



SAS

WHO DARES WINS

SERIES 1: 5 x 60' SERIES 2: 5 x 60'
US VERSION: THE SELECTION: 8 x 60'



Elite ex-Special Forces soldiers
Pushing ordinary men to the limits
In the world's toughest military entrance process

ONLY THE STRONGEST WILL SURVIVE

**Tom
CULLEN**

The Five, Downton Abbey

**Padraic
DELANEY**

The Wind That Shakes The Barley, The Tudors

**Simon
MERRELLS**

Spartacus, Dominion

**Olivia
ROSS**

Je l'aimais, War & Peace

**Julian
OVENDEN**

Downton Abbey, Person of Interest

THE
BIGGEST
BATTLES
ARE
WITHIN

From Executive Producer JEREMY RENNER

K N I G H T F A L L

Produced by A+E Studios™ in association with THE COMBINE and MIDNIGHT RATIO

Executive Producer JEREMY RENNER AMERICAN HUSTLE, THE HURT LOCKER, THE BOURNE LEGACY

Created and Executive Produced by DON HANDFIELD TOUCHBACK, THE FOUNDER, KILL THE MESSENGER and RICHARD RAYNER L.A. WITHOUT A MAP

©2016 A+E Networks, LLC. All rights reserved.

A+E
NETWORKS

BOOTH P3.C1
sales.aenetworks.com

BARRY SLOANE
LONGMIRE, REVENGE

JUAN PABLO RABA
THE 33, NARCOS

DOMINIC ADAMS
NCIS: LOS ANGELES, DEVIOUS MAIDS

WALTON GOGGINS
SONS OF ANARCHY, JUSTIFIED

BRIANNE DAVIS
TRUE BLOOD, MASTERS OF SEX



Inspired by anti-terrorist special operations of Navy SEAL Team Six.



BARRY SLOANE
LONGMIRE, REVENGE

JUAN PABLO RABA
THE 33, NARCOS

DOMINIC ADAMS

WALTON GOGGINS

BRIANNE DAVIS

Longmire, Revere, The 33, Narcos, Homeland, Ray Donovan, The Leftovers, HOMELAND, RAY DONOVAN, THE LEFTOVERS Written by WILLIAM BROYLES CAST AWAY, APOLLO 13, JARHEAD

Directed by LESLI LINKA GLATTER Executive Producer HARVEY WEINSTEIN SOUTHPAW, DJANGO UNCHAINED

©2016 A&E Television Networks, LLC. All rights reserved.

A+E
NETWORKS®

BOOTH P3.C1
sales.aentworks.com

THE
TERROR

MAD MEN

into the
BADLANDS™

FEAR™
THE
WALKING
DEAD



HUMANS

HALT AND
CATCH FIRE

S O M E T H I N G M O R E

AMC
GLOBAL

Series are not available on AMC Global in all territories. Fear the Walking Dead, Into the Badlands, Turn and Halt and Catch Fire are distributed internationally by eOne. Humans is distributed internationally by Endemol Shine.



DON'T LET THE TRAIL GO COLD

THE
**FROZEN
DEAD**

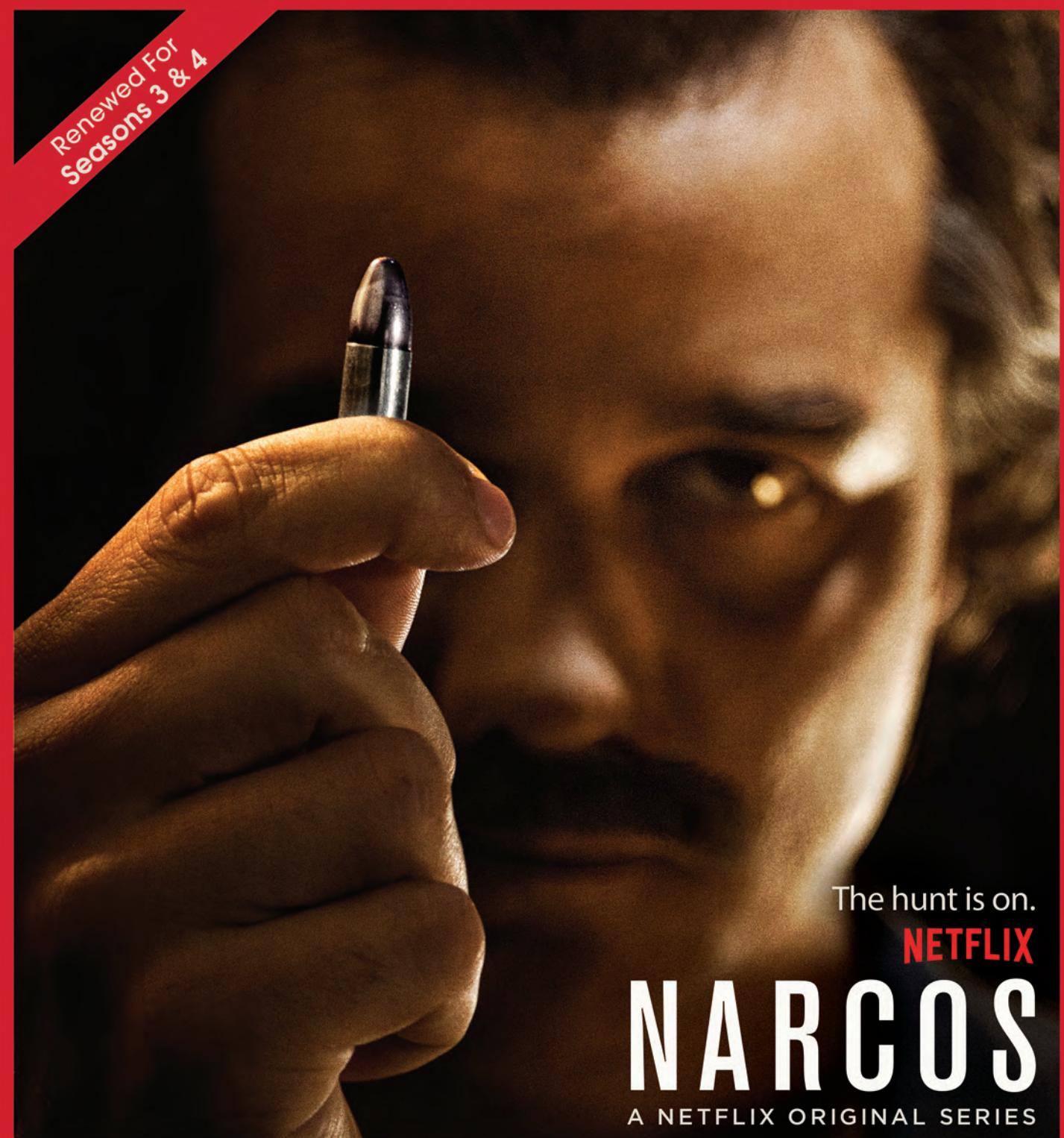


Gaumont television

GaumontTelevision.com

M6 | 6 X 1 HOUR
SEE US AT MIPCOM IN BOOTH #R8.C1

Renewed For
Seasons 3 & 4



The hunt is on.

NETFLIX

NARCOS

A NETFLIX ORIGINAL SERIES



Gaumont television

GaumontTelevision.com

NETFLIX | 40 X 1 HOUR

SEE US AT MIPCOM IN BOOTH #R8.C1

LOOK ME IN THE EYE

THERE ARE

TWO SIDES

TO EVERY

STORY



REALITY FORMAT

www.redarrowinternational.tv | MIPCOM Booth: P4.C10

RED ARROW
INTERNATIONAL



26 TBI Interview: Sony's Zack Van Amburg and Jamie Erlicht

Sony has publicly put its TV division in the spotlight. The new bosses of Sony Pictures Television tell Jesse Whittock about combining its US and international operations, and their future plans

32 TBI Interview: David Bouchier, Virgin Media

David Bouchier is Virgin Media's first chief digital entertainment officer. He tells TBI about moving into original programming, ramping up acquisitions, and his ambitious content plans

34 Distributors Survey 2016

TBI has canvassed opinion and the results are in. From the effect of Netflix on the business to the trends defining the industry, the TBI Distributors Survey has the facts, figures and opinions covered

48 Prepare to Launch

Sometimes overlooked, the job of effectively marketing new shows is pivotal to their success. TBI speaks with the execs charged with getting the launch strategy right



This issue

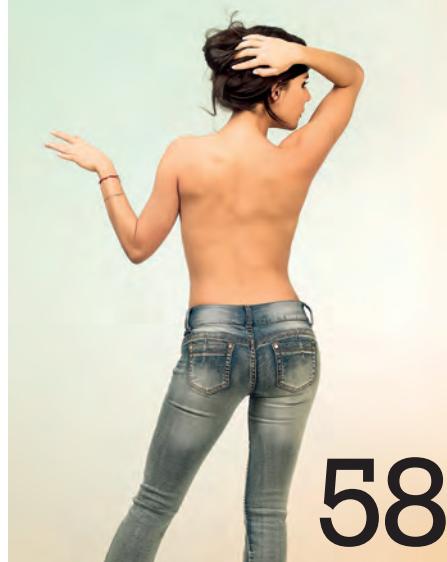
Also in this issue

10 Ed Note • **14** Diary • **16** Viewpoint: Wared Segar • **18** AMC • **20** *Planet Earth II* • **22** TRX • **24** Critical Content • **176** Last Word: Dan Whitehead

This issue



52



58

52 Indian entertainment

The Indian TV market is being shaken up by the combination of digitisation, streaming, fragmentation, 4G telephony and changes in viewing behaviour. Stewart Clarke talks to the channels

58 Lat Am Hot Picks

As the big distributors from Latin America head to Cannes, we preview the best of their new wares, from edgy dramas to soapy telenovelas

164 TBI Hot Properties

Including Hot Property Plus, a new section in which distributors highlight their best new shows

Plus TBI Scripted

Frank Spotnitz, *The Night Manager* production team, hot new dramas in-depth, and key viewing numbers. Plus Dick Wolf on procedurals

TBI Kids

The top projects from Cartoon Forum, kids data from Mediametrie, analysis on the wave of M&A sweeping the animation sector. Plus the industry's take on Brexit

TBI Formats

The best new shows for the market and a look at diet formats. Plus Ben Silverman and Howard T. Owens on the TV business, and their new show for Apple



passion
DISTRIBUTION

www.passiondistribution.com

THE DRESSING ROOM

**THE REAL DRAMA
IS OFF THE PITCH**

Visit Passion Distribution at P4.C18

GROUPM ENTERTAINMENT AND STV PRODUCTIONS FOR UKTV

groupm
ENTERTAINMENT

stv Productions



EDITOR'S NOTE

STEWART CLARKE



Watching Netflix and HBO slug it out for the title of best TV service is like watching two heavyweights boxers in the ring, and the streaming service looks to have its older rival on the ropes.

The young pretender dominates the watercooler chat in a way its competitor once did, and while HBO still packs an enormous punch with *Game of Thrones*, that show is coming to an end. The ability of *Westworld* to hit home is hugely important for the premium network.

Where HBO has a distinct fighting style; an HBO type of show – *True Detective* and more recently *The Night Of*, for example – Netflix changes things up. It does superhero shows (*Marvel's Daredevil*), cerebral drama (*House of Cards*) and edgy family pieces (*Bloodline*). Then it changes the game with *Stranger Things*, a 1980s-inspired series that was the standout show of the summer.

HBO is taking blows, but until the final bell it's impossible to rule out the cable channel that gave us *The Sopranos* and *The Wire*. Another issue HBO faces, however, is the other premium cable nets have stepped up their game, and Showtime and Starz also want to be contenders. At TBI, we'll be ringside for the fight.

The rise of Netflix and SVOD, and the ramifications for distributors, are covered in our 2016 Distributors Survey. Other pressing issues include the impact, or otherwise, of Brexit on programme sellers, the

effect consolidation is having on the industry, and the places in the world where TV sales are growing fastest.

We also speak to Sony's two new TV bosses, and interview Ben Silverman and Howard T. Owens about their indie prodco, Propagate Content. With MIPCOM upon us, and American execs heading to Cannes in force, the four of them explain why US-based businesses now need an international outlook.

We also cover the formats and dramas that people will be talking about at MIPCOM, take a look at how Indian entertainment is evolving, how a new wave of animation studios is coming out of France, and how the industry in Ukraine is starting to bounce back in this truly international business. See you on the Croisette.

SOLARIS

Editor Stewart Clarke • stewart.clarke@knect365.com
Direct line +44 (0) 20 7017 4244 **Twitter** @TBIstewart

Deputy editor Jesse Whittock • jesse.whittock@knect365.com
Direct line +44 (0) 20 7017 5809 **Twitter** @TBI_jesse

Sales manager Kate Roach • kate.roach@knect365.com
Direct line +44 (0) 20 7017 5295

Art director Matthew Humberstone • matthew.humberstone@knect365.com
Direct line +44 (0) 20 7017 5336

Head of marketing Sophie Egan • sophie.egan@knect365.com
Direct line +44 (0) 20 7017 5461

Senior marketing executive Lara Colman • lara.colman@knect365.com
Direct line +44 (0) 20 3377 3556

Published by KNect365 TMT, Maple House, 149 Tottenham Court Road, London W1T 7AD
Tel: +44 (0)20 7017 5000
e-mail: tbi@knect365.com **web:** www.tbivision.com
Printed in England by Wyndeham Grange Ltd, Southwick, West Sussex BN4 4EJ.

Television Business International (USPS 003-807) is published bi-monthly (Jan, Mar, Apr, Jun, Aug and Oct) by KNect365 TMT, Maple House, 149 Tottenham Court Road, London, W1T 7AD. The 2006 US Institutional subscription price is \$255. Airfreight and mailing in the USA by Agent named Air Business, C/O Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY11413. Periodical postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Television Business International, C/O Air Business Ltd / Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY11413. Subscription records are maintained at KNect365 TMT, Maple House, 149 Tottenham Court Road, London W1T 7AD, United Kingdom. Air Business Ltd is acting as our mailing agent.

© 2016 Informa UK Ltd All rights reserved
Reproduction without permission is prohibited



KNect365
TMT



LIFESTYLE NEVER LOOKED SO GOOD

**EXPEDITION
UNKNOWN**

BROTHERS
TAKE NEW ORLEANS

COOKS vs CONS



SEE US AT
MIPCOM
P4.C20



scrippsnetworks
interactive



sales.scrippsnetworks.com

2016 Scripps Networks L.L.C. All Rights Reserved

GROUNDBREAKING SERIES AND DOCUMENTARIES



SR. AVILA



DIOS INC



MAGNIFICA 70



MIPCOM 2016
STAND P4.C14

OCT. 17-20
PALAIS DES FESTIVALS, CANNES, FRANCE



O NEGOCIO

PRODUCTIONS FROM **HBO LATIN AMERICA ORIGINALS** BROUGHT TO YOU
EXCLUSIVELY BY **TELEMUNDO INTERNACIONAL**

TELEMUNDODINTERNACIONAL.TV

FAR BEYOND THE TRADITIONAL STANDARDS



© 2015 HBO Ops Partners. All rights reserved.

Distributed by



DIARY

11 – 13 October

Brand Licensing Europe

London, UK

www.brandlicensing.eu

15 – 16 October

MIP Junior

Cannes, France

www.mipjunior.com

17 – 20 October

MIPCOM

Cannes, France

www.mipcom.com

24 – 27 October

Cartoon Connection Canada

Quebec, Canada

www.cartoon-media.eu/cartoon-connection/connection-canada.htm

24 – 27 October

Sportel Monaco

Monaco

www.sportelmonaco.com

7 – 10 November

Tokyo Docs

Chiyoda-ku, Tokyo

<http://tokyodocs.jp/2016/en/index.html>

2 – 4 November

DISCOP Joburg

Johannesburg, South Africa

www.discopafrica.com

2 – 9 November

AFM

Santa Monica, US

www.americanfilmmarket.com

15 – 17 November

TV Connect Africa

Cape Town, South Africa

www.tmt.knect365.com/tv-connect-africa/

19 – 20 November

2016 International Emmy® World Television Festival

New York, US

www.iemmys.tv/festival.aspx

6 – 9 December

Asia TV Forum

Singapore

www.asiatvforum.com

17 – 19 January 2017

NATPE Miami

Miami, US

www.natpe.com/market

24 – 26 January 2017

Toy Fair

London, UK

www.btha.co.uk/toy-fair/

23 – 26 January 2017

Realscreen Summit

Washington, US

<http://summit.realscreen.com/2017/>

9 – 19 February 2017

Berlin International Film Festival

Berlin, Germany

www.berlinale.de

13 – 16 February 2017

Kidscreen Summit

Miami, US

<http://www.summit.kidscreen.com/2017/>

8 – 9 March 2017

Cable Congress

Brussels

www.cablecongress.com

8 – 10 March 2017

Rio Content Market

Rio De Janeiro, Brazil

www.riocontentmarket.com/en/

21 – 23 March 2017

CABSAT

Dubai, UAE

www.cabsat.com

28 – 30 March 2017

TV Connect

London, UK

www.tvconnectevent.com

3 – 6 April 2017

Bologna Children's Book Fair

Bologna, Italy

www.bookfair.bolognafiere.it

1 – 2 April 2017

MIPDoc

Cannes, France

www.mipdoc.com

1 – 2 April 2017

MIPFormats

Cannes, France

www.mipformats.com

3 – 6 April 2017

MIPTV

Cannes, France

www.miptyv.com

13 – 27 April 2017

Series Mania

Paris, France

<http://series-mania.fr/en/>

22 – 27 April

NAB Show

Las Vegas, USA

www.nabshow.com/

1 – 12 May

Busan Contents Market

Busan, South Korea

www.ibcm.tv/eng



the home of **bold** television

SUNDANCE TV
FILMS | SERIES | FESTIVALS

www.sundancetvglobal.com

VIEWPOINT

WARED SEGER



How popular is your content... really?

Before the advent of writing, it was storytelling that connected, educated and entertained people of all ages and backgrounds. Yet it is unfortunate that one of the world's oldest relationships has lost much of its romance. While the internet has facilitated an unprecedented ability for content creators to reach consumers directly, today's truth is that storytellers and their audiences have never been farther apart.

Look at television – arguably the most influential storytelling medium of the past 50 years. For decades, consumers had no choice but to watch the same television show on the same channel at the same time. In that paradigm, it was relatively easy for the industry to agree on what 'popular' meant.

Fast-forward to 2016. There is now more television content being produced than ever before, as well as more viewers and more distribution channels for that content.

With more choices for content and distribution channels, consumers are more in control of what, when and where they watch and engage in content than in any point in the history of television.

Still, the industry's biggest challenge does

not lie in its fragmentation – every industry undergoes major fracturing and subsequent consolidation. Television's biggest challenge has emerged as a simple question: how popular is your show... really?

For a content-driven industry, understanding content popularity drives an estimated US\$800 billion in decision making across the value chain: from production to acquisitions and advertising. Yet such a fundamental question has become seemingly impossible to answer.

More than 3.4 billion people are now connected to the internet, yet in the world's largest television market, the United States, national television ratings are based on a panel of less than 30,000 homes. You will find the same story around the world. Enter a rapidly fragmenting OTT landscape, however, and an entire global industry of audience measurement is now failing to address the industry's most basic need: understanding the global popularity of content.

We are just beginning to recognise that consumers express their interest for and interact with content brands in many different ways and on a multitude of platforms. In the process, the industry is also recognising that looking at traditional ratings alone is missing

The industry's biggest challenge does not lie in fragmentation. Television's challenge has emerged as a simple question: How popular is your show... really?

an entire dimension of how audiences express their demand for content and, thus, opportunities to monetise that demand.

Understanding the demand for content provides a value-adding layer of insight on top of traditional (or, often, nonexistent) audience-measurement metrics.

In 2014 we were lucky enough to have early partners like BBC Worldwide back our new data service. One test then was to discover the level of interest in South Korea for *Doctor Who* when traditional research suggested that opportunities in the highly localised region were minimal. The results showed large untapped local demand for the TV show.

True enough, when a promotional world tour for *Doctor Who* in 2014 added Seoul as a destination, 50,000 people signed up to purchase the 4,000 tickets available.

It could have been easy to dismiss the demand data as unreliable. After all, it was not traditional viewing that we measured. It was audience 'demand' that was captured by using artificial intelligence to sift through, combine and analyse billions of data points representing new ways that fans interact with content – through video-streaming sites, social media, blogs, fan sites, wikis, file sharing and peer-to-peer networks.

'Demand Measurement' is rapidly becoming a global standard for understanding content popularity across platforms, but it took world-class early adopters operating at the intersection of media, science and technology to bring it to life.

Now more than any time in our history, despite the fractured state of the television industry, we have access to information about audiences' true demand for content around the world, looking through opaque walls and challenging outdated systems.

So, before buying or selling your next television show, ask yourself: How popular is it... really? **TBI**



AUDIOVISUAL
FROM
SPAIN



rtve

www.rtve.es/commercial/



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND

A WAY TO MAKE EUROPE

The Terror to spread on AMC

AMC Networks COO Ed Carroll tells TBI about his plans to grow global channels AMC and Sundance with new originals, and to go more local with its Chellomedia nets

Terror and fear are watchwords in the programming department at AMC in the US, and now internationally. The zombie legions of *The Walking Dead* also feature heavily in AMC's shows, and now icebound explorers and a grizzled Pierce Brosnan are about to join the fray. As the AMC channel in the US has invested in a growing slate of original dramas – *The Walking Dead* and *Fear the Walking Dead*, and now *The Terror* and *The Son* (see TBI Scripted page 10) – the worldwide AMC net has started to benefit.

The global launch of AMC was made possible by the acquisition, and subsequent rebrand, of the MGM channel, as part of a wider US\$1 billion deal for the Chellomedia family of channels.

Two years later and AMC is in about 120 countries. It looks increasingly like the US channel, having secured the key shows from its US equivalent. "We knew that would take a bit of time," says AMC Networks COO Ed Carroll. "When we did the Chellomedia acquisition, some shows were already committed to other platforms. As we have gone forward, the shows we control will overwhelmingly be on AMC."

Next up is *The Terror*, in which a group of late 1800s explorers become icebound, and a series of mysterious supernatural occurrences start to unfold. There will also be *The Son*, a western starring Pierce Brosnan as Eli McCullough, 'The First Son of Texas', as he looks back at his life as a Texas oilman (Sonar Entertainment is producing and distributing internationally).

The Walking Dead and its spin-off are huge bankers, and *The Son* and *The Terror* will add buzz and excitement.

The originals come, however, with a high pricetag and AMCNI is, like others, facing increasing cost to get high-end drama. "The biggest rate of growth in expense is the cost of originals," Carroll says. "That shortens your decision timeline. A few years ago I could read a script over the course of two months and reflect upon it. I don't feel I have that ability now. When we identify something we are now compelled to move quickly: it's the cliché of buying it in the room."

"That environment is one of the reasons we formed our own studio. We have great talent



The Terror

relationships as a result of our activity over the past ten years, and we want to continue to develop our own stuff. That will continue to be central to our activity."

The AMCNI portfolio includes factual channel Spektrum in central and eastern Europe, and the Paprika, El Gourmet and Cocina cooking channels in CEE, Latin America and Iberia respectively. AMCNI isn't looking to take any of these lifestyle nets global, but is positioning them as strong local counterparts to AMC and Sundance.

"Chello has a strong regional legacy, and the lifestyle channels are resonating and desirable for operators," Carroll says. "Those lifestyle brands are somewhat insulated from the effects of time shifting and binge viewing. On the other hand, we bring two strong global brands, and are ramping up the investment in owned content. Together these make our portfolio more important to distributors."

AMC's international operations are still not turning a profit, registering a loss of US\$8 million in the quarter to June. Recent carriage deals of note include the launch of five channels – AMC, CBS Reality, Extreme Sports Channel, Outdoor Channel and preschool network JimJam – on the beIN platform across the Middle East.

The idea is that the mix of strong global and well-known local channels will be a compelling proposition for pay TV operators. The wider

challenge is that with subscriber bases under pressure, pay TV operators are increasingly talking about trimming, not adding to, their channel line-ups, and a move to 'skinny bundles'.

"In 20 years I have never heard operators say anything but there are too many channels," says Carroll. "In the US the channel options went from 50 to 100 to 200 to 300, and there was a chorus of this kind of talk. The level of rhetoric has increased. I hear the term 'skinny bundle' a lot, but can't point to one example where it has been realised."

The AMC COO does, however, accept that there is something different behind the current rhetoric from operators, and that is SVOD. He says that linear channels and OTT can coexist.

"Netflix is moving to a model whereby it is more a pay channel bolt-on than an aggregator," he says. "In the US, where SVOD has had more time to evolve, Netflix, Amazon, and Hulu still do not have more subscribers than the pay TV platforms."

AMC points to the growth of drama on both linear and SVOD. "Over the past five years the number of series produced increased, and it has been a golden age," Carroll says. "AMC went from being a top 30 channel to a top five network, and *The Walking Dead* became the top-rated show in the US. That all suggests a symbiotic relationship can exist between OTT and linear." **TBI**



watch now at international.eonetv.com

eOne

The BBC debuted its groundbreaking wildlife series *Planet Earth* ten years ago, and the international industry is now about to see the follow up. Exec producer Mike Gunton tells TBI what to expect

Worldwide returns to *Planet Earth*

In the decade that has proceeded the landmark *Planet Earth* series, television has changed markedly, with new cameras, production techniques and genres emerging. *Planet Earth II* will make the most of all of this, says Mike Gunton, creative director of factual at the BBC Natural History Unit.

"It has been ten years since our brand-defining series, and yet so much had changed in those years in terms of the ways we can tell stories and the natural world itself," he says.

The original series ran to eleven episodes – ten 50-minutes programmes and a ten-minute behind-the-scenes featurette (a trope that has been adopted in many BBC factual series that has followed). *Planet Earth II* is six eps long, though with the upcoming *Oceans* (working title) and *The Hunt* the package for buyers is effectively more hours than the original.

Planet Earth II comes with the usual beats of a high-end, blue-chip BBC factual series – David Attenborough is the presenter, the habitats featured are varied and dramatic, and the camera techniques are cutting edge.

"It's all shot in ultra HD [4K], which shows off the epic scale of the production," says Gunton, who is executive producing for the NHU. "It also employs camera trap techniques that the animals themselves can almost operate – that's the sense of privilege we're aiming for."

Gunton uses the word "immersive" variously to describe how producers have used the latest image stabilisation, remote recording techniques and aerial drone technology to film deserts, grasslands, jungles and cities, and the animals that survive within them.

There has been a particular focus on using the language of high-quality television drama that's currently popular with mainstream audiences to tell the stories of each episode. "We're trying to find language that connects

with people who watch high-end drama," says Gunton.

There have been other deviations from the original series, he adds: "Rather than just taking God's perspective, we're now down with the animals. One of the few criticisms of *Planet Earth* was that it was distant. We want to involve people and take them to places they could never go to themselves.

**"It's been 10 years since
Planet Earth. Storytelling
and the natural world
have changed so much"**

Mike Gunton



That sense of privilege – and I think that's the right word – is a unique experience that you are being offered."

In order to play down expectations, the BBC originally claimed the series was called *One Planet*, before the true title was unveiled around the BBC Worldwide Showcase. BBC One, BBC America, ZDF and France Télévisions are the coproducing broadcasters.

BBCWW is taking the series to MIPCOM and will be looking to secure sales and distribute the series wide before rival series hit the market. Netflix makes its play in the genre with *Our Planet*, with the original *Planet Earth* producer, Silverback Films, producing. However, that doesn't land until 2019, meaning *Planet Earth II* has a clear run at reclaiming the space. **TBI**





Visit us at **MIPCOM 2016: Stand R7: F24**
www.hattrickinternational.com | @Hattrickint



Getting the Rights Exchange right

TRX is preparing a global 2017 launch with broadcaster backing, David Frank tells Stewart Clarke

Rights trading platform TRX is now live across a chunk of Asia and central and eastern Europe, with more countries to be added by year-end. Co-founder and chairman David Frank says TRX will launch globally by mid-2017, and at that point there will be over 20,000 hours of content on the platform – there's about 10,000 today – and 1,000 registered buyers. This is about a quarter of the number who attend MIPTV, meaning a sizable chunk of acquisitions power.

TBI first saw the platform up and running 18 months ago, and several changes have been made since, notably as concerns the visibility of pricing information. Initially an eBay-like bidding system was envisaged, but it soon became clear that wouldn't work for either the buyers or sellers. The latest version can also handle the kinds of variables that affect selling rights – holdbacks, packaging, windows and platforms – to mirror the way a modern sales exec works.

The soft launch (or 'live beta') in Southeast Asia, and parts of CEE, is 'soft' in that while real transactions are in progress, users can still unpick deals or amend them as they familiarise themselves with the system.

"We identified the territories where the buyers and sellers are most likely to see the immediate benefit, where the buyers might struggle to get a meeting with a big distributor and the seller is

not reaching the full buying community," Frank says about the first wave of launches.

The initial rollouts cover Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, and Thailand in Asia, and Bulgaria, Czech Republic, Hungary, Poland and Slovakia in CEE. Distribution partners include All3Media International, Hat Trick International, Sky Vision and Sesame Workshop.

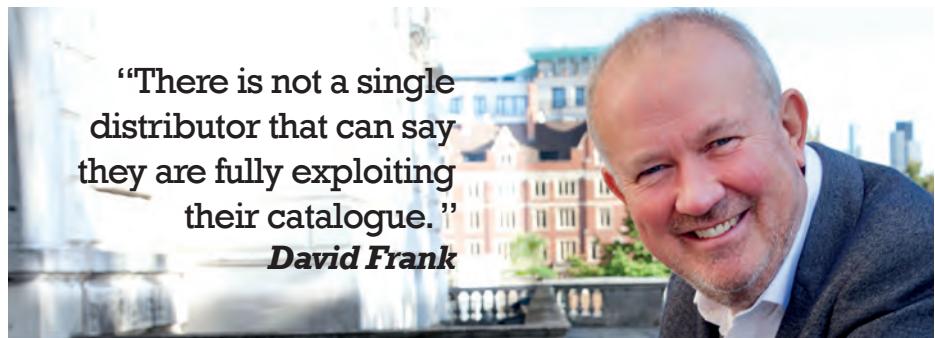
a different commodity, and while you do need to tweak things, that process is not as dramatic as we thought."

The next step is rolling out into more territories, with the full international launch scheduled for completion the middle of 2017.

Industry opinion is divided about TRX's prospects. Ask buyers and distributors, and there is a split among those that think a well-executed

"There is not a single distributor that can say they are fully exploiting their catalogue."

David Frank



If the initial attraction to sellers is exploiting all of the catalogue and reaching buyers they may not otherwise see, over time the speed of transacting will emerge as a USP, according to Frank.

"There is not a single distributor that can say they are fully exploiting their catalogue everywhere that it is available," he says. "But a broader benefit is you can get transaction time down across the board, which is good for cash flow and for visibility for schedulers, although it is a less tangible message than increasing your volume of sales."

TRX has put together a team of seasoned executives, mostly from the TV business. One notable exception is deputy CEO Juliette Squair, a recent recruit from music rights business Audio Network.

The TV-centric nature of the team may have led TRX to overlook an area it will move into: feature films and feature film packages. Former ITV Studios and Shine International distribution chief Nadine Nohr is now overseeing the drive into movies. "It's being led by Nadine and came about because of two things," Frank says. "Buyer demand – they want movies, and on the sell side we found that rights holders could make them available."

"There was a misapprehension that films are

rights trading platform is long overdue, and those that, perhaps feeling their jobs threatened, are happy with the status quo. Fitting into the former camp are European pay TV platform Sky and UK broadcaster Channel 4, which both invested in the business as part of its last funding round. David Abraham, CEO of Channel 4 (which has no distribution business), said at the time: "In post-Brexit Britain, it's even more important for the UK's creative industries to have access to innovative ways of trading across the globe."

With Sky and Channel 4 contributing to a £5.2 million (US\$6.7 million) funding round and current investors having an opportunity to sink more into TRX, it is funded through to 2018. Tentatively, Frank estimates the back end of 2017 or early 2018 for breakeven.

He accepts people need to be convinced. "If I was a distributor, I would say I need proof this works," he says. "A typical conversation we have with a distributor is along the lines of us saying 'Put up some programming that has been undersold and let us demonstrate it will sell'."

With the TRX roll out proper coming next year, whether buyer and sellers will adapt to a new way of doing business is about to be put to the global test. **TBI**

Around The World in 80 Ways
Season 1 - 10 x 60' Entertainment HD 2011

Producer: Morris Toboggan Productions
Original Broadcaster: Channel 1 (Aus)
Distributor: TPO Distribution

Synopsis
Episode Breakdown
Unique Selling Points



Wildlife. Science. History.

MIPCOM stand no. P-1.L2, P-1.M1

Critical Content was born out of the ashes of Relativity Television and has grown up quickly with a batch of international deals. President Andrew Marcus tells TBI about the first year as an independent business

Critical thinking

As the boardroom dramas at movie studio Relativity Media rumbled on throughout last year, industry sources expressed concern about how this might affect the firm's stable and successful television business, which had been cultivated happily for a decade.

Thanks its strong programming slate and development pipeline, which included at the time CBS drama *Limitless* and MTV documentary series *Catfish*, there was no need to worry. A group of Relativity investors bought out the TV assets as the movie studio went under (its troubles continue despite coming out of Chapter 11 bankruptcy protection, with actor Kevin Spacey recently pulling out of an agreement to become its chairman).

Anchorage Capital Group, Falcon Investment Advisors and Luxor Capital Group became the new owners, committing US\$75 million in new capital and removing all debt.

"We were very lucky in that the investors in Relativity saw the value at the TV division, and that there was value in keeping it together," says Critical president Andrew Marcus. "We did everything we could to make it successful. This is a rebirth."

The business, which Marcus and three others launched in 2005 as RelativityREAL, has been reborn as Critical Content. The firm is off to a fast start in its first full year of business, striking programming deals with the likes of multichannel network Machinima, distributor Lineup Industries and – most recently – German producer-vendor Beta Film.

The latter deal sees Critical taking TNT Series' German crime drama *The Valley* (aka *Weinberg*) into the US as an English-language limited series. Set amid Germany's vineyards, it focuses on the mysterious appearance, and then disappearance, of a young girl's body. "*The Valley*



The Valley

has fantastic potential as a remake," says Marcus. "The German market has been under represented despite being one of the largest TV markets in Europe, it hasn't been an obvious place to look for scripted or unscripted formats."

"Limited series are a great way to attract talent," he adds. "We're on the lookout for returnable limited series. That is a format international buyers find palatable, as they are easily digestible internationally."

"Tom's role is to develop and sell content. My job is to do everything to expand the company"
Andrew Marcus



Critical is now scouting for a writer for *The Valley* and will then attach a director before looking for talent. Marcus says Critical has a dozen scripted projects in development at cable and broadcast nets, half of which are based on pre-existing IP and half on internal development.

Shows on air include *Home Free*, a reality series for Fox, which has run for two seasons (the first produced under the Relativity banner); and *Start-Up* for Sony-owned web TV platform Crackle, which stars Martin Freeman (*Fargo*) as a jaded FBI agent tracking a brilliant but controversial tech idea that three unconventional entrepreneurs are championing.

Marcus runs Critical with veteran producer Tom Forman (*Extreme Makeover: Home Edition*), who is CEO. Marcus as president focuses on business development and deal-making, while Forman works up new content, acquires formats and shops programming to buyers.

"Tom's role is to develop and sell content, and he's very, very good at that," says Marcus. "My role is to do everything to expand the company, from content to platform deals."

"We have about 15 overall deals at the moment, and we're very bullish about the content space. You have to think outside of the box and be global in your approach. We want to create and acquire formats that grow internationally."

Critical is distributing some of its content and farming other parts out. US compatriot Electus International will be selling CBS's upcoming true crime series *The Case Of: JonBenét Ramsey*, which Critical produced. Though the Eye Network has shortened its order for the show from six hours to four, Electus has already made deals with Australian commercial broadcaster Nine Network and New Zealand's Prime. **TBI**

ManBirth

IT'S TIME FOR DADS TO DISCOVER WHAT TO EXPECT WHEN EXPECTING
ARE YOU MAN ENOUGH TO BE A MOM?



THE HEART-WARMING, SUCCESSFUL SOCIAL EXPERIMENT
FORMAT FROM ASIA IS COMING TO MIPCOM



VISIT US AT MIPCOM, STAND R8.C9, RIVIERA 8

Catalogue: www.keshetinternational.com Contact us: info@keshetinternational.com

Twitter: @KeshetIntl Facebook: KeshetInternational Instagram: @KeshetInternational



The rise of Zack Van Amburg and Jamie Erlicht to the top of Sony Pictures Television has been some time coming. Both men have dedicated a major chunk of their respective television-making careers to the Culver City-based studio, experiencing the cultural and strategic shifts under Steve Mosko first-hand, and the expansion into the international market.

Taking over both the US domestic and worldwide arms of the studios earlier this year has triggered a deepening of the global ambition, with significant investment in UK and European scripted companies already made. Ultimately, bringing the two parts of the puzzle together will drive up revenues, Erlicht tells TBI.

To understand how they plan to do this, you have to go back to their earlier years at SPT, or Columbia TriStar Television as it was known before 2002, when they were both promoted senior VP level – Van Amburg to lead development of cable programming and Erlicht to the same role for network shows.

things of scale, and ramping up the number of projects, like we've done in the US," says van Amburg.

"We want to bring our significant talent to the international market and figure out shows that will travel internationally," adds Erlicht. "We think the crux of the business will become much more international both financially and creatively."

In May, SPT and UK terrestrial Channel 4 announced they were working on *Electric Dreams: The World of Philip K. Dick*, a ten-part anthology series that will realise the philosophies of the late, great sci-fi writer in dramatic form. Ronald D. Moore (*Battlestar Galactica*, *Outlander*), Michael Dinner (*Justified*, *Masters of Sex*) and *Breaking Bad* star Bryan Cranston are all involved. At the Edinburgh International Television Festival, Van Amburg and Erlicht revealed *Fear and Loathing in Las Vegas* scribe Tony Grisoni, *Harry Potter & The Cursed Child* and *Skins*' writer Jack Thorne, Matthew Graham (*Life on Mars*, *Doctor Who*), Kelly Marcel (*50 Shades of Grey*, *Saving Mr. Banks*) and David Farr (*The Night Manager*) would all pen episodes.

Power of two

Zack Van Amburg and Jamie Erlicht took the reins at Sony Pictures Television after the exit of the long-serving Steve Mosko, and plan to use their extensive experience as programme makers to increase the studio's business internationally. Jesse Whittock reports

During the following years they formed the working relationship that exists today, and in 2005 were promoted to jointly replace SPT head of development Russ Krasnoff as co-presidents of programming and production. Erlicht says that the international nature of television was apparent even at that point. "The business has been global for quite some time," he says. "We realised eleven years ago that the American television business was heavily dependent on the international scope of the shows."

Earlier this year, they were handed the opportunity to put the theory into practice, when Mosko left SPT and Sony Pictures Entertainment chief Michael Lynton promoted them to co-presidents, reporting directly to him.

"While we've been talking about a US and international production arm [for some time], what has changed in the past couple of months is Jamie and I have ascended to be managing the worldwide studio, and therefore it is now a worldwide approach, both from a talent standpoint and a scale standpoint," says van Amburg.

The UK will be a key market in this expanded international strategy, which will see SPT using its talented pool of producers and writers from the US to aid projects in Britain, and vice versa. "You're going to see us doing

"When you look at the writers we've attracted for *Electric Dreams* you're talking about US executive producers working with the best-of-the-best UK writers, with a wonderful commissioning partner in Channel 4, and the rest is yet to be written," says Van Amburg. "The thrill ride is who's going to buy it in the US and where we are going to distribute it around the world. We'll write those chapters."

It's not the first time Van Amburg and Erlicht have looked across the pond for inspiration. Just months after succeeding Krasnoff as Mosko's chief programming lieutenants back in September 2005, they had struck a first-look deal with BBC Worldwide to take British scripts into the US market.

The Sony chiefs also disclose a deal to create a project with UK-based satcaster Sky, while subsidiary producer Left Bank Pictures is currently hard at work on *The Crown* for Netflix; a pilot for Amazon Prime Video, *Strange New Things*; and *The Halcyon* for ITV.

"[Left Bank CEO] Andy Harries and his team have the full support, not only of our UK production executives, but the benefit of the US creative executives," says van Amburg. "He gets to pitch Channel 4 and ABC, ITV and Netflix, Amazon and Sky in the same breath. The conversation



ZACK VAN AMBURG

2016: co-president, Sony Pictures Television
2005: co-president, programming and production, SPT
2002: senior VP, development and cable programming, SPT
1997: VP, Columbia TriStar Domestic Television (now part of SPT)

Notable roles: director of development, Game Show Network; launched cable America's Talking (now MSNBC); executive producer, CNBC; consultant, Paramount Domestic Television

JAMIE ERLICHT

2016: president, Sony Pictures Television
2005: co-president, programming and production
2002: senior VP, development and network programming, SPT

Notable roles: VP, creative affairs, Artists Television Group; director, current programming, Columbia TriStar Television

is much more fluid and interesting. We also have Faye Ward's Fable Pictures, and we've taken a minority stake in Blueprint Television [the TV arm of Blueprint Films]."

SPT has also acquired a stake in *Jordskott* producer Palladium Fiction, while its Australian prodcos, Playmaker Media (*The Code*), is producing a series in Australia for the studio's Chinese joint venture Huaso Film/TV Digital Production, which is run with CCTV6 subsidiary HuaCheng, and iQiyi.

With so much focus on scripted programming, questions have been raised over SPT's international unscripted, especially in the light of the closure of format houses Victory Television and Gogglebox Entertainment, and a distribution base in Amsterdam. However, the studio still has JVs in the UK with Stellify Media and Electric Ray.

Despite many believing SPT is out of the international formats game, Van Amburg says: "You journalists have written about the 'golden age of television drama', and



The Crown

the same can be said for comedy and the innovative non-fiction formats that have dominated television. It's a great time for television."

The reality is SPT has in recent years been defined by ground-breaking scripted series such as AMC's *Breaking Bad*, NBC procedural hybrid *The Blacklist* and comedies *The Goldbergs* and *Community*, with perennially-popular American series such as *Shark Tank*, *Wheel of Fortune*, *Jeopardy!* and *Seinfeld* continuing to bring in revenues.

The studio is this broadcast season providing NBC with a *Blacklist* spin-off, *Blacklist: Redemption*, and time-travel action drama *Timeless*; ABC with soapy legal drama *Notorious* and comedy *Imaginary Mary*; and CBS with *Kevin Can Wait*. Elsewhere, *Shut Eye* is a one-hour crime drama for Hulu, *One Day at a Time* a half-hour comedy for Netflix, *Good Girls Revolt* a period piece for Amazon Prime Video, *Satan's Sisters* a female-skewed

drama for VH1, and Miami-set crime caper *Start-Up* for Crackle.

For the wider Sony Pictures Entertainment group, television production and distribution became a key revenue driver under Mosko, with a target for SPE to bring in US\$11 billion annually by April 2018 set in November 2014, and TV a key provider. SPE chairman Lynton told investors back in 2013 that the focus was switching from film to "higher-margin television".

Several US media sites claim Mosko's exit after 24 years at the studio – not long after his promotion to chairman – were down to a strained relationship with Lynton, especially after the hacking attack on the studio revealed internal frustrations between divisions. Lynton is known as a keen supporter of Van Amburg and Erlicht, both of whom are believed to have been courted by other US media giants. This meant they were effectively shoe-ins to take on Mosko's worldwide TV responsibilities when he left.

Erlicht says the new set-up will not mean significant changes. "There was no 'Steve strategy' that existed for a period of time, which is now a 'Jamie and Zack strategy,'" he says. "One of Steve's greatest strengths as a leader was the autonomy he gave us to build a domestic, and ultimately international business. He gave us the resources to do it, but we were involved in that strategy from day one. Where we find ourselves today, as always have done, is in an evolution of our strategy."

"What's different about the two of us is that you have two development executives, and Steve wasn't a development executive," adds Van Amburg. "We can be in the weeds a bit more and potentially be a little more connected to our directors, showrunners and creators."

"Steve paved an unbelievable path for us about thoughtfully running a business, supporting individuals, passions and desires, and because we're a partnership, it's a partnership with the journalists, showrunners, and individual executives and their desires to take risks." **TBI**



Timeless



DUTCH FEATURES PRIME

The Body Collector

The truth behind the multimillionaire
art collector, Nazi and
war criminal Pieter Menten...

WWW.DUTCHFEATURES.COM

MEETING-REQUESTS: LAURA@DUTCHFEATURES.COM

TV lines up for drone racing

Drone Racing League CEO Nicholas Horbaczewski tells TBI he wants his events to be the Formula One of drone racing. Big-name investors including Sky in the UK, ProSiebenSat.1 in Germany, MGM and A+E parent group Hearst have all backed the fledgling sport series to deliver

In a US\$12 million funding round completed in September, the Drone Racing League (DRL) raised cash from Hearst, MGM, ProSiebenSat.1 and Sky, as well as individuals including former MTG Digital chief Rikard Steiber, who is now at HTC's VR division Vive; Machinima co-founder Allen Debevoise; and Matthew Bellamy, lead singer of the rock band Muse. US sport channel ESPN also came on board as a partner and will televise DRL races on ESPN2.

"With DRL we are building a new pro sport, and the kind of ecosystem you would expect around a pro sport," says Nicholas Horbaczewski, CEO of DRL. "We are building a global fanbase."

"There is a global group interested in drone racing, but almost no [televised] coverage. We can now put DRL on around the world, in the UK with Sky, in Germany with ProSieben and in the US with ESPN."

Drone racing as a competitive sport started in Australia, with an explosion of interest kicking in a couple of years ago.

The format of the racing, and how to capture the action, needed a lot of work if it was to break out beyond the hardcore underground racing community. Horbaczewski highlights three key challenges: the drones themselves, which the DRL got around by designing its own (all

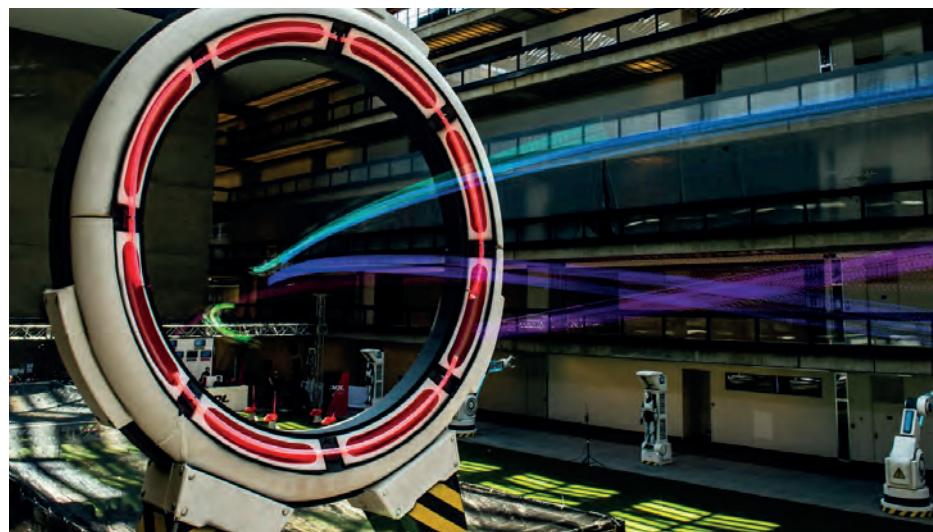
racers compete using the same machines); the radio technology needed to ensure several pilots could race at once at high speed, which was not commercially available; and learning how to film the events and build professional race circuits.

The design and tech challenges were largely solved in-house. "At our core we are a tech company," Horbaczewski says. "Half of our employees are engineers." The filming and production challenges became the preserve of former professional athlete and CrossFit exec Tony Budding. He is now DRL's director of media, and an exec with experience of launching a new sport, having been behind the mixed-gender team athletics event National Pro Grid League.

The difficulty with filming drone racing is how you capture a fast-moving small object and make it exciting. "People expect to see something like the pod racing in *Star Wars [Episode I: The Phantom Menace]*, so it has gone wrong if they are left just seeing little dots go around in circles," Horbaczewski says.

"Others have tried to film drone racing, and even very experienced companies have failed. You are attempting to film something the size of a dinner plate flying at 80 miles-per-hour down the equivalent of a hallway – it's not easy. Some producers have said, 'Cool, I make TV; let's go and do drones', but it has been a complete disaster."

We can now put DRL on around the world, with Sky, ProSieben and ESPN
Nicholas



The sports broadcasts will be complemented by a reality element, with MGM and its content boss, superproducer Mark Burnett, working on this aspect.

"Sports TV is exciting but not the only form of TV, and we want to broaden the demo and reach of DRL," Horbaczewski says. "Mark Burnett and MGM will be creating content around the pilots and the technology, and other facets of the sport. There are a lot of incredible stories in there."

In terms of the demographic for DRL, the core viewership is 18-to-34-year-old males who love technology and are into eSports. The eSport crossover could be seen with an event being shown on the Amazon-owned Twitch online gaming channel. The next biggest viewer group is older, 18-to-45s. They don't necessarily know about the tech, but are heavily into motorsport and want to see a new form of racing.

Each of the regular season events will run to two hours and be split into two one-hour shows for TV. The actual races last one-to-three-minutes, and each event has 12 competitors at the start. The number is then reduced to six, who compete in a winner-takes-all final, with the victor getting a pro contract for the 2017 season. The broadcasters will take 10x60mins across the 2016 series, including two *Intro to Drone Racing* shows.

The Sky and ProSieben connections mean the UK and Germany will both host rounds in the 2017 series, as it moves beyond the US.

Sky will cover the events on its Sky Sports Mix service and ProSieben on unspecified free- and pay-TV channels.

The goal for DRL is to be "the F1 of drone racing", says Horbaczewski. Sky, ProSieben, and MGM are with DRL on the start grid, and the race begins in late October. **TBI**

Virtually a reality?

Former Shine boss and current chief executive of The Foundry, Alex Mahon talked to Stewart Clarke about the storytelling potential of virtual reality at the IBC conference in Amsterdam. She explained why VR might be “rubbish for a while”, but with the backing of the big platforms will become mass market

What are the current technological challenges?

AM: They are all about coping with a big volume of data and doing it repeatedly and at scale. Those are some of the same challenges as with VFX – the image processing challenges are exactly the same. It is technically quite complex to produce, which is why not a lot of content is out there.

How will the VR market develop?

AM: We are now in cycle one of the hardware. There are 200,000-300,000 high-end headsets in the market on the Oculus and HTC Vive level, and then a couple of million at the Google Cardboard/Samsung Gear level.

We will see two hardware cycles until it is mass: two cycles of two years each, so three-to-five years before we go bigger. There will be a big wave later this year when the PlayStation and Microsoft HoloLens [headsets] start to go wider.

Were people burned by the failure of 3D TV?

AM: It's quite common on the tech side of the industry to hear people say, 'It will be just like 3D', by which they mean they spent a load of time thinking about 3D, learning about 3D, rolling out 3D TVs, and then nothing happened.

There are a couple of differences with VR, and a couple of lessons. From the user perspective, 3D was only compelling for a small set of things. There was nothing good enough to get people to use it. With VR and augmented reality, there are obvious areas where you can use it. There are also lessons we can learn from 3D: about technical standards across the industry, about training, and about simplifying the tech barriers.

What are the storytelling possibilities?

AM: There is a real possibility for empathy and immersion, and an unparalleled sense of presence. With the point-of-view experience you immediately create an empathetic experience, and that's not something we have ever seen. It offers huge potential for storytellers.

What are the standout pieces so far?

AM: We haven't seen that much good content yet. The obvious place to start is with docs. Some of the things we have seen, like *Clouds Over Syria* or *No Borders*, provide empathy to a factual situation. It's also not that difficult to do factual VR because you don't have to develop character and the lighting is natural, so some of the tech

The big platforms making VR hardware will fund a serious amount of content
Alex Mahon

problems go away. How you take that into a linear narrative in fiction is more complicated.

What is the quality like at the moment?

AM: We're at an early stage. There will be quite a lot of crap for a bit, and then people will invest, and writers, director and producers will start to experiment and think it's interesting.

Is there a funding model?

AM: At some point the big platforms making VR hardware – Facebook, Microsoft and presumably at some point Apple – will fund a serious amount of content. Right now, people are getting money from brands, or platforms like Sky, or early adopters. Big budgets aren't available, but that will change. **TBI**

RTL II AND TMG PRESENT A NINETY-MINUTE FILM GMBH PRODUCTION IN COOPERATION WITH ATLANTIC CROSSING ENTERTAINMENT LLC

THEY ARE BACK

NEANDERTHALS

MINISERIES 4 x 60'

Riviera 8, #R8.A6

VISIT US AT MIPCOM

TM INTERNATIONAL

WWW.TMINTERNATIONAL.DE

Credits not contractual



Virgin territory

Virgin Media claims to offer the UK's fastest broadband speeds and best infrastructure, but what about its television offer? Chief digital entertainment officer David Bouchier tells Jesse Whittock about its foray in exclusive acquisitions and first-steps in the original content game

As the British pay TV market heats up in the UK, the likes of Sky, BT, Netflix and Amazon have surged forward with original content plays, premium sports rights deals and exclusive acquisitions to set their offers apart and attract consumers with cash to burn.

Market leader Sky is a recognised force in original British shows (*The Tunnel*, *Fortitude*, *The Last Panthers*, *A League of Their Own*) and American content (exclusively distributing Showtime and HBO content in the UK through Sky Atlantic), while BT has attacked its rivals by securing English Premier League football rights and the exclusive distribution of *Fear the Walking Dead* channel AMC in the UK.

For a long time the conversation about content has largely excluded Virgin Media, a cable company whose focus has long been on creating ultra-fast internet access, a super-smart TiVo set-top box and phone-line services.

That began to change in June last year when former senior Sky programming exec and JimJam founder David Bouchier was hired as chief digital entertainment officer.

The appointment, Virgin Media CEO Tom Mockridge said at the time, would help the firm "develop the true potential of the award-winning television and entertainment services offered by Virgin Media".

Mockridge and Bouchier had worked together to develop Sky Italia, which is now an important player in the Italian market and part of the wider Sky pay TV behemoth in Europe. Bouchier has said his job at Virgin is to "make the pipes sing".

"Investing in infrastructure first was the right thing to do," he tells TBI. "If you look at our subscriber base, almost half have 100Mb [speed internet], a serious number, and they're downloading programming and watching Netflix with that speed. It makes sense to build out the network first, get leadership and then utilise that, but we've spent the last 12 months

invigorating the television side."

The basic content model is for Virgin to use the advanced technologies to become an open platform for terrestrial networks, pay TV channels, SVOD services and apps (Netflix is offered on Virgin's TiVo box), and premium sports channels.

"One of the challenges we've had is to remind people what we do have," says Bouchier. "The power of media brands mean people in the UK conflate Sky with pay TV, but we have all of the football from Sky and BT.

"The strategy has not been to create a walled garden and, for example, fight it out for football rights, but instead put the cheque in the back pocket of Sky and BT and get a really great TV programming offering."

"We have to remind people they've got everything they want from big platform suppliers through us. Part of the messaging is reminding people we've always had great television, the most intelligent box in TiVo and

the best programming."

Virgin Media – which had 3.7 million 'enhanced video subscribers' at last count – had previously owned a 50% stake in UKTV, but sold to Scripps Networks Interactive in 2011, while its pay TV channels business was shopped to Sky for £160 million (US\$210 million) a year before that. Sky used that deal to propel its originals push, but opportunities to return to the original content fold have arisen.

In August, Virgin's parent, cable giant Liberty Global, announced it had signed a four-series original drama output deal with All3Media, of which it is a 50% owner along with Discovery Communications. This agreement will see All3's drama prodcos – which include Company Pictures, Neal Street Productions, New Pictures, Bentley Productions and Lime Pictures – pitching ideas directly to Bouchier and Liberty's head of programming, former XYZ Networks chief Bruce Mann.

"It reminds me a lot of the time when Sky I was getting into commissioning and developing its programming strategy," says Bouchier. "We are dependent on and get the benefit of the investment of our content partners, but there is an opportunity to do exclusive programming in a targeted way. It's not something that Virgin has been associated with in the recent past, and that's why we have to get back into it."

The commissioned shows will all be made available on various Liberty-owned cable platforms: Virgin Media in the UK and Ireland, Unity Media in Germany, Ziggo in

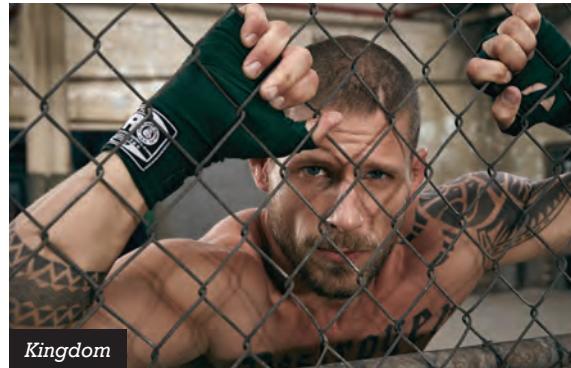
the Netherlands, and Latin America's Cable & Wireless, VTR and Liberty Puerto Rico.

"We've got Britain's foremost producer within our group with access to great drama producers," says Bouchier. "They're very engaged, as it's a new commissioning door to knock on. We'll put together a development fund, so a project can get to the stage to be pitched. Then, together with a small number of other prodcos within the Liberty group, we'll sit down with the producers, and work through the ideas and the hot buttons for us."

There are already projects in active discussion that Virgin is "buzzed about", Bouchier says. "TV production takes time, and we have to get it right, but these guys are absolute experts and we'll be seeing the first shows next year."

He says Virgin's needs will have major influence over what comes from the partnership. "Each territory has its own priorities, and I don't want to come across all strong-armed, but we are paying most of the money. I'm confident that in pay TV there certain elements you have to deliver wherever you are."

Further to this, Bouchier hired former Channel 4 chief buyer Gill Hay, who attended the LA Screenings earlier this year to announce the pay firm's intentions to acquire first-run US programmes. She had joined in December last year and has since bought exclusive rights to Starz comedy-drama *Ash Vs Evil Dead* and Audience Network's mixed-martial-arts-themed series *Kingdom*. The latest deal, again with Starz, is for seasons one and two of *Magic City*, the



Kingdom
Jeffrey Dean Morgan-starring drama set in late-1950s Miami.

"There's a real passion for this sort of drama," says Bouchier. "Not all of it is appropriate for terrestrials, and it's not like Sky and BT can hoover up all of the drama, but the beauty is we have their content as well, plus additional exclusives."

Bouchier then reveals an exclusive nugget: Virgin has, in fact, commissioned its first programme – a series of 15 comedy shorts filmed at the Edinburgh Fringe Festival for its on-demand platform. The series debuts in October, with Avalon Television attached as producer.

"We don't need to drop tens of millions of pounds on one series," says Bouchier. "It's about coproduction where it makes sense; toe-in-the-water commissions where it makes sense. What I will do with those is make them exclusive to our streaming service for a month, which is an important point because it makes the service a destination." **TBI**

RUBY RED TRILOGY

Based on the bestselling book trilogy translated into 32 languages.

Sold to France, Italy, Spain and Russia.

VISIT US AT MIPCOM

Credits not contractual





DISTRIBUTORS SURVEY 2016



TBI has surveyed distributors around the world to tap into the issues impacting their business. Our exclusive data, gleaned from distributors of all sizes, covers their business in 2015. Topics include genres of programming moving fastest, the effects of streaming platforms on international sales, industry consolidation, Brexit, and the relevance of the big programming markets

DEFINING ISSUES, LEADING GENRES

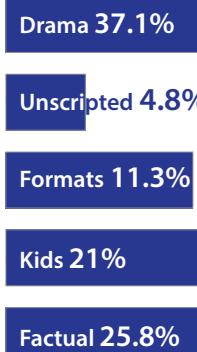
BIG ISSUES

Asked about the issues that have most affected their businesses in recent times, distributors repeatedly cite the emergence of subscription video-on-demand, regional economic problems and windowing in an increasingly fragmented landscape.

Much has been made of Netflix's demanding global rights to supply programming to all its international services, but cable channels are also asking for more. Cineflix Rights boss Chris Bonney says: "The continued expansion of the big-brand cable channels across multiple territories means that they require greater global rights in their commissioning deals."

Privately, other distributors also bemoan the extended payment terms

Which genre witnessed the greatest growth in 2015?



being demanded by some of the big players and channel groups. Many sources say Netflix does not pay out production fees until around three years after a contract is signed.

As ever, macroeconomic conditions are top of mind, with several distributors mentioning challenging conditions in specific territories or regions. Isabelle Graziadey, head of sales at French indie distributor Terranoa, says the biggest issues are "the economic crises in Latin America and Russia" and that "southern Europe is still slow".

She adds that consolidation among the big players is making it "harder for independents to find their place in the market".

Other independents agree that consolidation makes life tough. Asked about the greatest challenge distributors face, Javier Martinez at Spain-based producer and distributor Phileas says: "Consolidation of the big groups. They are strengthening their position in the market, and have more power against the small, or independent, companies."

Several country-specific themes have emerged. In Canada, regulatory change and ongoing consolidation at broadcaster and cable-channel level

is a concern for content sellers.

Tinopolis-owned Passion is based in the UK, and its head of sales, Elin Thomas, says top-level changes are also problematic in Britain. "Here, we are seeing tighter budgets at broadcasters impacting content production, which clearly affects us as a distributor," she says.

For BBC Worldwide's president, global markets, Paul Dempsey, the way the production sector is evolving means distributors need to become involved in different ways. "International players increasingly want to get involved much earlier in the cycle, which necessitates a different type of expertise from distributors," he says.

While the death of DVD as a revenue stream is frequently cited as an issue, the Worldwide exec also highlights an area that could pick up some of that slack, noting a "rejuvenation of back catalogue through box-set rights".

Australia's kids distributor ACTF, meanwhile, highlights a technical issue making life challenging for distributors in the digital world. "Broadcasters are all wanting delivery of differing digital-file types," a rep says. "Transcoding files to so many differing specs is expensive."

DRAMATIC TIMES?

Most of the international distribution companies covered in the TBI Distributors Survey service multiple genres of programming. Over 70% of respondents sell drama content, 60% have finished unscripted programming, 63% formats and 66% factual.

The key question is, which genre is moving fastest in the period surveyed (2015)? Does the golden age of drama mean scripted wins out, or are docs and entertainment gaining ground?

As drama reaches ever-greater creative heights, has ever-bigger budgets, and with more commissioning channels than ever before, the distributors selling multiple genres of programme overwhelmingly say this was the single genre that experienced the greatest growth in 2015. Over one third (37%) single out scripted.

Factual is second, with 25% saying it was the fastest-growing genre, ahead of kids (21%), formats (11%) and unscripted (4%).

DATA-DRIVEN SALES?

With an increasing array of tools available, and numbers beyond simple linear ratings, we asked whether distributors were increasing their use of data and big-data insights to drive sales.

We received a mixed response. At the heavy-adopter end of the range are the huge global distributors, with many of the medium and smaller operations more inclined to go on gut feeling.



BACK FROM THE BRINK 1x 51 min.



WILD WINNERS 3x 50 min.



LION CUBS—BORN TO BE FREE 1x 50 min.

www.terramater.com

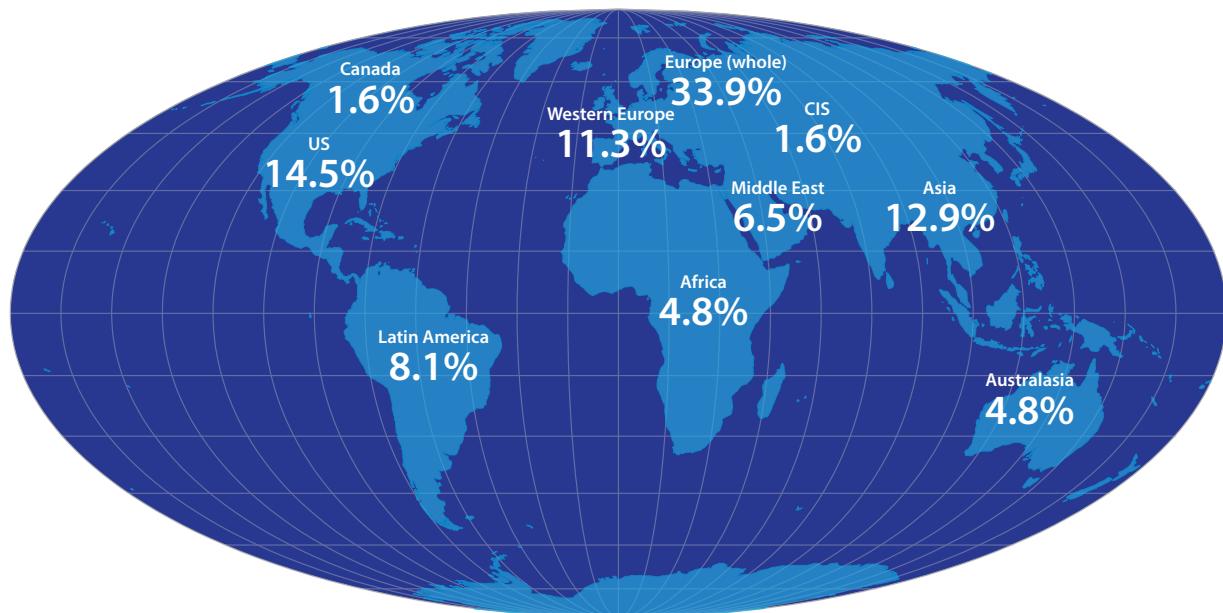
MIPCOM: We have moved!
Come visit us at our new booth:
Riviera 07.N3



TERRA MATER
Factual Studios

DEFINING ISSUES, LEADING GENRES

Which region was the fastest growing in 2015?



"Distribution is not just about selling the new product, but also about managing your ongoing franchises to deliver a long and sustained multiwindow sales life," says Endemol Shine International boss Cathy Payne. "The data and analysis that we have access to as part of Endemol Shine is fundamental [to what we do]."

BBC Worldwide is similarly exacting, working with data firms Parrot Analytics and Affinio, and using data and research to arm the sales team. "We have a very sophisticated way of selling which uses insight at its heart to understand how content can create value for customers," says Paul Dempsey. "Every sale needs reliable data and insight attached to it, from linear TV data through to SVOD viewing data, and so we have a dedicated team who work to support the sales team. We have created a range of tools for the team to analyse ratings data and market conditions."

Numerous distributors say that, as well as overnights and consolidated ratings, YouTube views are key stats – and are free. "Performance history, including social media stats, are regularly used as a sales tool, but actually it's more about knowing and being passionate about your content," says Karen Young, boss of indie distributor Orange Smarty.

The cost of getting the data needed to boost sales is cited as a reason to not pay for services, as is the sense that buyers do not always want reams of data to convince them to sign off. "At the end of the day, the buyer either wants the show and thinks it will work for their audience, or they don't,"

notes Tim Hegarty from Australia's ACTF. "Throwing lots of stats and data at them about how well it performed in a particular territory doesn't mean anything if they don't think it will work well in their territory."

If not directly helping sales execs, data is useful to hone marketing outreach, several distribs counter. "'Big data' is probably overplaying it given that there are a finite number of potential customers in the world," says Red Arrow International in its survey submission. "But we are increasingly using data gathered across our marketing channels to refine and reshape our marketing effort, including quantitative web, email and social analytics."

HOT SPOTS

Europe, despite its various economic woes, was the region singled out by 34% of respondents as the fastest growing in 2015. Diving deeper, western Europe was highlighted (11%) as the global hot spot through the year. Shopping a programme or format to the US, still the world's largest TV market, is often considered the Holy Grail, given the licence fees on offer and the potential to use a US deal to drive sales elsewhere. Distributors rank it behind Europe as a hot spot, with 15% saying it was the fastest-growing territory for them in 2015. Further north, the growth was less prolific, with just 1% citing Canada as the fastest grower.



Telenovela 130 x 1 Hr

globo.com/licensing

When the will to change
becomes stronger than fate.

TOTAL DREAMER



In this modern fairy tale,
the life of a humble girl
who dreams of making
it in order to help out her
family takes twists and
turns until she eventually
becomes a big fashion star.



VISIT US AT PO.A1

Licensed by



MARKET GROWTH?

OFF TO MARKET... BUT WHICH ONE(S)?

It's clear that distributors still value programming markets, but they are faced with a greater array of events than ever. Many of the upstarts began as conference-led events or even festivals, and by virtue of having that many buyers and sellers in the same room are now considered fully fledged markets: the likes of Realscreen and Berlinale registered multiple mentions.

Industry chatter over the past few years has revealed MIPTV in April is becoming less well attended – although organisers dispute this contention and say the numbers are holding steady – but among the international distributors, it is clearly the second most important market of the year.

It trails only MIPCOM, which is boosted by a greater number of US execs than MIPTV. MIPCOM is by some distance the market leader, and even if genre- and region-specific events are breaking through, for almost all of the distributors we surveyed, a trip to Cannes in October is compulsory.

NATPE also registered strongly. Having run out of steam in Vegas and struggled to forge a new identity when the US syndication business went away, the Miami event in January is now well established. NATPE is now re-establishing its Europe event as a must-attend, with people generally positive about its move back to Budapest, Hungary.

The LA Screenings – meaning the opportunity to buy and sell before the Hollywood studios strut their stuff – also register. TBI notes that on a smaller scale, but on a similar principle, many distributors had screenings or presentations in the UK this year before or after BBC Worldwide's major Showcase event.

For Worldwide, Showcase is obviously a key moment, so does that lessen the distributor's interest in other events? "We are increasingly moving away from just selling finished programmes to working with

With digital alternatives increasingly available, are the main programming markets still vital?



YES
87.1%



NO
12.9%

partners much earlier in the cycle to meet the demands that they have for content," says Worldwide's Dempsey. "But the main markets are still a great place to present our programming to a wide range of clients,

Which markets do you consider must-attend?

MIPCOM 75.8%*

MIPTV 61.3%*

NATPE 45.2%*

ATF 12.9%

LA Screenings 11.3%

Cannes Film Festival 9.7%

Discop 6.5%*

* The MIPCOM entries include MIPJunior, MIPTV includes MIPDoc, NATPE includes NATPE Europe, Discop includes all of its regional events

and Showcase especially is a pivotal moment in our calendar, when 700 clients come to immerse themselves in our content. MIPCOM is always important, MIPTV increasingly less so."

MINI-MARKETS RISING?

A host of region-specific and genre-specific events are gaining ground. The unscripted business considers Realscreen in Washington a diary date.

Kidscreen and Realscreen got more individual mentions than MIPJunior and MIPDOC in our survey, although it is not a true comparison in that many distributors group the latter two with the main MIPTV and MIPCOM markets. Other specialist markets registering a mention included Berlinale, which now has a TV component. French drama get-togethers Séries Mania and Série Series, and the World Congress of Science and Factual Producers also featured.

There are enough options to keep sales execs on an almost never-ending world tour. Spanish kids producer and distributor Imira says it hits over 20 markets and events per annum. "We attend around 25 key events throughout the year," says a company rep. "The must-attends include MIPCOM, MIPTV, Kidscreen, NATPE, Cartoon Forum and MIFA, and more regional markets such as MIP Cancun and Discop are important on the calendar."

Others keep market attendance to the Cannes events. Asked which markets are must-attend, David Cornwall, boss of indie distrib Scorpion TV, says: "Both MIPs, and we do a lot of client visits."

CO-LOCATED FOR 2016!

Content Delivery World + OTTtv World Summit

8 - 10 November 2016
99 City Road Conference Centre, London, UK

tmt.knect365.com/otttv-world-summit
tmt.knect365.com/content-delivery-world

Delivered by
KNect365
TMT

FACILITATING INNOVATION IN CONTENT DELIVERY, LIVE STREAMING AND OTT SERVICES

HEAR FROM OVER 100 VISIONARY SPEAKERS INCLUDING:



Matt Rennie
Managing
Director
The Box Plus
Network



David Murargi
Deputy Director
Head of TV & ICT
Services Operations
MEO/Portugal Telecom



Robert Dube
Vice President
Video on
Demand & Video
Production
RTL interactive



Thomas Helbo
CTO
Com Hem



Will Saunders
Creative Director
Digital
BBC



Tim Horan
Senior Content
Adviser
Altibox AS



Jeff Webb
Solutions Architect –
Content
Sky



Vincent Petas
Leader – Content
delivery optimization and
acceleration
Orange France



Tomas Sustr
Senior Designer of
Platforms
Slovak Telekom



Henrik Schneider
Director of Broadcast
and Media Services
Division
Antenna Hungária



@TVCONNECTSERIES #CDW16 #OTTtv16



TV CONNECT SERIES

Gold Sponsors



Associate Sponsor



Featured Exhibitors



SVOD BOOM, STACKING ISSUES?

WILL SVOD OVERTAKE LINEAR, AND WHEN?

We asked distributors whether they could envisage a time when sales to streaming services and SVOD players eclipsed those to the traditional buyers. An overwhelming 58% say they could see that happening, with 20% saying they couldn't (and the remainder sitting on the fence).

When this might happen was a moot point. It is 3-to-5 years away according to Rafael Bardem, head of sales for Spain's RTVE, 5-to-8 years according to Tricon's Andrea Gorfolova and Marvista's Vanessa Shapiro, 5-to-10 away according to Dynamic's Dan March and Espresso TV's David Hooper, and 15-to-20 years according to ZDF Enterprises. Autentic's Anne Hufnagel says the tipping point is ten years away, while Media IM's Maria Ufland claims: "It is already happening in kids content."

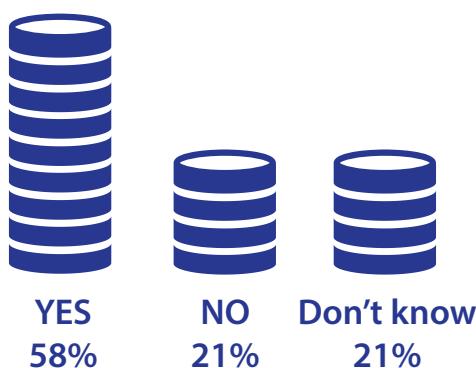
"In some territories, this is already beginning to occur," says Starz distribution chief Gene George, a point backed up by the regional players. "With the Brazilian economic crisis, SVOD revenues have already surpassed those of traditional players," says Joao Worcman from Synapse in Brazil. On one hand, Netflix will be relying less on acquired content as it moves to an originals-heavy line-up across docs, drama, films and kids. On the other, it will be seeking out more territory-specific content as it attempts to give its international services a local feel, something we have already seen in Poland and Turkey.

SVOD OPPORTUNITY VS. SVOD CHALLENGE

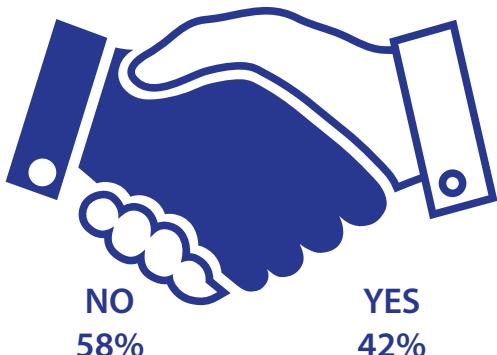
Asked about the impact of SVOD on business, ZDF Enterprises says in its submission: "More business opportunities, more clients, more complicated legal and business affairs, and new technical standards."

As the SVOD players gain ground, the tension between them and free

Will revenues/profit from SVOD and digital services outstrip those from traditional free and pay broadcasters?



Netflix has said distributors aren't ready to do 'global deals'. Do you agree?



and pay channels is increasing, notably with each side demanding greater holdbacks. What catch-up rights are included in a deal and how much is paid for these are other sources of tension.

"It is challenging to juggle the relationship with traditional broadcasters, and in negotiating rights," Canadian animation distributor Guru says in its survey submission. Most agree there is more complexity in the new world. "There are more opportunities to sell content and to partners at a copro level," says Keshet International's Keren Sahar. "There's a need for more planning and sales strategy."

The consensus is overwhelmingly that more buyers mean more business for distributors (and, incidentally, the death of the DVD business). "We are closing more deals worldwide, and content that has never been aired on free TV and pay TV has a new window," says Mediaset Espana's Silvia Cotino.

While SVOD has been a boon for owners of finished programming, there is a sense the formats players are also about to feel the benefit. "It's opening new opportunities for the format business," says Javier Martinez, from Spain-based Phileas.

When asked about the impact of SVOD, formats veteran and The Format People founder Michel Rodrigue says: "The need for programming has increased, and production budgets have maintained or decreased."

With streaming services providing a new outlet for content owners, their growth has an impact on linear channels, and in turn distributors.

"SVOD has created value and demand, but it has also migrated market share away from linear broadcasters, negatively impacting value, changing traditional windows and accelerating changes in consumer behaviour," says Dan March, founder of *Trapped* distributor Dynamic Television.

ALFRED HABER



WICKED TUNA (NatGeo) Seasons One and Two

Available! Running time: 25 x 60' Genre: Reality
The first two extraordinarily successful seasons of **WICKED TUNA** – one of the top-rated shows on National Geographic Channel – are now available internationally for free TV.



TOP 20 FUNNIEST (truTV) 4th Funny Season!

Running time: 49 x 60' Genre: Reality
Comedic commentary charts the best viral clips, home movies, event footage, news bloopers and more, as we count down to the week's most hilarious video!

Alfred Haber Distribution, Inc.
111 Grand Avenue, Suite 203
Palisades Park, New Jersey 07650
P: (201) 224-8000
F: (201) 947-4500
info@haberinc.com
www.alfredhaber.com

MIPCOM 2016
MIPCOM Booth: Palais 1, P-1.L50
MIPCOM telephone number: +33 (0)4 92 99 8300

Executives Attending:
Alfred Haber, President
Andrew Haber, Vice President, International Sales
Steven Weiser, Vice President, Domestic & International Sales
Patricia Villagran, International Sales Executive
Jennifer Askin, International Sales Consultant

ABOUT THE ALFRED HABER COMPANIES
ALFRED HABER, INC., ALFRED HABER DISTRIBUTION, INC., and ALFRED HABER TELEVISION, INC., now celebrating 48 years of business, together form the world's largest distributor of U.S. network annual event programming and are major independent distributors of primetime series and specials, including unscripted reality, crime and investigation, clip shows, pop science, music events, and films. For more information about the ALFRED HABER companies, please visit www.alfredhaber.com.

GRAMMY® 4th QUARTER TRIBUTE SPECIAL
TO... (CBS) **New! 4th Qtr., 2016**
Running Time: 1 x 120' Genre: Music Special
Like its extraordinarily successful predecessor, **The Beatles GRAMMY® Salute**, this performance-packed, CBS mega-special is complete with extensive clip packages highlighting the soon-to-be-announced artist's/group's career, and features today's most popular stars performing songs made famous by the international honoree.



VISIT US AT
BLE BOOTH # G15
& **MIPCOM**
BOOTH # R7.C1

© & TM Studio 100

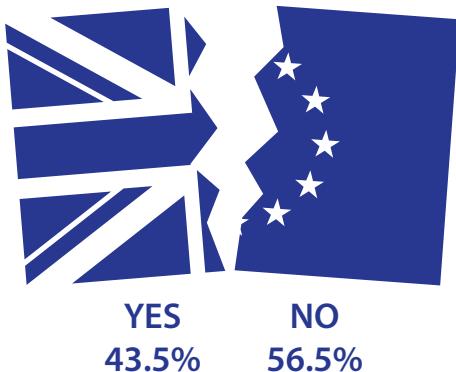
 STUDIO100
MEDIA

BREXIT & CONSOLIDATION

BREXIT – THE INTERNATIONAL IMPACT

The impact of currency fluctuations depends on where you are based and the measures are in place to offset them. Uncertainty, however, is debilitating. "The short-term economic uncertainty is destabilising, but otherwise it is too early to tell," says FremantleMedia International boss and distribution veteran Jens Richter.

Do you envisage the prospect of the UK exiting the European Union impacting your business?



There are also concerns about selling into the UK, depending on the trade agreements and tariffs agreed after Article 50 (which starts the EU exit process) is triggered and Brexit begins in earnest. Arabelle Pouliot-Di Crescenzo from French distributor Kabo International raises the prospect of protectionist measures that could "limit opportunities for foreign companies to sell content into the UK".

"It will make things more complicated," adds New Media Vision founder Todd Lituchy.

BBC Worldwide is the biggest distributor in the world outside the Hollywood majors, and the world's largest exporter of UK content. "It's too early to predict the effects of Brexit on our industry or company," says Worldwide's Dempsey. "We have always been proud of our role of taking British content to the world, and that will continue."

For indie distributors, one effect could be a lack of funding to attend the major programming markets.

"Brexit will mean a loss of Media funding from the EU for creative documentaries and a loss of financial support to attend key markets," says David Hooper from factual distributor Espresso TV. "Our costs will rise."

Cineflix Rights boss Chris Bonney says the best shows will always find a home. "Regarding Brexit, good content will remain in demand in the international marketplace," he says.

INDUSTRY CONSOLIDATION

Distributors widely expect more consolidation over the next couple of years. Some huge deals have already been done, and execs say it looks like more are in the works.

The distributor consolidation will be driven in part by higher-level mergers and acquisitions. "Consolidation in the media business is a constant, and distribution is just one small part of the whole, and distribution consolidation will be driven by larger corporate deals," A+E says in its submission.

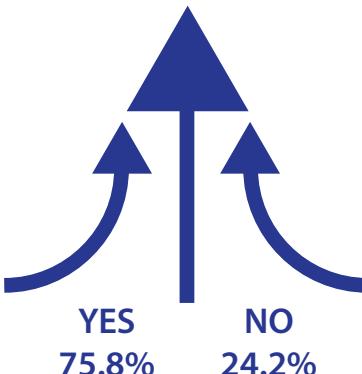
Others suggest that distributors need to be either big or small, and that being in the middle is tough. "Distribution is about the big and boutique, and no-one wants to be in the middle ground, where it is hard to compete," says Endemol Shine International's Payne. Stuart Baxter at Entertainment One Television agrees that scale is important because of the costs involved. "The ticket price for supporting shows is spiralling upwards," he says. "It's difficult to genuinely be a small indie studio."

Echoing the points about cost and size, Tricon Film & Television's Gorfolova says: "The costs of distribution are increasing, and smaller players will have a very difficult time staying in business."

Jon Kramer, boss of one of the industry's true indies, Rive Gauche, acknowledges that it is a tough environment, and says that factor is driving consolidation. "The overhead costs and mistakes in acquiring [content] will make it very tough for some players," he says. "To establish a company, you need a library that is active. That's very hard to find."

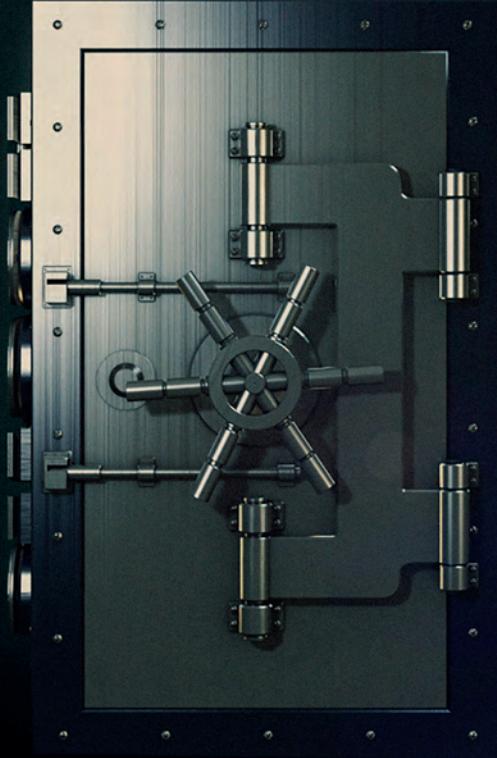
Consolidation is a survival mechanism, says ACTF's Hegarty. "Unless a distributor manages to get the rights to a show that becomes a worldwide hit, then it's hard to make ends meet financially. Consolidation is a way to survive."

Will there be more consolidation in the distribution sector in 2016/17?





Phileas
PRODUCTIONS



CRUSH

THE NEW GAME SHOW

THE RIGHTS FIGHT

RIGHTS FIGHT

Programme sellers agree that the fight for rights is fiercer than ever, with the need to invest more money, and early in the process. This considerations need to be balanced against the risk of overpaying.

Jyotirmoy Saha from Asia-based August Media sums up the fundamental challenge. "It has become quite difficult to negotiate these days, as the demand for content is really high and there is not enough supply of good content," he says.

The supply is blocked by the vertically integrated giants that produce, distribute and, in some cases, have channels too. By genre, drama is the most fiercely contested in terms of rights and has the biggest price tags attached. In the US, big channel operators including AMC Networks and A+E Networks have set up their own production units to guarantee that their nets get content and sales arms get rights.

"It's a much more competitive market, with a lot of larger players competing for the best in every genre, though scripted is, of course, the most competitive," A+E says in its submission.

"We are in a good position, in that A+E Networks operates its own studio, A+E Studios. We produce high-quality proprietary content, which has been very successful for us since we launched."

THE EARLY BIRD...

One recurrent theme among respondents is the need to get involved earlier in the production cycle. "Content is king, and securing the best content early on is vital and can be costly," says Terranoa's sale chief, Graziadey. "But this is the price to pay to keep an edge against competitors."

Has acquiring rights and content become more challenging?



YES	NO
72.6%	27.4%

Are you investing more at development stage to ensure you control rights?



"Yes, much content is attached early to particular broadcasters and distributors," says Entertainment One's Baxter. "We ensure we land the content we want by getting involved at an earlier stage with unattached producers, and invest as a creative and financial partner, as well as through first-look deals and other partnerships."

INDIES

Outside of the major distributors – the US studios, BBC Worldwide, ITV Studios, Endemol Shine International, All3Media International and Zodiak Rights – the sell to content owners remains that your content will be better represented when it isn't lost in a huge catalogue. "As a growing medium-sized distributor, we often find ourselves up against larger players," says Content Television and Digital's president, Greg Phillips. "What sets us apart is a drive and commitment to deliver a personal service and support that carries on throughout the life-cycle of a programme."

For the boutique players, it's a case of choosing your battles. "There's a lot of vertical integration going on and this, of course, has made the available content pipeline tighter," says Karen Young. Our strategy has always been not to compete, but to offer a different choice, a credible alternative."

Hegarty from ACTF says: "Get the offer right! And that's not just about the money or advance. It also includes how much attention – and dedication – you can give to someone's property." For Armoza's Amos Neumann, it is about building a profile that people recognise. The company secures rights "by creating a strong brand name that people trust in and acting accordingly", he says.

Advances are part of the business, but a real risk highlighted by many in our survey is overpaying. FremantleMedia International's Richter says companies need to be "careful not to overpay for content" in the current environment. **TBI**

Xilam
presents

ZIG & SHARKO

PANIC IN PARADISE!

156 x 7'



MIPCOM
BOOTH
R7.K16

© Xilam Animation



Xilam
xilam.com

Photo by Chris Pizzello/Invision/AP © Television Academy



Prepare to launch

With more programming in production than ever, the need to market and sell a show before its launch is stronger than ever. Jesse Whittock talks to the executives sowing the seeds for success before a series hits the air

With video-on-demand platforms, pay TV services and free-to-air broadcasters all active in commissioning programmes, it is easy to miss the new shows hitting the market. As one key network drama executive told TBI earlier this year, "It's my job to know what's out there, but I cannot know it

all in the current market."

Therefore, the job of launching a show – be it in the marketing, scheduling or international roll-out – has become ever more important. Former BBC Worldwide exec Amanda Hill joined A+E Networks in March 2015 as international chief creative officer, tasked with overseeing programming, marketing and communications teams for the

global portfolio of channels such as History and Lifetime. Her appointment was a direct response to need for shows to cut through before their debut.

"The first thing I wanted to implement when I joined was to make sure we operate on a wide scale," she says. "We wanted to find a way to find a position globally. So much marketing has to be done before filming, and it's rarely

good enough to create an edit that simply says ‘watch this at 9pm’ these days. One of the best ways is to look for the ideas inside the show.”

That’s something that Limor Gott Ronen, head of marketing and communications at Israel-based distributor Keshet International, understands. “The idea of having a good story that people can relate to at the very start is the basis of everything,” she says. “I’d like to say marketing is at the core, but it’s the story.”

“Identifying a production’s unique selling points for the global market at inception stage – and then translating these into bespoke marketing communications and collateral for our international licensees with a view to tailored domestic releases – is key,” says Content Television’s senior VP, marketing and communications, Jennifer Brinkworth.

“An in-depth knowledge of individual territory trends, and an understanding of the regional nuances in the style and tone of marketing ensures that our brands are both well positioned and well promoted in their respective territories,” she adds.

With Keshet’s drama *The A Word*, which went out in the UK on BBC One and in the US on SundanceTV, and is about an autistic boy and his family, the key was creating materials that summed up the core theme of the series: communication.

Working with the local marketing team at coproducer Tiger Aspect Productions, the

issue was creating “a marketing platform for people to talk about autism”, says Gott Ronen. “Autism is a big part of the show, but at the end

with the distribution, and it’s about stories that resonate in every single market. It’s not enough to have a domestic strategy alone.

“It’s rarely good enough to create an edit that simply says ‘watch this at 9pm’ these days.”
Amanda Hill



of the day it’s a show about communications, and everyone can relate to that,” she adds.

This strategy works for both scripted series such as *The A Word* and unscripted efforts such as A+E’s docuseries format *60 Days In*, in which seven regular civilians volunteer to spend a month-and-a-half in an Indiana prison.

“We used *60 Days In* as a way of widening the conversation about what it’s like to be in jail,” says Hill. “We want to talk about the story that sits inside the programme. Marketers are becoming storytellers, and the process is becoming so much more editorialised.”

A joined-up, international approach is the key, she adds. “We are now connecting assets, which are the most expensive elements along

I could tell US stories that are absolutely meaningless elsewhere.”

With History’s big-ticket *Roots* reboot, which launched at MIPTV, the key was to create materials around “pride, courage to fight against oppression, and human dignity” rather than focusing on the American slavery narrative for which the miniseries and its 1970s predecessor are best known.

Event programming equally benefits from the tailored approach, says Content’s Brinkworth. “One example from Content’s line-up is *The Primetime Emmy Awards*, which we distribute internationally,” she says. “The awards are licensed in over 160 territories, with each licensee platform maximising exposure for this high profile event programme through premium, glossy promotional material.

“There is a varied approach across all territories, some drawing on the red carpet sense of glamour and celebrity following, whilst others focus on cross promoting Emmy-nominated shows that already feature or are coming up in their broadcast schedules.”

Content will work with respective licensees to tailor support, “whether this be by providing red carpet spots, access to talent or involvement in round table interviews in the run up to the event”, says Brinkworth.

Barcroft Media takes a similar approach when launching its factual entertainment series. “We think that content as a form of PR is the best way to create a buzz around shows,” says company CEO and founder Sam Barcroft. “The key is to turn episode one into a cultural event. We try to keep that going throughout a few more episodes, and then have to rely on the quality of the show to keep the audience.”

Barcroft is in a unique situation, in that it has



60 Days In



Roots

built itself as a television production company, a digital entertainment provider with significant social media and online channel presence, and a news distributor.

In effect, this means Barcroft can use its own in-house journalists to create feature content that can then be seeded straight to digital and physical news outlets. This content will be directly related to the television programme, promoting the linear launch, with snippets or excerpts from the programme then seeded on Barcroft channels, social media platforms and those digital outlets owned by the network. "We work really hard with broadcasters' PR companies to make sure the shows go big in newspapers and digital media," says Barcroft.

"We have successfully used digital media," he adds. "We work with the broadcasters to create content that leverages social media – we did that with [Discovery Life series] *Body Bizarre*. We've quite successfully done a lot of work in clipping content from those stories."

"Our shows prove that by creating shows

with marketing at the core has been a really important part of getting through in an oversaturated market like the US."

"Identifying a production's unique selling points at inception stage and translating them into marketing collateral is key"
Jennifer Brinkworth

Some distributors take a different approach. Melanie Leach, CEO of ITV-owned producer and sales house Twofour, notes that the company's latest format, *This Time Next Year*, has sold to 17 territories from paper – nine series are in production and eight are options.

"Once we had ITV [as commissioning broadcaster] on board we were in a strong position to push other broadcasters over the line and into production," she says. "You can't pilot it because it's a year in the making, but we were able to cut a teaser that did help to trigger the sales process."

Leach says the processes in the early stages of a show's lifecycle are largely the same as they've always been. "I'm not seeing any difference in the requirements or demands to get over the line," she says, adding: "Good ideas sell. The pitch for *This Time Next Year* was just me in the room selling to buyers."

For Twofour, the approach is largely about relying on the strength of the show. However, Leach says it is important to introduce talent to



Barcroft says this strategy can mean a huge "value-add" to the broadcasters and the programme brands themselves, which are ultimately what consumers search for. "It's all about growing the show brands," he adds. "I never really cared what network *Breaking Bad* was on – I just cared about the show."

buyers at markets, in order to cement existing deals and encourage new ones. "Where there's talent-driven programming we will take talent to market," says Leach. "Alex Polizzi will come to Cannes, meet the buyers, and show them exactly what they're buying. The territories that are buying need to feel a connection with the shows they're acquiring."

Content's Brinkworth agrees. "Talent is a key draw for our buyers, and we aim to connect the broadcasters' PR and marketing teams with the creative teams – those in front as well as behind the cameras – to ensure effective and engaging domestic marketing campaigns for our shows," she says. "Telephone interviews, press junkets and talent participation in international TV focused events such as MIPCOM can be hugely useful for broadcasters to build a press campaign around a show's launch." **TBI**

"Having a good story that people can relate to is the basis of everything. I'd like to say marketing is at the core, but it's the story"
Limor Gott Ronen





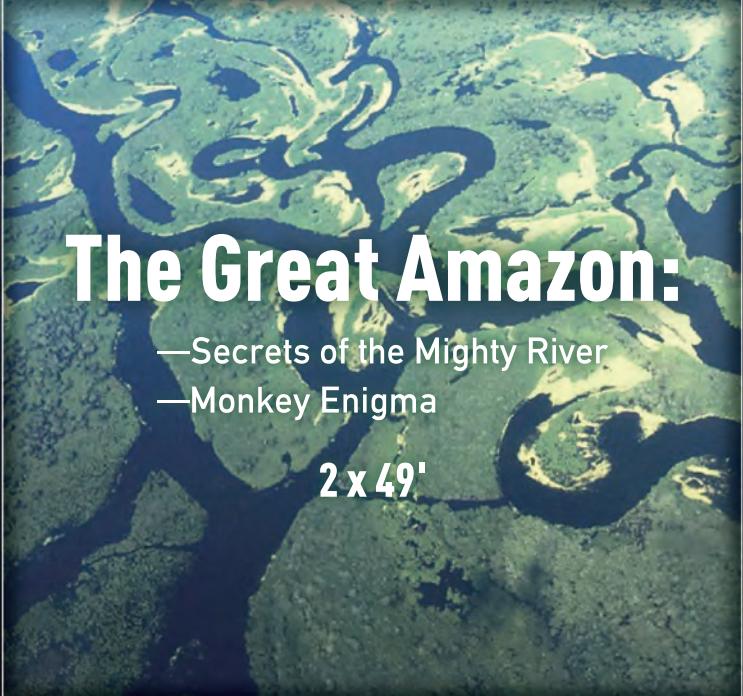
1 x 50'



6 x 10'



MIPCOM Stand P-1.C51



The Great Amazon:

—Secrets of the Mighty River

—Monkey Enigma

2 x 49'





Entertainment India

The Indian TV market is growing. Ratings are improved, there are more regional services and HD channels, streaming platforms are launching, and a new wave of 4G-enabled phones mean switched-on consumers want content on the move. Stewart Clarke speaks to the international channels in the market

The latest phase of India's digital rollout has been beset by problems and much-delayed, but the rollout of satellite platforms and addressable set-tops has largely escaped earlier concerns channels' had about cable operators underreporting subscriber numbers. With an improved, albeit imperfect, ratings system from Barc, which covers rural as well as metropolitan areas, the picture is much changed. In the earlier scenario, not only were subs numbers hard to come by, so was accurate viewing information. "We didn't know who was watching," says the boss of one channel group.

The result has been the segmentation of channels, which can now cater to local languages in different regions, as well as to specific interests and social groups.

Both A+E Networks and Viacom partner with local media group TV18 on their Indian channels, while the likes of Discovery Networks, Sony Pictures Television and Turner are industry stalwarts.

A+E NETWORKS|TV18

A+E Networks|TV18 is the upstart in the unscripted space, taking on Discovery and

National Geographic five years ago with the launch of History, and it is among those moving more heavily into local programming. *OMG! Yeh Mera India*, which looks at amazing facts, figures and people from across the country, is its biggest local success, with season two launching soon. Another Hindi hit is *Man Vs. Job*. Surprisingly, given its hot climate, there is also a local version of *Ice Road Truckers*, *IRT India's Deadliest Roads*, in which celebs tackle journeys on India's most dangerous roads.

Avinash Kaul, president of A+E Networks|TV18, says the challenge now is rolling out more of the A+E channels, as well as

pushing out more regional-language services. Crime and Investigation looks set for an Indian launch. "Over the next three or four years, you will see all of the A+E brands come into the country," Kaul says. "The next one is probably Crime and Investigation. There are 177 news channels in India, each running several hours of crime content daily."

Kaul also runs the news part of TV18 and says there is considerable scope for cooperation between this operation and a local version of the C&I net.

VIACOM18

Sudhanshu Vats is group CEO of Viacom18, which runs a 26-channel bouquet in India, twelve of which are big international brands from the Viacom stable such as Comedy Central, MTV and Nickelodeon. It shook up the market with the launch of the Colors entertainment channel, since complemented with another local brand, Rishtey.

"There is a strategic thrust behind sharper segmentation," Vats says. "There will be more regional language versions of channels, and we will also segment [target audiences] within the general entertainment channels."

The effort to sharpen the programming on Colors has seen the introduction of comedy series to appeal to its core urban viewer. The opportunity to reach specific demos and interest groups will only increase as households get more TV sets.

Only an estimated 12% of homes have more than one set, but as that proportion increases, so do the niche channel opportunities.

Free-to-air digital is also emerging, and Vats estimates that India will move to a 70%-30% free and pay market over time, noting that Viacom is keen to play in both and has Rishtey and MTV Beats among its free offering.

"India is moving to a pay and free market," Vats says. "With 20-25 million owning a free TV dish, there is the opportunity to do free-to-air, and we will have free and pay channels in entertainment, music and movies. There's room to grow in free-to-air; it's not present in all regions yet."

SONY PICTURES NETWORKS

Sony has been in the Indian market for 20 years, recently rebranding its local operations Sony Pictures Networks India (SPN). Recent

additions to the SPN bouquet of channels include Sony ESPN, Sony Le Plex and Sony BBC Earth, and it is in the throes of buying the Ten Sports sports channels business. Like other channel groups, segmentation is a priority. "Not only are television households growing overall, but existing households are growing more sophisticated in their tastes and viewing habits. This is why we are expanding both the variety and depth of our content," says Andy Kaplan, president of worldwide networks for Sony Pictures Television.

"New channels like Le Plex HD and the upcoming Sony BBC Earth offer more upscale films and documentaries, while Sony ESPN and Ten Sports allow us to offer deeper coverage of more sporting events," Kaplan says. "Our philosophy for our general entertainment channels, SET and SAB, is to create engaging and entertaining content that our viewers can connect with – shows for the whole family."

That means shows including *Who Wants To Be A Millionaire?* (*Kaun Banega Crorepati*) and

become more locally focused. "There has been a significant change," says Ganesh Rajaram, executive VP, sales, Asia, at FremantleMedia. "The pan-regionals based in Hong Kong or Singapore have always done a lot of deals for the Indian nets, but now India is an opportunity on its own. The channels will now do deals direct rather than as part of a pan-regional agreement."

For producers, a market of many hundreds of channels means a lot of homes in which to place programmes. The channels invariably retain rights, but work-for-hire can be lucrative. "It's a volume game," says Fazila Allana, founder of Sol, which has made 400 episodes of Colors soap *Thapki Pyar Ki*. "Most channels have daily soaps from 7pm to 11pm, so a deal could be for 300 episodes, and that makes it attractive for producers."

Koffee with Karan, the country's most successful talkshow, is made by Sol, which Banijay Group (then Zodiak) bought into in 2008. It also makes *The Stage*, which is for Viacom18's English-language net Colors

"We have to offer content on different platforms, and need to tap into that via partners or do it ourselves"

Sudhanshu Vats



Pop Idol on SET, and edgier dramas such as *Breaking Bad* and *Orphan Black* on AXN. SET's local hits include *The Kapil Sharma Show*, *Kuch Rang Pyar Ke Aise Bhi* and *Super Dancer*, a new dance reality show for kids. Kaplan says Sony is looking at how it exploits these shows outside India.

PRODUCERS/DISTRIBUTORS

While primetime is largely about local soaps and drama, big international franchises can break in. FremantleMedia has an office in India and, as well as having *India's Got Talent* on Viacom18 channel Colors, sells in the finished versions of its big shows. *Idol*, meanwhile, is making a comeback on Sony with the seventh season greenlit, the first since 2012.

From a distribution perspective, sales have

Infinity. It was the first original talent show in English in India and highlights a growing opportunity for indies to look beyond the huge Hindi-language general entertainment sector.

"Fragmentation is huge because it's an opportunity to make programmes in other languages," says Sol's Allana.

There is not a long tradition of importing scripted formats in India, although 24 has played on Colors, and the industry is waiting to see if Star's adaptation of Keshet format *Prisoners of War* will rate well.

Digital and on-demand is a growth area. Sol is making an as-yet-unnamed original Hindi drama series for Alt Balaji, the OTT service being launched by the Balaji Bollywood studio. "It's a love story, about an extramarital affair, and we are producing it like a film, not a daily soap," Allana says.



NETFLIX DISMISSED

Distributors say on-demand deals have started to make commercial sense in the past year, with Netflix and Amazon now including India in multiterritory deals.

Local services such as Viacom 18's Voot, Star's Hotstar and Alt Balaji have rolled out, as have other India-specific operations such as LeEco (fka Letv), the China-based tech company that has launched a streaming service and is licensing content. Netflix has launched and Amazon is coming soon.

The channel operators are roundly dismissive of the Netflix threat in a market where local content is king, and cord cutting is not an issue. While the US service is cheap compared with pay TV in the West, in India the reverse is true. "Cord cutting isn't playing out here, and in the OTT world, when you can get 800 channels for about US\$3, no-one is going to pay US\$6-7," says A+E|TV18 chief Avinash Kaul. "Netflix doesn't have the type of content people want and would need to produce themselves to compete."

Voot is Viacom's own streaming service. "We have to offer content on different platforms, and need to tap into that via partners or do it ourselves," says Vats. "With Voot, we started with an AVOD model because this sector is largely advertising led, and will be for the foreseeable future. In the medium term, if you get the price right, there will be subscribers, so we will look at SVOD and other models such as TVOD and freemium."

Like other channel bosses, Vats does not expect Netflix to be a serious challenger in its current form. "They don't have all of their

own programming because they don't have all of the rights, and they don't have Indian programming," he says. "We do 10,000 hours a year, and we won't give it to an aggregator for a short-term gain."

Others agree that Netflix and Amazon might also struggle to acquire the best local fare. The latter has been buying movies, but has not struck any significant TV deals yet ahead of launch. The localisation required in India is also a large challenge for international SVOD platforms, with the numerous local language options.

Siddharth Jain is senior VP and managing director, South Asia, for Turner India. "These types of services have gained some success in certain countries such as the US because, unlike India, they are basically large, one-language markets," he says. "In addition, many broadcasters have started to hold back

challenging for consumers to enjoy content seamlessly, but once this gets addressed, the opportunities are enormous," says SPT's Kaplan. "We were an early entrant in the OTT space and are seeing good growth in our user base as smartphone penetration and mobile broadband availability improve in India."

RISKY BUSINESS?

The pay channels all say that viewing tastes are evolving in a way that means programmers can add edgier titles to their line-ups. Discovery's *Naked and Afraid* and FYI's *Seven Year Switch* are both examples of shows on air that might have been considered too risky a few years ago.

Viacom18 has the local version of *Big Brother*, *Bigg Boss*, as well as international formats such as *Fear Factor*, another from Endemol Shine Group. Vats' assertion that Viacom18 is at the forefront of the new risk-taking approach is backed up by developments in drama series *Shakti*, with the recent revelation that one of the main characters is transgender.

FremantleMedia's Rajaram agrees that programming tastes are shifting, noting sales for UK comedies *Cuckoo* and *The IT Crowd*, and for Jamie Oliver and other 'chop and chat' cooking series, as a growing middle class gravitates towards lifestyle fare.

WOMEN AND CHILDREN

With the number of niche and thematic channels growing, key categories include female-skewing and kids nets.

In the female-skewing category, A+E Networks|TV18 launched FYI earlier this year,

"Many broadcasters have started to hold back content for their own SVOD platforms and catch-up services"
Siddharth Jain

content for their own SVOD platforms and catch-up services."

Sony has launched its own OTT app, Sony LIV. "The infrastructure continues to be

while Discovery is overhauling TLC.

FYI is available in Hindi, Telugu and English and rolled out with two local reality shows: *Real 2 States Couple* follows the lives of cross-cultural

DRAMA SERIES DAYS

EUROPEAN FILM MARKET
BERLINALE CO-PRODUCTION MARKET
BERLINALE TALENTS

Screenings | Pitching | Panels

Save the Date
13–15 FEB 2017

New location: ZOO PALAST, Berlin

www.efm-berlinale.de



couples ahead of their wedding, and *Rivals in Law* is a local version of the Global Agency-sold Turkish format.

Kaul's team has programmed the FYI service based on three core areas: food with *Man Vs Child* and *Rivals in Law*, home with *Tiny House Nation* and local series *Small Budget Big Makeover* (produced by Banijay's Sol), and relationships with *Seven Year Switch* and *Married at First Sight*.

TLC has been a lifestyle channel for upscale urban viewers but is shifting to become a millennial-aged-women-focused net, with relationship-themed programming at its core. "In a sense it is in transition from a lifestyle to an entertainment brand," says Rajiv Bakshi, vice president, female and family entertainment products, Discovery Networks Asia Pacific. "In India, lifestyle has been more genre-specific than female-specific, and lifestyle channels have become less unique as digital has come in."

The retuned line-up includes *Three*, a dating series in which women share their experiences and offer emotional support to one another. *Undressed* has singletons strip to their underwear and go on a 30-minute date together in bed, while *Love at First Kiss* has single people kiss complete strangers, and if there is a spark, the couple in question go on a two-minute speed date.



Kids is one area where international fare can do well – young viewers are not always bothered about the provenance of the shows they watch – and for Turner the top shows include *Ben 10* and *Oggy and the Cockroaches* on Cartoon Network. Local hits include *Roll No. 21*, while locally-originated *Chhota Bheem* and spinoff *Mighty Raju* are arguably the most recognisable cartoon characters in the market.

The Jio play app makes the most of the 4G phones with a TV service that claims Discovery, Sony, Turner and Viacom18 among its content partners. The latter is part-owned by Reliance, which owns the TV18 operation. "Smartphones have become more affordable, and video consumption will grow considerably," says Viacom18 boss Vats.

The Jio launch spells growth at the low-cost end of the market, but not to the exclusion of traditional pay TV, execs working in the latter area hope.

"It's a massive opportunity; 4G has taken the country by storm and will change the way that content is consumed," says A+E|TV18 chief Avinash Kaul. "But there is also lots of juice left in linear. There is growth at both ends of the market."

For Turner, 4G (or LTE), SVOD and better connectivity means new partnerships and new branded services. "With telcos like Reliance Jio and Bharti Airtel increasing their 4G LTE coverage, it presents sizable opportunities for companies like ours," says Turner's Jain.

"Above all else, it means that we are no longer restricted to just linear TV platforms and can work with OTT and SVOD providers too, as well as offering our own products like the recently launched Cartoon Network Anything app [which rolled out in June]."

"Turner is exploring partnerships with all the 4G players, and when they have their networks ready, we'll be there with syndicated content as well as linear channels." **TBI**

"4G has taken India by storm and will change the way that content is consumed"
Avinash Kaul

"There has been an evolution in India, and middle-class women are not just equals, but are often the more important voice," Bakshi says. "We wanted a channel that speaks to a 21-year-old woman in her own language."

Viacom18's portfolio of kids services comprises market leader Nickelodeon, and Teen Nick and local brand Sonic. The latter was rolled out to target boys with action-adventure shows, and recently benefitted from popular local series *Shiva* transferring from the core Nick service.



Turner boss Jain also says a series of toon shorts it is working on – *Lamput* – has "huge potential for global export on Cartoon Network". Turner added Toonami to its roster of kids channels earlier this year.

4G GENERATION

Telco giant Reliance has placed a big bet on 4G in India, offering heavily discounted data and handsets to get 100 million video-friendly handsets into the market by early 2018.



CasBAA CONVENTION 2016

#casbaacon

CASBAA Convention 2016
@Studio City, Macau, Nov 7-10



Hot Button debates Guaranteed



Conference Agenda now on-line



Dedicated Operator sessions

For your "Need to Know" list



Register to access Delegate Matching Tool



Not-to-be-missed Sponsorship opportunities



Discounted Room Rates still available



Exclusive meeting areas selling out fast

The Good Times are just Around the Corner

REGISTER NOW

with Mandy Tsui: mandy@casbaa.com
or +852 39291728



Organised by



Sponsors



Official Broadcasting Partner



Official LED TV Wall Partner



LEYARD

www.casbaaconvention.com

Latin Hot Picks



THE SHOW: *Without Breasts There is Paradise*

THE PRODUCER: Fox Telecolombia

THE DISTRIBUTOR: Telemundo Internacional

THE BROADCASTERS: Telemundo (US), Caracol TV (Colombia)

THE CONCEPT: A sequel to 2008 hit series

Without Breasts There is No Paradise

Without Breasts There is Paradise, the sequel to 2008 hit TV series *Without Breasts There Is No Paradise*, is the biggest launch from Telemundo Internacional at Cannes.

Produced by Fox Telecolombia and written by Colombian Gustavo Bolívar, the new television drama tells the story of Catalina, played by actress Carolina Gaitán, a humble young woman determined to succeed in a world dominated by drug violence, while proving that one does not have to succumb to social pressures.

Aired by Telemundo in the US, *Without Breasts There is Paradise* is leading Hispanic TV market ratings in the 9pm time slot, averaging one million viewers aged 18-to-49. On August 24, the series debuted in Colombia via Caracol TV, scoring a triumphant 34.4% audience share and 9.1 rating points.

The series formed part of Telemundo's July launches, the other's being *Rich in Love* and *The Acero Dynasty*, says Melissa Pillow, VP of sales for Europe, Telemundo Internacional.

"Now that summer has ended, European buyers are actively looking at our offer, and we have already closed deals to distribute *Without Breasts* in Romania, where it will air early next year," Pillow says. "Also, *Rich in Love*, launched at NATPE Budapest, has been acquired in Spain, Romania, Serbia, Bosnia, Macedonia and Slovenia, among other European countries."

At MIPCOM, Telemundo Internacional will show a sneak peek of telenovela *La Doña: Lethal Beauty*, starring Mexican actress-singer Aracely Arámbula, plus original formats from Chile's Mega. These include *Eres Mi Tesoro*, about a female taxi driver.

THE SHOW: *Ruled By Love*

THE PRODUCER: RCN Televisión

THE DISTRIBUTOR: RCN Televisión

THE BROADCASTER: RCN (Colombia)

THE CONCEPT: Fernando Gaitán

(*Yo Soy Betty, La Fea*) produces the

final telenovela from by Mónica

Agudelo, set in a family law firm

Writer-producer Fernando Gaitán, author of international television comedy phenomenon *Yo soy Betty, la Fea* (aka *Ugly Betty*), is producing for Colombian broadcast giant RCN a new telenovela, *La Ley del Corazón* (*Ruled By Love*).

A 123-chapter TV series, *Ruled By Love* is the last creation of well-known scriptwriter Mónica Agudelo, who died in 2012. She was known for her dramatic stories, such as *La Hija del Mariachi*, *Amor Sincero* and *La Madre*.

Ruled By Love's script, co-written by Felipe Agudelo, Mónica's brother, centres on a successful family law firm, and shows how the lawyers face similar situations in their personal lives to those of their clients, which makes them confront their own feelings.

Co-helmed by Colombian actor-director Víctor Mallarino (*Amas de Casa Desesperadas*, the Colombian version of *Desperate Housewives*) and Sergio Osorio (*A Corazón Abierto*, the local *Grey's Anatomy* adaptation), *Ruled By Love* stars Venezuelan actor Luciano D'Alessandro (*Celia, The White Slave*) and Colombia's Laura Londoño (*Escobar, Paradise Lost, Comando Elite*) and Carolina Acevedo (*Narcos*).

"RCN is internationally known for the quality of its content, with diverse and successful stories," says María Lucía Hernández, international sales director at RCN Televisión. "With *Ruled by Love* we are confident we have an exceptional series, with Fernando Gaitán producing and an international cast."

"The series will be available for the international market from October and will be released soon on RCN Televisión primetime in Colombia," she adds.

Owned by Colombian company Organización Ardila Lülle, Colombia's leading broadcaster RCN produces up to 1,000 hours of programming a year, exporting its TV content (mainly telenovelas and TV series) to more than 120 countries around the world.

The broadcaster's portfolio also includes Azúcar, an 80-part remake of 1989 original telenovela, produced by Fox Telecolombia, set in the Colombian sugar cane plantations.

THE SHOW: *Love After Love*
THE PRODUCER: Telefé Contenidos
THE DISTRIBUTOR: Telefé
Internacional (Argentina)
THE BROADCASTER: Telefé
THE CONCEPT: A transmedia telenovela that tells a story of love and pain

Leading Argentine broadcaster Telefé plans a 2017 premiere of its newest drama, *Amar Despues de Amar (Love After Love)*, a story of love and pain set in two different eras, which Telefé Internacional is presenting to buyers at Cannes.

A multiplatform production, *Love After Love* will extend the main plot's axis to a blog and a webseries with original content, giving the audience different points of view on the telenovela's main story.

The 70-episode telenovela stars Isabel Macedo (*Guapas*), Federico Amador (*Herederos de Una Venganza*), Eleonora Wexler (*Valientes*) and Mariano Martínez (*Esperanza Mía*), who narrates the friendship between two married couples and how it becomes the prelude to forbidden love. Three years later, one of the couples has a car accident and this gives rise to several unanswered questions, on top of the heartbreak caused to those who were cheated on.



"Our expectations for *Love After Love*, our main release at MIPCOM, are very high," says Daniel Otaola, content distribution manager at Telefé, who praises the quality of the 4K production, the actors and the plot themes.

Further highlights of the Telefé Internacional line-up for MIPCOM include the 120-part daily comedy *Educating Nina*, a coproduction with

Buenos Aires-based Underground Producciones, and super-series *El Regreso de Lucas*, coproduced with Peruvian network América TV.

Educating Nina, successfully broadcast by Telefé, has been acquired by Caracol TV in Colombia and Teleamazonas in Ecuador, while Unimás, in the US Hispanic market, and Mega, in Chile, bought *The Return of Lucas*, Otaola says.



THE SHOW: *Against Our Destiny*
THE PRODUCER: Caracol TV
THE DISTRIBUTOR: Caracol TV Internacional
THE BROADCASTER: Caracol TV (Colombia)
THE CONCEPT: TV adaptation of *The Discreet Hero*, written by Nobel Prize winner Mario Vargas Llosa

At MIPCOM, Colombian broadcaster Caracol TV is introducing to international buyers new series *Cuando Vivías Conmigo (Against Our Destiny)*, which is based on novel *The Discreet Hero*, by Nobel laureate Mario Vargas Llosa, says sales executive Paloma García Cuesta.

Against Our Destiny debuted September 19 in

Caracol TV's primetime. It nabbed a 33.3% share, the same standout audience results achieved by *La Niña*, a CMO-produced series that *Against Our Destiny* replaced in network's 9pm slot.

A tragicomedy with real-life characters, the series centres on Gertrudis and Armida, two young sisters with diametrically

opposed personalities. Gertrudis is submissive, shy and insecure, while Armida is rebellious, extroverted and ravishingly beautiful. "They are two sides of the same coin," says García Cuesta.

The sisters learn to support each other after becoming orphans and being taken in by their aunt Luzmila, who denies them love. With a mixture of innocence and audacity, the two young women plan to escape, but everything goes wrong and they end up separated, thinking the other has died. It is another two decades before they are reunited. "The series blends love, betrayal, comedy and mystery," García Cuesta says.

The cast includes Sandra Reyes (star of *Breaking Bad's* Colombian remake, *Metástasis*), Katherine Escobar (*Without Breasts There is Paradise*), Christian Tappan (*Narcos*) and Diego Trujillo (*Metástasis*).

Other Caracol shows for the market include Netflix pickup *La Niña*, based on real events and following a young girl who abducted by guerrilla fighters and experienced the horrors of Colombia's decades-long insurrection first hand.



THE SHOW: *The Three Sides of Ana*

THE PRODUCER: Televisa

THE DISTRIBUTOR: Televisa Internacional

THE BROADCASTER: Univision (US), Las Estrellas (Mexico)

THE CONCEPT: A reworking of 1995 telenovela hit *Lazos de Amor*, starring Angelique Boyer and Sebastián Rulli

Tres Veces Ana (The Three Sides of Ana) marks the return of fan-favourite power couple Angelique Boyer and Sebastián Rulli, and is one of the highlights of TV giant Televisa's line-up at MIPCOM.

A new version of 1995 hit *Lazos de Amor*, which had a cast led by actress-singer Lucero,

Tres Veces Ana reunites Boyer and Rulli after they successfully starred in Televisa series *Teresa* and *Lo Que la Vida Me Robó*. The new series follows the lives of identical triplets – Ana Lucía, Ana Leticia and Ana Laura – all played by Boyer, whose parents died in a car crash when they were children. Their fate gets even more

THE SHOW: *Total Dreamer*

THE PRODUCER: Globo TV

THE DISTRIBUTOR: Globo

THE BROADCASTER: Globo (Brazil)

THE CONCEPT: Romantic comedy backed by strong multiplatform initiatives, which broke TV audience records in Brazil

Romantic comedy *Total Dreamer*, a modern fairy tale about a humble girl who becomes a successful model, is the biggest bet by Brazil's Globo at Cannes.

After six months on air in Brazil, *Total Dreamer* had garnered the largest audience in the 7pm TV time slot in four years. Its last episode, broadcast by Globo on May 30, nabbed a 58% share and 41 rating points (more than 39 million people). The telenovela also launched on Globo's TV channel in Portugal, with a peak of 154,000 viewers, joining the top-five most-watched TV programmes in the country's pay TV market.

"It's a story with classic elements, but set in the

present day," says Raphael Corrêa Netto, executive director of international business at Globo. "This total connection to what's happening today creates immediate empathy."

Globo launched multiplatform initiatives around *Total Dreamer*, allowing the story to be expanded beyond TV. The telenovela started out with a pilot broadcast exclusively on the entertainment portal GShow.com and ended with a ten-episode online spinoff. With original stories involving the TV series' characters, it garnered over three million views online while it aired.

"The modernity of *Total Dreamer* makes it quicker and more contemporary, following a market trend," says Corrêa Netto. "The telenovela is dynamic, the plots are quickly resolved, holding the audience's attention. And the parallel narrative cores are just as important as the main plot. There's always something important happening on the screen. These initiatives also make a younger audience interested in the genre." **TBI**

complicated when only two of them are found alive, with Ana Lucía presumed dead.

According to Claudia Sahab, director for Europe at Televisa Internacional, *Tres Veces Ana* "boasts the typical elements of a classic Televisa melodrama: passion, intrigue, betrayal, high production values and an all-star cast".

Broadcast by Univision, *Tres Veces Ana* scored four million viewers on its May 23 debut, becoming the fifth-most-watched programme in the US free-to-air TV market and helping Univision to surpass CBS and Fox. After releasing it on August 22 in Mexico, it averaged 12.5 rating points in its first week on air on Televisa's channel Las Estrellas.

In Spain, Nova has broadcast the new telenovela since September 19. Further early acquisitions of *Tres Veces Ana* in Europe include Hungary's TV2, Romania's Happy Channel and Pop TV in Slovenia.

Beyond Latin America, Central and Eastern Europe and Spain are key buyers, although in recent years Televisa's series have conquered new slots in France, via French public broadcaster France Télévisions' network France Ô, Sahab says.

Televisa is also presenting two new entertainment formats from Spain's La Competencia in Cannes: survival series *Domus Surviving Mars* and talent show *My Next Me*.



See You in 2017

11th INTERNATIONAL **BUSAN** **CONTENTS** **MARKET**

2017 MAY 10-12
BEXCO, BUSAN, KOREA

www.ibcm.tv

CONTACT

Ms. Jungwon Lee International Marketing Director
TEL : +82-2-786-4701 E-MAIL : bcm@ibcm.or.kr

gusto

WORLDWIDE MEDIA

Tel: +1 613 730 1728
web: gusto.worldwidemedia.com
Stand: R7.M2
Contacts: Chris Knight, President and CEO; Mark Prasuhn, Vice President



Fish The Dish Episodes 30x30' **Genre** Food Series **Synopsis** Beautifully-shot, high energy 4K food series that demystifies cooking seafood with delicious recipes. Accompanied by 120+ recipes with videos & gorgeous food photography.



One World Kitchen Episodes 54x30' **Genre** Food Series **Synopsis** The future of food television! Visually stunning, delicious international cuisine (Italian, Indian, Thai, Argentinian & Japanese) accompanied by 200+ webisodes plus recipes and food photography.



A is for Apple Episodes 54x30' **Genre** Food Series **Synopsis** Entertaining, innovative food television recorded on a one-of-a-kind set, accompanied by a stunning interactive website and 120+ recipes with webisodes & gorgeous food photography.

HOT PROPERTY PLUS: Q&A WITH CHRIS KNIGHT

Tell us about Gusto TV and your company mission.

Gusto TV is Canada's best food and lifestyle channel. Our mission is to turn Gusto Worldwide Media into a global brand recognised for quality in the food and lifestyle genre. We are reinventing this genre for a new generation, in a new world of multi-platform content consumption.

Tell us about the talent in *Fish the Dish*, chef Spencer Watts, and what he can reveal about seafood that viewers will not know.

Fish the Dish is a 30x30mins cooking series that explores and celebrates virtually every way possible to cook fish and seafood as crazy funny host Spencer Watts goes about creating a cookbook. Spencer is a new breed of fun, hip millennial host who rocks each episode with a casual funny tone.

Why would buyers want to introduce the five cuisines featured in *One World Kitchen* to their viewers?

Food is the one true global language. *One World Kitchen* features Italian, Indian, Argentinian, Thai and Japanese cuisines as interpreted by five passionate, articulate young women in a highly stylised food environment. Filmed in native 4K the series is stunning to watch, fast paced and highly entertaining. Our acquisition packages include full length episodes, short form webisodes and all recipes with digital art.

How does *A is For Apple* subvert the food challenge format?

The premise of *A is For Apple* is that our hosts have to pick two ingredients that start with the same letter of the alphabet from their phone app (bacon and bananas, for instance) and in their stunning high concept food environment make a stylish and delicious dish with each of the ingredients. In act four the host has to come up with a recipe featuring both ingredients.



Tel: 0207 554 2500
web: www.mattel.com
Stand: R7.B2
Contacts: Catherine Balsam-Schwaber, Chief Content Officer; Christopher Keenan, SVP, Content Development & Production; Andrea Carpenter, Sr Director, Content Dist; Justin Richardson, VP Content Dist & Content Strategy



Barbie Dreamtopia Episodes 52x11' **Genre** Girls **Synopsis** Enter a world of whimsical adventure as Barbie's youngest sister, Chelsea, takes us on a journey into her dreams, full of limitless possibility and important life lessons.



Barbie Dreamhouse Adventures Episodes 26x22' **Genre** Girls

Synopsis Barbie and her sisters take us on their wild adventures from their Dreamhouse in Malibu to escapades around the globe. If you can dream it, you can do it!



Thomas: Journey Beyond Sodor

Episodes 1x70' **Genre** Pre-school **Synopsis** Join Thomas and his friends in this exciting adventure to the mainland that shows us friendship is more important than being the favourite engine.

HOT PROPERTY PLUS: Q&A WITH CHRISTOPHER KEENAN

What do brands like Thomas and Barbie offer buyers in terms of ratings and marketing potential?

Both Thomas & Friends and Barbie are incredibly well-known, iconic and successful global brands that have track records for high rating content. Both brands also offer additional valuable short-form content that is available to broadcasters, as well as gaming, apps, publishing and licensing opportunities.

What are the key differences between *Barbie Dreamtopia* and *Barbie Dreamhouse Adventures*?

With its broad appeal, the world of Barbie content is expanding in many directions. *Barbie: Dreamhouse Adventures* is a playful, CG-animated sitcom aimed at the 6-to-11

year old audience that focuses on Barbie and her sisters as they turn everyday events into bigger than life adventures, or entrepreneurial pursuits. *Barbie Dreamtopia*, on the other hand, is very much a preschool/transitional series, targeting Barbie's younger audience and starring her youngest sister, Chelsea. The show will be comprised of 11 minute episodes that depict Chelsea and Barbie in CG-animation.

How does the plot of *Thomas: Journey Beyond Sodor* differ to other *Thomas* series?

While this film embodies the themes of friendship and teamwork that the *Thomas & Friends* series is known for, the scope is much grander and takes Thomas off of the Island of Sodor on an epic adventure that could never be realised in one of the series' episodes. The longer format allows for a much more elaborate, character-inspired story in which Thomas visits some incredible locations and meets new engine friends.



Tel: +44 203 735 5222
web: www tcbmediarights.com
Stand: R8:D3
Contacts: Paul Heaney, CEO; Kate Llewellyn-Jones, Managing Director; Karen Connell, Head of Sales; Claire Runham, Sales & Acquisitions Manager



Encounters with Evil Episodes 10x60'
Genre Crime **Synopsis** What is it like to come face-to-face with the world's most deranged criminals? This archive-based series explores the minds of the world's most notorious criminals.



World War Weird Episodes 6x60'
Genre History **Synopsis** This series explores some of WW1's and WW2's baffling mysteries and weirdest tales; each a compelling story with twists, turns and revelations.



Scandal Made Me Famous Episodes 6x60'
Genre Crime **Synopsis** What is it like to come face-to-face with the world's most deranged criminals? This archive-based series explores the minds of the world's most notorious criminals.

HOT PROPERTY PLUS: Q&A WITH PAUL HEANEY

What is unique about the TCB business model?

We work with broadcasters and producers at the very earliest of stages, producing briefs for indies from broadcasters, acting like an agent, making introductions to networks and vice versa, and we have a great record of preselling projects. That along with selling finished programmes at as competitive a licence fee as the market will allow makes us a formidable operator.

What channels will benefit from *Encounters with Evil* and why?

Crime has 'broken out' into the mainstream over the last two years so we will be talking across the range, from general entertainment networks to specialist crime channels to female targeted broadcasters. The male-skewed channels will also enjoy the previously unseen archive.

What will viewers discover from *World War Weird*?

They will discover that there was a lot of unexplained strange stuff happening around the two World Wars, and currently the buying and viewing world does love a bit of a mystery. *World War Weird* will try to shed light on the weirdness and offer an explanation, but after many twists, turns and revelations.

How can *Scandal Made Me Famous* cut through in the crowded crime market?

It is a crowded market, but being made for a good network, Reelz Channel, by a good indie, AMS, helps a lot. *Scandal Made Me Famous* covers subjects who may not have been tried and could be innocent. For example, Casey Anthony was found not guilty and Lorena Bobbitt did not have a trial, so this series is not about people who murdered. This is an important distinction between this series and the other hit series on Reelz, *Murder Made Me Famous*.



Tel: +1 212 210 1400
web: sales.aenetworks.com
Stand: P3.C10
Contacts: Sean Cohan, Pres. Int'l & Digital, A+E Networks; Amanda Hill, CMO, A+E Networks; Joel Denton, MD, Int'l Content Sales & Partnerships; Edward Sabin, MD, Americas + Head of Commercial Operations, Int'l



SIX Episodes 8x60' **Genre** Mini-Series
Synopsis Inspired by the real missions of SEAL Team Six, best known for killing Osama Bin Laden, SIX is the story of a brotherhood of an elite Special Forces unit.



Born This Way Episodes 16x60'.10
New Episodes **Genre** Series **Synopsis** A docu-series following seven innocent participants who enter a most dangerous jail in the U.S. in an effort to expose what really happens behind bars.



The New Wife Episodes Primetime 60' **Genre** Format **Synopsis** Remarried parents often find themselves co-parenting with biological parents and newly married spouses. This bold new format confronts this increasingly common situation head-on.



Tel: +44 020 7845 4350
web: www.all3mediainternational.com
Stand: R8.C20



Take Your Chance Episodes 30' or 60'
Genre Factual Entertainment/Format
Synopsis 2 contestants team up to face 10 screens in this new quiz show where they will have to keep their nerve – and their screens.



Common Sense Episodes 30' **Genre** Factual Entertainment/Format
Synopsis Common Sense is a round-up of the week's most talked about topics and events, brought to life by some of the most normal and funniest people around.



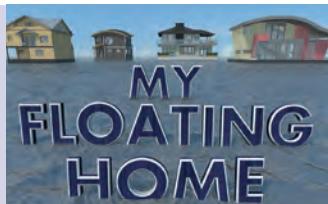
Secret Chef Episodes 4x60' **Genre** Factual Entertainment/Format **Synopsis** Entertaining and emotional series which sees two of the county's worst cooks transformed into impressive gastronauts, to prepare a gourmet dinner to surprise their loved ones.

Argonon International

Tel: +44 (0) 207 704 3300
web: www.argononinternational.com
Stand: R9.A23
Contacts: Lynn Lugsden, Head of Sales; Rebecca Garcia, Senior Sales Executive; Matt Partlett, Sales and Marketing; Jess Khanom, Managing Director



Granny Ink Episodes 1x60' **Genre** Factual **Synopsis** From memorials to lost loved one's to a death defying skull, we find out what's driving these OAPs to get inked.



My Floating Home Episodes 14x60' **Genre** Lifestyle **Synopsis** Families have dreamt for decades of waking up to an un-spoilt river view are now taking the plunge and commissioning a floating home.



Penguin A & E Episodes 4x60' **Genre** Wildlife **Synopsis** In Africa's busiest emergency department for Penguins, our team of heroes work 24/7 to rehabilitate these fun-loving birds with a lot of TLC.



Tel: +49 (0) 221 2035 2729
web: www.autentic-distribution.com
Stand: R7.F2 BETA-Stand
Contacts: Anne Hufnagel, General Manager; Friedrich Deetz, International Sales Manager



Russia's Horses Episodes 5x52' **Genre** People. Cultures **Synopsis** We take you on a journey to the remote areas of Russia to meet people and see how they are connected to their beloved horses.



Wild Bavaria Episodes 2x45' **Genre** Nature. Wildlife **Synopsis** Nature is the star of this wonderful mini-series. We show you around Bavarian wildlife that proves to be truly entertaining.



Harbour of the Future Episodes 1x52' **Genre** Science. Technology **Synopsis** With steady growth of trade, plans for future harbours must begin now. See new developments and trends to handle increased amounts of cargo.

BBC Worldwide

Tel: +44 (0)208 433 2000
web: www.bbcworldwidesales.com
Stand: P3.B38



Planet Earth II Episodes 6x50' & 1x50' **Genre** Making Of **Synopsis** Natural History From jungles and deserts to grasslands and cities, Planet Earth II reveals the unique characteristics of Earth's habitats and the extraordinary ways animals survive within them.



Million Dollar Car Hunters Episodes 10x50' **Genre** Factual Entertainment **Synopsis** Lively, character-driven series taking viewers into the jaw-dropping world of specialists who travel the globe hunting down iconic cars for wealthy collectors.



Ice Town: Life on the Edge Episodes 10x50' **Genre** Factual Entertainment **Synopsis** Take a trip to the most northerly town on the planet in this gripping series charting the real-life highs and lows of its quirky inhabitants.

THE FASHION HERO.COM

Beauty World Search
Tel: +1 450 665 0001
web: www.thefashionhero.com
Stand: P-1.B85
Contacts: Caroline Bernier, President & Executive Producer, Beauty World

Search; Nathalie Bourdon, Vice President, Distribution, Beauty World Search; Nha-Uyen Chau, Founder/CEO, Looking Glass International Nha-Uyen Chau. Founder/CEO, Looking Glass International; Susan Boshcoff, Director, Sales & Acquisitions, Looking Glass International

The Fashion Hero Episodes 8x60' + Format **Genre** Competitive reality **Synopsis** The Fashion Hero is an engaging and entertaining new competitive reality TV series. Focused on real people and atypical beauty,



it's the first programme of its kind to redefine fashion industry perceptions of 'beauty'. Hosted by Brooke Hogan (daughter of ex pro wrestler Hulk) and with leading designers as mentors, The Fashion Hero aims to challenge fashion norms and change lives.





Tel: +1 416 646 4434
web: www.blueantinternational.com
Stand: R8.D7
Contacts: Raja Khanna, CEO, Television and Digital; Solange Attwood, SVP, Int'l; Jo Parkinson, MD, Love Nature; Mike Jackson, Sr. Director International Sales and Acquisitions



Collision Course Episodes 6x60'
Genre Entertainment **Synopsis**
 Collision Course dives into the scene of iconic celebrity accidents, offering a moment-by-moment examination of key factors that resulted in fatalities or life-changing injuries.



How The World Ends Episodes 6x60'
Genre Science **Synopsis** How The World Ends explores some of the most widely held doomsday forecasts and their impending timeline to destruction.



Africa's Wild Horizons Episodes 11x60'
Genre Wildlife and Nature **Synopsis**
 Explore Africa's diverse ecosystems, important breed ground, critical migration paths and popular watering holes are on stunning display in Africa's Wild Horizons.



Tel: +52 (55) 5251 1410
web: www.comarex.tv
Stand: PO.A27
Contacts: Marcel Vinay, CEO; Martha Contreras, Sales Asia; Adela Velasco, Sales Africa and Eastern Europe



Preciosas (a.k.a Runaways) Episodes 100x60'
Genre Teleserie **Synopsis**
 The story of four women that happen to meet while serving time and the adventures they live after they successfully escape from jail.



A Sicilian Story Episodes 8x80'
Genre Crime, Investigación, Mafia **Synopsis**
 The manhunt to capture a mafia boss at large will show the ways of Cosa Nostra and its influence on political and economic powers within Sicily.



Call Me Francesco Episodes 2x100'
Genre Biographical **Synopsis** Call me Francesco relates to the journey that brought Jorge Bergoglio, the son of Italian immigrants in Buenos Aires, to become Head of the Catholic Church.



Tel: +44 (0) 20 7851 6500
web: www.contentmediacorp.com
Stand: C15.A6
Contacts: Greg Phillips, President; Saralo MacGregor, Executive Vice President, Acquisitions, Development & Sales; Jonathan Ford, Executive Vice President, Sales & Distribution; Jennifer Brinkworth, Senior Vice President, Marketing and Communications



Can't Cope, Won't Cope Episodes 6x30'
Genre Drama **Synopsis** From the International Emmy® winning Deadpan Pictures, comes this coming-of-age drama following Aisling and Danielle, as they navigate Dublin and the perilous waters of adulthood.



Bruno Episodes 2x90'
Genre Crime Drama **Synopsis** Bruno cooks, builds his own house, grows his own food... and catches criminals, in these engaging new crime dramas based on Martin Walker's bestselling novels.



Untitled Elián Episodes Feature-length Documentary **Genre** Documentary **Synopsis** The remarkable story of a five-year-old Cuban boy whose rescue off the coast of Florida influenced the rapprochement between Cuba and the U.S.



Tel: (1) 310-255-4600
web: www.dickclark.com/international
Stand: P1.B6
Contacts: Mike Mahan, President DCP; Mark Rafalowski, EVP, Int'l Distribution; Bob Kennedy, SVP, Sales & Acquisitions; Mariyah Dosani, Sales Manager



Now That's Funny Episodes 26x60'
Genre Non-scripted comedy **Synopsis**
 Now in a 2nd season featuring some of the most entertaining viral videos in the world presented in a lighthearted way. No host, narrated.



Fail Army Episodes 100x30'
Genre Non-scripted comedy **Synopsis** Fail Army, the world-wide leader in HD bloopers, returns. Each episode contains an average of 60 clips. No host, voice over based.



Celebrity Page Episodes 260x30'
Genre Entertainment News **Synopsis**
 Daily syndicated celebrity show focuses on pop culture, news, gossip and lifestyle. Available as a five-day a week strip delivered by FTP on the same date as the US broadcasters.



Tel: 1 805 965 4488 ext. 103
web: www.foothillentertainment.com
Stand: VIP Club
Contacts: Jo Kavanagh-Payne, President; Elizabeth Stephens, Vice President of Sales and Development; Gregory Payne, Chairman



Mother Goose Club Episodes
 52x11' **Genre** Preschool Edutainment
Synopsis 6 billion views on YouTube!
 Classic nursery rhymes and original songs are brought to life in a visually stunning animated environment inspiring children to be creative!



Mother Goose Club Stories Episodes
 52x11' **Genre** Preschool Edutainment
Synopsis All new CGI-series in development based on the YouTube sensation Mother Goose Club stories encouraging the development of early language skills and inspiring creativity.



Boy and the Dinosaur Episodes
 52x11' **Genre** Preschool CGI Animation
Synopsis This series is about an ordinary Boy and his extraordinary friend, Dinosaur and blends big, visual storytelling with broad, physical comedy and a simple educational philosophy.



Tel: + 33 148744877
web: www.go-n.fr
Stand: Mipcom P-1.A75
Contacts: Marie Congé, Head of Sales and business Development; Anne de Galard, General Manager; Eric Garnet, President



Simon Episodes 52x5' **Genre** Animation - Preschool **Synopsis** The charming irreverence of SIMON the super adorable rabbit, adapted from the bestseller books of Stephanie Blake.



Zip Zip Episodes 52x11' **Genre** Animation - Comedy Cartoon
Synopsis A group of wild animals of the forest move to the city and dress up as pets in order to live a comfortable life, but they have to keep their secret ;)!



Tootuff (new Season) Episodes 75x7' and 1x22' TV Special **Genre** Sitcom
Synopsis Tootuff, the troublesome ten year-old with a lock of unruly blond hair, is back for more....



Tel: 818 728 4140
web: www.grbtv.com
Stand: R7.K17
Contacts: Gary R. Benz, President and CEO; Marielle Zuccarelli, COO; Michael Lolato, SVP, International Distribution; Liz Levenson, VP, International Acquisitions and Sales



Occult Crimes Episodes 10x60' **Genre** Crime, Supernatural **Synopsis** Taking their orders from Satan, these real life demons are determined to gain immortality by committing heinous murders.



WALT: The Man Behind The Myth Episodes 1x90' **Genre** Documentaries
Synopsis Presented by Diane Disney Miller and narrated by Dick Van Dyke, this is the official biography of Walt Disney. This film's exclusive footage can't be seen anywhere



Cleveland Hustles Episodes 8x60' **Genre** Docu-series **Synopsis** NBA superstar LeBron James gives four aspiring local entrepreneurs the chance to realize their dreams while also helping to revitalize a neighborhood in Cleveland.



Tel: +44 (0)20 7184 7777
web: www.hattrickinternational.com
Stand: R7.F24
Contacts: Sarah Tong, Director of Sales; Sarah Bickley, Senior Sales Executive; Ellyn Morris, Senior Sales Executive; Cassandra Toller, Sales Executive



The Insider: Reggie Yates Episodes 2x60' **Genre** Factual **Synopsis** Reggie Yates lives life for real inside some of the most brutal institutions across the US and Mexico, tackling the criminal justice system from within.



The Polygamist Episodes 4x60' **Genre** Factual **Synopsis** With unprecedented access to a unique community of Mormon families, gain an intimate and revealing insight into the everyday lives of modern polygamists.



Exodus: Our Journey To Europe Episodes 3x60' **Genre** Factual **Synopsis** Filmed by the migrants themselves, Exodus is a terrifying, intimate and epic portrait of the migrant crisis, documenting the places no one else can go.



Tel: +1 323 802 1500
web: www.henson.com
Stand: R7.E45
Contacts: Lisa Henson, CEO; Richard Goldsmith, EVP, Global Distribution; Anna Moorefield, Director, Global Distribution, Sales; Amanda Quigley, Manager, Global Distribution, Sales



Splash and Bubbles Episodes 80x11' **Genre** Kids 4 – 7, CG Animation **Synopsis** This series follows Splash, Bubbles and all of their Reeftown friends as they adventure through the oceans to discover more about the marine world.



Dot Episodes 52x11' **Genre** Kids 4 – 7, Comedy/Adventure/2-D Animation **Synopsis** Dot follows the inquisitive and exuberant tech-savvy Dot, who embarks on hilarious adventures to satisfy her imagination, curiosity and latest passion.



Fraggle Rock Episodes 96x30' **Genre** Comedy **Synopsis** Come join the Fraggles, a fun-loving group of furry subterranean creatures, as they go on fun adventures with their friends!



Tel: 972.3.7676031
web: www.keshetinternational.com
Stand: R8.C9
Contacts: Alon Shtruzman, CEO Keshet International; Keren Shahar, COO & President of Distribution; Sebastian Burkhardt, Head of Business Development & Acquisitions, SVP Digital, Gary Pudney, Head of Asia; Kelly Wright, Head of Latin America



Welcome To The Wild - Amazon Episodes 22x75' **Genre** Adventure, Reality **Synopsis** Contestants enter the world's largest and most extreme jungle to undergo a cross river competition. Each season will be set in a new challenging destination.



Boxed Episodes Format **Genre** Entertainment **Synopsis** A unique social experiment where participants enter a specially designed closed box to resolve disputes – they are unable to leave until they've worked it out...



Manbirth Episodes 12x60' **Format** **Genre** Entertainment **Synopsis** Soon-to-be fathers go through the mental and physical challenges their partner experience during pregnancy, to discover if dads have what it takes... to be mums!



Tel: +49 8102 99453-0
web: www.m4e.de
Stand: Riviera 7, R7.H3
Contacts: Hans Ulrich Stoef, CEO of m4e AG; Sjoerd Raemakers, General Manager of Telescreen B.V.; Jo Daris, SVP Operations; Arnold Scheele, Director Digital & Media



Wissper Episodes 52x7' **Genre** Adventure, Comedy **Synopsis** Wissper is a little girl that can talk to animals! She can sense their feelings and thus she can help animals around the world.



Mia & Me Episodes 52x23' **Genre** Fantasy, Adventure **Synopsis** New adventures are waiting on Mia when she returns to the fantastic world of Centopia, where unicorn Onchao is in great danger.



Tip The Mouse Episodes 52x7' **Genre** Preschool, Comedy **Synopsis** The series is based on the original character "Topo Tip" from the best-selling children's book series published by Dami/Giunti.



Tel: +1 424 274 3000
web: www.marvista.net
Stand: R9.A9
Contacts: Fernando Szew, CEO; Vanessa Shapiro, EVP, Distribution



Cold Zone Episodes 1x90' **Genre** Disaster **Synopsis** While vacationing in Alaska with his family, scientist Roger Summers teams with a retired environmentalist to save the world from an impending flash-freezing storm.



Finding Father Christmas Episodes 1x90' **Genre** Holiday **Synopsis** Miranda Carson embarks on a Christmas journey to find her long lost father, leaving her to face a big decision regarding her future and happiness.



One of Us Episodes 1x90' **Genre** Thriller **Synopsis** When investigative journalist Melanie Roberts learns about her friend Haley's disappearance at a commune, she goes undercover to find and rescue her from the group.



Tel: +39 07175067500
web: www.rbw.it
Stand: R7.H2 - BLE #C10
Contacts: Iginio Straffi, Founder and CEO; Joanne Lee, COO; Cristiana Buzzelli, SVP Sales and Acquisitions



Regal Academy Episodes 26x30'
Genre Comedy - 2D HD toonshade animation
Synopsis Fairy tales come to life at Regal Academy, where Rose Cinderella and her classmates must combine study with dealing with their families!



Maggie & Bianca Fashion Friends
Episodes 52x30' **Genre** Comedy/
Drama - Live action
Synopsis American girl Maggie wins a scholarship for Milan Fashion Academy, where she meets super-trendy Italian Bianca. Together they will make their dreams come true...



World of Winx Episodes 13x60' (2 seasons)
Genre Action/Mystery 2D animation
Synopsis As talent scouts for WOW, the Winx travel all over the world searching for talents and preventing the mysterious Talent Thief from kidnapping them.

RED ARROW INTERNATIONAL

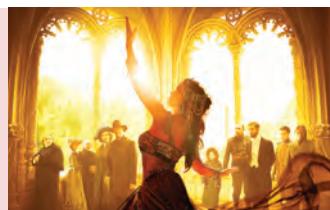
Tel: +49 89 9507 2320
web: www.redarrowinternational.tv
Stand: P4.C10
Contacts: Henrik Pabst, Managing Director; Bo Stehmeier, SVP Global Sales; Amelie von Kienlin, SVP Scripted Acquisitions and Coproductions; Harry Gamsu, VP Format Acquisitions & Sales



Farang Episodes 8x60' **Genre** Scripted Series/Thriller
Synopsis Farang is an action-packed new thriller set in Thailand and starring Ola Rapace (Skyfall, Section Zero)



Look Me In The Eye **Genre** Reality Format
Synopsis The emotional and compelling new social experiment format that aims to reunite estranged friends, family or loved ones by the intimate effect of eye contact.



Mata Hari Episodes 12x60' **Genre** Scripted Series/Drama
Synopsis Mata Hari is an epic new drama that charts the extraordinary life of exotic dancer, courtesan and infamous spy Mata Hari, starring Christopher Lambert, John Corbett and Vahina Giocante.

RIVE GAUCHE TELEVISION

RiveGaucheTelevision.com

Tel: +1 818 784 9912
web: www.rgtv.com
Stand: P1.H75
Contacts: Jon Kramer CEO; Marine Ksadzhikyan SVP Distribution & Development; Tomas Silva VP International Sales



Kid Diners Episodes 13x30' **Genre** Kids
Synopsis Kid Diners is a wild and crazy tour of unique dining experiences from the perspective of two kids who love to eat. In each episode, our kid hosts each explore a different restaurant in a new city.



Egg Factor Episodes 8x60' **Genre** Docu Drama
Synopsis Egg Factor is a groundbreaking and gripping new documentary series that follows the journeys of intended parents who need the help of egg donors in order to have a baby.



Wives With Knives Episodes 8x60' **Genre** Crime
Synopsis True stories of fairytale romances that crumble and push a woman to stab her partner. The series features interviews with the women, their families and friends, and sometimes their victims.

STUDIO100 MEDIA

Tel: +49 (0) 89 960 855 0
web: www.studio100media.com
Stand: R7.C1 Hall: Riviera 7
Contacts: Hans Bourlon, Managing Director; Patrick Elmendorff, CEO; Martin Krieger, Head of Global Distribution; Tanja Aichberger Schätzle, Senior Sales Executive



Kosmoo Episodes 13x25' (Seasons I & II) **Genre** Live Action, Adventure
Synopsis Together with his bionic dog Kosmoo Robbe solves small crimes in a coastal village. He also gets help from his best friend Ellis who is in a wheelchair.



Night Watch Episodes 13x25' (Seasons I & II) **Genre** Live Action, Fantasy
Synopsis Strange things happen in Dusky Lake. Fortunately three guardians Wilko the werewolf, Vladimir the vampire and Keelin the elf, known as The Night Watch protect the inhabitants.



The Wild Adventures of Blinky Bill Episodes 52x11' **Genre** CGI Animation
Synopsis Without Blinky Green Patch would be a quiet refuge from the dangerous outback. With this kid koala, everyday life is spiraling into a chain of escapades.



Tel: +44 75 35 47 41 20
web: www.tnfp.tv
Stand: P-1.E50
Contacts: Steven Allcock, General Manager; Siobhan Herriott, Head of Sales



Hotel Römantiek Episodes 7x45'
Genre Reality **Synopsis** Feel-good reality format in which a group of seniors in search of a relationship sets off on an unforgettable trip.



Keep Talking Episodes 24x35' **Genre** Panel Show **Synopsis** Slightly eccentric panel gameshow, in which we discover which celebrity can talk non-stop without using a forbidden word or hesitating by using the dreaded 'um'.



All About The Money Episodes 9x45'
Genre Factual Entertainment **Synopsis** Entertaining prime time format about making the most of your money. This format is investigative journalism with a sense of humour.

TWOFOUR RIGHTS

Tel: +44 (0)1752 727400
web: www.twofour-rights.co.uk
Stand: ITV Studios House
Contacts: Melanie Leach, Twofour Group Chief Executive; Andrew Mackenzie, Twofour Group Chief Creative Officer; Anthony Appell, Director of Twofour Rights; Holly Hodges, Head of Sales



This Time Next Year Episodes Format 6x60' **Genre** Entertainment **Synopsis** Showcasing hit after hit of instant jaw-dropping real life transformations and already in production in nine territories THIS TIME NEXT YEAR is the fastest selling new format of 2016



Extraordinary Animals Episodes 4x60' HD **Genre** Factual **Synopsis** The award winning producers of Meerkat Manor are back with a mesmerizing new primetime show, delving beneath the surface of animal behaviour across the globe



Impossible Engineering, Series 3 Episodes 12x60' HD **Genre** Factual **Synopsis** Mind-blowing modern engineering structures and incredible historical inventions are revealed in this revolutionary series



Tel: +33 1 401 87200
web: www.xilam.com
Stand: R7 K16
Contacts: Marc Du Pontavice, CEO; Marie-Laure Marchand, SVP Media Distribution Asia-Pacific, USA & UK; Jessica Delahaie, EVP Media Distribution EME, Canada; Leyla Formoso, VP Media Distribution Latin America & Iberia



Oggy & The Cockroaches – Seasons 5, 6 & 7 Episodes 350x7' - 4K **Genre** Slapstick Comedy **Synopsis** Season 5 will introduce legendary characters as Oggy pursues his relentless battle against the cockroaches through the ages.



Paprika Episodes 78x7' **Genre** Comedy **Synopsis** Every adventure gets tastier with a pinch of Paprika!



Zig & Sharko – Season 2 Episodes 156x7' - 4K **Genre** Slapstick Comedy **Synopsis** Panic in Paradise

Zodiak Rights

We are Banijay

Tel: +44 207 013 4000
web: www.zodiakrights.com
Stand: C20.A
Contacts: Tim Mutimer, CEO; Caroline Torrance, Head of Drama; Emily Elisha, Head of Factual; Andrew Sime, VP of Formats



SAS Who Dares Wins – Series 2 Episodes 5 x 60' **Genre** Factual **Synopsis** A group of ordinary men see if they've got the physical and mental strength to pass the toughest military entrance process in the world: SAS Selection.



Paternity Dads Episodes 45' Format **Genre** Factual Entertainment **Synopsis** Paternity Dads challenges conventional gender stereotypes as four men agree to step away from their masculine jobs to take care of their new-born babies full time?



Black Lake Episodes 8x45' **Genre** Drama **Synopsis** Unsettling events engulf young and ambitious Johan and his friends when they visit the abandoned Black Lake ski resort, the scene of a horrific crime.

LAST WORD

DAN WHITEHEAD



The anthology strikes back

Like any creative industry, TV drama is not immune from the lure of a good bandwagon, but few have caught on as quickly as the current mania for anthology series, as a look at the US channels shows. A regular fixture in the early days of television, when the likes of *The Twilight Zone* and *The Outer Limits* set a gold standard for 'story of the week' fantasy, the format is back in force in 2016 – and with a much wider genre remit.

The key difference this time around is that where once anthology series would feature a new story every episode, they now cater for the binge-hungry modern viewer with long form arcs, which are then replaced the following season with a new story and new cast.

The pioneer in this regard was, of course, Ryan Murphy's *American Horror Story*, which went from a star-studded curiosity in its first season to one of FX's most reliable performers over subsequent years, cycling through a recurring ensemble cast in settings such as a haunted house, creepy asylum and sinister carnival. Little wonder that the networks have trusted Murphy to expand the anthology format to include crime, in the Emmy-winning *American Crime Story*, and celebrity biography, in the

upcoming *Feud*. His Fox horror series *Scream Queens* blurs the anthology rules even further – the show's second season will retain the same cast and characters, but changes the location from a college to a hospital.

Naturally, others have followed this lead, with Syfy launching *Channel Zero* at the end of September, drawing a different story every season from the Creepypasta fiction website, while Legendary is developing an anthology series based on the works of H.P. Lovecraft.

The trend even overlaps with the other big US network obsession of the moment: movie spin-offs. The CW's proposed series based on 1987's *The Lost Boys* will feature the same cast of ageless vampire hunks popping up in another city and decade each season. Another eighties teen cult hit, *Heathers*, will use the original Winona Ryder film as the basis for a new tale of deadly high school rivalry, shifting to a different school with every season, while ABC is taking a similar approach to a half-hour comedy based on the early Tom Hanks hit *Bachelor Party*. The Starz show, *The Girlfriend Experience*, wasn't announced as an anthology, but became one when it was renewed for a second season with a fresh cast.

From a production perspective, this return to

The sheer number of new anthology shows that have been announced proves that there's a place for this model in the fast-paced on-demand era, but without a clear defining vision such projects can collapse with equally dizzying speed

a modified version of the old anthology model has many advantages. More bankable stars can be signed up, knowing that a one season commitment won't get in the way of movie work. Similarly, contract wrangles are less likely as the format makes it hard for any single cast member to become irreplaceable. Creatively, too, the pressure to keep sustaining a tired series is diminished when each season is essentially a fresh start.

For viewers, too, there are obvious benefits. In an age when hundreds of entire boxsets are available to stream, the ability to jump in with the latest season, safe in the knowledge that you won't be missing six years of backstory, is appealing. Also, if you're not enjoying the current season, you may well still come back for the next to see if you like that one better.

It's here that the limitations of the anthology show become apparent though, and as the industry decamps to Cannes for another market, the long term hazards of banking on an anthology must also be considered.

Buyers are conservative by nature, and like to know what they're getting. If you sign up a new procedural, you can be fairly certain that the third season will not be drastically different to the first, and you can plan accordingly. When the entire premise of a show can change between seasons, and when the cast is also likely to be replaced at the same time, that longer perspective is much harder to maintain. HBO discovered this when critical acclaim for the first season of *True Detective* turned to venomous criticism for the second. That once-feted brand is now in limbo, awaiting the idea that will revive its commercial reputation.

The sheer number of new anthology shows that have been announced in the last 12 months proves that there's a place for this model in the fast-paced on-demand era, but without a clear defining vision for the future such projects can collapse with equally dizzying speed. **TBI**



**SCRIPTED.
UNSCRIPTED.
AND EVERYTHING
IN BETWEEN.**

NATPE17

JAN 17-19 | MIAMI

THE GLOBAL MARKETPLACE FOR
TELEVISION AND PLATFORM EXECUTIVES

BE A PART OF IT.

natpe.com



WOUNDED LOVE



KANAL D

mipcom. Visit Us at P-1.G51

sales.kanal.com.tr