

MIA 2026

PROGRAMME HIGHLIGHTS

INNOVATION FOR THE CREATIVE INDUSTRIES: THE MIA CONFERENCE PROGRAMME

Taken as a whole, the Innovation for the Creative Industries programme, which brings together the conferences curated by MIA, portrays an industry whose boundaries are increasingly fluid, where genres, languages and business models meet and cross-pollinate: a constellation of themes, perspectives and trajectories that MIA interprets through a more fluid and interconnected programme designed to create new connections across the different areas of the audiovisual sector.

Among the themes at the heart of the programme, **Can Excellence Survive the Mainstream?** will address the increasingly complex relationship between creative excellence and the pursuit of a global audience, asking what impact algorithms, audience data and the drive for scale are having on content diversity. Spanish producers **Belén Atienza**, **Domingo Corral**, **Fernando Bovaira** and **María Zamora** will discuss the issue, comparing different experiences in European production, with **Andrea Occhipinti**, *CEO and founder* of Lucky Red, moderating.

The sustainability of the independent production ecosystem will be the focus of **Can Regulation Strengthen Independent Producers?**, featuring **Julie-Jeanne Regnault**, *Managing Director* of EPC, **Anthony Muldoon**, *President* of CEPI, and **Carlotta Calori**, *Co-Owner & Producer* of Indigo Film. Moderated by Screen International journalist **Tim Dams**, the discussion will address key issues including the protection and retention of IP rights, *terms of trade*, investment obligations and the ability of independent companies to build long-term value in their relationships with broadcasters and platforms.

Bringing together leading figures from production, agencies and international packaging, the panel **How To Navigate Challenges And Opportunities In International Film And TV** explores how a creative idea can become a film or series capable of attracting talent, partners, financing and audiences beyond national borders. **Andrea Calderwood** (Potboiler Productions), **Anthony Mestriner** (Casarotto Ramsay & Associates), **Lorenzo De Maio** (De Maio Entertainment) and **Daniel Campos Pavoncelli** (Indiana Production) will discuss the increasingly strategic role of alliances built from the earliest stages of a project: from talent selection to defining the creative package, from financial structuring to positioning in the international market.

Artificial Intelligence will naturally be one of the major cross-cutting themes of this edition. **Producing with AI: Augmentation or Replacement?**, featuring **Max Wiedemann**, *Managing Director and Head of Artificial Intelligence* at MEDIAWAN, and **Tom Paton**, *Founder & CEO* of AiMation, followed by a keynote from **Al Munteanu**, *CEO* of BriskPace Studios, will examine the practical use of AI across the production value chain, moderated by lawyer **Stephen Saltzman** (*Partner & Head of the International Entertainment Group*, FieldFisher).

Audience transformation will be at the centre of **Who Are We Still Making Drama For? Reconnecting Storytelling and Audiences**, bringing together broadcasters, producers, studios and new digital players to examine how audience habits, expectations and discovery paths are changing, and how scripted series can reconnect with new generations while remaining culturally relevant. **Kelly Luegenbiehl**, *Founder and Executive Producer* of Shorties Studio, **Emanuele Marchesi**, *Director* of Sky Studios Italia, **Jamie Lynn**, *EVP Coproduction and Distribution* at Fremantle, **Andrew Plotkin**, *Executive Vice President Development* at Sony Pictures Television, and **Marika Muselaers**, *VP International Financing & Coproductions* at Nordisk Film Group, will discuss creator economy, social media and short-form drama, asking how stories can continue to reach and engage increasingly fragmented audiences.

The same focus on the evolution of storytelling languages and market models runs through **Fear Not: How Horror Is Rewriting the Film Market**, featuring, among others, **Rachael Labes**, *Manager, Acquisitions & Productions* at IFC/Shudder, **Peter Kuplowsky**, programmer of the Midnight Madness section at the Toronto International Film Festival, producer and writer, and **Andrea Romeo**, *CEO* of I Wonder Pictures. The panel is dedicated to horror's renewed centrality as a meeting point between creative risk, a strong authorial identity, community and commercial success.

Alongside the already announced fireside chat guests — **Marco Bassetti** in conversation with **Marco Chimenz**, MIA Strategic Consultant; **Jane Tranter**; Anna Marsh; and Edward Berger — MIA will welcome **Asif Kapadia**, one of the most acclaimed filmmakers in contemporary documentary cinema. The Academy Award-winning director of *Senna*, *Amy* and *Diego Maradona* will retrace his creative and international journey, reflecting on the narrative power of real stories, the choices that have shaped his cinematic language and the evolution of documentary film within the contemporary audiovisual landscape. Joining him will be **Kim Longinotto**, one of the most influential and radical documentary filmmakers of recent decades, who will look back on more than forty years of cinema devoted in particular to the lives and struggles of women around the world, discussing her method, the experiences that shaped her perspective, her latest film *Dalton's Dream* and the book she is writing about her life and work behind the camera. MIA will also host a keynote by **Trevor Roth**, *COO and President of Development* at Roddenberry Entertainment, celebrating 60 years of Star Trek, revisiting its cultural and creative legacy and exploring how one of the most iconic franchises in history continues to evolve and speak to new generations.

In the panel **SCORE (R)Evolution. How Music Shapes Reality: From Documentary Truth to Cinematic Mythmaking**, MIA explores the role of music as a powerful narrative tool in contemporary film and audiovisual storytelling: from film scores to music biopics and artist-focused documentaries. Directors, composers and music creators will discuss how music can shape characters, emotions and identities, transforming reality into a cinematic experience. Participants include **Sophia Dilley**, *EVP, Concord Originals and Co-President, RKO*; *King Marracash* director **Pippo Mezzapesa**; composer **Ginevra Nervi**; **Colm O'Callaghan**, *RTE producer of the latest Bono documentary Bad: The Song That Saved My Life*; rapper and film-score composer **Tommaso Piotta**; and director and singer **Federico Zampaglione**.

Animated series are also explored through issues that go beyond the genre itself: from the ability of content to engage audiences to the ability of IP to establish itself in the market and develop into international brands through licensing, publishing, consumer products, gaming and live experiences. In **Audience Engagement: Understanding Gen Alpha & Gen Z**, **Jules Borkent** (Nickelodeon Kids & Family) and **Chapman Maddox** (BBC Studios) examine how content can engage new audiences. In the round table **Distribution Strategies: The Future of Animation Distribution**, **Nele De Wilde** (Peyo Company), **Nicola Andrews** (Blue Ant Media), **Diego Ibanez** (DeAPlaneta) and **Monica Levy** (Federation Studio) discuss new challenges in the distribution landscape for animated audiovisual content. The panel **The Brand Experience: Building IPs Beyond The Screen**, bringing producers together with licensees and agencies, examines how IP can expand into consumer products, licensing activations, co-branding operations, publishing, videogames and Location Based Entertainment. MIA is bringing back the **Children's Pubcasters Meeting**—an event launched last year—featuring a closed-door session followed by a public discussion. Key figures in animation and children's programming from major European public broadcasters take center stage, including **Pierre Siracusa** (France TV), **Roberto Genovesi** (Rai), **Julie Lind-Holm**, **Hansen Børn** (DR Denmark), **Marc Janssen** (RTBF), **Izabela Rieben** (RTS), and **Vicky Schorederus** (YLE Finland).

Completing this approach is a programme of round tables, workshops, Market Insights and one-to-one meetings designed to encourage direct and practical discussion among professionals. Among these, the **Vertical Drama Forum**, moderated by **Robert Franke** of Intaglio Film, explores vertical, micro and short-form drama as new creative languages and rapidly expanding markets, bringing together **Frederic Balmary** (Banijay), **Gregor Sauter** (RED PONY), **Kelly Luegenbiehl** (Shorties Studio), **Ilkin Kavukçu**

(Iki Dikika Creative House), **Elly Vervloet** (VRT), **Daniel Cesarano** (Mediaset), **Eliane Wikert** (ZDF), **Jarmo Lampela** (YLE) and **Nicola De Angelis** (Fabula Pictures).

On internationalisation policy, MIA will provide the setting in which the Directorate General for Cinema and Audiovisual of the Italian Ministry of Culture, together with the **CNC – Centre national du cinéma et de l'image animée**, will formally launch the new Italian-French expert group dedicated to European policies for the film and audiovisual sectors, established under the Cooperation Programme signed on 25 June in Antibes by the two countries' Ministries of Culture. The initiative marks a new phase in cooperation between Italy and France on key European dossiers and on strategies for the development and strengthening of their respective film and audiovisual industries.

The **DOC CONNECT** programme consists of a series of practical, internationally focused **Market Insights** dedicated to co-production, commissioning, distribution and growth strategies for independent documentaries. The sessions bring together broadcasters, commissioning editors and industry leaders including **Nevine Mabro** (BBC), **Mikael Österby** (SVT), **Muhammad Refaat** (Al Jazeera Documentary), **Anna Godas** (Dogwoof), **Lea Fels** (Scenery), **Stephanie Carter** (THIRTEEN), **Marie Beuzard** (ARTE France), **Suzanne Biermann** (ARTE G.E.I.E.) and **Sabine Bubeck-Paaz** (ZDF/ARTE), offering a direct view of new editorial priorities, international co-production models and strategies for bringing ambitious independent documentaries to the market and to audiences.

As part of the **Market Insights** activities, MIA will once again offer a number of closed-door round tables available by registration, a format that in previous editions has proved particularly effective in encouraging meaningful discussion among industry professionals. Designed as guided and targeted networking opportunities, these meetings aim to go beyond a strictly business dimension by providing a space for in-depth discussion, exchange and professional growth, halfway between consultancy and collective mentorship. Among the scheduled sessions, one round table will be organised in collaboration with **ACE Producers**, while **Remaking Stories: IP, Creativity and New Audiences** will address remakes in the film and audiovisual industry from several perspectives: from the creative opportunities and challenges of reinterpreting existing works to IP and rights management, from adaptation strategies to cultural translation and localisation, through to the production and market dynamics that allow successful stories to reach new audiences and territories. The conversation will be led by **Alon Aranya** (Paper Plane Productions, USA) and **Ron Halpern** (StudioCanal, France).

For the first time, **MIA and Lega Calcio Serie A** are launching an event dedicated to bridging the audiovisual industry and the world of football, exploring the sport as an extraordinary universe of stories, characters, and new intellectual properties. Through a series of **targeted meetings with producers**, the initiative connects the audiovisual industry with **new IP emerging from the football ecosystem**, aiming to identify stories and projects with development potential for film, series, documentaries, and new formats. This creates a new space for business and scouting, opening MIA up to one of the most powerful contemporary sources of **storytelling, audiences, and IP**.

Among the program's key themes, **"Back to the Future: It's All About the Story"** explores the transformation of the audiovisual ecosystem—now increasingly fluid and circular—spanning **digital platforms, VOD, and EST, alongside a renewed interest in physical media and the strategic return of the cinema as an event destination**. The panel will reflect on the evolution of consumption and distribution models and on an audience increasingly attentive to the **quality of the experience, the value of the content, and legality**, while examining new dynamics and opportunities for the domestic and international industry.

In partnership with **Fondazione Roma Lazio Film Commission**, MIA presents ***Roma Lazio in Serie: Market Insight***, an initiative spanning the program of activities dedicated to episodic content, examining its evolution from a market perspective. Through conferences, industry meetings, and market activities, the initiative explores the transformations redefining the sector—ranging from new production and editorial models to shifting audience trends, and from broadcaster and platform strategies to opportunities for co-production, financing, and the international circulation of content. This project



highlights the collaboration between MIA and Fondazione Roma Lazio Film Commission, providing industry professionals with the tools, connections, and market intelligence needed to navigate the new dynamics of the episodic content industry.

KOREA FOCUS WITH KOCCA

In collaboration with **KOCCA – Korea Creative Content Agency**, MIA dedicates a special focus to South Korea, one of the most dynamic and innovative audiovisual ecosystems internationally. The programme will bring a delegation of Korean professionals and companies to Rome, with showcases and editorial sessions dedicated to production and emerging trends in Korean content, alongside B2B and networking activities designed to connect Korean representatives with Italian and European operators and develop new opportunities for collaboration, co-production and content circulation between Korea and Europe. At MIA, **Diane Min**, *Head of European Content Sales* at **CJ ENM**, will use ***The Legend of Kitchen Soldier***, ***Dear X*** and ***True Beauty*** to explore the creative characteristics and strategies that continue to drive the international success of K-content. The programme will also present ***Betting on Fact***, an innovative reality-news game show produced and developed by **NEXTKEY**, with company *Team Manager* Kim Jihie. Launched in March 2026 on the Korean platform **Wavve**, the format combines news, reality and game-show dynamics in an original formula designed for the international market as well.

EUROPEAN INVESTMENT HUB

One of the main new features of MIA 2026, the **European Investment Hub** is a new platform dedicated to the relationship between the audiovisual industry, capital and financial instruments, with the aim of bringing producers and creative companies closer to investment and financing opportunities available in Europe and international markets. The programme brings European institutions, public and private funds, banks, investors, advisors and industry operators into dialogue, covering instruments ranging from co-production funds to equity and private credit, from guarantee mechanisms to gap financing, as well as new investment models and partnerships.

The programme will open MIA on 19 October at Palazzo Barberini with the **Opening Framework**, a session dedicated to the European landscape of financial instruments and policies supporting growth in the audiovisual industry. The meeting will bring together leading European and national players and institutions active in policy, financing and co-production, including the **European Commission**, **European Investment Fund (EIF)**, **Creative Europe MEDIA**, **Eurimages** and **CineRegio**, alongside representatives of Italian institutions including the **Ministry of Culture**, **ICE** and the **APA** and **ANICA** associations. The opening session is designed to provide an overview of the strategies, instruments and new investment trajectories that are reshaping the conditions for the development and competitiveness of the European audiovisual sector.

In the afternoon, the European Investment Hub will also host, in collaboration with **CineRegio**, a programme of regional round tables bringing producers into direct dialogue with numerous European regional funds. Participants include **ALCA – Région Nouvelle-Aquitaine**, **Paris Region Film & Audiovisual Fund** and **Pictanovo** for France; **Andalusian Film Fund**, **Basque Government Film Fund** and **ICEC – Institut Català de les Empreses Culturals** for Spain; **Fondazione Roma Lazio Film Commission**, **Apulia Film Commission**, **Fondo Audiovisivo FVG**, **IDM Südtirol–Alto Adige** and **Trentino Film Fund** for Italy; **HessenFilm**, **MDM**, **MOIN** and **Nordmedia** for Germany; **Arctic Film Norway Invest**, **Film i Väst**, **Filminvest Norge**, **Oslo Filmfond**, **WRAP Fund**, **Arctic Film Norway**, **Film i Skåne**, **Midtnorsk Film** and **Viken Filmsenter** for the Nordic region; **Screen Flanders**, **Wallimage** and **Friesland Film Fund** for Belgium and the Netherlands; **Ffilm Cymru Wales** and **Film London** for the United Kingdom; **Cinéforom** and **Zürcher Filmstiftung** for Switzerland; and **Krakow Regional Film Fund** and **Vilnius Film Fund** for Central and Eastern Europe.



On internationalisation policy, **MIA** will provide the setting in which the Directorate General for Cinema and Audiovisual of the Italian Ministry of Culture, together with the **CNC – Centre national du cinéma et de l'image animée**, will formally launch the new Italian-French expert group dedicated to European policies for the film and audiovisual sectors, established under the Cooperation Programme signed on 25 June in Antibes by the two countries' Ministries of Culture. The initiative marks a new phase in cooperation between Italy and France on key European dossiers and on strategies for the development and strengthening of their respective film and audiovisual industries.

On 20 October, the programme moves to the heart of the transformations taking place in the financial market with the panel **Global Film Finance: Unlocking Italy's Potential**, bringing together **Raj Singh**, CEO of Media Capital Technologies, **Roeg Sutherland**, Co-Head of Media Finance at CAA Media Finance, and **Steve Saltzman**, Partner & Head of the International Entertainment Group at Fieldfisher. The panel will explore new dynamics in global film finance, from sources of capital to the monetisation of works, with a focus on Italy's role and opportunities in the new international landscape.

With **Equity & Growth Capital: Investing in Creativity, IP and Long-Term Value**, the focus shifts to equity not only as a tool for financing individual projects, but also for supporting slates, intellectual property, company growth and international expansion strategies. The discussion will feature **Christopher Woodrow**, Founder and Chairman of Media Capital Technologies; **Celine Dornier**, Content Executive at IPR.VC; and **Alexandra Lebre**t, Partner at Together Fund.

Next, **New Capital, New Opportunities** will feature the preview presentation of a new **MCT Credit Solutions** initiative with Raj Singh, designed to expand the financing opportunities available to the audiovisual industry and introduce new instruments into a rapidly evolving market.

The afternoon then addresses the decisive step from building a financing plan to actually closing it. **The Last Mile. How Projects Reach Financial Close** brings together **Charlie Kemball**, Head of Acquisition and Packaging at Head Gear Films, **Silvia Laj**, CEO of Coficiné, and **Patricia Spa**, Partner at Culture CAP7/Blackpearl, moderated by **Sebastian Vibes**. From the perspectives of lenders, advisors and finance specialists, the panel will examine in practical terms how to combine different sources of capital and debt, structure a financeable project and bridge the final gap separating a financing plan from financial close.

Expanding the scope further, **Brands as New Financing Partners** is dedicated to the entry of brands as new production and financing partners, increasingly interested in associating their identity with filmmakers, IP and cultural projects capable of reaching new audiences. The panel will feature **Arvand Khosravi**, SVP and Head of Scripted Television Strategy at Fifth Season; **Margo Mars**, Founder and CEO of Lief Entertainment Company; and **Juliet Fairbairn**, Entertainment Marketing Specialist and former Global Head of Brand Partnerships at JLR – Jaguar Land Rover. Writer and journalist **Joe Utichi** will moderate.

The panel **Video Games and Monetizing Film IP in Different Ways** broadens the discussion to the growth of intellectual property beyond its original medium. At the centre are IP ownership and value creation, licensing, strategic partnerships, financing for cross-media expansion, audience development and business models capable of turning a film, series or videogame into the foundation of a broader ecosystem. Speakers include Daniele Azara, Chief Creative Officer of Stormind Games and a leading figure in the Italian gaming scene, and **Alex Coulombe**, an international expert in immersive technologies, XR and real-time storytelling, moderated by producer and strategist Zoltan Batho.

Alongside the panels, the European Investment Hub will also feature Deep-Dive Roundtables and Advisory One-to-One Meetings, conceived as small-group sessions designed to encourage direct, practical discussion among producers, funds, investors, lenders and advisors.

ANIMATION SERIES GAP FINANCING MARKET

Among this year's new features, the **Animation Series Gap Financing Market** is a programme exclusively dedicated to animated series, conceived as a new industry format for projects that are

already backed by broadcasters and largely financed. Producers will present animated series projects to a table of Decision Makers, seeking co-producers, co-commissioners and international distributors in order to complete the financing structure of the series and move them into production. By introducing the **Animation Series Gap Financing Market**, MIA proposes an innovative model and a paradigm shift compared with other markets and traditional pitching forums. The initiative has several objectives: to connect editorially validated content with international partners; accelerate financing processes for animated series; facilitate the entry of industry players into projects that are already partially financed and broadcaster-backed; and stimulate the production of animated series with strong international potential. Through this initiative, MIA further strengthens its strategic positioning as a leading platform for dialogue and the development of European and international animation.

Confirmed Decision Makers include **Cecilia Persson** (BBC Studios); **Arne Lohmann** (ZDF Studios); **Pierre Siracusa** (France Télévisions); **Coralie Boitrelle-Laigle** (Gulli/M6); **Izabela Rieben** (RTS – Radio Télévision Suisse); **Julie Lind-Holm Hansen** (DR Børn); **Marc Janssen** (RTBF); **Cecilia Padula** (Paramount); **Roberto Genovesi** (RAI); **Tristan Moreau** (RTBF); **Vicky Schroderus** (YLE); **Chapman Maddox** (BBC Studios); **Nicola Andrews** (Blue Ant Media); **Diego Ibáñez Belaustegui** (DeAPlaneta); and **Monica Levy** (Federation Studio).

The selection also confirms the programme's strong international vocation. Applications were received from 24 countries, while the 19 selected projects represent 15 countries: Belgium, Brazil, Canada, Chile, Egypt, Finland, France, Greece, Ireland, Italy, Moldova, Poland, Portugal, the United Kingdom and Spain. The selection also includes 7 international co-productions, confirming the programme's strong transnational dimension and its ability to attract projects seeking international financing, distribution agreements and partnerships with broadcasters and streamers. The programme brings together European territories with long-established animation traditions and projects from Africa, North America and Latin America, offering a diverse overview of creative approaches, production models and stories designed for international audiences. The selected projects address a broad range of age groups, from preschoolers to teenagers and young adults.

For preschool audiences, the selection includes **Coco Yoko**, produced by **Pipeline Studios**, and **Zumbastico**, a Canada-Chile co-production that encourages children to observe nature with curiosity and respect, discovering the beauty of its small details and the importance of living alongside other living beings; **What's Up Eesha?**, a French-Belgian production by TeamTO Films and Umedia centred on an independent young penguin and the amusing adventures she shares with her friends; **Cloudy & Stormy**, produced by **Laniakea Pictures**, a dialogue-free comedy starring two kawaii-style puppy sisters with very different personalities; and **Mini Missions**, produced by **20 Pictures to Midnight**, a project that brings children closer to nature through small scientific explorations, encouraging curiosity and attention toward the plants, animals and ecosystems around them.

For school-age children and family audiences, the selected projects are **Barry Loser**, produced by **BL Entertainment**, part of **Big Little Fish Television**, a British animated comedy based on Jim Smith's bestselling books; **Doggyworld**, produced by Pipeline Studios and Zumbastico, a Canada-Chile co-production that tells the story of city life from the point of view of a country dog; **Stories On The Road - An Italian Journey Through Traditional Stories**, produced by **La Sarraz Pictures**, an animated journey through Italian myths, traditions and folklore; **Pet Pals in Dragon Land**, produced by **Gruppo Alconi**, a fantasy-adventure spin-off of the well-known Pet Pals series; and **Little Heroes**, a French-Spanish co-production between Fabrique Fantastique and Peekaboo Animation in which two siblings travel back in time to meet important historical figures as children. The project celebrates diversity through real people from different cultures and backgrounds and with different abilities, showing children that anyone can make a difference.

For older children and tween audiences (8–12), the selection includes **DragoXP**, a Finnish comedy produced by Anima Vitae, starring a thirteen-year-old obsessed with an online videogame who is suddenly transported completely into its world. Two Italian productions also target this audience: **Myth Club**, produced by the Tuscan studio **Cartobaleno**, following five pre-teen mythological characters as they train to become heroes and gods; and **Mega Tree Majokko & Mega Tree Majokko Presents:**



Hooray, How Wonderful!, produced by **Gigaciao**, featuring three imperfect magical heroines in a world where nature has been transformed by technology. The project approaches environmental sustainability with irony, questioning simplistic ideas about what it means to protect the planet. Completing the selection are ***Bibioz Mysteries***, produced by **Druzina Content**, a Brazilian supernatural adventure comedy exploring identity, belonging and acceptance; and ***Sophie, If You're There Give Us a Sign!***, produced by Milan-based **Brand-Cross** with Belgium's **20 Pictures to Midnight** and Spain's **Digitoonz Entertainment**, a gothic supernatural story centred on grief, family and a girl trapped in a dangerous ghost world, encouraging audiences to overcome prejudice toward those who are different.

For teen and young adult audiences, the selection includes ***Juniper Mae***, an Italian-British co-production between **BBC Studios** and **Movimenti Production** following a young inventor who must embrace her creativity and become an unexpected heroine, in a story that moves beyond conventional gender representations; ***To Be Tween***, produced by Rome-based **Graphilm Entertainment**, an anthology addressing contemporary adolescent experiences including social isolation, eating disorders and cyberbullying. Another Brazilian title, ***Rapunzel***, produced by **Hathor Filmes**, is a musical fantasy centred on a sixteen-year-old confronting social restrictions, the music industry and the supernatural power of her hair. The series is a portrait of Black culture that develops into a story of racial empowerment. ***Occupation: Witch***, a co-production between Greece, Ireland, Moldova and Portugal from **Lazy Sunday**, is a fantasy adventure involving political plots, conflict and a young witch's search for her own path. Representing Africa is ***Captain Shedeed***, an Egyptian stop-motion series produced by **Divine Touch Productions**. Its protagonist is a father who discovers extraordinary powers while trying to save his daughter and stop a biological threat that endangers all children.

WORK-IN-PROGRESS

MIA's Work in Progress sessions support works and projects at different stages on their path toward the international market, offering an opportunity to present them and meet buyers and decision makers. The programme includes **Animation Next**, curated by **Federica Pazzano** and dedicated to Italian animated-series projects; **Italians Doc It Better**, a showcase for Italian documentary curated by **Marco Spagnoli**; and **GREENLit**, dedicated to international scripted-series projects and curated by **Paolo Ciccarelli**. These are joined by **C EU Soon**, the showcase curated by **Francesca Palleschi** and dedicated to European live-action and animated feature films in post-production.

Alongside the co-production market curated by **Alexia de Vito** (Film), **Benedetto Pace** (Doc) and **Paolo Ciccarelli** (Drama), and the gap-financing market for animated series curated by **Federica Pazzano**, MIA's in-progress title sessions provide an additional strategic gateway to the market: the discovery of new IP and the opportunity to connect with already structured projects backed by solid, dynamic and creative production companies. It is precisely the coexistence of content at different stages of development and positioning — from the initial idea to the project and ultimately to a work close to market — that makes MIA's market platform unique and Rome a privileged destination where ideas, talent, companies and stories converge, creating new opportunities for collaboration, financing and international circulation.

ANIMATION NEXT

This year MIA also presents **Animation Next: Italy**, an export-oriented showcase designed to promote Italian productions and co-productions of animated series with strong potential for international circulation, distribution and partnerships. The initiative connects Italian producers with international broadcasters, streaming platforms, distributors, sales agents, licensees and other industry professionals attending MIA | International Audiovisual Market.

The selection includes 7 projects, comprising five Italian productions and two international co-productions involving Belgium, India, Portugal and Spain. The selected titles represent different production stages, from advanced development to completed series, and combine established properties with original concepts. The Italian productions are ***Pet Pals Return*** by **Gruppo Alcuni**, a new magical adventure featuring the well-known Pet Pals; ***Mindtoonness*** by **Enanimation**, an



emotional journey through fear and growth that helps younger viewers recognise emotions; **Mazukta & Shambabukli** by **Polydont Films**, a visionary comedy about two unusual world-makers; **GMO Travels** by **Studio Campedelli**, a futuristic comedy set in the last travel agency left on Earth; and **Mr. Rossi – Modern Times** by **Studio Bozzetto**, bringing Bruno Bozzetto's iconic character into a contemporary world dominated by technology. Completing the selection are the international co-productions **The Triplets** by **Peekaboo Animation** (Spain), **RainFrog** (Italy) and **Sardinha em Lata** (Portugal), a contemporary reboot of Roser Capdevila's classic property, and **Melody & Momon**, an Italy-Belgium-India co-production by **Mobo** and **Dami For Content** with **Xentrix** and **20STM**, a musical series exploring the everyday challenges of childhood.

Participants present their projects at Animation Next with the aim of securing distribution agreements and pre-sales, connecting with broadcasters and streaming platforms, entering new international markets, developing licensing and merchandising opportunities, finding co-production partners and attracting investment for new episodes and seasons.

ITALIANS DOC IT BETTER

Once again this year, **Italians Doc It Better**, the showcase dedicated to Italian documentary, presents a programme made up entirely of world premieres, with the aim of promoting Italian creative documentary and encouraging connections among producers, broadcasters, platforms and international decision makers. The new edition of **Italians Doc It Better** features 10 selected titles. The selection, chosen from more than 40 submitted projects, was curated by a prestigious international committee comprising **Björn Jensen**, *Creative Director & Founder*, **Ginger Foot Films** (Germany); **Donata von Perfall**, *Managing Director, Documentary Campus* (Germany); **Diego Buñuel**, *Director of Development*, **France Télévisions Studio** (France); **Colm O'Callaghan**, *Group Head of Specialist Factual Content*, **RTÉ - Raidió Teilifís Éireann** (Ireland); and **Chiara Messineo**, *Founder*, **Weekend Pictures** (United Kingdom). The 2026 edition also introduces important new elements. Alongside the usual networking and pitching activities, dedicated **Rai Documentari** and **Sky Italia Showcases** will make their debut, providing privileged opportunities to explore editorial strategies, production priorities and co-production opportunities with some of the leading players in the international audiovisual sector.

Further confirming the growing attention devoted to auteur documentary and factual storytelling is the renewed partnership with **GEDI Digital**, which, through a jury comprising **Paolo De Michele** - Deputy Director of **Gedi Visual**; **Francesco Fasiolo** - Editor-in-Chief of **Gedi Visual**; and **Cristiana Felli** - Head of Video at **Gedi Digital**, will award the **GEDI Visual Award** to one of the titles selected for the **Italians Doc It Better** showcase. The special recognition is intended to highlight the project considered most significant from an editorial and journalistic perspective.

Among the projects at an advanced stage, currently in post-production, is **The Dancing Brothers**, directed by **Daniele Cini** and produced by **Talpa SAS**: the moving story of six brothers who grew up in a small apartment in Southern Italy and became successful dancers on international stages; after their father's death, they reunite in Lecce to build a new life project and once again share a common dream. Also in post-production and focused on an intimate search, **The Sound of Light** by **Riccardo Bianco**, produced by **Grey Ladder Productions**, offers a visual and inner journey aboard a van transformed into a refuge, exploring the boundary between perception, spirituality, substance abuse and the search for identity. The theme of personal transformation and awareness returns in **My Year with the Witch**, currently at rough-cut stage, directed by **GJ Squarcia** and produced by **Inside Man Films**, centred on the encounter between a woman searching for herself and a healer immersed in nature, in a celebration of female freedom. Industrial memory and global icons come to the fore with **Ducati 100 years of a Legend**, directed by **Alex Infascelli** and produced by **Minerva Pictures Group**, currently in post-production; through archive material and exclusive testimonies, it retraces a century of history of the **Borgo Panigale** brand, which has become a worldwide symbol of speed and innovation. Also highly evocative is **Moka, with a Small M** by **Matteo Severgnini** (in rough cut for **TIWI**), which takes the revolutionary coffee maker invented by **Alfonso Bialetti** as the starting point for a sharp reflection on industrial design and the ability to reinvent oneself in the present. Moving from design culture to the story of place, **Sandiego** by **Dario Fusco**, produced by **EXA** and currently in rough cut, examines



Naples' complex transformation, capturing its shift from a symbol of social challenges to a global tourist destination, between cultural momentum and the contradictions of mass tourism. The investigative and geopolitical strand includes **Ludwig – The Black Angels**, directed by **Simone Manetti** and produced by B&B Film, now in post-production: a tightly focused investigation that reopens the wounds of the murders committed by the neo-Nazi group Ludwig between Italy and Germany, questioning links with the far right of the time and the many issues that remain unresolved. On an international stage, **The Decoy Artist – The Incredible Story of Mario Moselli and Saddam Hussein's Phantom Army** by **Gigi Roccati**, a Verdiana production currently in rough cut, reveals the extraordinary story of the Italian entrepreneur who built perfect replicas of military equipment used in Middle Eastern conflicts during the Gulf War. On the human-adventure side, the only completed title in the selection is **Extreme Land Solo** by **Filippo Lupini** for Jok Produzioni, a portrait of explorer Lorenzo Barone as he undertakes solitary challenges in some of the world's most extreme regions, balancing isolation and family bonds. Completing the selection is the surreal narrative of **The Basket Case – A Cosmic Sports Docu-Comedy**, co-directed by **Paolo Borraccetti** and **Lorenzo Garzella** and produced by NANOF, currently in post-production: a brilliant docu-comedy inspired by a controversial 1989 basketball game, weaving together sport, collective memory, quantum physics and an ironic rewriting of history.

GREENLit

GREENLit, MIA's event dedicated to upcoming international series and one of the flagship events of the market's Drama/Television programme, offers an exclusive showcase for previewing some of the most anticipated titles in scripted series and streaming. The selected titles will be presented by producers, cast and creative teams together with the platforms and broadcasters that commissioned them, providing a deeper look at the stories, creative visions and paths that brought these series from development to screen. From Italy comes the highly anticipated and already iconic **Gucci. Fine dei Giochi**, offering a new perspective on the rise and self-destruction of the fashion dynasty that transformed a small Italian shop into a global empire. Created and directed by **Gabriele Muccino**, who also co-wrote the series with **Isabella Aguilar** and **Flaminia Gressi**, the story is told through the eyes of Allegra and her mother, Patrizia Reggiani: twenty-one years after being convicted of commissioning the murder of Maurizio Gucci, Patrizia makes a shocking confession, but Allegra is convinced she is lying to protect the real people responsible. A gripping family saga of power, fame, betrayal and revenge, the series is produced by Sky Italia and by Serena Sostegni, Andrea Occhipinti, Stefano Massenzi and Lorenzo Gangarossa for Lucky Red, and distributed internationally by STUDIOCANAL. The cast includes **Miriam Leone** (Patrizia Reggiani), **Francesco Scianna** (Maurizio Gucci) and **Matilda Lutz** (Allegra Gucci). From Belgium comes **Metamorphoses**, the new series by acclaimed director **Jaco Van Dormael**, the visionary filmmaker behind *Mr. Nobody* and *The Brand New Testament*. Mixing mystery, fantasy and surreal elements with Van Dormael's unmistakable poetic and magical style, the series follows fifteen-year-old Daphne, who discovers she can hear the voice of a murdered woman and uncovers an archive preserving the voices — and final memories — of victims who disappeared over a fifteen-year period. The series is commissioned by Arte France in collaboration with ZDF/ARTE. Written by **Michael De Cock**, **Hasse Steenssens** and **Jaco Van Dormael**, **Metamorphoses** is produced by Helena Vlogaert for Caviar. From the United Kingdom comes **The Postman**, a spy thriller created through a collaboration between ZDF Studios and British production company BlackBox Multimedia, led by Chiara Cardoso. Filmed in Rome and various locations across Lazio in summer 2026, the series moves between a sleepy English village and the Italian criminal underworld, following a seemingly unremarkable British postman who unexpectedly finds himself at the centre of an international conflict between intelligence services while simply trying to deliver a letter. Written by **Matt Mitchell** and **Vicki Sargent** and directed by **Steve Hughes**, **The Postman** is produced by Erika Hossington, with Chiara Cardoso and Daniela Guarnaccia serving as executive producers for BlackBox Multimedia. International sales are handled by ZDF Studios. The cast includes British actors **Mark Addy** (*The Full Monty*, *Game Of Thrones*, *Robin Hood*), **Amy-Leigh Hickman** (*You*, *EastEnders*, *Industry*) and **Michael Jibson** (*The Crown*, *Les Misérables*, *Bodies*, *The Essex Serpent*), while the Italian cast features **Gaia Scodellaro**, **Giuseppe De Domenico** and **Alessandro Fella**. Finally, from Sweden, one of European crime fiction's most iconic detectives returns for a new generation. Through a contemporary perspective on the universe created by Henning Mankell, **Wallander** reinterprets the

legendary Nordic noir brand for today's audience, with acclaimed Swedish actor **Gustaf Skarsgård** (*Oppenheimer*, *Vikings*, *Westworld*) in the lead role, almost twenty years after playing a young **Wallander** in *The Pyramid*. Combining gripping investigations with a strong emotional dimension, the series follows a more complex and vulnerable Kurt **Wallander** as he faces the brutal pressures of police work while his private life falls apart, confronting issues including racism, youth crime and loneliness. Written by **Antonia Pyk**, **Josefin Johansson** and **Jörgen Bergmark**, the series is produced by Glenn Lund for Jarowskij/Yellow Bird, in collaboration with TV4, Banijay Rights, ARD Degeto, Film i Skåne and Ystad Österlen Filmfond.

BOOK ADAPTATION FORUM

The **Book Adaptation Forum** (BAF) returns to MIA for its second edition. Conceived to strengthen the bridge between publishing and the audiovisual industry, the forum encourages connections among authors, publishers and producers. An international jury comprising **Fanny Fromental** (Literary Adaptation Manager, STUDIOCANAL), **Raffaella De Angelis** (Head of Literary Acquisitions, Global Scripted Hub - Fremantle - UK), **Viviana Vuscovich** (Foreign and Movie Rights Manager, Gruppo editoriale Mauri Spagnol) and **Alexandre Charlet** (Producer, Swan & Les Films du Cygne) will select a shortlist of national and international titles — unpublished or recently published — with strong adaptation potential, to be presented at MIA in a dedicated setting. The selected projects will be presented through pitch sessions and dedicated meetings with industry professionals. The BAF programme will also include sessions exploring the processes of adapting books for the screen and analysing successful case studies.

MIA will also host a *case study* dedicated to the new film adaptation of *Le perfezioni* by **Vincenzo Latronico**, one of the most internationally recognised voices in contemporary Italian literature. Translated in numerous countries, the novel has attracted extensive international critical attention and helped establish Latronico with a global readership. **Marta Donzelli**, producer at **Vivo Film**, **Roman Paul**, producer at **Razor Film**, and **Claire Sabatié-Garat**, Managing Director & Partner at **The Italian Literary Agency** and **Vincenzo Latronico's** agent, will discuss the origins of the project and its journey from book to screen. The conversation will address rights acquisition and development, creative and production choices, and the dialogue among author, literary representation and producers in building an international adaptation.

MIA XR

The MIA XR programme also expands in 2026, introducing a new focus on videogames as a creative industry, a space for innovation and a new frontier for IP development and value creation. The programme will combine international in-depth sessions with concrete business opportunities and encounters between the audiovisual and gaming industries: a **Collective Pitch** will give a selection of Italian studios the opportunity to present projects, expertise and intellectual property to an audience of international operators and potential partners, while a **Demo Area** will host a range of companies able to showcase their videogames and let participants experience them directly.

HOSTED PROGRAMMES AND AWARDS

For the fifth consecutive year, the **European Broadcasting Union (EBU)** has chosen MIA as the venue for the **Fiction Experts Plenary Meeting**, the main annual gathering that brings more than 40 Heads of Drama and fiction executives from leading European public-service broadcasters to Rome. Scheduled for 20 and 21 October, the meeting will focus on the major transformations affecting the fiction sector, from the relationship among public broadcasters, platforms and streamers to new partnership and co-production strategies, the growth of vertical and micro-drama, and the impact of Artificial Intelligence on production.



For the second year, **Apollo Series** — a programme created by **Series Mania Institute** in collaboration with MIA and TV Drama Vision at the Göteborg Film Festival — will come to Rome from 19 to 23 October with 10 European producers developing series projects with strong co-production potential: **Carey Born** (First Born Films, United Kingdom), **Judith Lichtneckert** (Dschoint Ventschr Filmproduktion, Switzerland), **Larissa Bonaci** (Nokkla Productions, Malta), **Louis Patsias** (EFX Productions Ltd, Cyprus), **Maxime Droit** (Megara Productions, France), **Rajko Jazbec** (Catpics, Switzerland), **Silvia Panáková** (Dayhey, Slovakia), **Siniša Juričić** (Nukleus Film, Croatia), **Torfinnur Jákupsson** (GRÓ Studios, Denmark) and **Vasilis Chrysanthopoulos** (FOSS Productions, Greece).

The Lazio Region, in collaboration with **Lazio Innova** and the Rome Chamber of Commerce, and with the support of **Azienda Speciale Sviluppo e Territorio**, is promoting the participation of 12 Lazio SMEs engaged in the development of audiovisual works to be presented at MIA. The **Lazio Pitching Forum** will also include dedicated networking sessions, masterclasses and meetings with potential international buyers. The 12 selected projects taking part in the **Lazio Pitching Forum** are: **Call Me Back In Time** (Viola Film), **Fish & Chips** (Emma Film), **Costa Cavea** (LSPG), **Crazy Flower** (Ring Film), **The Man Without A Past** (Eurofilm), **Lia Pipitone - I'll See You Live** (The Piranesi Experience), **Natur Boy** (Elsinore Film), **Mediterranean Adventures** (Light & Color), **Poor Us** (Woody Film), **Inside The Wolf** (A Little Confidence), **The Last Children** (Amartia Film), **Fuoristagione** (Ulala Film).

UNBOX returns to MIA, promoted by Alice nella città with the support of Roma Lazio Film Commission and Rai Cinema. Curated by Francesco Gai Via, the 2026 edition takes on a new European dimension through cooperation with European Short Pitch and Nordisk Panorama and the support of the European Film Academy. The selection includes eight debut feature-film projects: **FORD** by **Malin Ingrid Johansson**, **House Are Silent** by **Roxana Stroe**, **Canile – Le nostre ore contate** by **Valentina Parati**, **Mambo Kids** by **Emanuele Tresca**, **MAR I O** by **Lili Koss**, **Out of Athens** by **Badrudin Ga'ur**, **Sei giovedì e una domenica** by **Valeria Gaudieri** and **Le Sonnambule** by **Francesco Cogliati**. Five days of mentoring, pitching and B2B meetings will include producer **Didar Domehri**, a masterclass by **Ada Solomon** and a marketing focus with **MUBI**. The Stati Generali del Cortometraggio also return. **UNBOX** brings authors, producers and the market into dialogue in order to support the audiovisual talents of tomorrow.

To promote the development of new Italian-French co-productions, **Institut français Italia** and Cinecittà's Internationalisation Department, with the support of **DGCA-MiC**, **CNC** and **Institut français**, and in collaboration with **MIA**, **Villa Medici** and **Séries Mania**, are presenting the third edition of **SCENARI TRANSALPINI**, the workshop dedicated to developing screenplays for French-Italian film and audiovisual works intended for television and the web. Within MIA, the selected projects will take part in a programme combining training sessions with opportunities for discussion and meetings with professionals and operators from the international industry. Six fiction-series projects have been selected, three initiated in Italy and three in France: **Bad Habit**, by **Marta Savina**, **Caroline Nataf** and **Marica Stocchi**; **Friday is for Gombo** by **Hamatou Compaoré** and **Ines Vasiljevic**; **Tainted Blood** by **Anna McGilvray**, **Sara Pollice**, **Federico Schiavi** and **Carla Scicchitano**; **The Villa** by **Hugues Cohen**, **Renaud Cohen** and **Chiara Malta**; **Pentite** by **Denis Lima**, **Jimi Storck** and **Elizabeth Arnac**; and **Mice** by **Laure Chichmanov**, **Jennifer Deschamps**, **Elodie Polo-Ackermann** and **Camille Loiret**.

Diversity and **DiversiFind** will bring the following session to MIA: From the Market to a New Standard: How Can **Diversity** Be Turned into Opportunity? Learn, Find, Check: three actions that generate concrete value for the industry. **Francesca Vecchioni** (President, Fondazione **Diversity**), **Chiara Sbarigia** (President, APA) and leading players across the value chain will present tools and solutions for crews designed to improve on-set culture and the competitiveness of productions.

The **Creative Europe Desk Italy MEDIA** will be present at MIA 2026 with several initiatives dedicated to audiovisual professionals. These include the panel "Innovation meets Distribution. How technology is changing the business of European distributors" (Thursday 22 October, 10:30–11:30, Hotel Westin Excelsior), organised together with Desk MEDIA France and Mnemonica, in collaboration with MIA. The



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Desk will also be present with the MEDIA Stand at the Hotel Westin Excelsior, providing information and advice on opportunities offered by the Creative Europe MEDIA Programme.

For the fourth consecutive year, MIA presents **B2B Exchange | CEE Animation Lab**, in collaboration with **CEE Animation Workshop**, the training and networking programme dedicated to emerging producers and professionals interested in developing skills, relationships and new opportunities in the international animation sector. The programme provides tools for engaging with the evolution of creative languages and production and business models, and this year will be accompanied by two outstanding tutors: director **Chiara Malta** (*Chicken for Linda!*, *Antonia*, *The Summer Book*) and **Alessandra Principini** (Movimenti Production).

The MIA programme also features a special event with the closing evening of **Becoming Maestre**, the project by Netflix and Accademia del Cinema Italiano - Premi David di Donatello, now in its fifth edition and dedicated to training and promoting female audiovisual professionals in behind-the-camera roles. The evening will offer a preview screening of the three short films made as exercises by the 18 participants and will announce the names of the professionals who will receive a job offer as assistants on an Italian production involving Netflix. This year, the participants trained in five professional categories — production management, post-production, VFX, graphic and visual design, and music composition for film and series — and were joined in making the shorts by participants from previous editions, demonstrating the network of professional relationships the programme has built over time. The three shorts are based on an original story by Valia Santella, a screenwriter and director and one of the most authoritative voices on the Italian scene, who contributed her creativity and professional experience to the fifth edition.

Curated by Duesse Media Network magazines **Tivù** and **Box Office**, the panel “Independent Producers, but Independent from Whom?”.

Green Film Lab also returns to MIA in 2026, with the support of the **Fondazione Roma Lazio Film Commission** and organized by **TorinoFilmLab – Museo Nazionale del Cinema** and **Green Film – Trentino Film Commission**, this workshop is dedicated to promoting more sustainable practices and models in audiovisual production. MIA will host the Green Film Lab Opening Session, featuring a series of panels open to accredited participants that will place sustainability in the audiovisual industry at the center of the conversation, bringing together professionals, experiences and good practices from across the sector.

The **Sony Pictures Television Award** is also confirmed for 2026 and will honour one of the projects selected for the Drama Co-Production Market, recognising its creative and international potential. The award will be announced and presented during the MIA closing ceremony.

CASA MIA

CASA MIA events, the new MIA meeting and networking space at the W Hotel in Rome, will feature a different host each day: **Apulia Film Commission**, **Trentino Film Commission** and **IDM Film&Music Commission Südtirol**, transforming the initiative into a place for connections among territories, professionals and the market's international community.

The MIA 2026 programme is available on the website www.miamarket and on the platform reserved for accredited participants, miadigital.it.

MIA | Mercato Internazionale Audiovisivo

MIA | Mercato Internazionale Audiovisivo is one of the world's leading audiovisual markets, bringing together the international film, television series, documentary, animation and entertainment industries on a single international

business and networking platform held annually in Italy. The Market is promoted and organised by ANICA (Italian Association of Film, Audiovisual and Digital Industries) and APA (Italian Audiovisual Producers Association) and which operate jointly through a Temporary Business Grouping (RTI) established to produce and manage the Market.

Conceived as a strategic platform for co-production, financing, distribution and content development, MIA connects producers, distributors, buyers, broadcasters, streamers, investors, institutions and creative talent from around the world. Through an extensive programme of co-production forums, works-in-progress presentations, activities dedicated to buyers, conferences, panels and curated networking events, MIA creates concrete business opportunities and fosters international partnerships across all stages of the audiovisual value chain.

Starting in 2026, MIA launched the European Investment Hub, a new platform dedicated to dialogue and knowledge-sharing on financial instruments supporting the audiovisual industry in Europe and internationally.

MIA 2026 is organised with the support of the Ministry of Foreign Affairs and International Cooperation - ITA Agency for the promotion and internationalisation of Italian companies. It also receives contributions from Creative Europe MEDIA, the Ministry of Culture, the Fondazione Roma Lazio Film Commission and the Lazio Region. For this edition, the event benefits from the collaboration of Roma Capitale (Department for Major Events, Sport, Tourism and Fashion) and the patronage of Eurimages, the Council of Europe fund supporting co-production, distribution, exhibition and digitization of European audiovisual works.

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