innovative series, presented by their producers, cast, and creative teams, together with the platforms and broadcasters that commissioned them.

From Belgium comes **THE BEST IMMIGRANT**, produced by Caviar for Streamz, financed by Caviar Film Financing, VAF, Telenet, Voo/BeTv, France TV, Sony, and distributed internationally by Sony. Presented just a year ago at MIA's 2024 Pitching Forum as a project in development, the series, created by Raoul Groothuizen and Cristina Poppe, written by Adil El Arbi, Raoul Groothuizen, Cristina Poppe, Michel Sabbe, Michael De Cock, and Hasse Steenssens, and directed by Michael Abay, follows a migrant couple who, in Flanders under a totalitarian regime, participate in a cruel game show where the prize is a residence permit. Thanks to MIA, the project secured international distribution and the final financing needed, entered production in the spring, completed in early summer, and returns this year to GREENLit, just weeks before its broadcast, completing the cycle from pitch to screen in under a year.

From New Zealand, in co-production with Scotland, comes another project selected at the 2023 Drama Pitching Forum and soon to air: **THE RIDGE**, produced by Great Southern Studios and Sinner Films for SKY NZ and BBC Scotland. Created by Nora Chassler and David Murdoch, written by Nora Chassler, David Murdoch, Douglas Mackinnon, Kate McDermott, Jess Sayer, and Alan Campbell, and directed by Douglas Mackinnon (Sherlock, Line of Duty, Doctor Who, Good Omens) and Robyn Grace, the series follows Mia, a Scottish anesthetist who travels to New Zealand for her sister Cassy's wedding. When Cassy is found dead, Mia suspects foul play. Amid environmental conflicts, family secrets, and a haunting addiction, Mia embarks on a relentless quest for the truth, determined to uncover what really happened.

From Finland, in co-production with Estonia, comes **SECONDS 2**. The project, initially presented at the 2021 Drama Pitching Forum of MIA, has, in just a few years, achieved such audience success after



its first greenlight that it secured a second-season greenlight, with a third season currently in development. Produced by Fire Monkey for YLE and NDR, created by Laura Suhonen, Roope Lehtinen, and Mikko Pöllä, written by Laura Suhonen, Helena Sorva, and Solina Riekkola, and directed by Mikko Kuparinen, the series depicts the collapse of a skyscraper during construction and the race against time by rescuers, forced to make an impossible choice between two groups of survivors trapped in the rubble.

From Spain, in co-production with Portugal, comes **MILLENNIAL MAL**, a comedy series produced by Tornasol Media for Filmin and RTP. Created, written, and directed by Lorena Iglesias and co-directed by Andrea Jaurrieta, the series tells the story of Judith, a forty-year-old library assistant facing personal and financial struggles, who unexpectedly becomes the recipient of a university scholarship reserved for under-30s.

From Poland, in co-production with the United Kingdom, comes **GLINA. A NEW CHAPTER**, a new installment of the acclaimed Polish crime series originally broadcast in 2004 and 2007 on public broadcaster TVP. After 17 years, the detectives of the homicide unit, known as the “Murder Squad,” return to the streets of Warsaw, confronting violence, death, and dark secrets. Each case reveals human passions, tragedies, and corruption, while the past resurfaces with menace. The new six-episode season is produced by Apple Film Production in co-production with Sky, Showtime, and TVP, created by Maciej Maciejewski and directed by Władysław Pasikowski and Dariusz Jabłoński.

Finally, from Italy comes a highly anticipated series, also presented at MIA’s 2021 Pitching Forum: **177 DAYS. THE KIDNAPPING OF FAROUK KASSAM**, which recounts the 1992 abduction of young Farouk Kassam in Sardinia, a 177-day ordeal that shook Italy, marked by the pain, courage, and resilience of the family and an entire community. The series is a co-production between Rai Fiction and BIM Produzione for RAI, distributed by Mediawan Rights, written by Lea Tafuri, Antonio Manca, and Vincenzo Marra, directed by Carlo Carlei, and starring Marco Bocci and Antonia Desplat.

### **THE FILM DIVISION**

The Film Division, curated by **Francesca Palleschi**, Head of Film Division and Deputy Director of MIA, and **Alexia De Vito**, Head of Film Co-Production Market & Pitching Forum, will host a series of meetings and the showcase C EU SOON, a work-in-progress program dedicated to European films in production and post-production, seeking international distributors.

### **DRAMA DIVISION PANELS AND NETWORKING ACTIVITIES**

The Film Division program aims to explore the challenges and opportunities reshaping the sector internationally. From the current state and future prospects of Italian cinema to the role of independent voices in the global landscape, from the dynamics of co-production and international financing to transformations in distribution and audience engagement, the panels will provide a privileged view of the industry’s new trajectories. Leading professionals from diverse markets and areas of expertise will discuss strategies, models, and visions, mapping an ecosystem in constant evolution.

These are just some of the most relevant panels on the agenda.

**ITALIAN CINEMA AT THE CROSSROADS: A REALITY CHECK** is a conversation exploring the strengths and weaknesses of Italian cinema, from the relationship with public and private funding to the ability to attract talent and audiences, and its positioning in international markets. Participants include **Gabriele D’Andrea** (VP, Managing Director MUBI Italia, CEO Circuito Cinema); **Paolo Del Brocco** (CEO, Rai Cinema); **Laura Mirabella** (Marketing Director, Vision Distribution – *Tre ciotole* by Isabel Coixet,

*Limonov* by Kirill Serebrennikov, *C'è ancora domani* by Paola Cortellesi); **Annamaria Morelli** (CEO, The Apartment – *La Grazia* by Paolo Sorrentino, *Maria* by Pablo Larrain); **Massimiliano Orfei** (CEO, PiperFilm – *Parthenope* by Paolo Sorrentino); and **Federica Lucisano** (CEO, Lucisano Film Group – *Moonfall* by Roland Emmerich, *Io e te dobbiamo parlare* by Alessandro Siani).

**INDIE VOICES IN A SHIFTING INDUSTRY** offers a moment of discussion focusing on independent cinema and its resilience within a rapidly changing ecosystem. Producers and professionals from various countries will share experiences and strategies to support artistic freedom, build transnational collaborations, and maintain strong connections with audiences. Speakers include **Joseph Rouschop**, Producer, Tarantula (Belgium) – *Le Assaggiatrici* by Silvio Soldini, *Samia* by Yasemin Samdereli, *Io Capitano* by Matteo Garrone; **Dyveke Bjørkly Graver**, Partner & Producer, Eye Eye Pictures (Norway) – *Sentimental Value* by Joachim Trier, *Sick of Myself* by Kristoffer Borgli; **Yuji Sadai**, Founder & CEO, Bitters End and Producer (Japan) – *Drive My Car* by Ryusuke Hamaguchi, *Cut* by Amir Naderi; and **Alexandre Moreau**, Head of Sales, Paradise City (France) – *The True History of the Kelly Gang* by Justin Kurzel, *Call Me by Your Name* by Luca Guadagnino. The discussion will be moderated by **Marta Donzelli**, Founder & Producer, Vivo Films (Italy) – *Berlinguer. La Grande Ambizione* by Andrea Segre, *Grand Tour* by Miguel Gomes.

A pragmatic approach inspires **FOLLOW THE MONEY: NAVIGATING GLOBAL FILM FINANCING AND PACKAGING**, a session that tackles the crucial topic of film financing and packaging in a concrete way. From equity financing tools to tax credits, pre-sales to co-productions, and the complexities of international models, the panel will explore how to build sustainable structures while monitoring emerging trends in the global market. Speakers include **Alex Brunner**, Sales Agent, UTA (USA); **Céline Dornier**, Content Executive, IPR.VC (Finland); **Alexandra Lebret**, Partner, Axio Capital and Together Fund (France); **Dominique Malet**, Managing Director, Cofiloisirs (France); and **Rodrigo Teixeira**, Founder & Producer, RT Features (Brazil) – *Io sono ancora qui* by Walter Salles, *The Lighthouse* by Robert Eggers).

With **THE INDEPENDENT FILM DISTRIBUTION ARENA: EMBRACING CHANGE**, the discussion focuses on the future of independent film distribution in a landscape where viewing habits fluidly shift between cinemas and platforms. The panel will examine strategies adopted by distributors, festivals, and sales agents to reach global audiences and build effective circulation paths for unique, high-quality films. Speakers include **Benedetta Caponi**, Commercial Director, I Wonder Pictures (Italy) – *La voce di Hind Rajab* by Kaouther Ben Hania, *Alpha* by Julia Ducourneau, *The Smashing Machine* by Benny Safdie; **Karel Och**, Artistic Director, Karlovy Vary Film Festival (Czech Republic); **Ola Byszuk**, Head of Sales and Co-Founder, Lucky Number (France) – *Palestine 36* by Anne-Marie Jacir, *Le città di pianura* by Francesco Sossai, *The Blue Trail* by Gabriel Mascaro; and **Richard Lorber**, President, Kino Lorber Media Group (USA) – *Souleymane's Story* by Boris Lojkine, *Put Your Soul On Your Hand and Walk* by Sepideh Farsi.

For the second year, the Film Division presents **BREAKFAST WITH ACE**, a guided and targeted networking activity organized in collaboration with ACE Producers. This format combines collective consultancy and mentorship, allowing participants to engage in peer-to-peer discussions under the guidance of mentor-moderators on specific topics. The activity will take place across two working tables. The first will focus on Co-Production and Financing – Legal Insights, with **Marica Stocchi**, Producer, Rosamont (Italy) – *Leggere Lolita a Teheran* by Eran Riklis, *Misericordia* by Emma Dante, and **Marcello Mustilli**, Studio Legale Bellettini Lazzareschi Mustilli (Italy). The second table will be dedicated to Marketing & Sales, led by **Jacques-Henri Bronckart**, Producer, Versus Production (Belgium) – *Close* by Lukas Dhont, *Vermiglio* by Maura Delpero, and **Catia Rossi**, Head of Sales, PiperPlay (Italy).

C EU SOON

With **Work in Progress | C EU Soon**, MIA also offers a showcase for European films in post-production seeking international distributors. **Seven titles** have been selected, including **three debuts**. The films will be presented to an audience of sales agents, distributors, and industry professionals, followed by one-on-one meetings. The films compete for the **Screen International Award**, which includes dedicated press coverage for the winning film in *Screen International*.

This year's selection spans a variety of styles and genres, offering multiple perspectives on the search for identity: from the desire to forge connections to the discovery of unknown places and one's place in history; from ambition to the drive to push beyond one's limits, all against the backdrop of a society marked by uncertainty and contradictions. The 7 titles selected for *C EU Soon 2025*, including three debuts, have been chosen by an international selection committee composed of **Karel Och**, Artistic Director of the Karlovy Vary International Film Festival (Czech Republic); **Ola Byszuk**, Head of Sales and Co-founder of Lucky Number (France); and **Ramiro Ledo Cordeiro**, CEO and Head of Acquisitions at **L'Atalante Cinema (Spain)**.

With **BEYOND THE MOUNTAINS OF ACROCERO** Laura Haby explores themes of escape, family dynamics, and homesickness through the journey of Eristina, a 19-year-old Albanian girl who sets sail toward an unknown man and a new life. Her voyage becomes a meditation on memory, youth, and the past she leaves behind. The film is produced by Efthymia Zymvragaki, whose *Lights Falls Vertical* was presented at C EU Soon in 2022 before premiering at IDFA.

Produced by Wim Wenders' Road Movies and Swiss 8horses, **I'LL BE GONE IN JUNE** marks the feature debut of Katharina Rivilis. The film follows 16-year-old Franny, a German exchange student in search of freedom and the American Dream. Assigned to a small town in the New Mexico desert, her stay unfolds against the sudden outbreak of 9/11. As she navigates the vast desert and a shaken suburban America, she meets Elliot, an encounter that changes everything. But with her departure date looming, time is running out.

**IL CILENO** by photographer, director, and screenwriter Sergio Castro San Martín, best known for *La Mujer de Barro* (Berlinale 2015), the documentary *El Negro*, and the Amazon Prime Chile original series *La Jauría* co-directed with Lucía Puenzo, is an Italy–Chile–Switzerland co-production. The project was presented at the MIA Film Co-Production Market in 2023. Set in 1976, the film follows Aldo, a former Chilean miner forced into exile that seeks refuge in Italy, only to find a country itself torn by political turmoil. In Turin, Aldo soon discovers that his skill in crafting bombs threatens to undermine his chances for a fresh start and a new life.

Moving between documentaries and fiction, Valéry Rosier approaches **PARKINGS**, with an unmistakable mix of humanity and humor. On the French-Belgian border, three characters linger in a space between a past they cannot let go and a future they cannot yet grasp: Corinne, a former radio host, returns for Radio Bonheur's anniversary; Carlos, a taxi driver, hiding his fear of aging; and Tom, who cremates other people's pets but refuses to confront his own father's decline.

Laura García Alonso makes her feature debut with **RUNNER**, an all-Spanish co-production from Distinto Films (*Deaf* by Eva Libertad, *The Odd-Job Men* by Neus Ballús), Dos Soles Media (*Romería* by Carla Simón, *Join Me For Breakfast* by Iván Morales) and Elastica Films (*Romería, Alcarràs* by Carla Simón, *Matria* by Álvaro Gago). The film follows Cris, an elite 800m runner preparing for the national championship. As the race approaches, the relentless pressure of competition and sky-high expectations take a toll on her mental health, forcing her to confront her vulnerabilities and learn how to heal and let go.

Romanian actor, director, and screenwriter Valeriu Andriuta has already established himself with his short films and is widely recognized for his acting performances in Cristian Mungiu's *Occident* and *Beyond the Hills*. In **THE CIRCLE**, he follows Agachi, a young detective who is assigned what seems to be an easy first case. Determined to prove himself, Agachi approaches the investigation with diligence, only to discover that what first appeared to be an accidental death is, in fact, a murder.

In **THE INCIDENT**, Tomasz Wolski, director, editor, and cinematographer of dozens of documentaries (with *1970* screened at more than 50 international festivals), weaves together the stories of three characters whose lives become intertwined after a car accident involving a teenage girl and a dog. The event forces three families to confront their deepest secrets and personal failures. Produced by Kijora Film, Atoms & Void and Cristian Mungiu's Mobra Films.

#### **THE BOOK ADAPTATION FORUM AND SHOOT THE BOOK: A BRIDGE BETWEEN PUBLISHING AND AUDIOVISUAL**

MIA is set to launch a new and ambitious initiative for its eleventh edition: the **Book Adaptation Forum (BAF)**. This new program is designed to connect publishers, producers, literary agents, and audiovisual industry professionals, with the goal of exploring and enhancing the growing market for literary adaptations. The BAF will bring unpublished novels to Rome for the adaptation market, offering opportunities for networking and international collaboration, with a forward-looking vision for the future of the global audiovisual market. The Book Adaptation Forum takes place within a highly significant context for the cultural and creative industries, aiming to develop a new industrial initiative that promotes synergy between the publishing and audiovisual worlds. The BAF is made possible thanks to the essential support of the **Fondazione Roma Lazio Film Commission**, one of the official sponsors of the event.

Under the umbrella of this new market program, MIA offers a marketplace platform curated by the **Société civile des éditeurs de langue française (SCELF)** and the **Institut français**. A delegation of French publishers will present a selection of titles from the most important new editorial releases of the year, whose audiovisual rights are available for the international market.

**A total of 18 titles will be** showcased, selected by two distinguished juries. The international jury of the BAF, composed of **Raffaella De Angelis**, Head of Literary Acquisitions, Global Drama & Film, Fremantle (UK); **Leonardo Guerra Seràgnoli**, director, screenwriter, producer, and founder of Cinedora, production company of *Vermiglio* (Italy); **Luke Franklin**, Executive Producer, See Saw Films (UK); **Nathanaël Poupin**, Agent and Founder, 360 Talent Management (Italy); and **Lorenza Lei**, CEO, Fondazione Roma Lazio Film Commission (Italy), selected the following **10 titles, 3 of which were released in the last month and 7 still entirely unpublished**: **THE ENGINEER** by Pierre Chevalier (Alban Editions); **LA VOLTA GIUSTA** by Lorenza Gentile (Feltrinelli); **LA COLPA È DI CHI MUORE** by Marco Bellinazzo (Fandango); **RIPARARE I TORTI** by Pino Cacucci (Mondadori); **SUPER SDENTATA** by Lisa Riccardi (Il Battello a Vapore); **IL SUONO DELL'ANIMA** by Monica Manganelli (IR Independent R-Evolution); **L'ERA DELL'ACQUARIO** by Fabio Bacà (Adelphi); **UN ANIMALE INNOCENTE** by Letizia Pezzali (Einaudi); **IMPLOSION** by Laurance Florisca Rivard (Héliotrope Editions); and **L'INGANNO DI MAGRITTE** by Alessandro Perissinotto and Piero D'Ettorre (Mondadori).

As part of **Shoot the Book! MIA Edition**, a platform curated by the **Société civile des éditeurs de langue française (SCELF)** and the **Institut français**, a jury composed of **Luke Franklin**, Executive Producer, See Saw Films (UK); **Giulia Achilli**, Dugong Film; and **Beatrice Gulino**, Teodora Film, has selected the eight French titles that will be presented at MIA: **A HAIR'S BREADTH** by Claire Berest (Albin Michel), **31 DAYS TO LOVE YOU** by Sophie Jomain (Auzou Editions), **21 BENDS** by Fred Poulet (Media Participations – En Exergue), **THE FIERY AND SECRETIVE MILES FRANKLIN** by Alexandra Lapierre (Flammarion), **TOMORROW'S SHADOWS** by Noëlle Michel (Editis – Le Bruit du Monde), **SPAGHETTI ATTACK!** by Stéphane Nicolet (Media Participations – Little Urban), **SMUGGLERS** by Michèle Pedinielli and Valerio Varesi (Media Participations – Points), and **THE BALANCE OF BODIES** by Jérémie Guez (Media Participations – Seuil).

As part of BAF's activities, MIA will host the panel **THE ART OF LITERARY ADAPTATION**, bringing together key figures from the publishing and audiovisual industries, including some members of the

jury: **Luke Franklin**, **Raffaella De Angelis**, **Leonardo Guerra Seràgnoli**, along with **Carlo Carabba**, Publisher of *Treccani Libri*, and **Nicola Serra**, producer at *Palomar*. Together, they will discuss the creative opportunities and challenges of adapting literary works for cinema and series, exploring the dynamics of rights acquisition, the evolving role of publishers, and the strategies that turn literary gems into acclaimed screen successes.

## **INNOVATION FOR THE CREATIVE INDUSTRIES, MIA XR AND THE ARTIFICIAL INTELLIGENCE SESSIONS**

The **Innovation for the Creative Industries** program at MIA is a space dedicated to exploring the possible future scenarios of content production. Through meetings, workshops, and special activities, experts, professionals, and companies from the audiovisual and technology sectors engage in discussions on new technologies and their impact across all stages of the value chain, from creation to final consumption.

For this year's edition, MIA presents **Vertical A.I.**, a series of sessions curated by industry experts, designed to guide producers, distributors, directors, writers, creators, financiers, and policy makers through a practical introduction to AI applications across the entire value chain.

Three workshops will be held in collaboration with **Creative Europe Desk Italy MEDIA** and led by two pioneers in the use of A.I. to support creatives, producers, and distributors: **Sami Arpa**, CEO and co-founder of Largo.ai, and **Céline Udriot**, COO of the company. These sessions offer a strategic and practical path to explore the opportunities of Artificial Intelligence across different stages of production. Aligned with the priorities of the **Creative Europe MEDIA Program** regarding digital transformation and the use of new technologies for greater competitiveness, the goal is to examine how A.I. can assist in creating high-quality content and provide concrete tools to better reach audiences, strengthen distribution and marketing strategies, and increase the market potential of projects.

The program also includes a workshop led by Canadian **Manuel Badel**, founder of Badel Media and an international expert in blockchain, A.I., and intellectual property financing and management for the media and creative industries. The workshop will be entirely dedicated to the integration of **Blockchain and A.I.** The session will explore how these technologies can ensure content traceability and authenticity, provide new solutions for project financing, and introduce innovative models for managing and monetizing intellectual property (IP). Designed for content creators and producers, this workshop also addresses topics of interest to distributors, investors, financiers, and policy makers. It offers practical tools and strategic insights for professionals operating in the audiovisual and creative industries.

The program also includes a workshop on **AI & VFX**, starting from the case study of the short film *The Last Image*. The team from **EDI Effetti Digitali Italiani**, leaders in the VFX sector and recent founders of **HAI – Human & Artificial Imagination**, will demonstrate how **Artificial Intelligence** can become an ally of creativity, streamlining production processes and opening new narrative possibilities. This is a unique event combining innovation, vision, and reflection on the future challenges of the film industry.

MIA also reinforces its commitment to immersive storytelling and new narrative forms with a section entirely dedicated to **XR content**, made possible thanks to the valuable support of **Rai Cinema** and **Gold Enterprise** by Alessandro Mancini and Omar Rashid. The selection of national and international projects will offer the audience an overview of the latest XR productions and will be fully accessible in the **MIA XR** halls at **Palazzo Barberini**, the heart of the virtual reality and immersive worlds experience.

Alongside the XR showcase, the program will include panels and professional meetings that explore the creative and market opportunities related to immersive content, confirming MIA as a leading platform for innovation and the evolution of the audiovisual industry.

### **UNBOX**

In collaboration with **Alice nella città**, MIA presents a new edition of **UNBOX | Short Film Days**, now part of the Markets' official program. Three days of pitching sessions, conferences, workshops, and B2B meetings dedicated to fostering networking, mentoring, and guidance for emerging directors ready to transition from short films to feature-length projects. Under the claim **The Talents of the Future**, the program curated by Francesco Gaii Via features 9 projects: for **UNBOX**, the selected works are **DONNYLAND** by Donato Sansone, produced by *Mybosswas*; **UNHAPPY ANIMALS** by Leonardo Balestrieri; **DEMONS & DUST** by Antonio La Camera, produced by *Waterclock*; **CAM GIRL** by Bianca Di Marco, produced by *Stayblack*; **NIGHT FOR MYSELF** by Olga Torrico; and **BURNS WITH LIFE** by Francesco Manzato. For **UNBOX Academy**, in collaboration with the **Accademia del Cinema Italiano – Premi David di Donatello**, the selected project is **JAUNE ET BLEU** by Giulia Grandinetti, produced by *Lupin Film*. For **UNBOX UPFOLLOW**, the section dedicated to projects awarded in previous editions that have secured a producer and will present an update on their progress, the chosen works are **MY APOLOGIES** by Francesco Piras, produced by *Kino Produzioni*, and **SHOOTING WATERMELONS** by Antonio Donato, produced by *Cinedora*. All projects will be presented in a pitching session followed by B2B meetings. The **Stati Generali del Cortometraggio | Focus 2025** will focus on the theme of short film financing and will take place on MIA's closing day. The UNBOX project will once again benefit from the indispensable participation of **SIAE** (Italian Society of Authors and Publishers) and **Rai Cinema**, highlighting the importance of supporting the creation and life of new creative works.

### **HOSTED HIGHLIGHTS**

On **October 7 at 11:30 AM**, the **President of APA, Chiara Sbarigia**, will present the **7th REPORT ON THE ITALIAN AUDIOVISUAL INDUSTRY**, a key tool that provides a comprehensive snapshot of the economic and employment values as well as the current trends for 2024-2025. This will be followed by a session with the leading figures of the sector to discuss the theme of production quality. The panel will feature **Maria Pia Ammirati** (Director, Rai Fiction), **Eleonora Andreatta** (Vice President for Italian Content, Netflix), **Daniele Cesarano** (Director of Fiction, Mediaset), **Nils Hartmann**, Executive Vice President, Sky Studios (Italy) , and **Viktoria Wasilewski** (Country Manager, Prime Video Italy).

ANICA will present the panel **OLTRE LE PRESENZE E I PROFILI: L'ASCOLTO DEL PUBBLICO CINEMATOGRAFICO COME ELEMENTO DI ISPIRAZIONE PER IL SETTORE (THE AUDIOVISUAL AUDIENCE: ATTENDANCE, PROFILES, AND THEATER FREQUENCY)**: Italy has **state-of-the-art tools** for describing the film market, with the real-time collection and processing of data on attendance and box-office revenues (through Cinetel) and the profiling of audiences for major films and on specific time horizons (through CinExpert). To complement this framework, there is room for more *scenario-based* research, tasked with gathering additional information and significantly broadening the perspective. This is the case of **"Sala e Salotto"** (Theatre and Living Room), launched for the first time by **ANICA** in 2010 and now in its **sixteenth edition** as a spin-off of the multi-client research **DigitalTRENDS** (by *Ergo Research*). The meeting organized within the framework of MIA focuses mainly on additional information about moviegoers, starting from the measurement of audience pools (at least once in theaters on an annual or semi-annual basis), with a focus on the average ticketing of different audience segments. And if the goal of the entire sector is to "engage more spectators" and "increase the frequency of cinema attendance," then reflections on promotional

tools that can support this process can benefit from the reactions of audiences to both old and new hypotheses. It is again from *listening to the public* that an in-depth look at Italian cinema emerges, between perceived trends and expectations. In the background are the implications of a “living room” around which an increasing number of entertainment options revolve. The panel will be introduced by ANICA’s President **Alessandro Usai**. The research will be presented by **Michele Casula**, Partner at ERGO Research. This will be followed by a Roundtable, moderated by **Valentina Torlaschi**, journalist at *BOX OFFICE*, with the participation of **Sonia Dichter**, Head of Cinema Marketing at *01 DISTRIBUTION*; **Federica Lucisano**, CEO of *LUCISANO MEDIA GROUP*; **Davide Novelli**, CEO of *CINETEL* and Senior VP Distribution at *PIPER FILM*; and **Tomaso Quilleri**, President of *ANEC Lombarda* and Head of Programming and Marketing for the *REGNO DEL CINEMA* circuit.

The appointment with ***DALLA PAGINA AL GRANDE SCHERMO (from Page to Big Screen)***, part of the roadshow of seminars organized by **ANICA** in collaboration with the **Directorate General for Libraries and Copyright, Ministry of Culture**, offers masterclasses led by writers, directors, screenwriters, producers and professionals from the audiovisual sector, with the goal of analyzing the stages of a film’s development starting from the screenplay. This year’s featured guest is **Ludovica Rampoldi**.

Then, with ***FROM INVISIBLE TALENTS TO THE NEW STANDARD FOR DIVERSIFYING THE AUDIOVISUAL INDUSTRY: DIVERSIFIND ONE YEAR AFTER ITS LAUNCH***, the discussion will focus on how diversity is no longer just a cultural value but also a strategic driver of competitiveness in the audiovisual sector. Since the launch of **DiversiFind**, the platform that has opened up new opportunities for *underrepresented talents*, the data from its first year and the projects developed with major industry players will be unveiled. The panel will conclude with the exclusive preview of **DiversiCheck**, the first tool capable of mapping all productions and measuring representation levels both on and off screen.

***ANIMPACT: A COMMON EUROPEAN APPROACH TO SUSTAINABLE ANIMATION:*** as the animation industry embraces its environmental responsibilities, an international working group - led by **Green Film, Ecoprod and CineRegio** - is collaborating to develop a common **sustainability certification tailored to the animation industry**. This panel will present the progress of this initiative, explore the unique challenges of sustainable animation production, and share some practical tips to reduce the environmental impact of an animation project. Speakers are **Linnea Merzagora** (Green Film – Trentino Film Commission); **Adrien Roche** (Ecoprod International Manager); **Pedro Citaristi** (Red Monk, board Cartoon Italia); **Valentína Hučková** (Sustainability Manager, CEE Animation).

#### **EUROPE AT MIA**

For the fourth year, in collaboration with the **European Broadcasting Union (EBU)**, MIA is hosting the **EBU Fiction Experts Plenary Meeting**. Thanks to the coordination work of EBU TV, MIA will be the home for two days of discussions among drama commissioners from European broadcasters involved incl. **France TV, ZDF, RAI, YLE, NRK, DR, SVT** and more to come.

This framework is complemented by an initiative promoted by the **European Producers Club (EPC)**, now led by its new Managing Director, **Julie-Jeanne Régnault**, and moderated by EPC President **Dariusz Jabłoński**. The **EPC Heads of Drama (HoD) meeting**, provides a unique space for **informal exchange between broadcasters and independent producers on topical issues**. The goal is to improve mutual understanding on the market trends and respective objectives, opening ways to improve their collaboration. The format begins with a discussion among HoDs, followed by a Q&A session where producers are invited to join the conversation.

For the first time, **MIA** hosts an exclusive summit titled ***THE CHILDREN’S PUBCASTERS MEETING***, dedicated to animation and youth production within Europe’s public service broadcasting. This meeting provides a strategic closed-door forum aimed at identifying shared editorial priorities,

fostering co-development opportunities and strengthening alignment across territories. Key figures include **Patricia Hidalgo**, Director of Children & Education at the **BBC (United Kingdom)**, one of Europe's leading broadcasters with a strong leadership in kids & education content; **Patricia Vasapollo**, Director of Family and Fiction at the German public broadcaster **HR/ARD (Germany)**; **Pierre Siracusa**, Director of Animation, Children & Youth Department at **France Télévisions (France)**, the reference broadcaster for French animation and children's programming; **Yago Fandiño**, Head of Children's Content and Director of **Clan TV**, the kids' channel dedicated to preschool and school-age audiences of Spain's public broadcaster **RTVE (Spain)**; and **Roberto Genovesi**, the newly appointed Director of **Rai Kids (Italy)**, the division that oversees RAI's animation and children's content offer and strategy. Following this, an open roundtable will offer the public an exclusive insight into the projects discussed and the potential synergies to foster the circulation of original content at the European level.

#### **LAZIO PITCHING FORUM**

The **Lazio Region**, through the implementing body **Lazio Innova**, and the **Rome Chamber of Commerce**, with the support of the **Special Agency for Development and Territory**, within the framework of the Convention for joint participation in trade fairs aimed at supporting the internationalization of businesses, promote the participation of 12 SMEs from Lazio developing audiovisual works to be presented at **MIA**. The *Lazio Pitching Forum* will also feature dedicated networking sessions, masterclasses, and meetings with potential international buyers.

#### **CO-PRODUCTION MARKET AWARDS**

For the second year, MIA celebrates excellence in the audiovisual industry with the **MIA DEVELOPMENT AWARDS**, which honor the best projects across the four categories of the **Co-Production Market: Animation, Documentary, Drama, and Film**. Four juries, composed of industry experts, will evaluate the projects and award four cash prizes. The winners will be announced during the **MIA Awards Ceremony**, to be held in Rome on October 10, 2025. These awards reaffirm MIA's commitment to supporting creativity, talent, and the international development of high-quality audiovisual content.

The **SONY PICTURES TELEVISION AWARD**, will be presented for the very first time at MIA 2025. The award will honor the **Best Drama Project** selected from the MIA Drama Coproduction Market & Pitching Forum, as chosen by a jury from **Sony Pictures Television**. This marks a new important partnership between **Sony Pictures Television** and **MIA**, with Sony joining as the official sponsor of the Drama Coproduction Market. The Sony Pictures Television Award highlights a shared commitment to nurturing bold new voices, supporting international co-productions, and empowering stories with the potential to travel across borders. The Sony Pictures Television Award will be presented in Rome by **Katherine Pope, President of Sony Pictures Television**.

MIA, in collaboration with **Women in Film, Television & Media Italy (WIFTMI)**, hosts the third edition of the **WIFTMI AWARD**, presented to an **Italian scripted project** selected from the Co-Production Market & Pitching Forum across the Animation, Drama, and Film divisions. The award — an editorial consultancy — will be granted to the project with the highest potential for realization, based on criteria related to gender equality, positive representation, balanced representation, diversity, and inclusion.

#### **CONTENT SHOWCASE AWARDS**

The **PARAMOUNT NEW STORIES AWARD** returns to MIA and this year will be awarded to a factual entertainment project selected from the titles presented at the **International Factual Forum** of MIA



2025. The award will recognize the project that stands out most for its originality, production quality, and international potential within the factual entertainment sector.

**GEDI Digital** will present the **GEDI VISUAL AWARD** to one of the titles selected in *Italians Doc It Better*, the *MIA Doc & Factual Division* showcase, now recognized as the international reference platform for the **best of Italian documentary**. As a media partner, **GEDI Digital** will provide the winning film with visibility and prominence through the **GEDI Group's** media outlets.

**SCREEN INTERNATIONAL AWARD:** the award consists of special press coverage by *Screen International* dedicated to a film selected for *C EU Soon*, when it is released in theaters or at its debut in international festivals.

The winners of all awards will be announced during the **MIA Awards Ceremony**, to be held in Rome on October 10, 2025.

The full program of MIA 2025 is available on the website [www.miamarket.it](http://www.miamarket.it)

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Founded in 2015 through a joint venture between **ANICA** (National Association of Cinematographic, Audiovisual and Digital Industries), chaired by Alessandro Usai, and **APA** (Audiovisual Producers Association), chaired by Chiara Sbarigia, and now directed for the fourth year by Gaia Tridente, **MIA | Mercato Internazionale Audiovisivo** has reached its eleventh edition. The event is organized with the support of the **Italian Ministry of Foreign Affairs and International Cooperation-ITA-Italian Trade Agency**. Additional support comes from **Creative Europe MEDIA**, the **Italian Ministry of Culture**, and the **Lazio Region**. Official sponsors are the **Fondazione Roma Lazio Film Commission** and **UniCredit**. For this edition, MIA also benefits from the patronage of **Eurimages**, the Council of Europe fund supporting co-production, distribution, exhibition, and digitization of European audiovisual works.

MIA takes place both in person and on the **MIADIGITAL** platform, enabling remote participation and offering the opportunity to revisit key events even after the conclusion of the Market.

**For more information**

Wez Merchant [wez@strike-media.com](mailto:wez@strike-media.com)

Jazmin Kuan Veng [jazmin@fusioncommunications.com](mailto:jazmin@fusioncommunications.com)

**Marta Bertolini**

**Head of Corporate Communications & PR**

MIA | Mercato Internazionale Audiovisivo

[m.bertolini@miamarket.it](mailto:m.bertolini@miamarket.it)