

# TV KIDS

GUIDE 2025/2026

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**#1 KIDS ENSEMBLE**



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**TVKIDS**

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# TVKIDS

A DIVISION OF World Screen

OUR PLAYGROUND  
IS GETTING  
**BIGGER!**

**TVKids.com**

# A Note from the Editor

**Mansha Daswani**



Our TV Kids Summer Festival in June, now in its milestone fifth year, offered up a wealth of intelligence about the current state of, and future direction for, the kids' media business at large. We heard lots of different perspectives, from all corners of the ecosystem—commercial and publicly-funded broadcasters, digital-native companies, independent producer-

distributors and multiplatform majors. One word kept coming up over and over again: pivot.

Namely, standing still—doing things the way you always used to do them—is not an option. Whether you're a producer trying to complete the financing of a show, a distributor looking to maintain revenues from a challenged market or a trusted channel finding ways to make sense of being on YouTube, pivoting and adapting are paramount. And obviously, you have to be on YouTube, in one way or another. Of note, an Ofcom report earlier this year found that 20 percent of kids in the U.K. (between the ages of 4 and 15) head straight to the app as soon as they turn the TV set on.

Indeed, with kids spending so much time on YouTube and other digital platforms, the landscape of “traditional” free-to-air linear channels is being entirely reshaped amid a wave of closures. Meanwhile, outside of Europe's values-driven public broadcasting ecosystem, commissions have taken a massive hit and everyone is pursuing new, innovative ways to get shows off the ground.

Amid the concerning headlines, though, the other refrain that we've been hearing in the last few months is that we can't abandon this demo. Leaving them to their own devices (literally) as we sit on the precipice of an AI content boom isn't an option, so it's time to dig deep and get creative. And people are doing just that, as you'll see from the wealth of new and returning shows highlighted in this edition of the *TV Kids Guide*.

# INTERVIEWS



# Josh Silverman

Chief Franchise Officer  
Mattel



**TV KIDS:** Tell us about the concept of “new-stalgia” and how that informs your development process.

**SILVERMAN:** “New-stalgia” is at the heart of how we reimagine our brands. It’s about taking something beloved and timeless, like Barbie or Hot Wheels, and reinventing it so it feels relevant and fresh for modern audiences. We’re seeing parents who grew up with our brands now

introducing them to their kids, which creates a powerful cycle of shared experiences. By pairing iconic IP with bold creative voices and executing with the help of strategic partners, we activate on stages that range from toys to live and digital experiences. We reinforce and reignite fandom through extensions of beloved properties, striking the balance between familiarity and surprise.

**TV KIDS:** What’s been your approach to YouTube and creator economy content more broadly?

**SILVERMAN:** YouTube and the creator economy are critical touchpoints for today’s fans. We see them as an opportunity to extend our brands in participatory and interactive ways. That’s why we’ve invested in YouTube programming and immersive digital experiences. We’re also excited to announce further integration into Roblox via their License Manager program.

**TV KIDS:** The kids’ sector has been awash with some challenging news lately; what’s your message to your teams about navigating this landscape?

**SILVERMAN:** Our message is one of confidence and resilience. While the market has had its challenges, demand for toys and family entertainment remains robust, and Mattel continues to perform exceedingly well with iconic franchises like Hot Wheels, UNO and Barbie fueling our growth.

The global toy industry itself has grown year-to-date through June, and Mattel’s position is strong. By focusing on innovation, operational excellence and fostering a culture of inclusion, we’re well-positioned to drive sustained, long-term growth.

# Cecilia Persson

**Managing Director  
BBC Studios Kids & Family**



**TV KIDS:** What has been your top-line strategy for the business?

**PERSSON:** We are an end-to-end business with production, marketing, digital, consumer products, development, deficit funding and distribution. That means we can be agile and flexible. This has been beneficial and integral to us over the past three years. Strategically, one of the things I set out to do early on

was to expand our animation slate. We have had great success in preschool, and that's an area that we continue to build in, but we wanted to get our 6/7-plus [slate] on the map. We've also worked to expand our live-action slate. It was important for us to focus on our producer and broadcast support with the setup of a content strategy team, which is also across our international channels. Having a 360-degree infrastructure has been fundamental for us.

**TV KIDS:** How vital are co-productions today?

**PERSSON:** They have always been incredibly important, but they are fundamentally more important now. The audience is growing up with much more experience and they are savvy about the world. Content becomes more compelling editorially when you have the insights that different co-production partners bring to the table. It isn't just about the funding.

**TV KIDS:** What's been your approach to YouTube?

**PERSSON:** Kids want to have access to that larger world in one place. The shows that are on linear also exist on YouTube. That is the expectation of the audience. What you show them in those places is what we're thinking about. What does a kid want on YouTube versus what do they want on linear, and how do they cross-sect? That is something we work on all the time to ensure that we create a combination of what our digital team refers to as fandom, as well as enjoyable moments that complement what iPlayer does, for example, and what builds the overarching brand or experience for the user.

# Iginio Straffi

**CEO & Founder  
Rainbow Group**



**TV KIDS:** Tell us about Rainbow's positioning today.

**STRAFFI:** For kids and family animation, we have created IPs with worldwide success, and we are well-known as an independent studio. Many of our friends and competitors are no longer in business, a consequence of a loss of attention toward kids and families from streamers, lower budgets for public broadcasters, and

commercial broadcasters losing audiences and, therefore, advertising revenues. Times are not easy, but we are recognized as a producer with a good track record of international content, especially for kids.

**TV KIDS:** What are your plans for *Winx Club*?

**STRAFFI:** *Winx* has been the primary focus of the company for the last 20 years: new stories, seasons, toys, style guides and marketing efforts. We created musicals and other forms of entertainment to keep the audience engaged. We have a very strong fan base, now in their 20s and early 30s. This audience is a nostalgia target that we are catering to with our events, activities and *Fate: The Winx Saga*, the YA live-action adaptation on Netflix. We are now trying to find a new audience with the reboot. We thought it was time to produce another show that could engage new generations. The story itself has the kind of pace, storytelling and twists that could be more appealing to a new generation.

**TV KIDS:** How are you approaching YouTube?

**STRAFFI:** We are very proud of our channels, which have reached millions of subscribers and billions of views. We recognize that we need to work more closely with social media, and YouTube in particular, for our kids' audience. We have a team that only produces content for YouTube and other social media. With the reboot of *Winx*, as well as for other IPs, we are continuing to maintain very strong engagement through special content on social media, linked to the TV show, while also exploring other aspects and providing additional information.

# Chris M. Williams

Founder & CEO  
pocket.watch



**TV KIDS:** What do you look for when identifying new creator partners?

**WILLIAMS:** It starts with popularity. We generally partner with them after they have been through the democratic process on YouTube for determining what is going to be popular with kids and families. From day one, we've partnered with kids and family creators who prioritized the health, safety and well-being of

kids. And then we look at it as a chessboard of diversity. We want kids reflected back at themselves in the content, so diversity of race, nationality, ethnicity, gender. And also diversity of formats. This is one of the gifts of YouTube. We can have gaming content, but we can also have art instruction. We can have a family that does everything on a farm in Texas. We can have imaginative role play. We are examining the mix to present the best packages to our potential content distribution partners.

**TV KIDS:** How do you use all the data you receive as you're making programming, marketing and distribution decisions?

**WILLIAMS:** It starts with the YouTube data. We created a new tool for ourselves to use internally. What within their content needs to be done to make it exportable to premium platforms? Where is their most popular content and how can it be repackaged? On the non-YouTube platforms, it becomes a little more challenging. Typically, YouTube creator [content on other platforms] will perform to the relative success they found on YouTube. One extra layer of viewership and watch time from our third-party platforms and owned-and-operated channels and services gives us some additional information with respect to what's hardest to measure, which is love. Love is what you need to drive a viewer into a consumer. We have laws to protect the data of children, as we should, and so it becomes more difficult. There are lots of missing data points that would help understand love. So, when we distribute the content onto other platforms, it helps us understand whether there's demand for that IP and that content off of YouTube, and that can steer future investment as well.

# Martin Pope

Joint CEO & Co-Founder  
Magic Light Pictures



**TV KIDS:** What are some of the factors you take into consideration when determining what projects to move into development?

**POPE:** It needs to be high quality, enrich children's imaginations and take them on a journey. The quality of the storytelling and of what we can deliver to the audience is key.

**TV KIDS:** How do you keep on top of trends in the market, given how quickly things are changing?

**POPE:** We're not research-led or trend-led. Amid all the maelstrom of conflicting developments and excitements, we have a belief in the desire of audiences to watch and experience a story that is going to take them somewhere they have not been emotionally and imaginatively before. When there is too much to watch for too many people, how are [viewers] going to navigate to the things they want to find? Using IP and characters with whom they engage is where we are coming from.

**TV KIDS:** Are you developing largely for streaming and broadcasters, or are you also exploring short-form content?

**POPE:** We are looking at conceptualizing how one can do a digital-first piece. For independents to raise enough money to get it out there sufficiently in order to then monetize it is a conundrum we can't claim to have cracked yet. But it's one that we all have to. The audience has moved there. If we are looking way ahead, AI is going to absolutely flood YouTube with just enormous amounts of low-grade animated material, which is going to be terrifying, and then there'll be lots of richer kids watching things behind paywalls. We're going to have to find a different way of doing digital-first so that we can deliver great quality to that audience in that space. The challenge for us is that we need to think about the public-service broadcasting material we can make at that price point that can reach that audience on that platform. Those are the challenges that we need to face as a creative community.

# Jon Rutherford

President, Global Rights, Franchise & Content Strategy  
Boat Rocker Studios



**TV KIDS:** How does Boat Rocker's kids and family division align with the overall vision of the company?

**RUTHERFORD:** Kids and family shares the same overall message and strategy as our other genres. That is primarily to work with the best creators out there, help support that vision, tell great stories and get it to audiences around the world. We're a global entertainment company. We do all

parts—creative, production, distribution, brand. When all cylinders are firing—and we do that across the board on all our genres—some pretty amazing things can come from it. We're fortunate we have a well-diversified portfolio. We do original IP. We've had long-running series that continue to do well for us. Global sales across a vast catalog. Service animation work. We're looking at where there is opportunity. We're not just following traditional ways of doing business. We are thinking about all the different avenues where you can succeed.

**TVKIDS:** How is Boat Rocker adapting to the rise of new technologies, such as interactive media and AI-driven content?

**RUTHERFORD:** As a large studio and as a company, it's important for us to understand AI—how to use it and harness the opportunities. We believe in its strength as a tool. We certainly don't want it to replace human creativity, which is so fundamental to storytelling, but we can't ignore it. What's exciting is when the creative community uses it as a [means] for exploration. Some of the creative team have used ChatGPT and Midjourney and some of those text-to-image prompts and are exploring the capabilities of what they could do. Every month, a new piece of software comes out that could help in that space. We have to be mindful of it. We have to be cognizant of how it works. There are obviously legal issues that we've got to be aware of, with copyright and making sure that we are not using anything that's not ours. At the same time, when the tools are used in the hands of the artists, there's truly something magical that is unfolding.

# Louise Bucknole

Senior VP, Kids & Family, U.K. & Ireland  
Paramount



**TV KIDS:** What's driving Milkshake!'s success in the U.K.?

**BUCKNOLE:** Number one is always the content. There's the continuity that we have with our presenters. We have six presenters and our puppet, Milkshake! Monkey. Seven days a week, we're able to have that connection with viewers and their families. We have a live stage show, Milkshake! Live, and a magazine. We also

produce a ton of shorts each year that can cover all sorts of different subjects. We're representative of the U.K. audience and their families. We're a safe and trusted brand. We're on linear. We're on VOD on 5. We launched a FAST channel on the 5 platform. We have Milkshake! on Paramount+, our streaming service, and also on YouTube. So, we're focused on everywhere that kids are.

**TV KIDS:** Are there types of shows that you're not seeing enough of?

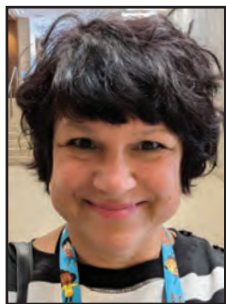
**BUCKNOLE:** One thing that we would like to see more of is a well-rounded digital launch proposition. Content that you can roll out across YouTube and social media that enhances the shows that you have on the other platforms. [You need a] well-thought-through strategy of how you can reach an audience and be discovered. We're always competing for kids' time. You've got to be present on the platforms they're on. Looking at that as part of your production plan is interesting to us.

**TV KIDS:** What's been the approach to YouTube?

**BUCKNOLE:** YouTube is absolutely essential. It's about discovery and engagement, and YouTube is often the entry point for kids into new brands. We have been releasing full episodes on YouTube. We have short-form and other assets to drive that engagement and awareness. Linear and VOD are still key, but we understand that the engagement from kids happens in different ways. The linear block on 5 in the morning is so important because it's part of their routine. In the afternoon, they can then catch up on our VOD platform, or they might want to go onto YouTube. Kids will go wherever is suited to them.

# Marie McCann

Senior Director, Children's Content  
CBC



**TV KIDS:** How is CBC meeting the needs of young audiences?

**McCANN:** We deliver our content nationally on CBC Television with a morning block that delivers mostly preschool content. A lot of this is also streamed free of charge and free of ads on CBC Gem. We have offerings on YouTube. It's the third prong of our distribution strategy. We also have websites for kids with an offer-

ing of games and activities, CBC Kids News and *Street Cents*, a financial literacy series on vertical third-party platforms. We try to go where the audiences are with content that's appropriate to their age and content use needs.

**TV KIDS:** What has been your overall approach to YouTube?

**McCANN:** We were able to work with our partners and start not just rolling out promotional clips and short-form video, but our longer-form shows. We see it as one of the principal distribution arms of our content.

**TV KIDS:** What themes and general audience needs are guiding your commissioning remit for the next year or two?

**McCANN:** We're always looking for content that is going to make a kid laugh, learn and feel. We want to inspire curiosity and critical thinking. We want kids to know about themselves and the world around them. We'd really like to see some interesting windows into content that speaks more specifically to boys without excluding girls and non-binary kids. We would like to see authentic stories from kids' experiences, reflecting their passions.

**TV KIDS:** Where do acquisitions fit into your overall programming strategy?

**McCANN:** For television, fantastic acquisitions like *PAW Patrol* bring eyeballs to our broadcast. They're programmed with originals; that helps bring audiences into our originals. On CBC Gem, acquisitions are extremely important. They help with engagement.

# Ashley Kaplan

Executive VP, Unscripted & Digital Franchise Studio  
Nickelodeon



**TV KIDS:** How has Nickelodeon been using YouTube?

**KAPLAN:** You can't talk about kids without talking about YouTube. It's by far the number one platform for kids. Its influence on the biggest IP is clear. It plays a massive role, maybe the most critical role, in how kids discover shows, brands, toys, music and culture. My team and I have worked to build out the largest YouTube

network out of any kids' media or entertainment company. We have [50-plus] channels on YouTube delivering content in more than a dozen languages. We have over 200 million total subscribers. We get 2.5 billion views a month. We're the gold standard because we do not consider what we do on YouTube marketing. We program content there on YouTube the same way that you would program content on any entertainment platform. Through watching our content, kids become fans of the IP. It's not just about awareness, it's about building heart-share.

**TV KIDS:** What have been some of the lessons learned from your first digital-first original, *Kid Cowboy*?

**KAPLAN:** Lean into what this platform and the process can afford. Because of our footprint, we have all this data. We can figure out what they're responding to and what they are not responding to. We're able to make adjustments in real time. So, not being afraid of pivoting when we need to.

**TV KIDS:** What are the franchise plans for *Kid Cowboy*?

**KAPLAN:** YouTube is important, but it's not a great place to make money. The strategy for *Kid Cowboy* is to build it into the next major franchise. We start on YouTube. We get kids as excited as we can. Once they are, we can move beyond the YouTube content. We can do more narrative, long-form storytelling. The goal here is not just to build large YouTube channels. The goal is that this becomes the next *PAW Patrol* with a long-form series, theatricals, toys and consumer products. I believe the next *PAW Patrol* will be born on YouTube.

# Gino Guzzardo

VP, Multiplatform Content  
Disney Branded Television



**TV KIDS:** Tell us about the short-form slate you've been developing.

**GUZZARDO:** Shorts as a unit of storytelling are an efficient and portable way to get the characters out there. Shorts as a medium are in Disney's DNA. Go back to a place and time when Mickey Mouse did not exist. How is [Walt Disney] going to get it out there? He used shorts as a vehicle to bring Mickey to the biggest

platform around, which was movie theaters. What we do now is a lot more complex with all these different platforms, but it's essentially the same approach. We are using shorts to bring our characters out into the world, win over fans and then bring them back [to our platforms].

**TV KIDS:** What's guiding your development approach?

**GUZZARDO:** Recurring, proven anthology formats. We like to find a hook that will immediately grab the audience and carry them through. The anthology formats also allow us to release on a recurring cadence, so we're always on. We don't like to let more than a month go by between releasing an episode of that format.

**TV KIDS:** How do the shorts serve as a funnel to your own platforms?

**GUZZARDO:** A funnel needs a big opening. On YouTube, we have 1.1 billion lifetime views. It equates to, in 2024, 25 million views a month. It is that big funnel that we are pulling viewers in from. Our future fans and current fans are on YouTube, TikTok and all those places. Let's get our characters in front of them there.

**TV KIDS:** What advice would you give to traditional content creators looking to embrace opportunities on social media platforms?

**GUZZARDO:** Find what they should retain and hold on dearly to and what they need to jettison immediately. Use YouTube and TikTok as your incubation labs and then use that information to understand what your audience is interested in and take that data back into your writers' room.

# Ylka Tapia

Acquisition & Partnership Manager  
El Reino Infantil



**TV KIDS:** What sorts of projects have you been developing for El Reino Infantil?

**TAPIA:** El Reino Infantil was born as a YouTube channel. Its first videos were adaptations from DVDs, marking a transition from analog to digital formats, driven by the innovative vision of its creator, Kuky Pumar. This strategy allowed us to build a massive global audience, becoming the number one

Spanish-language kids' channel in the world, with over 222 million subscribers and more than 180 million daily views.

Our portfolio includes musical videos, educational content, animated stories, interactive video games, live shows, licensed products and FAST channels. We currently produce over 40 new weekly content pieces across various platforms, allowing us to evolve constantly and stay close to our audience.

**TV KIDS:** What narrative techniques or durations work best for YouTube-first content?

**TAPIA:** On YouTube, short-form, engaging and highly segmented content works best—especially when tailored to young children. Unlike traditional models, we don't release full seasons all at once; instead, we publish content continuously to maintain interest and build habitual engagement. Moreover, real-time interaction and data analysis allow us to constantly adjust both the story and format, always prioritizing children's preferences.

**TV KIDS:** What other differences are there in YouTube-first content versus traditional free-to-air, pay-TV or SVOD shows?

**TAPIA:** The main differences lie in immediacy, segmentation and direct audience interaction. On platforms like YouTube, we can test, measure and refine content in real-time—something unthinkable in traditional media. Digital-first content must be visually dynamic and emotionally engaging from the very first seconds. Another key difference is that audience-building is a continuous effort, not reliant on time slots or broadcast grids.

# DISTRIBUTORS



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Ariana Villalobos, Head, Studio

Miguel Aldasoro, Director, International Sales & Co-Production

## PROGRAMS:

*Cuquín*: Cleo & *Cuquín* S1 52x7 min./S2 26x7 min., *Cuquín* S1-2 20x5 min. each, “Discover & Explore” 50x5 min. & music videos 100x2 min., 3D, adventure/comedy, 1-6; *Howly & Woolly*: 72x7 min., 2D, adventure/comedy, 4-7; *Tippi T-Rex*: 52x5 min., 2D, adventure/comedy, 3-5; *Lea & Pop*: 29x5 min. & music videos 100x2 min., 3D, musical/comedy, 3-5.



“Ánima Kitchent is dedicated to creating children’s content that thrives across multiple platforms, with stories designed to travel globally. Hits such as *Cuquín* and *Tippi T-Rex* are already making their mark internationally, and our newest IP, *Howly & Woolly*, is being developed with vertical formats in mind to meet changing viewing habits.

We’re also excited to be working on our first feature film for *Cuquín*, slated for delivery in late 2026, which reflects our ambition to grow our brand’s universe. Thanks to strong tax incentives in the Canary Islands, we’re able to produce and deliver premium animation at competitive costs.”

—Miguel Aldasoro, Director,  
International Sales & Co-Production

# HOWLY & WOOLY

- The first IP created specifically for vertical viewing
- Digital-first rollout kicks off Q4 2026



# CUQUIN



- 9.4B YouTube views in 2024, 12B forecast for 2025
- First feature film wraps production Q4 2026
- Season 2 for HBO Max premiered this summer

# Tippi T-ReX



- Key strategic partnership in China
- New episodes in co-production with Mocca Studio

# Australian Children's Television Foundation

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Jenny Buckland, CEO

Bernadette O'Mahony, Head, Content

Roberta Di Vito, International Sales Manager

Tim Hegarty, International Sales Manager

## PROGRAMS:

*Tales from Outer Suburbia*: 10x22 min., animation, drama, 8-12; *Knee High Spies*: 20x11 min., animation/live action/puppetry, 3-6; *Windcatcher*: 1x90 min., live action, 8-12/family; *Eddie's Lil' Homies*: 10x12 min., animation, comedy, 4-6; *Crazy Fun Park*: 10x30 min., live action, drama, 10-15; *Maverix*: 10x30 min., live action, drama, 10-15; *Kangaroo Beach*: 74x12 min. & 3x24 min., 3D, comedy, 2-6; *Little J & Big Cuz*: 50x12 min., 2D, comedy, 2-6; *First Day*: 8x24 min., live action, drama, 8-14; *Hardball*: 23x24 min., live action, 8-14.

Children from all over the globe enjoy watching Australian shows. The Australian Children's Television Foundation (ACTF) distributes over 400 hours of Australia's best children's programming—including live-action and animated series, early childhood programs, short-form content, telemovies and documentaries—to a global audience of preschoolers through to teenagers.

With over 30 years of experience distributing high-quality Australian children's content globally, the ACTF is well-regarded in the international children's television market.

Our programs have proven to be successful on a global scale, attracting large audiences for broadcasters and winning a slew of international awards, including multiple International Emmy Awards, the Prix Jeunesse Award, a Banff Rockie Award, the Japan Prize and many Australian Film Institute and AACTA Awards.



Australian Children's Television Foundation Presents

# tales from Outer suburbia

10 x 22 min



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Stephanie Germann, Account Manager, Sales  
Jacqueline Hall, Manager, Content Sales

## PROGRAMS:

*Crookhaven*: 8x45 min./16x23 min., live action, drama, 10+; *My Friend Maisy*: 52x5 min., 2D, preschool; *Rafi the Wishing Wizard*: 51x7 min., 2D, preschool; *Hey Duggee's Squirrel Club*: 26x7 min., 2D, preschool; *Supertato*: S1-2 104x7 min., 2D, preschool; *Bluey Minisodes*: 20x1-3 min., 2D, preschool; *Playtime Towers*: 30x22 min., live action, unscripted, preschool; *Funny Talking Animals*: 26x7 min., live action, comedy, bridge; *Deadly 60*: S1-6 91x30 min., live action, natural history, 6+; *Horrible Science*: S1-2 30x30 min., live action, comedy/science, 6+.



“We’re proud to present a dynamic slate at Cannes that not only showcases the strength of our current offering but also sets the standard for what’s ahead. We’ve been building a pipeline of standout content that reflects our expertise and ambition to lead the way in children’s storytelling globally.

*Crookhaven*, based on the best-selling books by JJ Arcaño, flips the high school genre with a gripping, morally complex, twisty mystery rooted in identity, loyalty and found family. With cinematic storytelling and a cast featuring Dougray Scott and breakout stars from shows like *Adolescence* and *Heartstopper*, it’s a compelling coming-of-age adventure. *My Friend Maisy*, co-produced with Trustbridge Entertainment, brings Lucy Cousins’ books to life for a new generation. For the first time, Maisy and her friends speak, adding fresh emotional depth while preserving the charm millions of children adore. *Rafi the Wishing Wizard* is a warm, funny preschool series about a young wizard whose daily wish sparks magical chaos. With help from her dads, friends and her cat, Rafi discovers that the real magic lies in love, community and everyday moments.”

—Katharina Pietzsch, VP, Content Sales



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Kelsey Griffin, Director, Global Sales & Creative Partnerships

## PROGRAMS:

*The Next Step*: S10 20x30 min., scripted, teen/tween; *Dino Ranch: Island Explorers*: 52x11 min., 3D, comedy/adventure, preschool/2-5; *Dino Ranch*: S3 52x11 min., 3D, comedy/adventure, preschool/2-5; *Stomp! Stomp! Rhinos!*: S1-3 13x7 min. each, 3D, edutainment, 6-11; *Surprise & Seek*: 16x11 min., game show, preschool/4-10; *Olga Da Polga*: S1 13x11 min./S2 15x11 min., factual/wildlife, preschool/2-5; *Peet The Forest Detective*: S1-4 26x15 min. each, animation, nature doc./educational, preschool/3-7; *Daniel Spellbound*: S1-2 10x30 min. each, 3D, action/adventure, 6-11; *Lex & Plu Space Taxi Drivers*: S1-2 26x11 min. each, adventure, 6-11; *Rocket Club*: S1 20x11 min., CGI, STEM/adventure, preschool/2-5.



“An award-winning global entertainment company, Boat Rocker Studios has transitioned to a privately held, independent studio, marking an exciting new chapter. It has also consolidated its footprint in the global kids’ animation sector by acquiring a majority stake in the Toronto-based animation studio Industrial Brothers.

Boat Rocker develops, produces and monetizes a robust catalog of premium live-action and animated entertainment for audiences around the world.

We are excited to be heading into MIPCOM with *Dino Ranch: Island Explorers*, the highly anticipated spin-off of the smash-hit preschool series *Dino Ranch*. The new series propels the Cassidy family into all-new, high-octane adventures on the mysterious and exotic Dino Island. We are also presenting a tenth toe-tapping series of fan-favorite teen reality-style drama *The Next Step*, which follows the trials and tribulations of the hard-working dancers from A-Troupe.”

—Gia DeLaney, Senior VP, Global Sales, Kids & Family

A NEW SPIN-OFF OF THE HIT SERIES "DINO RANCH"

# DINO RANCH

## ISLAND EXPLORERS

52X11



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# CAKE

🌐 cakeentertainment.com

✉ info@cakeentertainment.com

## KEY CONTACTS:

Ed Galton, CEO

Dominic Gardiner, Managing Director, Distribution

Julien Farçat, Director, Sales

## PROGRAMS:

*Groundhog Gary: Six More Weeks*: 1x90 min., live action, comedy, 6-12/family; *Armorsaurs*: 26x21 min., live action, action, 6-12; *Pablo: Next Level*: 40x11 min., mixed media, comedy, 6-9; *Bubblegem*: 52x11 min., 3D, action, girls 6-9; *Fantus*: 125x6-15 min., live action, entertainment/educational, 0-3; *Wow Lisa*: 26x7 min., 3D, comedy/adventure, 3-5; *Tiny Wonders*: 52x3.5 min., 3D, adventure/discovery, 4-6; *Tiny Buds*: 26x5 min., 3D, adventure/discovery, preschool; *DreaMars*: 40x22 min., live action, action/adventure, teen; *Spin*: 20x25 min., live action, action/adventure, teen.

CAKE is a leading independent entertainment company, specializing in the production, distribution, development, financing and brand development of kids' and family properties. CAKE Distribution works with renowned producers, including Rovio Entertainment, Fresh TV, Kickstart, Coolabi and Ragdoll Productions. Following the recent acquisition of the Jetpack brand, CAKE's catalog now comprises over 3,200 half-hours, with IPs including *Dennis & Gnasher: Unleashed*, *Talking Tom and Friends*, *Clangers* and more.

CAKE Productions drives CAKE's development and production activities on shared and originated projects. With over 13 properties in development, productions include *Angry Birds Summer Madness* for Netflix; *Supa Team 4* with Triggerfish Animation for Netflix; *Angelo Rules* with TeamTO for France Télévisions, CANAL+ and Super RTL; *Space Chickens in Space* with Anima Estudios for Disney EMEA; *Pablo* with Paper Owl Films for CBeebies; *Mush-Mush & the Mushables* with La Cabane and Thuristar; and *Nikhil & Jay* with King Banana TV and Paper Owl Films for CBeebies. An award-winning company, CAKE is based in London, with offices in Berlin, Los Angeles and Toronto.

MIPCOM STAND NUMBER R7.D18

# Pablo

40 x 11'

NEXT LEVEL



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# El Reino Infantil

☎ (34) 6285-98071

🌐 [www.linkedin.com/company/el-reino-infantil/](http://www.linkedin.com/company/el-reino-infantil/)

✉ [ylka.tapia@puro.studio](mailto:ylka.tapia@puro.studio)

## KEY CONTACTS:

Roberto Kuky Pumar, CEO

Pablo Lacroix, Chief Innovation & Strategy Officer

Ylka Tapia, Partnership Manager & Executive Producer

Pablo Cancelliere, CMO & Business Development

## PROGRAMS:

*Bartolito*: 3D, sitcom/musical, 4-8; *Wadoo*: 3D, comedy/adventure/musical, 2-6; *Zenon's Farm*: S1-13 music videos & S1-3 300+ eps., preschool/family; *Boogie Bugs*: S1-10 & 120 music videos, preschool/family; *Zoo Songs*: S1-8 & 120 music videos, preschool/family; *Family Blu*: S1-6, preschool/family; *Paco The Sailor*: S1-4, preschool/family; *Pili Pilota*: preproduction, preschool.



“El Reino Infantil combines global reach—powered by our 222 million-plus YouTube network—with co-production opportunities and internationally successful IPs such as *Zenon's Farm*, helping platforms engage families worldwide. Our approach is broad and forward-looking, spanning not only audiovisual but also FAST channels, gaming, live shows and licensing. In short, MIPCOM is the stage where we showcase our vision: to bring high-quality family entertainment with global reach and universal values.”

—Ylka Tapia, Partnership Manager  
& Executive Producer



Theatrical



Music



Production



Advertising  
(On/Offline)



Licensing



Gaming



App



Connected  
TV



Distribution

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Editorial

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# Lion Forge Entertainment

🌐 [www.lionforgeentertainment.com](http://www.lionforgeentertainment.com)

✉ [sales@lionforge.com](mailto:sales@lionforge.com)

## KEY CONTACTS:

Stephanie Sperber, President & Chief Content Officer  
Kirsten Newlands, Executive VP, Production & Partnerships  
Jonathan Abraham, Director, Global Media Sales

## PROGRAMS:

*Iyanu*: 26x22 min., animation, action/adventure, 6-11; *Bugtron*: 52x11 min., animation, action/adventure, 4-8; *Girl vs Boy Band*: 20x22 min., live action, musical/comedy, 6-14; *The Wingfeather Saga*: 19x22 min., animation, action/adventure, 6-11.

Lion Forge Entertainment is an Academy Award-winning, Black-owned animation and live-action studio focusing on diverse stories, authentically told.

Founded in 2019, Lion Forge Entertainment focuses primarily on the kids and family and YA demographics. We celebrate stories from around the world, working to ensure kids everywhere see themselves represented on-screen. We create commercial, joyful content that is franchise-friendly and strive to work with best-in-class creators across all genres.

We focus on building global transmedia franchises around Lion Forge IP; expanding partnerships through distribution, financing and co-production; spearheading licensing and merchandising initiatives; and live-action film and TV development.

Lion Forge Entertainment is based in Los Angeles, California, with a preproduction studio based in Atlanta, Georgia, and is part of the Polarity group of companies, which includes Oni Lion Forge Comics (domestic publishing) and Magnetic Press (international publishing).



HBO  
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e junior

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19x22'

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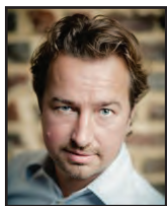
✉ [lionel.marty@madgicdistribution.com](mailto:lionel.marty@madgicdistribution.com)

## KEY CONTACTS:

Lionel Marty, Managing Director & Founder  
Albertine Lacarrière, Sales Executive

## PROGRAMS:

*Lana Longbeard*: 52x11 min., 2D, comedy/adventure, 6-11; *Jade Armor*: 52x22 min., 3D, comedy/action, 6-11; *Emerald*: 18x11 min. & 1x22 min., 2D, comedy, 4-7; *Isadora Moon*: 48x11 min. & 2x22 min., 2D, comedy, 4-7; *High Hoops*: 20x24 min., live action, comedy, 6-11; *Showkids*: 6x26 min., live action, comedy, 8+; *Stories from Backwoods*: 13x11 min., 3D, comedy, 2-6; *Nitso and the Very Hairy Alphabet*: 26x7 min., 2D, comedy/educational, 2-6; *Hawa & Adam*: 13x26 min., live action, drama/sci-fi, 8+; *Ewilan's Quest*: 8x26 min., 2D, epic adventure, 8+.



“From animation to youth fiction series, covering all genres from comedy to epic adventure, preschool to teen series, we work closely with the most creative international producers to select and deliver the best content to platforms and broadcasters worldwide, building the iconic youth brands of tomorrow.”

—Lionel Marty, Managing  
Director & Founder

MADGIC  
DISTRIBUTION

# LANA LONGBEARD



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# Magic Light Pictures

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🌐 [www.magiclightpictures.com](http://www.magiclightpictures.com)

## KEY CONTACTS:

Muriel Thomas, International Distribution Director

Hannah Jones, Senior Distribution Manager

Evie Brudenall, Sales & Distribution Executive

## PROGRAMS:

*The Scarecrows' Wedding*: 1x26 min., 3D, 3-7; *The Gruffalo & The Gruffalo's Child*: 2x27 min., 3D, 3-7; *Zog & Zog and the Flying Doctors*: 2x27 min., 3D, comedy/adventure, 3-7; *Tiddler*: 1x25 min., 3D, comedy/adventure, 3-7; *The Snail and the Whale*: 1x27 min., 3D, adventure, 3-7; *Room on the Broom*: 1x26 min., 3D, adventure, 3-7; *Stick Man*: 1x27 min., 3D, adventure, 3-7; *The Smeds and The Smoos*: 1x27 min., 3D, comedy/adventure, 3-7; *Superworm*: 1x26 min., 3D, comedy/adventure, 3-7; *Pip and Posy*: 104x7 min., 3D, comedy, 3-5.



“Magic Light Pictures is a multi-Oscar-nominated, BAFTA-winning company creating high-quality family entertainment and products. Founded by Martin Pope and Michael Rose, it is best known for its animated adaptations of Julia Donaldson and Axel Scheffler’s books, including *The Gruffalo*, *Zog* and *Tiddler*. The films are regularly a centerpiece of BBC One’s Christmas family schedule, a mainstay on iPlayer and have sold to more than 180 countries. Magic Light’s production slate also includes preschool series *Pip and Posy*, Oscar-nominated *Revolting Rhymes* and Emmy-winning *The Velveteen Rabbit*.

Our in-house distribution team sells and distributes our shows internationally, working with over 300 carefully chosen partners to connect our productions with the widest possible audiences via TV, home entertainment, digital platforms, cinema and festivals. We are very excited about our upcoming releases: *The Scarecrows' Wedding*, airing this Christmas on BBC One, and a *Zog* preschool series set to debut on CBeebies in 2026.”

—Muriel Thomas, International Distribution Director



MAGIC  
LIGHT



The Scarecrows' Wedding

# Films. Brands. Entertainment.



Tiddler



Tabby McTat



Pip and Posy



Superworm



The Snail and the Whale



Revolting Rhymes



Zog

Zog and the Flying Doctors



Room on the Broom



The Smeds and the Smoos



The Gruffalo

The Gruffalo's Child



The Highway Rat



Stick Man

Magic Light Pictures creates rich and imaginative experiences for families worldwide.

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MAGIC  
LIGHT

# Mattel Studios

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## KEY CONTACTS:

Robbie Brenner, President & Chief Content Officer

Rob David, VP, Content Creative

Alex Godfrey, VP, Global Content Distribution

## PROGRAMS:

*Barbie & Teresa Recipe for Friendship*: 1x60 min., 3D, adventure, 6-11; *Hot Wheels Let's Race*: 20x22 min., 3D, adventure/comedy, 4-6; *Barbie Mysteries: The Great Horse Chase*: 8x25 min., 3D, adventure/fantasy, 6-11; *Barney's World*: 52x11 min., 3D, preschool/2-6; *Thomas & Friends: All Engines Go*: S28 26x11 min., 2D, adventure, preschool/2-6; *Thomas & Friends: Sodor Sings Together*: 1x60 min., 2D, adventure, preschool/2-6; *Monster High*: S2 20x11 min., 3D, fantasy/comedy, 6-14; *Polly Pocket*: S6 19x22 min., 2D, adventure, 6-11.



“Our vision for Mattel Studios is to collaborate with leading creators to make standout quality content based on Mattel’s iconic brands that will resonate in culture and appeal to global audiences. Since unifying our television and film divisions under the Mattel Studios banner, we’re expanding our slate with bold, globally relevant programming.

Recently, *Hot Wheels Let's Race* and *Barbie Mysteries: The Great Horse Chase* performed as top ten TV programs on Netflix in select countries; *Barney's World* debuted as a top five children’s series on HBO Max, with new episodes premiering September 1; and new *Thomas & Friends* content continues its global rollout.

Looking ahead, audiences will see a strong lineup across Mattel’s portfolio, with premium live-action and animated programming, scripted and unscripted, that engages families and extends Mattel’s cultural reach. This year, Mattel Studios is premiering 15 television series and specials, with 12 more in production and over 30 in development.”

—Robbie Brenner, President & Chief Content Officer



**VISIT US AT MIPCOM  
BOOTH P4.C14**

**CONTACT: [content\\_sales@mattel.com](mailto:content_sales@mattel.com)**

## PBS Distribution

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✉ loliver@pbs.org

### KEY CONTACTS:

Joe Barrett, VP, Global Sales

Andrea Burton, Senior Director, Sales, PBS KIDS

Jamie Shata, Senior Account Manager, Sales, PBS KIDS

### PROGRAMS:

*Weather Hunters*: 40x30 min., animation, 4-8; *Elinor Wonders Why*: S2 30x30 min., animation, 3-5; *Work It Out Wombats!*: S2 30x30 min., animation, 3-6; *Carl the Collector*: 80x11 min., animation, 4-7; *Lyla in the Loop*: 40x30 min., animation, 4-8; *Arthur*: S1-25 505x12 min. & 5x60 min. specials, animation, 4-8.



“As a leader in the children’s content market, PBS Distribution is committed to delivering high-quality programming that resonates with families and young audiences. We strive to make a meaningful impact on children’s lives through curriculum-based entertainment that is both educational and engaging. Our catalog features beloved series like

*Arthur*, *Elinor Wonders Why* and *Carl the Collector*, which continue to inspire, entertain and educate children around the world. We’re also expanding our reach through innovative digital platforms to ensure our content is accessible to audiences everywhere.

We’re especially excited to introduce *Weather Hunters*, a brand-new series from Emmy Award-winning Al Roker, at MIPJunior.

At the heart of everything we do is a deep belief in the power of media to spark curiosity, foster learning and help children grow into their best selves.”

—Joe Barrett, VP, Global Sales



# WEATHER HUNTERS

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## KEY CONTACTS:

David B. Williams, Senior VP & General Manager, Channels

Julia Moonves, Senior VP, Commercial Revenue

Amanda Klecker, Senior VP, Marketing & Franchise

## PROGRAMS:

*Ryan's Mystery Playdate*: 90x22 min., live action, 3-5/4-8/family; *Love, Diana Musical Mysteries*: 10x22 min., 3D/live action, musical, 3-5; *Love, Diana*: 14x22 min., 2D/live action, 3-5; *Toys and Colors Kaleidoscope City*: 5x22 min./10x11 min., 3D/live action, 3-5; *LankyBox Ultimate Mishmash*: 60x22 min., live action, gaming, 6-11/tween; *The Besties in Spooky Sleepover*: 15x22 min., live action, comedy/suspense, tween/teen; *Papa Jake: Epic Box Forts*: 15x22 min., live action, adventure, 6-11/tween; *Ryan's World Specials: Learn & Play 1-3*: 45x22 min., live action, science/STEM/learning, 3-5/4-8; *Kids Diana Show Ultimate Mishmash*: 75x22 min., live action, pretend play/comedy, 3-5/4-8; *Toys and Colors Ultimate Mishmash*: 10x22 min., 2D/live action, comedy/gaming, 4-8.

Pocket.watch is the first and largest kids and family creator media company, partnering with digital stars who have amassed 1.3 billion subscribers and nearly a trillion lifetime views to build global franchises. The company transforms creator content into premium, TV-ready formats while also producing original hits like the Emmy-nominated *Ryan's Mystery Playdate*. With more than 30,000 hours of high-performing, creator-driven programming, pocket.watch delivers a uniquely scalable catalog optimized for top streaming platforms worldwide.

# pocket.watch

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(1 x 22')



### Ryan's Mystery Playdate

Join Ryan and crew to  
uncover mystery guests in his  
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(90 x 22')



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## KEY CONTACTS:

Genevieve Dexter, Founder & CEO

Leila Ouledcheikh, Senior VP, Global Distribution & Commercial Development

## PROGRAMS:

*The Unreal*: 8x24 min., live action, 8-12/family; *Team Nuggets*: 91x7 min., 3D, preschool; *My Life*: 20x26 min., live action, 8-12/family; *Høj*: 52x11 min., 2D, 6-9; *Flix*: 26x11 min., 2D, 6-9; *Happy Town*: 50x7 min., 2D, preschool; *Treehouse*: 30x7 min./30x12 min., live action, preschool; *Operation Ouch!*: 187x26 min. & 30x15 min., live action, factual entertainment, 6-9; *Style It Out*: 11x26 min., live action, 8-12; *The Sound Collector*: 60x5 min., stop frame/live action, preschool.

We are diversifying our portfolio with a new live-action miniseries called *The Unreal* for family and kids 8-plus. There is a growing demand for co-viewing shows, and *The Unreal* has the perfect blend of supernatural mystery and comedy, yet also deals with real-world concerns affecting younger people. There are also 39 new 7-minute episodes for *Team Nuggets*. The series is an adorable comedy that will engage all kids aged 4-plus with fun and emotional moments reflective of real life at school. The show received the Pulcinella Award in 2023 for best upper preschool animation and subsequently came in second place at the Prix Jeunesse biannual awards.



8 x 24'

# THE UNREAL

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91 x 7'

# TEAM NUGGETS

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# Sesame Workshop

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🌐 [www.sesame.org](http://www.sesame.org)

✉ [celia.musikant@sesame.org](mailto:celia.musikant@sesame.org)

## KEY CONTACTS:

Kay Wilson Stallings, Executive VP, Chief Creative Development & Production Officer

AnneMarie Kane, VP, International Marketing

Celia Musikant, Director, International Media Distribution

## PROGRAMS:

*Sesame Street*: live action, 2-5; *Tales from 123*: 13x5 min., 2D, 2-5; *Mecha Builders*: 26x22 min./52x11 min./52x5 min., 3D, 3-6; *Nature Explorers*: 20x5 min., 2D, 2-5; *Elmo and Tango's Mysterious Mysteries*: 20x5 min., 2D, 2-5; *Sesame Street: The Nutcracker*: 1x26 min., 2D, 2-5; *Elmo Gets a Puppy*: 1x26 min., 2D, 2-5; *Cookie Monster's Foodie Truck*: 77x5 min., live action, 2-5; *Elmo's World*: 82x5 min., live action, 2-5; *Bea's Block*: 20x22 min./40x11 min., 3D.



“*Sesame Street* reaches children and families wherever they are—across streaming and video-sharing platforms, interactive apps, themed entertainment experiences, classrooms and direct services in homes and communities. We remain committed to partnering with innovative, mission-aligned organizations, licensees and distributors who can amplify our message and ensure local relevance and connection. Looking ahead, we’re celebrating exciting milestones and expanding our global presence—from the 30th anniversary of Tickle Me Elmo in 2026 to activations at premier sporting events around the world and so much more.”

—Kay Wilson Stallings, Executive VP,  
Chief Creative Development & Production Officer

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123

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# Studio 100 International

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✉ [distribution@studio100int.com](mailto:distribution@studio100int.com)

## KEY CONTACTS:

Martin Krieger, CEO

Dorian Buehr, Head, Global Distribution

## PROGRAMS:

*Louca*: 26x24 min., CGI, comedy/adventure, 6-11; *Gifted*: 10x28 min., live action, mystery/adventure, 8-14/teen; *Mortina*: 52x12 min., 2D, adventure/comedy, 5-8; *Vegeosaurs*: 100x5 min., CGI, adventure/educational, 4-7; *Dino Mates*: 26x11 min., 2D/CGI, comedy/adventure/action, 6-10; *Waiko*: 10x22 min., live action, adventure/sci-fi, tween; *BFF*: 26x11 min., 2D, comedy, 5-8; *Momonsters*: 104x7 min., CGI, comedy, 3-6.



“Studio 100 International is a leading production and distribution company specializing in high-quality children’s and family movies and series. Based in Munich, it represents a portfolio of well-known brands such as *Maya the Bee*, *Mia and me*, *Heidi*, *100% Wolf* and *House of Anubis*. Studio 100 International further engages in global brand rights licensing and manages its own state-of-the-art production studio, Studio Isar Animation.

The company is part of the Belgian Studio 100 Group, with a strong presence in the theme park industry across Belgium, Germany, the Netherlands, Poland and the Czech Republic.”

—Dorian Buehr, Head, Global Distribution

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# GIFTED

10 x 28'



# MORTINA

52 x 12'



# LOUCA

26 x 24'

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INTERNATIONAL

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# Tulipop Studios

🌐 [www.tulipopstudios.com](http://www.tulipopstudios.com)

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## **KEY CONTACTS:**

Helga Árnadóttir, CEO & Co-Founder

Signý Kolbeinsdóttir, Creative Director & Co-Founder

## **PROGRAMS:**

*Tulipop Tales*: 52x7 min., 2D, adventure/comedy/musical, 2-6; *A Midwinter Tale*: 1x30 min., 2D, adventure/comedy/musical, 2-6; *Pumpkin Pip*: 1x30 min., 2D, adventure/comedy/musical, 2-6; *Whoosh!*: 1x30 min., 2D, adventure/comedy/musical, 2-6.

Tulipop Studios creates magical, animated stories for children, filled with quirky characters, gentle humor and heartwarming adventures. Inspired by the wild beauty of Iceland, our shows reflect the wonder of mossy hills, volcanic valleys and mysterious forests, inviting young viewers into a world that feels both fantastical and real. Rooted in values like friendship, kindness, outdoor play and a love for nature, Tulipop is a place where imagination runs free and every day holds a new discovery.



**52 X 7'**  
SERIES

**3 X 30'**  
SEASONAL  
SPECIALS

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