



GLOBAL
CONTENT'S
ULTIMATE
POWERHOUSE

CRIME

CROSSING BORDERS AND MEDIA:
HOW CRIME FICTION, AUDIO
STORYTELLING, AND REAL CASES DRIVE
THE GLOBAL ENTERTAINMENT MARKET



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Özlem Özdemir

THE HEARTBEAT OF GLOBAL CONTENT: WHY CRIME DOMINATES

As we gather once again in Cannes for MIPCOM, the world's largest content market, a single truth regarding the future of the publishing and television industries becomes clearer than ever: Crime is no longer merely a beloved genre on bookshelves and screens; it is a global content engine that transcends borders, media, and cultures. In this special issue themed **GLOBAL CONTENT'S ULTIMATE POWERHOUSE: CRIME**, we map out this massive ecosystem -one that is born on the page, nurtured through headphones, and transformed into a global phenomenon on screen.

The traditional boundaries of publishing have long faded. Crime novels, once viewed merely as "escapist literature," have today transformed into a massive IP hive -the very first port of call for digital platforms and major production companies. Yet the story does not end there. In recent years, the audio world and podcasts have emerged as one of the screen industry's biggest story factories; functioning as low-cost "prototype" laboratories, they are shaping television's newest dramas and docuseries from Hollywood to Latin America, and Europe to Asia.

On the other hand stands the undeniable commercial and sociological power of the True Crime phenomenon. With flexible production models, high audience engagement, and long catalogue longevity, True Crime has become one of the most sustainable investment areas for commissioners, while the integration of real-life crimes and court cases into storytelling is rewriting the narrative language of crime series. While the classic "whodunit?" question retains its potency, historical dramas, political stories, and dystopian narratives continue to empower the crime genre even further.

In this issue, the 221B team explores international distributors' scripted and unscripted slates, platforms' investment strategies, audio-to-screen adaptation successes, and the unbreakable bond between literature and television from a multi-faceted perspective. Our interviews with leading industry figures and analytical pieces prove once again why crime content remains the safest and most dynamic harbor in the global market.

Crime narratives are evolving because the world is evolving; digitalized crimes, next-generation investigative methods, and cross-border co-productions expand the crime universe every single day. We hope you enjoy discovering the trends shaping the industry, new market opportunities, and inspiring stories from around the globe.

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THE ECONOMICS OF TRUE CRIME:

HIGH RATINGS, LOW BUDGET?

SEMIH ZAIM



True crime has emerged as a significant force in the global television industry, offering broadcasters and streaming platforms an attractive combination of audience demand, flexible production models and international distribution potential. As commissioners face mounting pressure to control production costs while maintaining subscriber engagement, crime documentaries in particular have become an important part of content investment strategies.

According to Ampere Analysis data presented at Seriesly Berlin in September 2026, true crime remains the leading documentary genre in Europe, with 651 series orders over the preceding two years, compared with 481 for arts, crafts and culture. Subscription streaming services allocated 35% of their documentary orders to crime, compared with just 10% for public broadcasters. These figures suggest that true crime occupies a particularly important position in the commercial streaming market.

However, the genre's economic advantage is not simply a matter of producing inexpensive programs that attract enormous audiences. Its appeal lies in the relationship between production expenditure, audience engagement, commissioning risk and the potential to generate value long after a title's initial release.

WHY IS TRUE CRIME LESS EXPENSIVE TO PRODUCE?

The clearest cost advantage belongs to documentary true crime rather than scripted crime drama. A conventional crime documentary can build its narrative around existing police records, court proceedings, archival footage, interviews and investigative reporting. Although these materials can involve substantial licensing and research expenses, they can also reduce the need for large casts, elaborate sets, extensive location shoots and lengthy principal photography. Period dramas operate under different financial constraints. Historical settings often require specially designed costumes, period-appropriate locations, extensive set construction and visual effects to remove modern elements. Romantic comedies tend to be less production-intensive than historical dramas, but their budgets can still be affected by major cast salaries, location requirements and music licensing.

The distinction is particularly important when comparing unscripted true crime with premium scripted thrillers. Crime dramas may require extensive action sequences, established actors and complex cinematography, putting them in the same high-budget category as other prestige productions.

The scale of investment in scripted television illustrates why broadcasters are examining their programming portfolios so carefully. According to the British Film Institute, spending on high-end television production in the UK reached £4.03 billion in 2025, an increase of 17% on the previous year's initially reported figure, even as the number of productions beginning principal photography declined from 181 to 168.

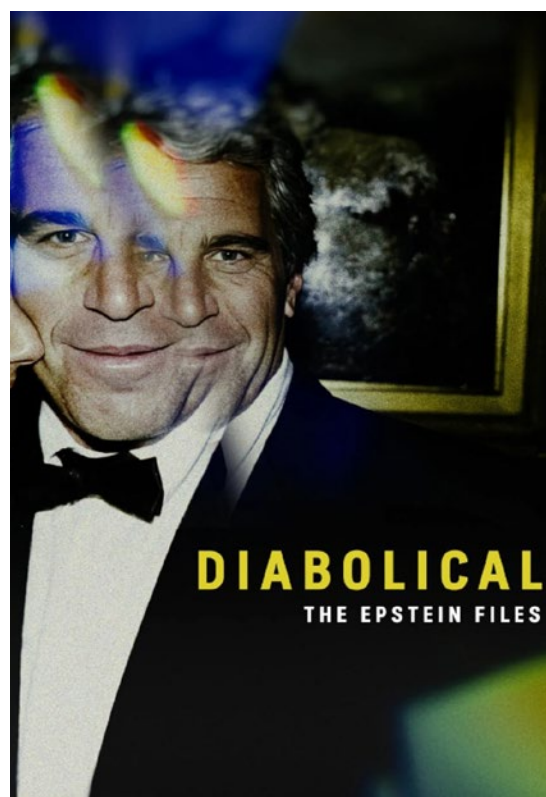
This environment creates opportunities for documentary formats that can deliver substantial viewing hours without the financial exposure associated with large scripted productions.

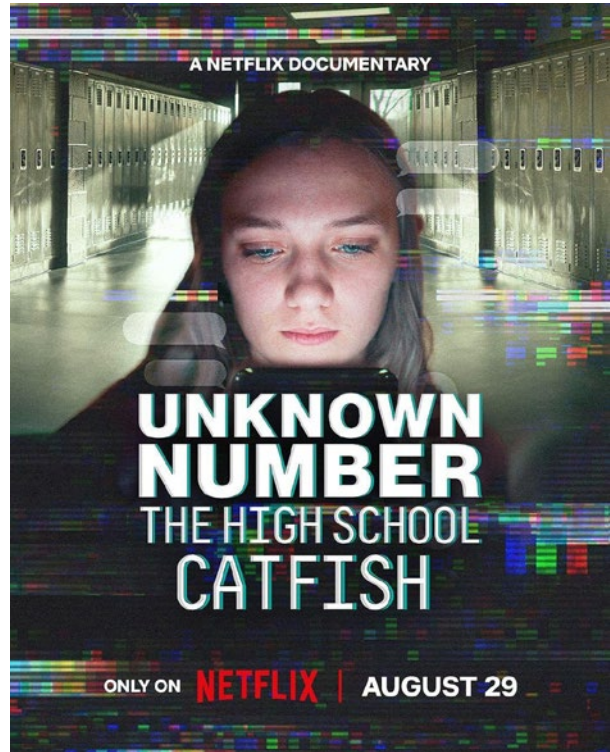
WHAT DO THE VIEWING FIGURES REVEAL?

Netflix's engagement reports provide concrete evidence of true crime's ability to attract substantial audiences. In the first half of 2026, *The Crash*, a documentary examining a fatal car collision that became a murder case, accumulated 65.2 million views. The previous six-month reporting period also delivered strong documentary performances: *Unknown Number: The High School Catfish* achieved 57 million views, *Sean Combs: The Reckoning* reached 51 million and *The Perfect Neighbor* attracted 49 million.

However, these figures do not establish that true crime universally outperforms romantic comedies or period productions. Netflix's *People We Meet on Vacation* generated 77.7 million views during the first half of 2026, while the fourth season of *Bridgerton* reached 100.2 million.

The more relevant financial question is therefore not which genre attracts the largest absolute audience, but how much a platform must invest to generate that audience.





A documentary with lower production expenditure may offer attractive cost efficiency even when its total viewing figures fall below those of a major scripted production. Nevertheless, publicly available engagement figures cannot establish profitability without corresponding information about production, acquisition and marketing costs.

HOW DOES TRUE CRIME GENERATE FINANCIAL VALUE?

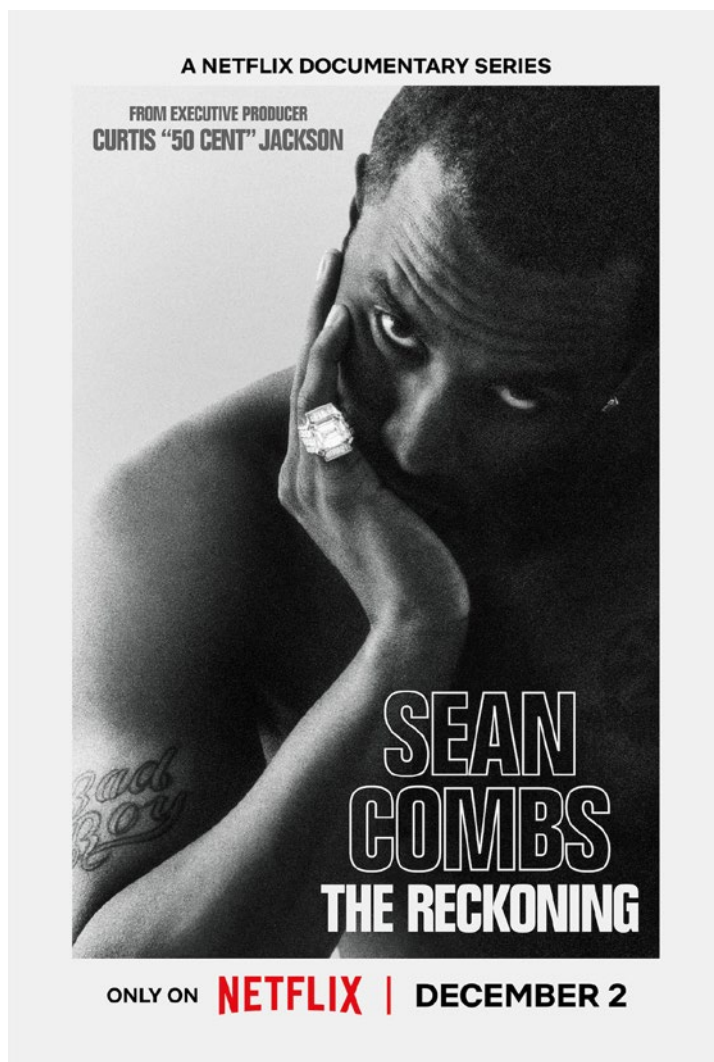
For subscription streaming platforms, commercial success is not measured through conventional advertising ratings alone. Content can generate value by attracting new subscribers, retaining existing customers, increasing viewing time and strengthening the perceived value of a platform's catalogue.

True crime has several characteristics that can contribute to these objectives. Its investigative structure creates narrative momentum, encouraging audiences to follow clues, examine conflicting testimonies and continue watching to discover how a case develops. Limited documentary series can therefore generate multiple hours of engagement from a single underlying story.

Another potential advantage is catalogue longevity. Unlike certain programs built around short-lived cultural trends, documentaries about unresolved mysteries, historical investigations or complex criminal cases may remain relevant long after their release. They can also be redistributed internationally through dubbing and subtitling.

Regional demand analysis offers additional insight. According to Parrot Analytics' May 2025 examination of Latin America, scripted true-crime titles accounted for less than one-fifth of annual releases but generated three to five times more audience demand per title. Unscripted productions made up the majority of releases, contributing to catalogue reach, retention and long-term viewing. The findings indicate that premium scripted crime and lower-cost documentary formats can play complementary commercial roles.

“True crime’s commercial potential rests on the flexibility of its production model. Relatively contained documentary projects can offer substantial audience engagement without requiring investment associated with large-scale scripted productions. Premium scripted crime dramas, meanwhile, can serve a different function by providing high-profile titles capable of attracting attention across international markets.”



International distribution and secondary rights represent another potential source of revenue, particularly for production companies that retain ownership or distribution rights. The UK producers’ association Pact reported that secondary rights income was an important contributor to the sector’s performance in 2024, with UK rights income increasing to £303 million.

These opportunities depend heavily on the terms of each production and distribution agreement. A fully commissioned documentary with rights assigned to a streaming platform may generate a very different financial return for its producer than an independently financed title that can be sold across several territories.

WHAT ARE THE HIDDEN COSTS OF TRUE CRIME?

Despite its potentially economical production model, true crime is not necessarily inexpensive.

Archival licensing, access to witnesses, investigative research and legal review can considerably increase a project’s budget. Productions involving active investigations or disputed allegations may require additional fact-checking and legal oversight. Securing meaningful participation from victims’ relatives, maintaining editorial independence and handling sensitive material responsibly can also extend development schedules.

Competition is creating further pressure. In March 2026, C21Media reported Ampere Analysis figures showing that true crime accounted for 16% of worldwide documentary commissions in 2025, representing 632 new commissions across 22 major media markets. The report also highlighted longer development cycles, tighter schedules and rising expectations for premium production quality.

As the market becomes more crowded, archive-driven storytelling alone may no longer differentiate a title. Commissioners increasingly have reason to look for exclusive access, original investigative findings, distinctive perspectives and cinematic execution.

These requirements may erode some of the cost advantages historically associated with the genre.



“True crime’s investigative structure creates narrative momentum, encouraging audiences to follow clues, examine conflicting testimonies and continue watching to discover how a case develops. Limited documentary series can therefore generate multiple hours of engagement from a single underlying story.”

HOW ARE LATIN AMERICA AND ASIA SHAPING THE FUTURE OF TRUE CRIME?

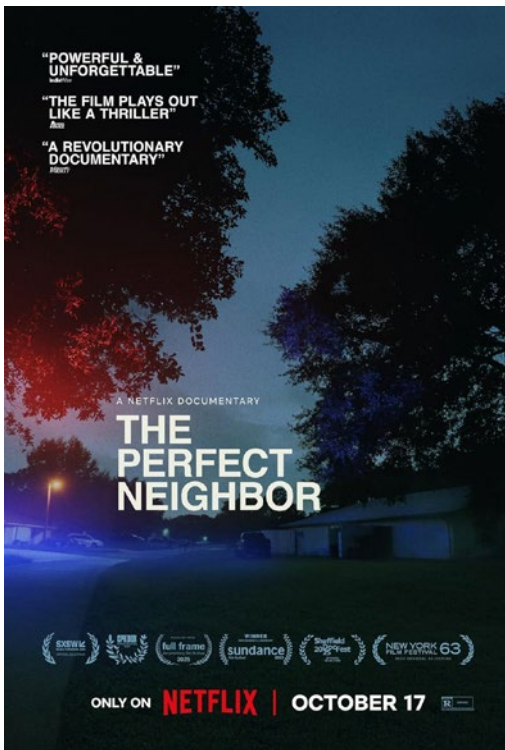
Beyond North America and Europe, Latin America and Asia are opening up new opportunities for the true crime business. According to Parrot Analytics, audience demand for true crime in Latin America continues to outpace the supply of locally relevant productions, highlighting an underserved market for streamers and distributors. Meanwhile, the growing international reach of Asian content is creating further opportunities for local stories to travel beyond their home markets. For producers and buyers, the commercial appeal lies in developing locally resonant stories with international distribution potential. Documentary formats built around investigative journalism, archival footage and interviews can offer an alternative to the higher production costs of scripted crime dramas, although research, licensing and legal clearance remain significant expenses. As platforms seek to balance tighter content budgets with international audience growth, these regions represent potential new sources of both original programming and cross-border distribution revenue.

IS TRUE CRIME A SUSTAINABLE INVESTMENT STRATEGY?

True crime’s commercial potential rests on the flexibility of its production model. Relatively contained documentary projects can offer substantial audience engagement without requiring investment associated with large-scale scripted productions. Premium scripted crime dramas, meanwhile, can serve a different function by providing high-profile titles capable of attracting attention across international markets.

Yet the viewing figures also demonstrate that romantic comedies and period dramas remain commercially significant. A successful content strategy cannot be derived from genre popularity alone: audience acquisition, retention, production costs, distribution rights and long-term catalogue performance all influence financial outcomes.

For broadcasters and streaming platforms, the central economic consideration is ultimately the relationship between investment and measurable audience value. True crime offers multiple production and distribution models through which that value can be generated, but its financial advantage must be assessed project by project rather than assumed from the genre itself.



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HEAD OF SALES - DCD RIGHTS

RICK BARKER

WHY CHARACTER-DRIVEN CRIME FRANCHISES REMAIN THE ULTIMATE ASSET FOR GLOBAL BROADCASTERS

BY YOLDAŞ ÖZDEMİR





In an increasingly crowded global market, returnable character-led crime series and regional thrillers continue to serve as vital pillars for international broadcasters and digital platforms. Coming into MIPCOM 2026 with over 150 hours of fresh content -ranging from star-studded Australian thrillers like *Fortitude Valley* to the Jo Spain adaptation *The Last to Disappear*- DCD Rights demonstrates how compelling regional IP can seamlessly travel across borders. In this interview, Rick Barker, Head of Sales at DCD Rights, breaks down the enduring commercial power of “cosy crime” franchises, how distributors are taking on active financing and co-production roles to get projects greenlit, and what it takes for true crime titles to stand out in a far more selective market.

Coming into MIPCOM 2026, which key crime titles and factual docuseries are headline-news on your slate this market? What makes these specific shows resonate with international buyers right now?

We are very excited to be presenting more than 150 hours of new content across a plethora of genres that will entice all buyers. These include three new crime thrillers from the UK, Europe and Australia which will all deliver before the end of the year. Firstly, we have recently announced that UK commercial broadcaster ITV and North American streamer Acorn TV have picked up *The Last to Disappear*, based on the bestselling novel by Jo Spain. The plot follows an Irish lobbyist working in London who finds out his sister accidentally drowned while working at a luxury resort in Lapland. But he soon discovers her death was no accident and may be the latest in a string of murders of women. Secondly, we will showcase *Fortitude Valley*, starring British actor Rupert Everett. This Australian crime thriller follows



THE LAST TO DISAPPEAR



straight-arrow detective Ethan Tobane, who finds himself caught in a dangerous web of lies and murder after human remains are discovered under a demolished city building. Finally, six-part thriller, *An Impossible Way to Die*, follows DS Katie Salter happily solving everyday crimes until fate drags her into an impossible murder mystery. Four people seated around a table set for a dinner party: dead, the only clue a scorpion crawling out of a victim's mouth... Katie's quiet policing life is upended as she's thrown into a high-pressure murder investigation. Plus, with factual crime still very relevant across TV schedules and digital platforms, we have a new series of crime investigations in *The Truth About My Murder* and a multi-series catalogue investigating chilling coastal murders called *Murder by the Sea*.

DCD Rights has an impressive track record with long-running, character-driven crime franchises (*My Life Is Murder*, *Jack Irish*). In a market that often demands high-concept limited series, why do returnable, character-led crime series continue to be such a strong commercial asset?

Returnable crime series remain very high on broadcasters and platforms wish lists. The appeal of cosy crime, in particular, is its warmth, humour and familiarity. Commercially, established characters offer broadcasters a recognisable, internationally accessible brand with genuine long-term franchise potential. Series that offer a crime of the week as well as a series arc really appeal internationally – they offer a new mystery each week for those that wish to dip in and out of a series, and also a compelling storyline across the series for those more dedicated viewers.



You've successfully distributed major crime and thriller titles originating from Australia, New Zealand, the UK, and beyond. How open is the international market today to regional, non-US/non-UK crime stories, and what makes these regional IPs travel so well?

Crime dramas travel so well as they hold universal appeal by tapping into secrets, lies, justice and the darker side of ordinary life, and these themes resonate across cultures. Audiences want to be taken on compelling journeys and in *The Last to Disappear* (Finland) and *Fortitude Valley* (Australia), we have two series where unique local flavour makes each series distinctive, while the underlying crime story gives it genuine international appeal alongside recognisable casts and strong production values.





"Returnable crime series remain very high on broadcasters and platforms wish lists. The appeal of cosy crime, in particular, is its warmth, humour and familiarity. Commercially, established characters offer broadcasters a recognisable, internationally accessible brand with genuine long-term franchise potential. Series that offer a crime of the week as well as a series arc really appeal internationally - they offer a new mystery each week for those that wish to dip in and out of a series, and also a compelling storyline across the series for those more dedicated viewers."

With global commissioners tightening budgets, co-productions and pre-sales have moved from optional to essential. How is DCD Rights helping independent producers structure these deals to get crime projects greenlit in today's market?

For a number of years, we have actively engaged with producers to bring us content in order to collaborate with key partners, as early as possible. We aim to be a fundamental part of the process with both our acquisitions and sales teams contributing with both strategic planning and financial input, along with the ability to bring a project to life, using our creativity, experience and expertise. The role of the distributor has become intrinsic to the actual content being shaped, financed and ultimately produced and DCD Rights has a very strong record in supporting producers across drama and factual co-productions and pre-sales.

True crime continues to command huge audiences, but the market is becoming far more selective. What kind of true crime stories are buyers actively asking for right now- and which angles are becoming a harder sell?

I think buyers are still very interested in true crime, but the bar has definitely been raised. They're looking for stories with a fresh angle such as extraordinary characters and unexpected twists. Buyers are looking for exclusive access and insider testimony, while "stranger-than-fiction" stories that move beyond traditional crime narratives are cutting through. Our new true-crime series - *Murder by the Sea* and *The Truth About my Murder* - look into the perspective of murder from a scientific angle and also from the point of view of those who investigated the crimes and brought the killers to justice.



FROM EARBUDS TO PRIMETIME:

HOW PODCASTS BECAME HOLLYWOOD'S NEW STORY ENGINE

ELİF SUDE YILMAZOĞLU

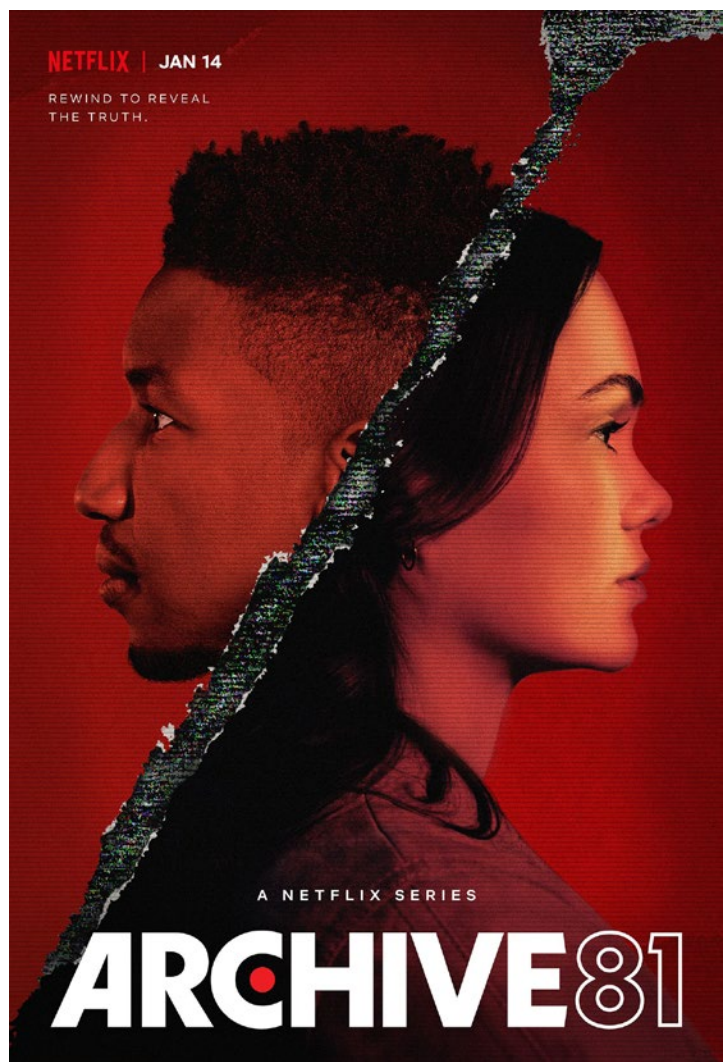


he lack of fresh material in Hollywood caused TV creators to search for new stories in different channels. Because of the big budgets needed for book adaptations and comic adaptations becoming too common, producers found a new source of inspiration: audio content and podcasts. And the popularity of true crime stories in audio media was a clear indicator of curiosity causing an open market.

Podcasts and audio books function as a laboratory that tests storytelling's purest form. With their low budgets and pure focus on the storytelling, these productions connect deeply and sincerely with listeners. For production companies, adapting a podcast to a TV show doesn't only equal purchasing an already-written script but acquiring a tested story with a loyal viewer base.

A Gimlet Media production *Homecoming* was the first big proof that audio storytelling could revolutionize TV screens. The Prime Video adaptation starring Julia Roberts achieved cinematic success while transferring vocal media's claustrophobic and psychologically thrilling atmosphere. Phone calls, secret voice recordings and special storytelling techniques became the standard for adapting audio media for TV.

The Netflix adaptation *Archive 81* took an archiver that restored cassettes as its main focus. It transformed the found footage/audio trope into a visual terror. Parasites in the cassettes, disturbed frequencies and background noises translated into pure horror when they got carried onto the screens. *Archive 81* is the clearest example of how atmosphere created by sounds can also be adapted to screens as well as the stories.





Adapting podcasts and audiobooks into a TV show isn't straightforward. Audio media's biggest strength is that is built on 'missing information' and 'the viewer's imagination'. Transferring this mystery into a visual format demands a strong crew.

True crime podcasts' biggest strength is the direct connection between the listener and the host. While adapting this to a series, producers tend to either use a docuseries format centering the host's research process, crime-scene investigation and archive materials, or a fiction-drama format constructing a dramatic narrative by fully re-enacting the events described in the audio recordings with actors.

While podcast to TV adaptations may seem like a trend based in Hollywood, a massive IP transformation ecosystem has emerged in Latin America, Europe, and Asia. Local storytelling techniques became pivotal to the global streaming platforms such as Netflix and Prime Video. By carrying true crime audio media to screens.

In Latin America, podcasts serve not only as a form of entertainment but also as a space where social justice and unsolved murders are to be re-examined.

O Caso Evandro was a massive investigative journalism podcast that examined the disappearance of a six-year-old child in Paraná in 1992, as well as the following police scandals, allegations of torture and miscarriages of justice created by Ivan Mizanuk. Globoplay adapted this investigation podcast to a docuseries by the same name. The public interest generated by the podcast and the documents involved played a direct, pivotal role in bringing the series to the screen.

In Mexico and Colombia stories involving narcotics gang histories, corruption and border-related legal cases are being rapidly commercialized for adaptation from podcasts to local television.

In Europe podcasts especially have commercial value in northern Europe and Spain. In Spain production companies are directly adapting true crime podcasts and forensic investigations into projects for digital platforms. Platforms such as Podimo and Sonora are investing in podcast projects with the potential to become television series as early as the production stage. While in Scandinavia the tradition of Nordic Noir literature and TV series has shifted towards audiobook and podcast formats. Audio-drama series originating in Sweden and Denmark are optioning by Sweden-based streaming platforms as series while they are still in the audio production stage.

The South Korean, Japanese, and Southeast Asian markets are pursuing highly aggressive policies to integrate audio-based media into the webtoon and TV series ecosystems. In south Korea the K-drama industry is rapidly adapting fictional podcasts and audio formats covering true crime cases in the region into scripts while in the rest of Asia the podcasts that are reaching millions of listeners are increasing the potential to transform regional crime narratives into Western-Asian co-produced miniseries.

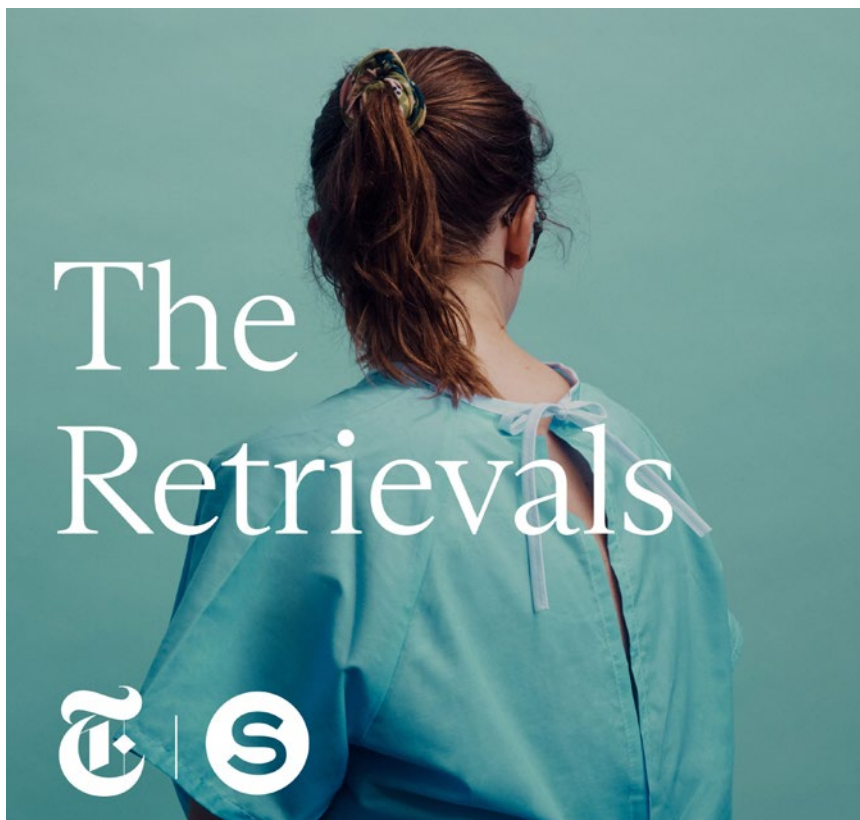


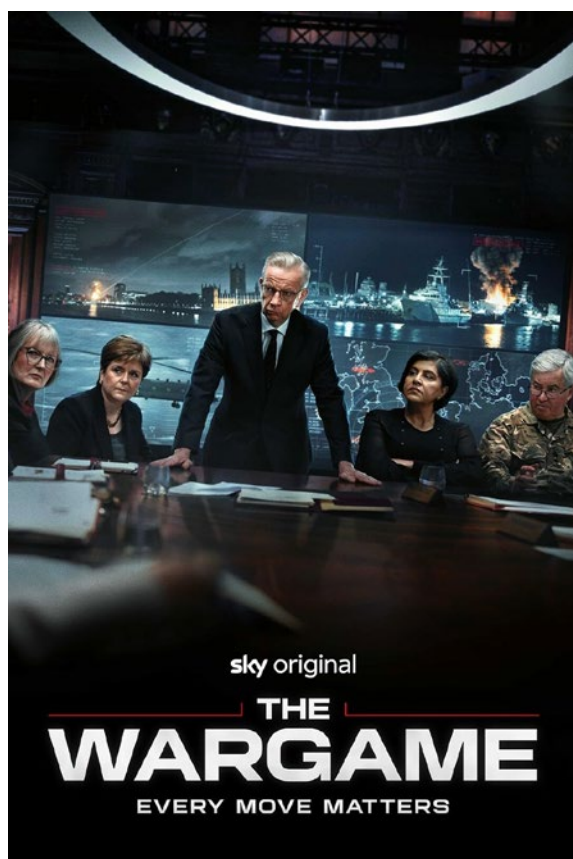


Audio contents' place in TV and digital publishing industry changed drastically. Production companies see audio media as not only a simple, secondary source but as a prototype with reduced risk. Producers are acquiring the TV rights for successful podcasts as early as the first season. Gauging market reaction through audio production costing a few thousand dollars, rather than shooting a pilot episode costing millions, serves as a financial safeguard for Hollywood and global production houses.

This momentum of commercialization, driven by the audio content industry is reaching its peak with massive deals and new series projects set to reach audiences in the near future. Studios are not only acquiring popular podcasts that proved interest but also innovative audio formats currently airing and high-profile audiobooks that are still in the release stage. As of 2026, new projects developed by Netflix, Prime Video and other streamers indicate that podcasts are entering the direct pipeline for television development. These projects show that producers include the podcasts' research styles, narration and existing community as well as the story.

Many audio to TV projects are currently in the works. One of 2026-2027's most intriguing projects is Susan Burton's podcast *The Retrievals* co-produced by The New York Times and Serial Productions. Netflix adapted the podcast into a drama series created by Molly Smith. The show starring Emilia Jones, Jessica Chastain and Amy Ryan is produced by Margot Robbie and LuckyChap. The podcast was tailing the events that caused almost 100 women to undergo egg retrieval procedures without anesthesia at the Yale Fertility Center. The TV adaptation is going to transform the trauma experienced by fictional characters, based on real events, and their quest for justice into a dramatic narrative instead of replicating the investigative journalism format to a T. The show is a standout example of a scripted drama adapted from a podcast. The release date is unclear as of today.





Clara Tiscar's *Criminopatía* podcast is a striking example from the Spanish media. Netflix officially announced in June 2026 that the podcast universe was being adapted into a new documentary series and that production had begun. The podcast having almost a hundred cumulated streams and having reached over 2 million monthly plays across platforms show that the audio content has a measurable success rate. The adaptation is said to handle many true crime cases instead of dramatizing a single one. It will focus on the social and psychological circumstances behind crimes. By doing this, *Criminopatía* carries the host to the center of the investigation instead of completely leaving them out. The show is currently in the works.

The transformation of podcast adaptations doesn't stop at true crime or fiction dramas. In 2026, Sky News's *The Wargame* podcast presented a distinct hybrid model to audio format to television adaptations. Sky turned the podcast to a constructed docuseries. The podcast wasn't just turned into a TV script. The crisis scenario established in the audio production was transformed into a simulation reenacted on screen by real politicians, former ministers, military officials and intelligence experts. This example shows the possibility of the core concepts of podcasts paving the way of hybrid productions that combine documentary, reality, drama, live broadcast, and interactive formats. The series premiered on September 21, 2026, and concluded on September 24 with a live special following the final episode.

From the static cassettes of *Archive 81* to the claustrophobic meeting rooms of *Homecoming*, from *O Caso Evandro* taken by the judicial realities of Brazil to the dark narratives of Europe and Asia the audio media is shaping the future of television. Podcasts are no longer merely seen as adaptation warehouses; they are becoming a development laboratory that operates prior to television, documentaries, video podcasts and other visual formats.

Visual media industry rediscovered the power of the ear in an era where our eyes are just too full. Audio content platforms stopped merely being listening venues but became modern story factories where tomorrow's biggest TV productions are born, developed, and shaped.



HEAD OF DRAMA - HELSINKI-FILMI

MIA YLÖNEN

**FROM TRUE CRIME PODCASTING TO TANGO METAL:
*HELSINKI-FILMI'S HIGH-CONCEPT CO-PRODUCTION SLATE***

BY ÖZLEM ÖZDEMİR





Renowned for pushing the boundaries of Scandinavian storytelling, Helsinki-filmi enters MIPCOM 2026 with a bold, contemporary reimagining of the Nordic Noir genre. At the heart of their slate is *Dead Women Talking*, an upcoming series pitch-perfectly described as “*Serial* meets *Twin Peaks*,” which weaves true crime podcasting with an 80s cold case while radically subverting traditional tropes around violence against women. In this exclusive interview, Mia Ylönen, Head of Drama at Helsinki-filmi, discusses how the production powerhouse gives voice to victims, explores unconventional co-production concepts -ranging from wine fraud to Finnish tango and Icelandic heavy metal- and shares why agility, complex character journeys, and genuine creative partnerships remain at the core of their global ambition.

We are thrilled to catch you right while *Dead Women Talking* is in production. The title itself is extraordinarily striking. What can you share about the core premise of the show, and what was the initial spark that brought this story to life?

Dead Women Talking follows two podcast journalists, Olivia (Senna Vodzogbe) and Noora (Veera Anttila), who investigate crimes against women. When a mysterious C-cassette appears on their desk, the determined journalists plunge into the case of 1980's beauty queen murders.

For us the series is a breath of fresh air, combining the modern world of true crime podcasts to a small-town mystery. It's like *Serial* meets *Twin Peaks*.



DEAD WOMEN TALKING



Nordic Noir has been a global benchmark for crime television for years, but *Dead Women Talking* seems to push the boundaries of the genre even further. How does this new series subvert traditional crime tropes, and what sets its psychological/narrative tone apart from classic Scandinavian thrillers?

We wanted to reimagine the depiction of violence against women in films and series to tell more meaningful, respectful stories, and *Dead Women Talking* does just that. While the series focuses on violence against women - a serious social phenomenon - it tackles the issue from a new angle: it literally gives a voice both to women who investigate crimes, and to women who have been victims of crime. Victims are not faceless corpses and printed faces on the wall, but living, breathing human beings with ambitions, aspirations and opinions. We believe the series is bold, addictive, and deeply engaging.

With the series currently in production, what is the current strategy as you present *Dead Women Talking* to international buyers here at MIPCOM 2026? What kind of homes/platforms are you envisioning for the show globally?

Dead Women Talking is part of YLE's pan-Nordic N12 collaboration, providing a Nordic release on YLE, SVT, DR, NRK and RUV. We are currently closing negotiations with a distribution company. The series is designed for premium broadcasters and streaming platforms looking for Nordic crime with a fresh, contemporary edge. While the mystery reaches back to the 1980s, we experience it through two ambitious women in their mid-20s, bringing the pace, humour, visual language and attitudes of a new generation to the genre. It combines the



international appeal of Nordic noir and true crime with characters and a modern outlook that feel distinctly now. We see strong potential across Europe, the UK, North America and Australia, particularly with platforms targeting younger adult audiences who love crime but are ready for a different kind of Nordic noir.

Beyond *Dead Women Talking*, we'd also love to hear about any other projects you're bringing to MIPCOM and/or currently developing for the upcoming season. Are there any other titles you'd like to tell us about?

We believe in creating distinctive, character-driven, and contemporary drama concepts. Beyond *Dead Women Talking*, we're developing two ambitious international crime series. *Tango Metal* is a Finnish-Icelandic crime series pairing a disillusioned Finnish crime journalist with an exuberant Icelandic heavy metal singer (who also happens to be a cop) as they hunt



a murderer, with Finnish tango and Icelandic metal at the heart of the series. *Bloodwine* is a Finnish-French crime thriller set in the seductive and fiercely competitive world of wine fraud, where danger lurks beneath a beautiful surface. Both projects are conceived as organic European co-productions.

Over the years, Helsinki-filmi has spent a lot of time exploring crime, thriller, and suspense stories. How has that journey shaped the way you approach new crime projects today?

Crime sells, and crime travels. It remains one of the strongest genres internationally, and Nordic crime in particular has an extraordinary ability to travel. But that also means the genre is crowded, so for us the key is always to find a surprising angle that makes each project distinctive. In *Codename: Annika* (Sky-Showtime 2023), for example, we transferred a classic undercover cop story into the world of fine art. In *Icebreaker* (Elisa Viihde 2025), we combined a contained suspense thriller with supernatural elements. With our newer projects, we are exploring everything from true crime podcasting to wine fraud, Finnish tango and Icelandic heavy metal.

At the same time, the concept can never come at the expense of character. We want to create protagonists who are complex,



flexible and pragmatic. And Finland has much more to offer visually and culturally than the familiar image of snow, ice and endless darkness, although those are still pretty irresistible ingredients for crime and thrillers. For us, the best international co-productions are genuine creative partnerships, where different cultures and perspectives become part of the DNA of the story rather than simply the financing structure. Our invitation to global partners is simple: come for the ice and snow, stay for the stories in the sauna.

emotionally resonant and compelling enough that audiences want to stay with them beyond the original story hook or the kickass pilot episode. Our motto at Helsinki-filmi is to tell stories about people for people, and that is always at the core of everything we produce.

As a leading Nordic production powerhouse, how do you see the future of international co-productions for Finnish drama? What should global partners know when looking to collaborate with Helsinki-filmi on future crime and thriller IPs?

Finnish producers and crews are incredibly creative and agile; we are used to building big, cinematic worlds with budgets that are often considerably smaller than those of our international partners. That resourcefulness makes Finland a strong co-production partner, because we know how to be ambitious while remaining

"We believe in creating distinctive, character-driven, and contemporary drama concepts. Beyond *Dead Women Talking*, we're developing two ambitious international crime series. *Tango Metal* is a Finnish-Icelandic crime series pairing a disillusioned Finnish crime journalist with an exuberant Icelandic heavy metal singer (who also happens to be a cop) as they hunt a murderer, with Finnish tango and Icelandic metal at the heart of the series. *Bloodwine* is a Finnish-French crime thriller set in the seductive and fiercely competitive world of wine fraud, where danger lurks beneath a beautiful surface. Both projects are conceived as organic European co-productions."



CRIME TAKES CANNES: WHAT MIPCOM 2026 SAYS ABOUT THE FUTURE OF CRIME TV

BURCU ASENA ŞAHİN GENÇOĞLU

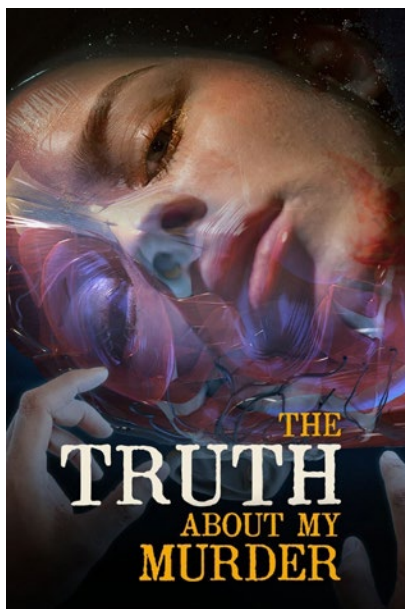
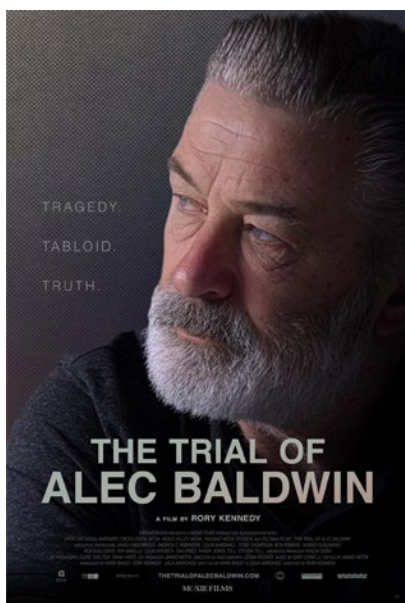


As MIPCOM 2026, one genre is proving particularly difficult to overlook: crime.

From true crime and forensic investigations to crime drama, psychological thrillers, digital crimes and real-life cases adapted for scripted television, crime is spread across the catalogues of some of the industry's biggest distributors and production companies. And it is not simply the sheer number of titles that stands out. It is the variety of ways in which crime is being packaged, reformulated and sold to international audiences.

MIPCOM 2026 takes place in Cannes from 12 to 15 October, bringing together thousands of buyers and exhibitors from around the world. The market therefore offers more than a preview of upcoming television titles: its catalogues can also provide a useful snapshot of where the international television business sees demand.

This year's crime offering suggests that the genre is far from exhausted. Instead, it is fragmenting into an increasingly broad range of subgenres.



TRUE CRIME IS STILL BIG – BUT IT IS CHANGING

True crime remains one of the most visible areas of the MIPCOM crime landscape. Blue Ant Media, for example, is bringing more than 45 new and returning titles to Cannes, with crime and true crime featuring prominently in its slate. Among the titles are *The Trial of Alec Baldwin*, *Live Stream Killer*, *Billion Dollar Hash Hunt* and *Death in the Sun*.

What connects many of these productions is not simply the fact that they are based on real crimes. Increasingly, true crime is interested in the systems surrounding a crime: digital evidence, social media, technology, surveillance, forensic investigation and the way a case unfolds in the public eye.

Live Stream Killer, for instance, centres on a murder case in which a YouTube livestream becomes part of the question surrounding the suspect's alibi. Other Blue Ant titles such as *Killers: Caught on Camera* and *See No Evil* similarly place visual and digital evidence at the heart of the investigation.

The classic true-crime question — Who did it? — is still there. But increasingly, another question is just as important: How did the evidence reveal it?

FORENSICS REMAIN A POWERFUL STORYTELLING TOOL

Another prominent branch of the MIPCOM crime offering is forensic crime. DCD Rights is bringing *The Truth About My Murder*, featuring forensic pathologist Dr Richard Shepherd, who examines murder cases through digital autopsy technology while combining forensic evidence with the experiences of investigators and victims' families.

The company's catalogue also includes new episodes of *Murder by the Sea*, demonstrating the continued international appeal of factual crime built around specific cases and investigative expertise.

This reflects a wider trend: audiences are not only interested in the crime itself, but in the mechanics of solving it.

Forensics, pathology and investigative technology turn the process of solving a murder into part of the entertainment. The laboratory, the autopsy room and the digital evidence trail become as important to the narrative as the crime scene itself.

THE DIGITAL CRIME BOOM

Technology is no longer simply a tool used by investigators. Increasingly, it is the crime. Online identities, social media, digital footprints, livestreams, cyber-enabled fraud and online predators are becoming central elements of contemporary true crime.

ITV Studios' MIPCOM offering provides another example with *Faked: Hunting My Online Predator*, which follows women conducting an online investigation into a predator. The title reflects how dramatically the definition of a crime scene has changed in the digital era.

The internet has created a new vocabulary for crime storytelling. A profile can become evidence. A livestream can become a crime scene. A digital footprint can become the key to a murder investigation.

That gives true crime a particularly contemporary advantage: real-world crimes continue to evolve alongside technology, giving producers an almost endless supply of new stories and new investigative angles.



WHEN TRUE CRIME BECOMES DRAMA

Perhaps one of the most interesting developments at this year's market is the increasingly blurred boundary between true crime and scripted crime drama.

Beta Film's MIPCOM slate offers a particularly strong example. Its 2026 line-up includes titles such as *The Man from Milan*, *Silent Nava*, *Blindspot Berlin*, *El Immortal* and *Bookish*, covering everything from true-crime drama and real-life events to gangster stories and cosy crime.

Silent Nava, described as Ukraine's first true-crime drama, explores corruption and organised crime, while *Blindspot Berlin* turns the 2016 Berlin Christmas market attack into a dramatic investigation.

The result is a fascinating middle ground.

True stories are increasingly being told using the narrative tools of fiction, while scripted crime series continue to borrow the visual language and investigative structures of documentary.

The question is no longer simply whether a series is true crime or crime drama. Increasingly, the two formats exist on a spectrum.

TRADITIONAL CRIME DRAMA IS STILL GOING STRONG

The rise of true crime has not diminished the appetite for fictional detectives, murder mysteries and classic crime drama.

Banijay's MIPCOM 2026 slate includes titles such as *The Murder of Mr. Moonlight*, *Wallander*, *Sarek* and *Fallen*, demonstrating the continued international appeal of both established crime brands and new interpretations of the genre.

DCD Rights is also bringing three new crime dramas to Cannes: *The Last to Disappear*, set in Lapland; *Fortitude Valley*, starring Rupert Everett; and *An Impossible Way to Die*, which revolves around a mysterious murder during a dinner.

Meanwhile, Fremantle is bringing *Moriarty*, a new crime drama centred on Sherlock Holmes' most famous adversary. The project represents another way of refreshing a familiar crime universe: taking an established character and shifting the perspective.

The message is clear. The traditional crime drama is not disappearing. It is being reinvented.



CRIME IS BECOMING AN UMBRELLA GENRE

Perhaps the most revealing aspect of the MIPCOM 2026 crime slate is how difficult it has become to define “crime” as a single genre.

There are murder investigations, forensic documentaries, cosy mysteries, gangster dramas, psychological thrillers, historical crimes, digital investigations, factual dramas and stories inspired by real events.

3DD’s MIPCOM offering illustrates this diversity particularly well, with titles including *Homicide Holmes*, *Murder Maps: Femme Fatale* and *Murder Maps: The Haunted*. Here, murder history intersects with Sherlock Holmes-inspired storytelling, notorious female criminals and even supposedly haunted locations.

Crime is therefore increasingly functioning as an umbrella rather than a genre in itself - a narrative framework capable of absorbing elements of documentary, history, thriller, drama, mystery and even horror.

SO, WHAT DOES MIPCOM 2026 TELL US ABOUT CRIME TV?

The most interesting question may not be whether true crime is still popular. It clearly is.

The more important question is what producers need to do to make the next crime story stand out.

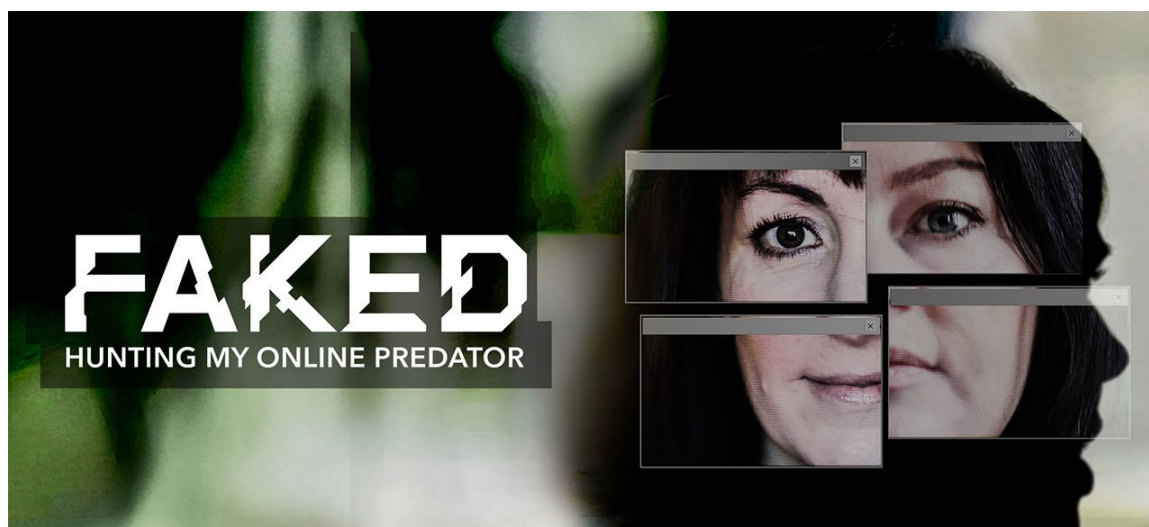
ITV Studios’ own assessment points towards the same challenge: with audiences exposed to an enormous volume of crime content, a compelling case is no longer necessarily enough. Access, a distinctive perspective and a strong connection to the present can make the difference.

Looking across the MIPCOM 2026 catalogues, those differentiators are everywhere.

Digital evidence. Forensic technology. Social media. Female investigators and victims. Online predators. Real-life attacks. Historical crimes. Gangsters. Cosy mysteries. Reimagined detectives.

The crime story is changing because the world of crime is changing. And perhaps that is the real story coming out of Cannes this year.

Crime television is not running out of stories. It is finding new ways to tell them.





HEAD OF INTERNATIONAL CONTENT SALES – MEGA TV/ALTER EGO MEDIA

CAGLA MENDERES

FROM HIGH-VOLUME CRIME COMEDIC HITS TO
8-PART PSYCHOLOGICAL THRILLERS:
THE GLOBAL RISE OF GREEK DRAMA

BY ÖZLEM ÖZDEMİR





EGA Distributions, Alter Ego Media's international distribution arm, represents the premium catalog of MEGA TV, Greece's leading commercial broadcaster and most iconic television brand, at MIPCOM 2026 with a versatile slate for linear broadcasters and global VOD platforms. Building on the global success of titles like *Maestro in Blue*, the distributor is spotlighting two

distinct approaches to crime: *Camping*, a 68-episode crime-comedy that finds humor in the chaotic clash between everyday family life and organized crime, and *Collision*, a tight 8-part psychological legal thriller exploring subjective truth, doubt, and moral ambiguity. In this interview, Cagla Menderes, Head of International Content Sales at MEGA TV/Alter Ego Media, discusses the universal appeal of Mediterranean storytelling, the market dynamics of long-form versus short-form drama, format adaptation potential, and why now is the pivotal moment for Greek content on the global stage.

Across 68 episodes, *Camping* blends dark crime elements- such as money laundering, mafia threats, and cold cases- with lighthearted comedy and family drama. As both the producer and distributor of the project, how would you pitch *Camping* to the market from both perspectives?

From a production perspective, *Camping*'s strength is the way it brings crime and everyday life together. Iordanis, an accountant who takes the mafia's money and seeks refuge at a campsite with his children, tries to find a way out but ends up dragging everyone into a bigger mess. Each attempt to cover up one crime opens the door to another. Meanwhile, the children still need looking after, people fall in love, get jealous and have disagreements with their neighbours. Nobody has the luxury of putting everyday life on hold because of the mafia. That is where the humour lies for me: the characters are not trying to be funny. They find themselves in funny situations while trying to solve serious problems. What sustains that balance over 68 episodes is a strong ensemble of characters, each with their own secrets, desires and part to play in the story.

From a distribution perspective, we know comedy is not an easy genre to sell internationally. Different cultures do not always laugh at the same jokes. But much of the humour in *Camping* comes from situations rather than wordplay: the fear of getting caught, trying to keep a lie going, making things worse while attempting to protect your children. Audiences in other countries can recognise those situations. So we are offering buyers a long-running series that combines the suspense of a crime story with characters viewers can grow attached to.

Mediterranean dark comedies have a unique charm. When presenting *Camping* to international buyers at MIPCOM 2026, do you position it primarily as a finished tape sale, or do you see strong format/remake potential for other territories?

At MIPCOM, our starting point is the finished series, with its own distinctive world and a strong cast. I think *Camping* could find an audience in markets such as Italy, Spain

"At MIPCOM, our starting point is the finished series, with its own distinctive world and a strong cast. I think *Camping* could find an audience in markets such as Italy, Spain and Latin America. With its quick dialogue and the back-and-forth between characters, good dubbing could be a real advantage in conveying the show's rhythm. It is not simply about changing the language; it is about preserving the tone of the performances and the comic timing."



and Latin America. With its quick dialogue and the back-and-forth between characters, good dubbing could be a real advantage in conveying the show's rhythm. It is not simply about changing the language; it is about preserving the tone of the performances and the comic timing.

But I also see strong remake potential. A campsite is a small community where people who would not normally choose one another have to live side by side. Add hidden money, overlapping secrets and a criminal network nobody can easily escape, and writers in other countries have plenty to work with. I can imagine different versions in Italy, Spain, Portugal or France.

Local customs, family relationships and characters can change. What needs to remain is the way one person's attempt to get out of trouble makes everyone else's life more complicated - and the overarching question "how far can a person go when the need to survive forces them to change their life?" For me, that is what makes the story so adaptable.

***Collision* offers a distinct flavor on your slate - a tight, 8-episode psychological legal thriller centered around a young musician accused in a fatal crash. Beyond the legal procedural, what are the most compelling, standout elements of *Collision* that will captivate global audiences?**

Collision is one of those series that makes you say, "Just one more episode." But it does that through more than new evidence. It keeps changing how much you trust the characters. You believe Philippos, then something you see makes you hesitate. What



really happened? Was it an accident or a deliberate act? Do I believe what he is saying, or do I want to believe it? For me, the show's greatest strength is that these questions grow out of our relationship with the people at the centre of the story. As the lawyer's search for the truth becomes increasingly personal, the tension goes well beyond the outcome of the case.

The eight-episode structure adds to that intensity. A shorter series is not necessarily an easier story to tell. Introducing the characters, building doubt and timing the revelations all require careful choices. That care is what impressed me in *Collision*'s writing and performances. It is also where I see its international potential. The story takes place in Greece, but trust, misjudgement and the lengths we might go to defend someone are issues audiences anywhere can understand.

The core premise asks how far one would go to save someone without knowing if they truly deserve it. In today's global buyers' market, why do you think these morally complex, subjective-truth narratives resonate so strongly with international audiences?

I think what draws us to these stories is not just the truth itself, but how easily we can get things wrong while trying to find it. When start caring for a character, we want to believe they are innocent. Then a piece of evidence appears, and we start questioning both that person and our own judgement. We are no longer simply watching a case unfold; we are reconsidering the conclusions we have reached. Understanding someone's reaction does not mean excusing what they have done. But keeping those two things separate is not always easy, especially when we feel close to them.

In everyday life, we are constantly judging





others and ourselves, often without knowing the whole story. So when “Who is guilty?” is joined by “Why did I believe them?”, the story becomes more personal. For the lawyer in *Collision*, the difference between defending someone and believing them matters too. That is where I see the international appeal of these stories. Legal systems and social circumstances may differ, but the desire to trust, the feeling of doubt and the fear of having been wrong are familiar emotions. We keep watching because we want to know the outcome, but also because we have become caught up in those feelings ourselves.

Looking at MEGA Distributions’ portfolio, there is a striking balance between long-running, high-volume shows like *Camping* and tight, high-concept dramas like *Collision* or *Maestro in Blue*. How do you balance these two different models in your global strategy to meet the demands of both traditional linear buyers and global VOD platforms?

I look at that balance through viewing habits before episode counts. With a long-running series, viewers gradually begin to live alongside the characters. That world becomes part of their daily or weekly routine. This has real value for linear channels looking for continuity in their schedules and a loyal audience. A shorter series needs a strong opening, a concentrated story and a clear reason to keep watching until the end. *Camping* gives viewers a long period of 68 episodes in which to build a connection with its characters, while *Collision* delivers an intense thriller in eight. Having both in our catalogue allows us to respond to different buyer needs.

Still, I would not draw a fixed line and say long series belong on television and short ones on platforms. A short drama can work very well in a channel’s weekly schedule, while a long-running series can keep viewers engaged on a VOD service over time. For example, I believe there are strong opportunities to discuss literary period dramas such as *The Innocents* with European public broadcasters. As far as *Collision* is concerned, I am considering both broadcasters and platforms looking for a short, intense thriller. Our strategy

is to use the broad range of our catalogue to make a more relevant proposal to each buyer, rather than send the same list to everyone.

Greek drama has been experiencing a massive international breakthrough, with MEGA TV leading the charge across global platforms. Coming into MIPCOM 2026, what do you think makes contemporary Greek crime and drama series so attractive to international buyers right now?

I think Greek series have an interesting advantage: audiences feel they know Greece, but they have yet to discover many of its stories. The country’s warmth, its human relationships and its Mediterranean atmosphere can create a sense of familiarity.

Crime and drama then reveal the tensions behind that familiar image: family ties, secrets, money, loyalty and social pressure. A sunny setting does not mean a story cannot be dark. *Camping* and *Collision* explore that in very different ways. One finds humour in the contrast between crime and everyday life; the other explores where trust and the search for truth can lead us.

I believe international buyers are always looking for something new, they recognise it when they see it. That is why this MIPCOM is important. With MEGA, Alpha and Antenna exhibiting together, we are bringing a broader range of Greek series to the international market in a more coordinated way. We want to build on the visibility global platforms have given Greek drama and develop lasting connections directly with audiences. I believe this is the right time for Greek content. Now we need to find the right broadcaster for each story.





INTERACTIVE & UNSCRIPTED CRIME FORMATS: WHEN THE AUDIENCE BECOMES THE DETECTIVE

BURCU ASENA ŞAHİN GENÇOĞLU



For decades, crime entertainment has asked audiences the same question: Who did it? The next generation of crime formats is changing the proposition by asking a more active question: Can you solve it yourself?

Interactive and unscripted crime formats are increasingly turning viewers into investigators, giving them access to clues, case files, digital evidence and suspects, and sometimes allowing them to influence the investigation in real time. The phenomenon is not confined to the UK or US. Recent examples from Spain and the Netherlands, alongside earlier experiments in Brazil, Singapore and the wider digital market, show how the murder mystery can become a participatory television experience. The distinction is important. There is a growing market for celebrity murder-mystery shows in which contestants become detectives, but a smaller and arguably more distinctive group of formats puts the viewer at the centre of the investigation.

WHEN THE VIEWER BECOMES THE DETECTIVE

One of the clearest examples is Antena 3's Spanish format *Una fiesta de muerte*, adapted from the Dutch *A Party To Die For*.

The prime-time game show brings celebrities together around a fictional murder, but the investigation does not stop inside the television programme. Viewers at home can scan a QR code and enter a parallel investigation on their phones. As the programme reveals clues, audiences analyse the evidence, answer questions, accumulate points and attempt to identify the killer before the final reveal.

The format's second-screen element is not simply a voting mechanism. Viewers are explicitly positioned as investigators and compete for a €3,000 prize.

The Spanish launch in April 2026 demonstrated the scale that this model can achieve. Nearly 29,000 users connected simultaneously to the official app during the first episode, while the accusation stage generated up to 1,150 answers per second. According to Atresmedia, 28% of participants correctly identified the killer. The episode itself attracted a 12.8% share and 3.3 million unique viewers.

The format has now moved beyond a single market. Originally created in the Netherlands as *Moordfeest*, *A Party To Die For* was subsequently adapted in France as *Murder Party au Musée* for M6 and in Spain as *Una fiesta de muerte*. ITV Studios describes the format as combining a celebrity murder mystery with a home-play component through its dedicated app.

This makes the Netherlands particularly interesting as a source of international format development: the original show is itself a traditional celebrity-led murder mystery, but its at-home detective layer turns the broadcast into a parallel game.





BEFORE THE APP: THE LAST HOURS OF LAURA K

The idea of turning viewers into investigators predates today's QR-code and companion-app boom.

BBC's *The Last Hours of Laura K* is one of the strongest early examples of a genuinely viewer-led crime investigation. The project began as an immersive online murder mystery in which users were given 24 hours of fictional surveillance footage documenting the final day of Laura's life.

But the footage was only part of the case. To identify the killer, users had to investigate the characters' digital lives through Facebook, Twitter and Instagram, searching for clues and motives that had been planted by the writers.

In other words, the audience had to leave the programme to investigate the programme.

The format subsequently travelled to Brazil, where Globo adapted it as *Prova do Crime*. BBC Worldwide described the deal as its first licence of the multiplatform scripted format. The Brazilian version was positioned as a mystery reality format in which the public itself was used within the narrative to uncover the identity of the killer.

Its significance goes beyond its age. It anticipated a model that is becoming increasingly relevant today: instead of adding a quiz to the end of a television programme, producers can design the mystery around audience investigation from the beginning.

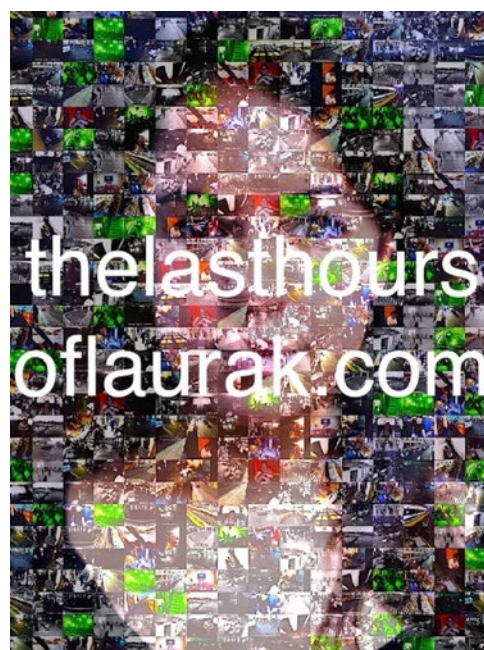
SOCIAL MEDIA AS THE CRIME SCENE

Another early experiment, *Framed*, took the concept into live social media. Developed by UK crime channel Alibi and streamed through Facebook Live in 2016, *Framed* placed viewers inside a murder mystery in which a security guard discovered a body in an art gallery and had a limited amount of time to solve the case.

The audience saw the action from the protagonist's point of view and worked collectively through comments, suggestions and live voting. Viewers could decide what the protagonist should investigate or do next, while moderators selected audience suggestions to influence the action.

The experiment attracted more than 14,000 views and thousands of comments and votes. Its importance was less about scale than about the model: a single crime scene could become a collaborative investigation involving thousands of remote viewers.

That model has obvious relevance to today's streaming and social-video environment, where live interaction, polls and mobile participation are considerably easier to integrate.





ASIA: INTERACTIVE MYSTERY BEYOND TELEVISION

Asia offers particularly interesting examples outside the conventional broadcast-format ecosystem.

In Singapore, *The Bride Always Knocks Twice – Killer Secrets* combined digital theatre, live interrogation, online case files and virtual crime-scene investigation. Audiences followed a murder involving seven women from different generations and were required to investigate across several chapters and platforms. The production described itself explicitly as a “multi-platform interactive murder mystery.”

Another Singapore production, *Murder At Mandai Camp*, used Zoom to turn audiences into the lead investigator. Viewers were given evidence through the live performance, used chat to record and connect clues, and ultimately voted collectively on the identity of the killer.

These projects are not conventional television formats, but they reveal an important international trend: the interactive murder mystery can exist somewhere between television, theatre, gaming and live events.

That hybrid space may become increasingly relevant to broadcasters looking for formats that can generate both linear viewing and direct participation.

THE PHYSICAL GAME IS ALSO BECOMING DIGITAL

The other side of the trend is the adaptation of murder-mystery games themselves.

China's *jubensha* phenomenon is particularly relevant here. In these social murder-mystery games, participants receive individual character information, secrets and motives and collectively investigate a fictional crime. Although *jubensha* is primarily a physical entertainment market rather than a television format, it demonstrates the strength of the consumer appetite for participatory mystery.





“These projects are not conventional television formats, but they reveal an important international trend: the interactive murder mystery can exist somewhere between television, theatre, gaming and live events. That hybrid space may become increasingly relevant to broadcasters looking for formats that can generate both linear viewing and direct participation.”

The same principle is now being incorporated into digital experiences. New murder-party platforms allow players to access evidence, documents, DNA information, fingerprints and videos through smartphones and QR codes, effectively turning a traditional box-game or live murder party into a digital investigation.

This creates a potentially interesting format pipeline:
board game → murder-party experience → digital interactive game → television format → multiplatform television/game hybrid.
The screen adaptation does not necessarily have to reproduce the original game. Instead, it can borrow its strongest mechanic: every participant has information, but nobody has the complete picture.

NOT EVERY MURDER MYSTERY IS AN INTERACTIVE VIEWER FORMAT

The distinction becomes especially important when looking at successful unscripted crime shows such as South Korea's *Crime Scene*, China's *Who's the Murderer* and the Dutch *The Traitors*.

These programmes are highly relevant to the broader crime-format trend, but they should not technically be described as shows in which viewers become detectives.

In *Crime Scene*, for example, the players investigate a staged murder, take on suspect roles and try to identify the killer. The audience watches and can attempt to solve the case alongside them, but it does not control the investigation.

Likewise, *A Party To Die For* is primarily a celebrity detective game: the celebrities investigate the fictional murder, while the audience receives a separate opportunity to play along through the app.





The Traitors goes further away from the viewer-as-detective model. Its core mechanic is social deduction among contestants, with the audience acting as an observer who can form its own theories about the hidden Traitors.

These formats are nevertheless important because they demonstrate the adjacent market for crime-based deduction. They show that audiences are willing to spend an entire episode analysing behaviour, clues and deception; even when the investigation remains inside the television programme.

WHERE THE OPPORTUNITY LIES

The most interesting opportunity may therefore sit between traditional unscripted crime and fully interactive gaming.

The strongest viewer-led formats share several characteristics:

- Evidence is distributed throughout the programme, rather than presented as one final clue.
- The viewer has a reason to investigate, rather than simply vote.
- The answer is not immediately obvious, allowing theories to develop.
- Participation happens during the broadcast, creating urgency.
- A second screen expands the fictional world, rather than simply providing a poll.
- There is a measurable outcome — a score, ranking, prize or successful accusation.





“The international examples also suggest that the format does not need to look the same in every market. Spain has turned the concept into a prime-time family game show; the Netherlands has combined celebrity mystery with second-screen play; Brazil has explored multiplatform storytelling; Singapore has blended interactive theatre with digital investigation.”

Technology makes these mechanics increasingly accessible. A smartphone can now function as the viewer’s detective notebook, evidence archive and voting device simultaneously.

The international examples also suggest that the format does not need to look the same in every market. Spain has turned the concept into a prime-time family game show; the Netherlands has combined celebrity mystery with second-screen play; Brazil has explored multiplatform storytelling; Singapore has blended interactive theatre with digital investigation.

The next step could be a format in which the distinction between television and game almost disappears: a fictional crime unfolds on screen, viewers receive individual clues on their phones, social media accounts contain additional evidence, live choices influence what information becomes available, and the final accusation is made by the audience itself.

That is a different proposition from simply watching celebrities play detectives.

It is closer to turning an entire television audience into a detective agency.

And that may be the most interesting direction for interactive crime formats: not asking viewers to *watch* a mystery being solved, but giving them enough evidence -and enough agency- to believe that they are the ones solving it.

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MANAGING DIRECTOR – SPHERE ABACUS

JONATHAN FORD

NAVIGATING TRUE CRIME FATIGUE: *RISK-AVERSE BUYERS AND THE POWER OF RELATABLE CASES*

BY ÖZLEM ÖZDEMİR





True crime remains one of the most resilient genres in international distribution, yet in an increasingly saturated and cautious market, standing out requires a sharp new angle. At MIPCOM 2026, we spoke with Jonathan Ford, Managing Director of Sphere Abacus, about what truly gives a crime story 'global export potential' today. From the shift toward victim-focused storytelling and new forensic techniques to the mechanics of co-productions and pre-sales, Ford breaks down how distributors are navigating shifting buyer habits and what it takes for a crime title to cross borders.

Sphere Abacus is one of the most respected names in global distribution. When you're evaluating a new crime series or true crime docuseries for your slate, what are the first signs that a project can cross borders rather than staying a purely local hit?

The story must feel impactful, different, eye-opening, but with resolution. Stories that have hit the international press are particularly valuable, but even contemporary local stories can travel well if they feel relevant to the audience today. We have series on murder by medics, murder of millionaires and murder after connection through social media. Well-known stories that are known cases, revisited through a new lens or new evidence, work, such as *O.J.'s Accomplice* (2 x one hour), produced by Ample Entertainment for Peacock.

As we gather at MIPCOM 2026, which crime and true crime titles are you leading with this season? What do these shows tell us about what buyers are looking for right now?

Buyers are looking for big stories, even if covered before, through a new lens. They are looking for stories that audiences can easily relate to (something that could actually happen to them), and series or titles where the title can easily portray the case. *Paul C. Brunson: Red Flag* (8 x one hour), from FirstLookTV in association with SOAR Productions for UKTV, is a good example of these types of relatable stories.

"Buyers are looking for big stories, even if covered before, through a new lens. They are looking for stories that audiences can easily relate to (something that could actually happen to them), and series or titles where the title can easily portray the case."

PAUL C. BRUNSON: RED FLAG





We hear a lot about “true crime fatigue,” yet the demand from platforms remains massive. How is the genre changing to stay fresh? Are international buyers specifically looking for more “victim-first” approaches or rigorous investigative angles?

Certainly, the victim angle is key now, as is the investigative angle and using new techniques and new science to uncover evidence. As mentioned previously, finding that contemporary theme that feels relevant today keeps it fresh. *Check-In To Murder*, a Peninsula Television production for Crime + Investigation, covers 10 one-hour episodes investigating standalone cases, ranging from historic cold cases to headline-grabbing modern-day killings.

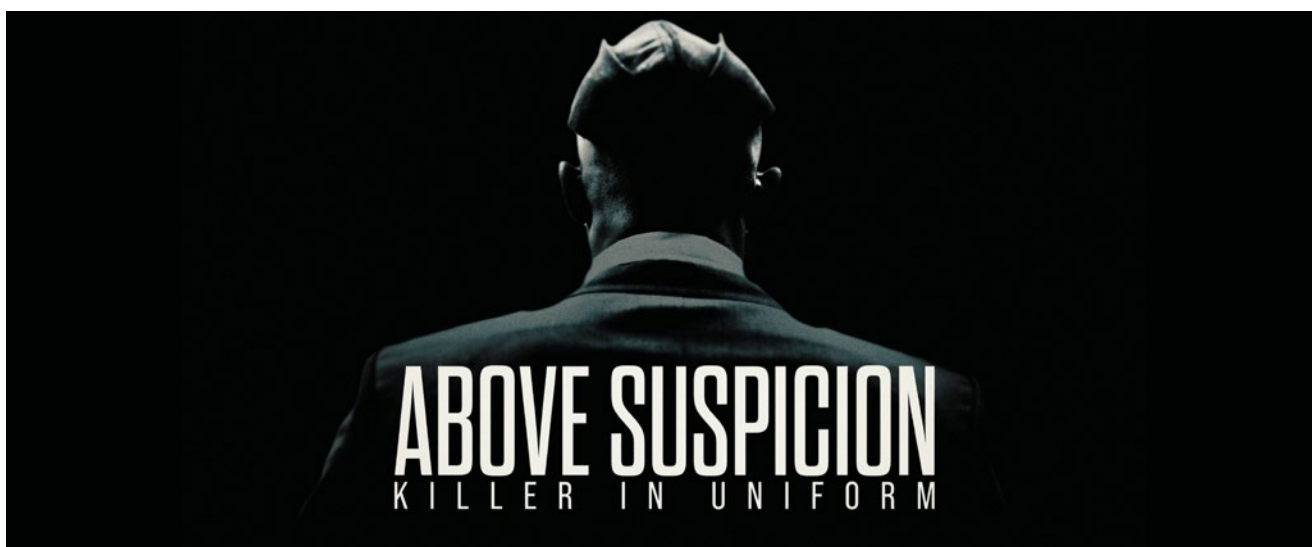
Buyers are visibly more risk-averse today, pushing budgets toward proven IPs and co-productions. How have buying

habits for crime programming shifted over the past year, and which deal structures -like pre-sales or co-pros- are actually closing right now?

We are still able to deliver co-pros and pre-sales on the bigger named titles where the story has crossed borders in the press, though mostly in the English-speaking world, as that is where our programming is mainly produced. We are fortunate that we can negotiate packages of crime licenses with key partners around the world, because we provide a breadth of different stories in this space.

British procedurals have always been a staple in international sales, but local-language crime has exploded globally. As a major UK distributor, how are you seeing buyer appetite evolve for non-English or culturally specific crime series?

There is definitely an appetite across Europe for non-English,





local crime stories and therefore should be relevant to local audiences. However, our relatable series provide good support for these on non-English-speaking crime channels.

How do scripted crime dramas and unscripted true crime compare in terms of sales velocity and overall ROI? Does one tend to break into new territories faster than the other?

Crime is a leading sales genre in both the scripted and unscripted world. Budgets and investments are disparate, so they create very different risk-reward models.

Adaptations remain a massive driver in crime TV. How much weight does a well-established book IP or a deep-dive investigative journalism background carry when you're taking a new project to market?

IP or the basis of a true story always helps to bring a scripted crime series to the top as it definitely improves the marketing potential.

Looking ahead over the next two or three years, where do you see the next big shift in crime television? What advice would you give to independent producers trying to get a project greenlit today?

Volumes/needs will continue, but not significantly increase. You need to find a project where the story really stands out, surprises the audience and is relatable even if specific to a country. *Above Suspicion: Killer in Uniform* (3 x one hour), produced by Peacock Alley Entertainment for Crave, is a true crime series that details the disturbing case of one of North America's most evil and unlikely killers and *Golden State Killer: Unmasking a Monster* (4 x one hour), produced by Renowned Films for Fox, draws on new evidence and exclusive interviews with people whose accounts challenge the accepted timeline to redefine one of America's most notorious criminal cases.

"The story must feel impactful, different, eye-opening, but with resolution. Stories that have hit the international press are particularly valuable, but even contemporary local stories can travel well if they feel relevant to the audience today. We have series on murder by medics, murder of millionaires and murder after connection through social media."



FROM PAGE TO SCREEN: CRIME BOOKS HEADING TO FILM AND TV

SEMIH ZAIM



From long-running detective franchises to true-crime investigations and European noir, publishers' shelves are once again proving fertile ground for television and film. 221B looks at some of the crime books currently making their way from page to screen around the world.

Crime fiction has always enjoyed a close relationship with the screen, but the current wave of adaptations suggests that producers are looking far beyond the latest bestseller. Established detective franchises, literary European crime novels, psychological thrillers and nonfiction investigations are all being developed simultaneously, while streamers and broadcasters increasingly search internationally for stories with built-in readerships and expandable worlds.

Here are some of the most notable crime and true-crime books currently heading to film and television.

RULES OF PREY – JOHN SANDFORD | US

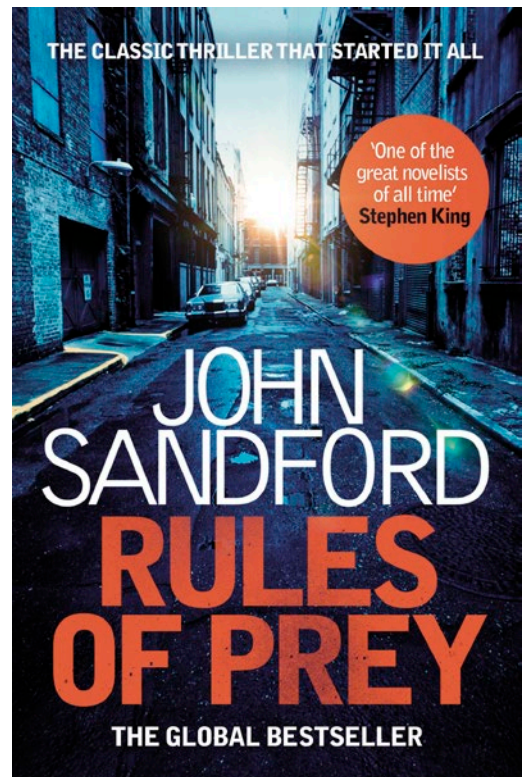
One of American crime fiction's longest-running detective franchises is finally receiving a major television adaptation.

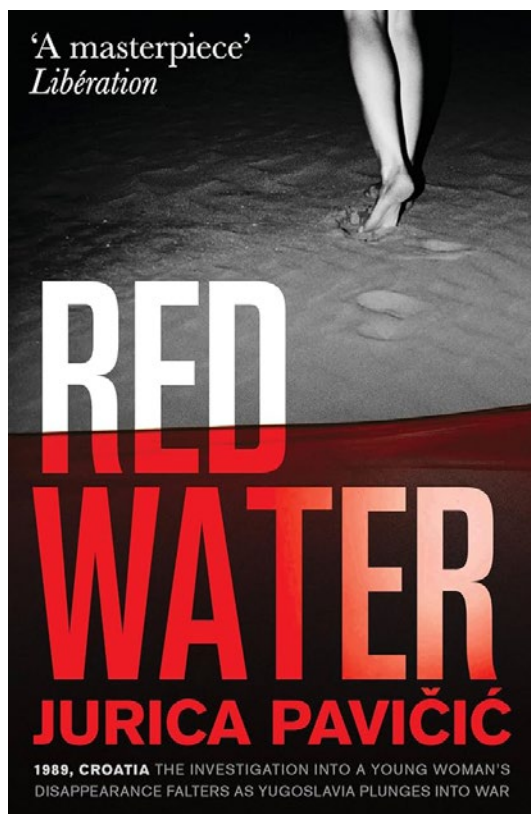
MGM+ has greenlit an eight-episode series based on John Sandford's *Rules of Prey*, the first novel in his bestselling Prey series. Jensen Ackles will star as Lucas Davenport, the former Minneapolis detective at the centre of the novels, and will also executive produce.

Published in 1989, *Rules of Prey* introduced Davenport in a hunt for a highly organised serial killer. Sandford has since expanded the franchise to more than 30 novels, giving MGM+ substantial material should the adaptation grow beyond its first season.

Bruce Terris created the series and serves as showrunner, while Daniel Sackheim is directing the opening episodes. Production was scheduled to begin in Toronto in September 2026. MGM+ plans to launch the series across markets including the US, UK, Germany, Spain, Italy, Brazil and Mexico.

The scale of Sandford's bibliography makes *Rules of Prey* particularly significant: rather than adapting a self-contained thriller, MGM+ is potentially building a long-term detective franchise.





RED WATER – JURICA PAVIČIĆ | CROATIA / GERMANY / FRANCE

European crime fiction is also providing increasingly ambitious material for international coproductions.

Beta Film, Germany's ZDF/Arte and Croatian producer Antitalent are developing a six-hour television adaptation of Croatian writer Jurica Pavičić's *Red Water*.

The novel begins with the disappearance of a 17-year-old girl from a small Croatian coastal town. When the police investigation fails and the approaching Yugoslav wars push the case out of public attention, her family begins its own search for answers. Rather than functioning solely as a missing-person mystery, the story stretches across political and social upheaval, linking an intimate crime to decades of Croatian history.

Antoneta Alamat Kusijanović is directing the series, with Ljubica Luković writing and Danijel Pek producing. Shooting is scheduled for 2027, while Beta Film will handle international distribution. The project previously won the Council of Europe Series Coproduction Development Award at the Sarajevo Film Festival.

It is a striking example of how European noir is increasingly being packaged for a wider international television market without abandoning its local historical identity.

THE ALPHABET HOUSE – JUSSI ADLER-OLSEN | DENMARK / GERMANY

The creator of *Department Q* could soon have another major television property.

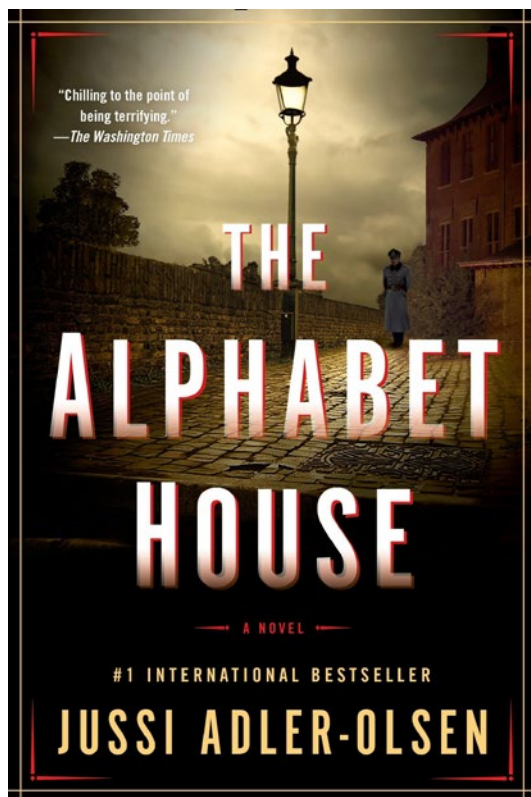
German production company Saxonia Media has optioned the screen rights to Danish author Jussi Adler-Olsen's debut novel *The Alphabet House* and is developing it as an international television series.

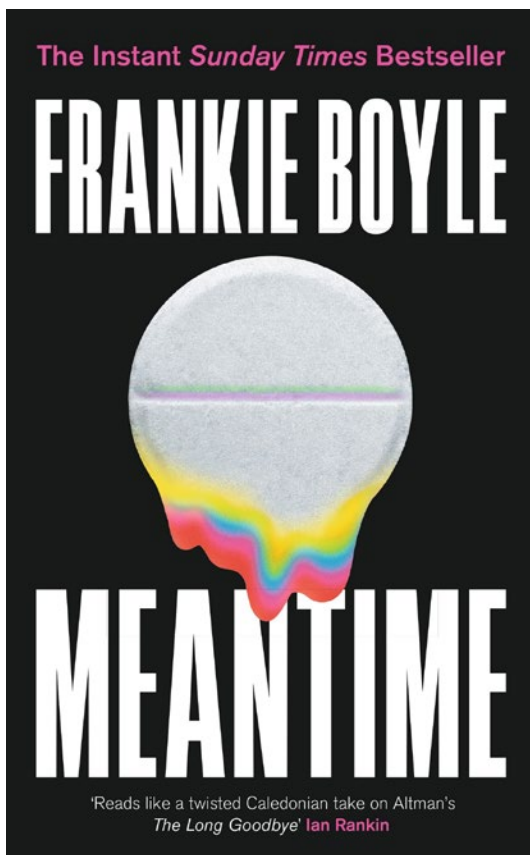
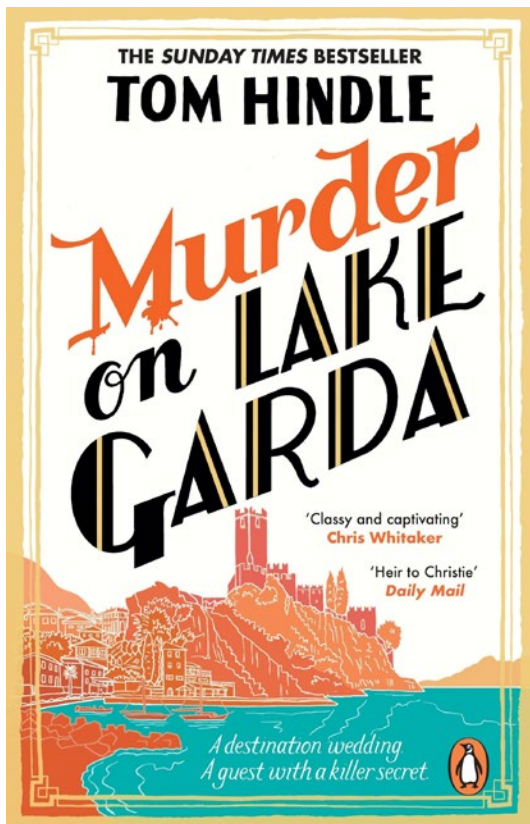
The psychological thriller follows two RAF pilots who are shot down over Nazi Germany during the Second World War and attempt to survive by assuming the identities of mentally ill German officers aboard a hospital train.

For the adaptation, the story is expected to begin in 1970s Britain before moving back to wartime Germany, adding a Cold War framework to the original narrative.

Saxonia Media describes the project as a premium international series and has positioned the book as one of Adler-Olsen's major works that has yet to receive a screen adaptation.

For crime audiences familiar with *Department Q*, the project offers a different side of Adler-Olsen: less conventional police procedural, more historical conspiracy and psychological suspense.





MURDER ON LAKE GARDA – TOM HINDLE | ITALY / UK

British crime novelist Tom Hindle's *Murder on Lake Garda* is becoming an Italian-language Disney+ series.

The six-part adaptation, currently titled *Delitto sul Lago di Garda*, has been greenlit as an Italian Hulu Original for Disney+ and is being produced by Fremantle-owned The Apartment.

The story revolves around an extravagant wedding held on a private island on Lake Garda. When a body is discovered on the shore and police are unable to immediately reach the island, the wedding guests become both investigators and suspects. Laura Bispuri is directing, while Alessandro Fabbri leads the writing team.

Hindle's novels have sold more than 500,000 copies in the UK, but the adaptation is particularly interesting because Disney+ is not simply transferring the English-language book directly to screen: it is relocating and reshaping the material as an Italian original.

It reflects another growing adaptation strategy — taking internationally marketable crime IP and giving it a distinctly local production identity.

MEANTIME – FRANKIE BOYLE | SCOTLAND

Glasgow provides the setting for a considerably darker and more unconventional detective story.

Sky has commissioned a six-part adaptation of Scottish comedian and writer Frankie Boyle's crime novel *Meantime*, with James McAvoy in the lead role.

McAvoy plays Felix McAveety, an addict who becomes an obvious police suspect after his best friend is found murdered in a Glasgow park. Instead of waiting for the authorities to clear his name, Felix begins investigating the killing himself, aided by a crime novelist and one of his more unpredictable friends.

Jon S Baird is directing the series, which is produced by Happy Tramp North and Expectation in association with Sky Studios. The adaptation is scheduled to air on Sky and stream on NOW in 2027.

Where many current literary adaptations revolve around highly competent detectives, *Meantime* moves in the opposite direction, building its mystery around a deeply unreliable amateur investigator.

SHE LIES IN WAIT – GYTHA LODGE | UK

ITV is turning Gytha Lodge's Jonah Sheens novels into a six-part television crime drama.

She Lies in Wait centres on DI Jonah Sheens and an investigation connected to a group of teenagers who went camping in the New Forest in 2002, when one member of the group mysteriously disappeared.

The narrative moves between past and present as the investigation begins to expose what happened during that trip.

Martin McCann has been cast as Sheens, with BAFTA-winning filmmaker Marc Evans directing. Ed Whitmore is adapting Lodge's novel, while Clapperboard Studios is producing in association with Studio TF1. Filming began in Ireland in 2026.

The project also illustrates why publishers' existing detective series remain attractive to broadcasters: Lodge has already created a continuing protagonist and a wider fictional world capable of supporting further adaptations.

THE ENIGMA OF ROOM 622 – JOËL DICKER | SWITZERLAND

After *The Truth About the Harry Quebert Affair*, another Joël Dicker mystery is moving toward television.

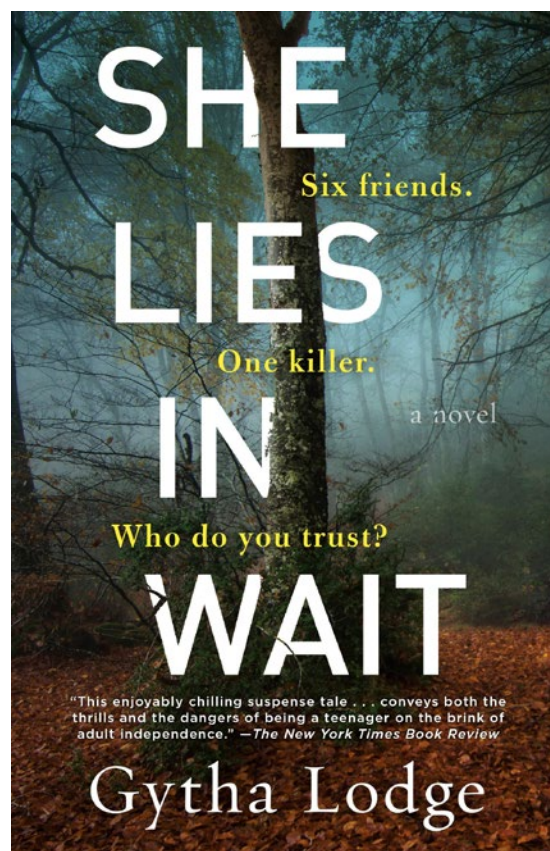
Dicker announced in 2026 that his bestselling novel *The Enigma of Room 622* is being adapted as a Prime Video series.

The mystery begins at a luxury hotel in the Swiss Alps, where a writer discovers something unusual: there is no Room 622.

The missing room is connected to an unsolved murder that took place at the hotel years earlier during a gathering involving one of Geneva's most powerful banks. What follows is a multilayered investigation involving corporate rivalry, hidden identities, romantic entanglements and the unresolved killing.

The novel is also unusually self-referential: a fictionalised version of Dicker himself becomes part of the investigation.

That structure could make the adaptation one of the more formally ambitious whodunits currently in development.





ROCK, PAPER, LANDMINES – YUGO AOSAKI | JAPAN

Japanese mystery fiction is also receiving major international streaming treatment.

Prime Video will launch a live-action adaptation of Yugo Aosaki's award-winning mystery novel *Rock, Paper, Landmines* worldwide on November 13, 2026.

Produced by Japanese studio The Seven, the drama stars Nana Mori and Aju Makita and transforms apparently familiar games into elaborate psychological contests.

The source novel became a major success within Japan's mystery publishing scene, winning or ranking across multiple major Japanese crime and mystery lists.

Kazuaki Seki directs, with Akira Morii producing. Prime Video plans to release the series in more than 240 countries and territories.

Its international rollout demonstrates how streaming platforms are increasingly looking to national crime-literature traditions beyond English-language publishing for globally exportable IP.

WHEN TRUE CRIME BOOKS BECOME DRAMA

Fiction is only half of the current page-to-screen crime boom. Nonfiction crime books are increasingly becoming the foundation for prescripted series rather than conventional documentaries.

GUILTY CREATURES – MIKITA BROTTMAN | US

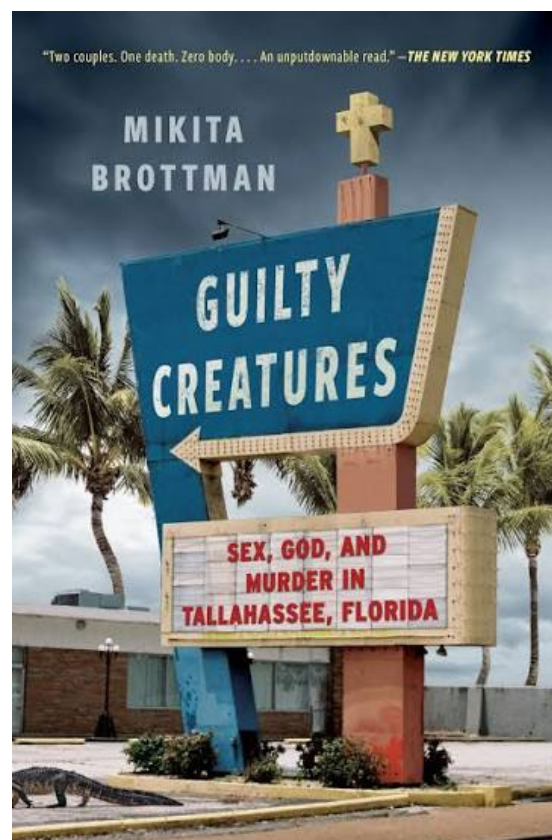
Apple TV has ordered *Guilty Creatures*, a scripted thriller based on Mikita Bottman's true-crime book *Guilty Creatures: Sex, God, and Murder in Tallahassee, Florida*.

Julia Garner will star and executive produce, with Lewis Pullman joining the cast. Craig Gillespie will direct and executive produce, Sarah DeLappe is adapting the book and Stuart Zicherman will serve as showrunner.

The story examines a relationship between two lovers that ultimately becomes connected to murder and an extraordinary secret maintained for nearly two decades.

Rather than structuring the adaptation primarily around the mechanics of the investigation, Apple describes the project as an exploration of the psychology of the people involved and the emotional consequences of living with murder for 18 years.

That approach places *Guilty Creatures* firmly within the current prestige true-crime trend: the crime provides the narrative engine, but psychology, relationships and moral complicity become the larger subject.





EL CASTILLO / EL PROXENETA – MABEL LOZANO | SPAIN

Spanish platform Movistar Plus is taking a different route into nonfiction crime with *El Castillo*, inspired by Mabel Lozano's non-fiction book *El Proxeneteta*.

The six-part police drama explores the rise of organised prostitution networks and sex-trafficking operations in Spain, following investigators as they begin to recognise changes taking place across the country's brothel industry.

Raúl Arévalo, Valentina Vidal, Omar Ayuso and Laia Marull lead the cast. Isabel Peña and Eduardo Villanueva created and wrote the series, with Elena Martín Gimeno and Sandra Romero directing.

Following its presentation at the San Sebastián Film Festival, *El Castillo* is scheduled to premiere on Movistar Plus on October 8, 2026.

Its source material also shows how the boundaries between crime drama, investigative journalism and true crime continue to blur. Instead of recreating a single famous murder case, the series uses nonfiction reporting to dramatise a much broader criminal system.

WHY CRIME PUBLISHING REMAINS SO VALUABLE TO TELEVISION

What connects these projects is not simply genre.

A long-running series such as *Prey* offers franchise potential. A novel such as *Red Water* combines crime with national history. *Murder on Lake Garda* provides the closed-circle mechanics of a classic whodunit, while *Guilty Creatures* arrives with the authenticity and public fascination attached to true crime.

For broadcasters and streamers, books also bring something increasingly valuable: a tested story, an existing audience and, frequently, enough narrative material to extend a successful adaptation beyond a single season.

But the most interesting trend may be geographical. The current adaptation pipeline does not move only from British and American bestseller lists to Hollywood. Croatian, Danish, Swiss, Spanish, Italian and Japanese stories are entering an increasingly international development and distribution system.

Crime fiction has always travelled well.

Now, more than ever, so do its screen rights.



BBC STUDIOS LAUNCHES CLIFFEDGE ENTERTAINMENT

BBC Studios is expanding its scripted production operation with the launch of CliffEdge Entertainment, a new label dedicated to commercially driven returning dramas, with crime, mystery and thriller series at the centre of its strategy.

The new company will be led by Deborah Sathe, who moves from her role as Senior Creative Director of BBC Studios Drama Productions to become CliffEdge Entertainment's Chief Creative Officer. The label is designed to develop both new series and established BBC Studios productions with the potential to grow into long-running international franchises.

Jamie Hall, MD for BBC Studios Scripted said: "Deborah's is a dynamic, entrepreneurial leader with fantastic taste, it was a very easy decision to set her up with CliffEdge. It is testament to her and her team that they are already off the mark with several new shows and many more to come."

CliffEdge's existing portfolio includes established titles such as *Silent Witness*, *Father Brown* and *Shakespeare and Hathaway*, while its development slate is already expanding with new productions.

Among the label's upcoming titles is *The Detection Club*, starring Miles Jupp, Bryony Hannah and Cara Theobald. The BBC and BritBox drama is currently filming in the Midlands. CliffEdge is also behind *The Night They Vanished*, a Welsh romantic thriller made in association with Channel 4 and starring Gabrielle Creevy, Callum Scott-Howells, Tamzin Outhwaite and Steffan Rhodri.

TRUE CRIME DOMINATED NETFLIX DOCUMENTARY VIEWING IN 2025

True crime strengthened its grip on Netflix's documentary audience in 2025, with four of the platform's five most-watched documentaries falling within the genre. According to Digital i data, the year's leading title, *Unknown Number: The High School Catfish*, reached more than 50 million Netflix accounts across 20 markets.

True crime emerged as the defining force in Netflix documentary viewing in 2025. Digital i's analysis of subscriber account reach across 20 markets including the US, UK, Germany, France, Brazil, Japan and South Korea - found that four of Netflix's five most-watched documentaries of the year focused on real crime stories.

Leading the ranking was *Unknown Number: The High School Catfish*, which reached 50.4 million accounts. The documentary explores an online deception involving a fake identity and a teenage victim, eventually revealing consequences far beyond what initially appeared to be a case of digital harassment.

Its performance also shows how far documentary viewing can now extend beyond the genre's traditional audience, with its reach comparable to that of major scripted titles on global streaming platforms.



'HOPE STREET' EXPANDS INTERNATIONAL FOOTPRINT WITH NEW GLOBAL SALES

Northern Irish crime drama *Hope Street* is continuing its international expansion, with Sphere Abacus securing a new round of broadcast and streaming deals for the series.

The distributor has closed agreements covering Seasons 1–5 across several European markets, as well as North America and the Nordic region, extending the reach of the BBC and BritBox co-commissioned drama.

In Greece, ERT has acquired all five seasons of *Hope Street*, covering 51 episodes. Pickbox has taken Seasons 1–3 for its Pickbox NOW streaming service and Pickbox 1 linear channel across Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Serbia, North Macedonia and Slovenia.

The series has also secured further North American exposure. TVO Media Education Group in Canada and American Public Television in the US have acquired Seasons 4 and 5, comprising 16 episodes.

BritBox has added Season 5 in Denmark, Finland, Norway and Sweden, following its earlier acquisition of the first four seasons in the Nordic territories.



HOW ARE CRIME DRAMA ADAPTATIONS FROM NOVELS RESHAPING STREAMING?

Crime dramas adapted from novels are drawing attention on streaming platforms not only for their strong viewing figures, but also for their ability to keep audiences engaged across multiple seasons and bring viewers back to earlier episodes. Digital's data from 195 adaptations released on Netflix, Prime Video, HBO Max and

Disney+ over eight years offer

a clearer picture of the role novel-based crime dramas play in the streaming landscape.

The performance of 195 crime drama series adapted from novels was examined across Netflix, Prime Video, HBO Max and Disney+ in 18 markets between January 2018 and March 2026. Over that period, the titles reached 168 million accounts, generated 38 billion streams and recorded 27.7 billion viewing hours. Average monthly viewing time for the category has also grown eightfold since 2018.

Completion rates were a key finding. Among viewers who started Season 3 of *You*, 74.6% watched the season through to the end, the highest completion rate among the adaptations included in the analysis.

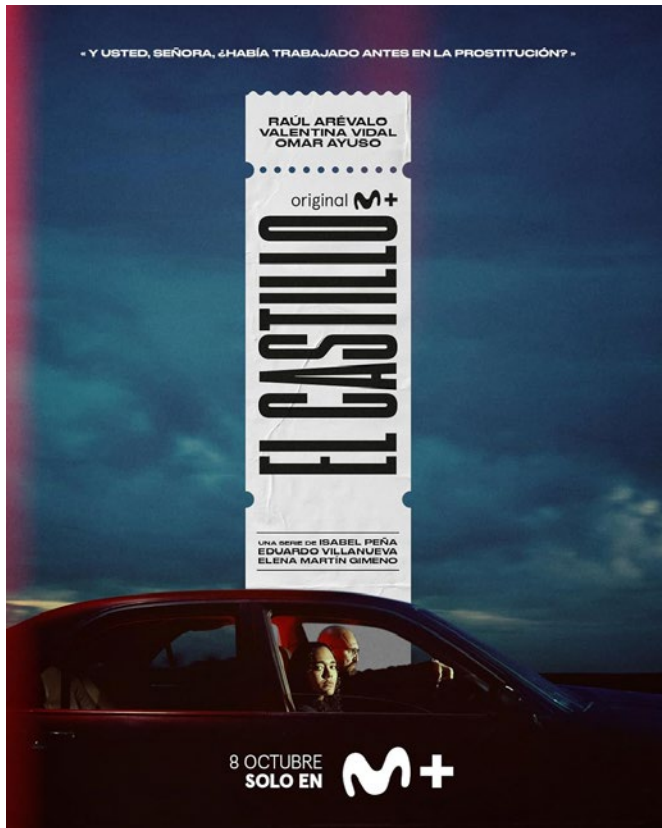
Season 5 of *You* followed with a completion rate of 71.8%, while *Liebes Kind* reached 67.9%, Season 2 of *The Sinner* recorded 67.1% and *Fool Me Once* reached 64.6%.

The data also shows that the arrival of a new season can increase interest in a series' earlier seasons.

When Season 3 of *You* launched on Netflix in October 2021, 30 million accounts returned to watch Season 1. During the same month, 18 million accounts watched Season 2.

The performance of crime drama adaptations also varies by market. In Germany, these titles account for 1.45% of total streaming viewing time, around 1.6 times the level recorded in the US.

Poland follows Germany at 1.41%, the Netherlands at 1.38% and the UK at 1.33%. By comparison, the figure stands at 0.91% in the US, 0.36% in Japan and 0.17% in South Korea.



'EL CASTILLO': MOVISTAR PLUS+ SETS OCTOBER PREMIERE FOR SPANISH CRIME DRAMA

Movistar Plus+ has announced the premiere date for *El Castillo*, a new six-part crime drama inspired by Mabel Lozano's nonfiction book *El Proxenet*. The series will debut on October 8, following its screening in the Official Selection of the San Sebastián International Film Festival.

Set against the rise of Spain's organized prostitution networks, *El Castillo* follows a police investigation that gradually exposes the scale of a criminal operation spanning the country.

At the center of the story is Gerardo Liesa, a young inspector assigned to the Central Unit Against Illegal Immigration Networks and Document Forgery (UCRIF). Working alongside fellow officer Carmen Osés, Gerardo begins investigating criminal groups running brothels across Spain.

With its combination of police investigation, organized crime and a story drawn from real-world events, *El Castillo* joins Movistar Plus+'s growing lineup of Spanish original dramas tackling contemporary social issues. *El Castillo* premieres October 8 on Movistar Plus+.

HBO MAX DEVELOPING SPANISH CRIME MYSTERY DRAMA INSPIRED BY TOR

HBO Max is developing a new Spanish crime mystery drama inspired by Tor, the remote Pyrenean village whose history of unresolved deaths has made it one of Spain's most intriguing true crime locations. HBO Max is expanding its Spanish scripted slate with a new drama inspired by the story of Tor, an isolated mountain community in the Catalan Pyrenees where a series of tragic and still-unsolved events have fuelled decades of mystery. The project is being developed by Suma Content, the production company founded by filmmakers Javier Calvo and Javier Ambrossi, widely known as Los Javis. The duo, whose credits include *La Mesías* and *La bola negra*, will serve as executive producers. Screenwriters Fran Araújo, known for *Un año, una noche*, and Eduard Sola, whose credits include *Casa en Llamas*, are behind the series. Suma Content is developing the project in collaboration with journalist Carles Porta and Luminol Media.



LUCY HALE TO STAR IN ROKU'S 'SCARLETT HOLMES'

Roku is putting a romantic spin on one of fiction's most recognizable detectives with *Scarlett Holmes*, a new limited series starring and executive produced by Lucy Hale. Produced by Jaggi Entertainment, the Roku Original is set to premiere exclusively on The Roku Channel in 2027.

Rather than solving traditional crimes, the series follows Scarlett Holmes, a modern descendant of Sherlock Holmes who has inherited her family's legendary powers of observation. Her cases, however, revolve around love, dating and relationships. Each episode sees Scarlett and her sidekick Jane Watson helping clients navigate secret crushes, mixed signals and complicated romantic dilemmas. Scarlett's greatest challenge comes when she falls for Ollie Moriarity, a charming podcast producer who is secretly preparing an exposé about her methods. The series will draw inspiration from a different romantic comedy in each episode, combining the conventions of the rom-com with mystery storytelling.



'TRIVIA NIGHT MYSTERIES' EXPANDS WITH TWO NEW MOVIES

Steve Callaghan's *Trivia Night Mysteries* is becoming a full-fledged cozy crime franchise, with two new movies now completed and more instalments already in development. Produced by Nicely Entertainment, *Fit for a Murder* and *A Fatal Lesson* will once again pair amateur detective Sara Keane with lawyer Reid Taggart, played by Morgan Bradley and Alex Trumble.

The first movie in the franchise, *Trivia Night Mysteries: A Question of Murder*, is set to premiere on television and streaming in 2027. Meanwhile, the newly completed second and third instalments are expected to arrive later that year.

The franchise follows Sara Keane, a freelance fact-checker and competitive trivia player whose impressive knowledge and sharp instincts unexpectedly turn her into an amateur sleuth. She joins forces with Reid Taggart, a charming lawyer who has recently moved to town, as the pair become increasingly involved in local murder investigations.

The stories combine traditional whodunit mysteries with small-town settings, lighthearted humor and the developing relationship between Sara and Reid.



PRIME VIDEO REVEALS 'CROUCH END': THE FIRST UK-PRODUCED STEPHEN KING ADAPTATION

Prime Video has ordered a six-part limited series adaptation of Stephen King's London-set short story *Crouch End* during the Edinburgh TV Festival.

Prime Video said the greenlight makes this the first time that a story from the horror and supernatural author Stephen King has been produced in the UK.

The short story follows a famous actress. She bursts into a police station claiming strange phenomena are behind the disappearance of her husband. Police must investigate whether or not she's telling the truth, whether she could be a murderer, or whether there's something even more chilling at play.

The limited series written by Paul Tomalin is produced by Mammoth Screen and Fifth Season. Tom Shankland is directing and executive producing the series. Tomalin, Damien Timmer, Rebecca Keane and Ben Irving.

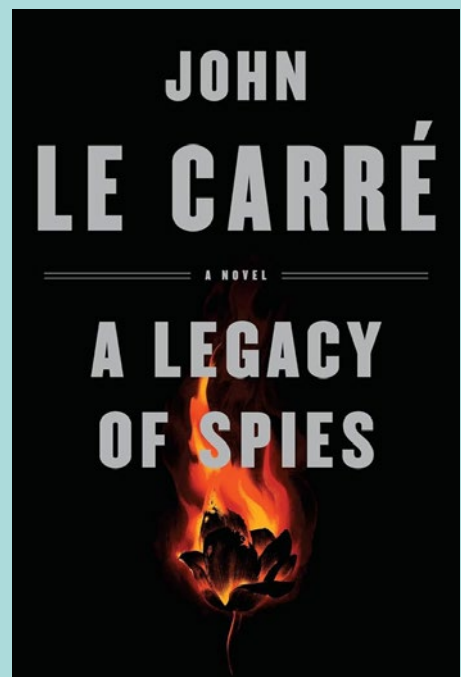
MATTHEW MACFADYEN'S 'LEGACY OF SPIES' SECURES INTERNATIONAL BUYERS

The upcoming John le Carré adaptation *Legacy of Spies*, starring Matthew Macfadyen as the iconic intelligence officer George Smiley, has secured a number of international pre-sales ahead of its release.

Produced by The Ink Factory for the BBC in the UK and MGM+ in the US, the eight-part espionage thriller has been acquired by SBS in Australia and Sky New Zealand. Fifth Season is handling international distribution.

MGM+ will stream the series across several international territories, including Germany, Spain, Italy, Austria, Belgium and the Netherlands, as well as Brazil and Spanish-speaking Latin America.

Canal+ has secured the series for France and a wider group of French-speaking territories, including Switzerland, parts of Central and Eastern Europe, and Africa. Sky will also carry the drama in Switzerland.



PREPPY

'PREPPY': KIT CONNOR AND DIANA SILVERS JOIN JANICZA BRAVO'S TRUE-CRIME FILM

Kit Connor and Diana Silvers are set to star in *PREPPY*, a new true-crime film directed by Janicza Bravo for STX Entertainment and Aggregate Films.

Connor, who recently landed the role of Cyclops in Marvel's upcoming *X-Men* movie, will star opposite Silvers, known for *Booksmart* and *Ma*. The film is based on an original screenplay by David Levine and Rose Lichter-Marck.

Set in New York during the summer of 1986, *PREPPY* centers on the murder of 18-year-old Jennifer Levin, who was found dead in Central Park after spending the night with Robert Chambers, a former Manhattan private-school student.

Chambers initially claimed that Levin's death was accidental during consensual sex, but the case quickly became a national sensation. His privileged background and the circumstances surrounding the killing fueled intense media coverage and raised questions about wealth, class, privilege and sexuality.

The case captivated the public for years and became one of the most notorious criminal stories of 1980s New York. *PREPPY* will revisit the events through the lens of the people and social world surrounding the case.

Janicza Bravo, whose credits include *Zola*, *Lemon* and BBC One's *The Listeners*, is directing and producing the film. Jason Bateman, Michael Costigan and John Buderwitz will produce for Aggregate, while Peter Coleman and Paula Manzanedo will produce for STX.

'HEALER': RABBIT FILMS TAKES FINNISH PSYCHOLOGICAL THRILLER WORLDWIDE

Rabbit Films has acquired the international distribution rights to *Healer* (Parantaja), a six-part Finnish psychological thriller produced by Fire Monkey for Elisa Viihde.

The company will represent the series internationally as both a finished title and a scripted format, with rights available outside Finland and Estonia.

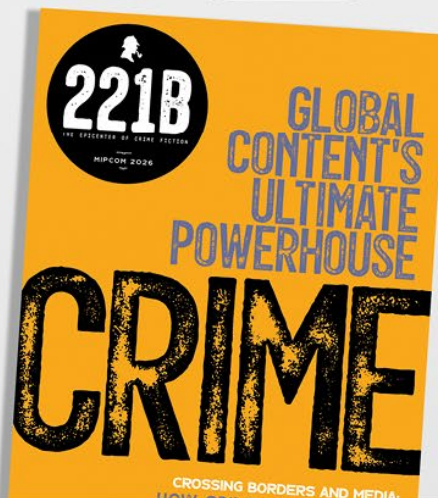
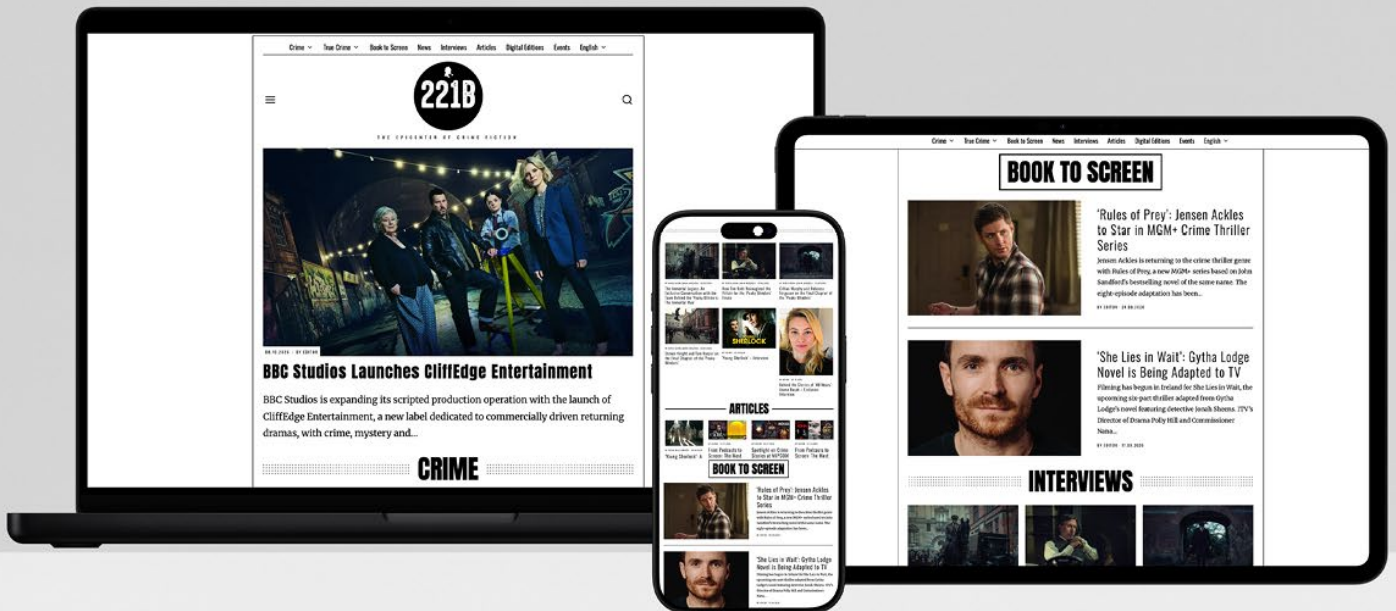
Healer follows Emma, a respected surgeon whose career collapses after a fatal medical error. As she faces public scrutiny and threats following the incidents, she moves with her family to Suomenlinna, a fortress island off the coast of Helsinki, hoping to rebuild her life.

Rabbit Films will represent *Healer* worldwide as both a completed six part series and a scripted format. International rights are available outside Finland and Estonia, allowing broadcasters and platforms to acquire the original Finnish series or adapt its premise for local markets.





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