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TBI Interview:
Endemol Shine's
Perrin on formats
Page 6



Amazon:
originals assessed
Page 4

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4 Monitor: Amazon

Is Amazon's original programming strategy a recipe for success or disaster? Kaltrina Bylykbashi talks with producers and analysts to find out

6 TBI interview: Lisa Perrin

How do you go about overseeing indie format television's largest catalogue? Endemol Shine Creative Networks chief executive Lisa Perrin reveals the key challenges to Jesse Whittock

10 Children's Media Conference review

The UK event revealed the growing impact of kids video-on-demand services from Sky and Virgin Media, plus the latest shopping lists from the established, linear players. Jesse Whittock reports

16 Kids Hot Picks

A series dubbed "Total Wipeout meets Power Rangers", a preschool cartoon featuring an autistic lead and talent, and a TV version of the online *Badanamu* brand feature in our round up

22 Talking drama

TBI hears about three quirky scripted series set to hit the international market – including a BBC period medical comedy, an apocalyptic Neil Cross drama and an Australian millennials dramedy

28 Content Innovation Awards 2017 preview

Television's hottest ticket is back: we run down the runners and riders at our annual content-meets-tech awards ceremony as the CIAs turn three

Regulars

2 Ed Note • 32 Last Word: Harry Gamsu, Red Arrow



EDITOR'S NOTE



JESSE WHITTOCK

It's all getting a bit confusing, isn't it? One minute Disney is buying Netflix, the next the Mouse House is pulling all of its content from the SVOD giant in order to launch a rival over-the-top service.

Then you've got Netflix hitting back by poaching Disney's most prolific showrunner, Shonda Rhimes, and Robert Kirkman is both joining Amazon Studios and suing AMC, the network that turned his zombie comic book series into cable's biggest show, *The Walking Dead*.

Not only that, but Netflix has moved into acquisitions for the first time by acquiring Millarworld, a comic book publisher that plays in the same pool as Disney's Marvel Entertainment and Warner Bros.-owned DC Entertainment.

The theory here is that with Disney removing its superhero content, Netflix will make its own movie and television franchises based on Mark Millar's creations, which includes the *Kick-Ass* and *Kingsman* brands. The approach is similar to the original route Netflix and Amazon are already taking, but with more overall IP control.

The truth is the battle between digital upstarts and established linear channels have never been fiercer, or more vital. In our lead news analysis, we look at how Amazon's original content strategy is working, and assess whether its approach will end in victory or defeat.

We also look at how video-on-demand players are changing the face

of kids TV in the UK. Pay TV platforms Sky and Virgin Media have both launched on-demand services that are commissioning original kids content, and they're now battling against Amazon, Netflix and the BBC for the hearts, minds and eyeballs of British children.

Meanwhile, MIPCOM and its younger sibling MIPJunior are on the horizon, so we run down a number of news kids TV series headed for market in Cannes, plus take a look at new scripted series from Australia and the UK.

The French town will once again play host to our annual programming-meets-tech awards ceremony, the Content Innovation Awards, and this year it's bigger and more competitive than ever. You'll find a run-down of the runners and riders in our preview feature.

In this crazy, complex web of content owners, buyers and suppliers it's good to recognise the quality of the product out there, regardless of where you find it.

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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.

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Making Amazon tick

Amazon's original content strategy is a risk, but could pay off in a big way, analysts and producers say. Kaltrina Bylykbashi reports



Over the last year Amazon has bolstered its video content library through investment in both acquisitions as well as original programming. Ampere Analysis estimates that by the end of

2017, the e-retail giant will have spent a total between US\$500 million and US\$1 billion on original programming alone.

This falls in line with the company's wider ambitions to dominate the video content space. This time last year, Amazon chief Brian T.

Olsavsky vowed to triple Amazon's originals compared to those it had created by the end of 2015. Since January 2016, it has launched originals such as *The Man in the High Castle*, *The Grand Tour*, *Mad Dogs*, *Sneaky Pete* and *Patriot*. In addition, it has ordered comedies



Tick (pictured) and neo-Victorian drama *Carnival Row*.

The question remains, however, what the platform is getting back for its investment.

Daniel Gadher, Ampere's senior analyst, tells TBI that the revenue generated from Amazon's video subscriptions is not yet at a level to sustain such high levels of investment in content.

"However, Amazon can use its vast retail revenue to supplement its content investment strategy," he says. "Ultimately, developing a strong content library helps to add further value to the Amazon Prime subscription and drive consumers towards its retail platform."

So, while Amazon may not be getting direct financial benefit from these investments, it certainly sees opportunity in connecting with the audiences it draws in. That differs to Netflix, which has invested even more heavily in originals only to drive subscriptions (though this may change with the acquisition of Millarworld and the launch of an L&M arm).

This was further reflected in Amazon's Q3 financial results this year, where it announced that it would up content spend again.

The strategy also offers an explanation as to why Amazon has made certain content investments. Take the example of *The Tick*: its producers tell TBI that although they have had a very positive relationship with the SVOD platform from the get-go, and that the show's already-established audience was key to it being a purchase-worthy title for the retail giant.

David Fury, an executive producer of *The Tick*, says: "Although we are grateful for how much Amazon has invested in us and for their generosity, it is as much a great partnership for them because it now has a product that has a built-in audience. A lot of people who love *The Tick* and have loved it for years will be hopefully following it on Amazon."

"A lot of people who just see the trailers, who hear about it and are attracted to the show we're making, will come as well. So, it's a great symbiotic benefit to why Amazon is the best possible platform to be in business with."

Amazon has become accustomed to honing into superfan groups. Its most popular show of the year, *The Grand Tour*, features Jeremy Clarkson, Richard Hammond and James May, bringing in established *Top Gear* fans.

Its launch saw Netflix bumped from the top global demand charts for the first time in the three months to March, according to Parrot Analytics stats.

Homecoming, which had a pre-established audience as a podcast series, and *Ripper Street*, which was brought back by Amazon Prime Video for a new season after being axed by the BBC in 2014, are others examples of this.

Amazon has also signed a first-look development deal with *The Walking Dead* creator Robert Kirkman and his Skybound Entertainment compatriot David Alpert, a major coup that came as Netflix poached Shonda Rhimes from ABC Studios.

The service has also zoned in on key markets. Since launching Amazon Prime in India in December 2016, it has ordered 18 original Indian titles, including *Their*, an original drama pilot starring Anil Kapoor from V Productions. The SVOD service says debut original *Inside Edge* is one of the most-watched titles on its localised service.

The strategy may be working. Over the past twelve months Amazon Prime Video subscribers have grown by close to 75% globally, according to Ampere.

In addition, viewers specifically tuning into originals on the platform are growing. Statista shows that in the US those viewing originals have jumped from 16% to 31% from December 2015 to 2016.

The Tick's creators – Ben Edlund (the original concept creator), Barry Josephson and Fury – tell TBI that Amazon's approach differs to those that they had worked with before. The show was given more time for development and more care was taken into really defining the show and its aims, they say.

Referring to the team's initial pitch meetings with Amazon, Josephson says: "Usually these meetings are brief, you go and pitch for 20 minutes you're out! There might be a couple of questions and that's it, but for us it was on for hours you know just talking it through."

Amazon's head of half-hour and drama development Joe Lewis and Edlund would "go back and forth" on character, plot and other key story elements, Josephson adds.

This may help series return for multiple seasons and reduce development time in future. Edlund says: "A lot of times, things get bought and then put into pilot making process so quickly that they don't really get a depth analysis about what they are and what they want to do."

Previous live-action versions of *The Tick* suffered from that but Amazon has been different, he says: "We were given three years to work out the engineering around this." **TBI**

such as *One Mississippi* and *Crisis in Six Scenes*, and kids shows such as *The Stinky & Dirty Show* and *Niko and the Sword of Light*.

Upcoming on the platform are *Homecoming*, which features Julia Roberts' first TV series starring role, superhero drama-comedy *The*

The formats world is in a constant state of flux, with new market entrants such as Netflix, Amazon and Apple threatening to change the entire process of how television programme ideas are sold around the world.

For some, then, it must be comforting in knowing biggest formats library in the world still remains with the most experienced player on the block. “At last count there were more than 4,000 formats in the catalogue,” says Lisa Perrin, who oversees Endemol Shine Group’s formats development business.

Endemol Shine’s past parallels the history of the modern formats business – most obviously since 2003, when the UK Communications Act was enshrined into law. This new set of rules gave producers extremely favourable programme ownership terms, and led to rise of the international formats industry that we know today.

same catalogue as *MasterChef*, *The Island* and *One Born Every Minute*.

At the same time, Shine exec Perrin was named CEO of Endemol Shine Creative Networks, a division bringing together her development unit, Shine Network, and Endemol’s creative operations unit. Endemol stalwart Iris Boelhoefer exited as a result, only to return later as co-CEO of Endemol Shine Netherlands.

Creative Networks was originally formed as a resource that would make it easier for Endemol and Shine formats to travel internally – and, by extension, internationally.

“I’m from the Shine side, which moved formats round in an organic and creative way – we would have discussions with heads of development about how to create things,” says Perrin.

“Our international department sold formats and tape, while Endemol sold formats separately, which made it a

Heritage hunter

Lisa Perrin oversees the global rollout of the world’s largest formats collection. The CEO of Endemol Shine Creative Networks discusses new digital buyers, IP ownership challenges and why some heritage programmes may never be bettered. Jesse Whittock reports

Back then, *Big Brother* creator Endemol and Shine Group were separate companies – the former then part of Spanish telecoms giant Telefónica and the latter an upstart UK production and distribution group that Lis Murdoch had founded in 2000.

Fifteen years later came the merger of Endemol, Shine and US-based Core Media, creating the Endemol Shine Group. For the first time, major formats such as *Big Brother*, *The Money Drop* and *Deal or No Deal* were in the

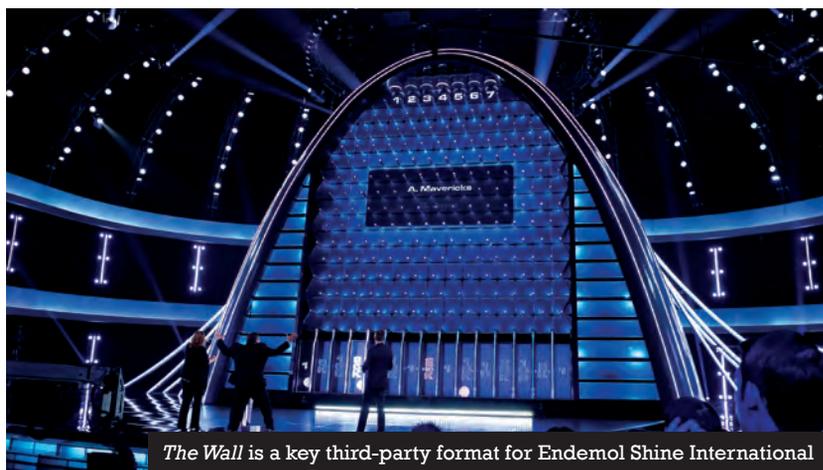
more sales-y approach. When I took over, I changed the format to a more organic, Shine-style way of approaching formats that is more about discussions.”

In a sense, Endemol Shine Creative Networks is the fulcrum that the 21st Century Fox and Apollo Global Management-owned Endemol Shine hinges upon, as Perrin explains: “My department is development, music and secondary rights, third party acquisitions and production consultancy, and it sits alongside side marcomms very nicely. It encompasses everything – we join the global network together.”

That’s a big task – Endemol Shine now comprises 120 production companies and distribution unit Endemol Shine International, which sells more than 50,000 hours of in-house and third party programming.

Perrin’s was working in television entertainment back when ITV Studios was Granada Television (where she first worked for her current boss, Endemol Shine chief creative officer Peter Salmon).

Like the format business, her story is intertwined with both Endemol and Shine. She left Granada, worked at the BBC and later joined Endemol, before becoming director of popular factual at Tiger Aspect – which Endemol then bought. In 2008, she was named director of entertainment commissioning at UK channels group UKTV before



The Wall is a key third-party format for Endemol Shine International



joining Shine TV as creative director in 2009. Five years later, she succeeded Claudia Danser as managing director of Shine Network in 2014 and then took on her current role when Endemol came back into the picture.

She is now based in London, with half her team working out of base camp in Amsterdam and others in Miami and Copenhagen.

Perrin says Endemol Shine Creative Networks is “not a central development division, but one that brings key creatives together to create new formats”.

“Our production entities around the world are all

creative entrepreneurs, who want to sell,” she adds. “If they have a great format, they’re not going to hide it. They are hungry and want to know what’s coming through the pipeline. My job is to tell them and bring people together.”

Perrin points to an unnamed pilot Endemol Shine UK prodco is producing for terrestrial BBC One. “All the creatives in the group came and saw it being filmed, and are ready to pitch it,” she says. “The materials are ready, as my department also does internal marketing, so everything is ready to go.

“The advantage of having my production background

is I know the zeitgeist and what broadcasters want. I instinctively know what people want and where things are heading. I still see a lot of the broadcasters.”

Internally, this is all achieved through a mix of company creative days (16 to date in 2017), and blue-sky initiatives that look to identify where gaps in the catalogue or opportunities at broadcasters exist.

“Development and creativity isn’t about putting people in a room and expecting them to make something,” says Perrin. “It’s about respect, relationships and understanding people, and we know how that works.”

Perrin says one current trend is the success of classic formats – a reboot of *Fear Factor* in the US has delivered MTV its largest new series launch in two years, while evergreen British building format *Ground Force* has been sold into Denmark. Even daytime cooking competition show *Ready, Steady, Cook* is returning, with new deals in territories including Finland.

“Part of our strength is having heritage brands, which people are still watching online,” says Perrin, pointing to some deep-dive research into physical gameshow *Total Wipeout*. “It was been off UK screens for a long time, but it is so popular on YouTube, so there is an opportunity with those formats that people are engaging with. When it’s not on telly, some people think no one is watching. They are.”

In some cases, classic formats may actually have reached a level that can’t be bettered. “Nobody has done a *Changing Rooms* as well as *Changing Rooms*,” says Perrin of the home makeover BBC format. “People still talk about it now. You’d think it is older people engaging with those heritage brands, but it is 18-34s engaging with *Changing Rooms* and *Ground Force*. That is interesting.”

An opportunity for such shows is coming from the newly acquisitive digital platforms, both in terms of distribution and commissioning. “Netflix knows very clearly what it is in scripted, but is still feeling its way in non-scripted,” says Perrin, adding Amazon Studios’ Conrad Riggs “has done some really interesting stuff – *The Grand Tour* made an impression whether you thought it was a success or not”.

From the newer end of the market, Endemol Shine is looking closely at what Apple does (“deep pockets and hiring Jamie Erlicht and Zack van Amburg from Sony shows it is serious”), and Perrin says Facebook has “really big ambitions”, adding: “The really interesting area is where the site can

change people’s viewing habits. At the moment it is really just in short-form, but it wants to be in long-form too.”

The entrance of the OTTs does mean producers and distributors have more options – the adage of it being a great time to be a producer rings true. “As a creative, you can really think about whether you should go to the BBC or go to Brandon [Riegg] at Netflix in LA and just roll it out all at once,” says Perrin, who predicts this all means a rights ownership battle is coming to international TV.

“It will be interesting with Alex [Mahon, Perrin’s former boss at Shine Group] going to Channel 4 – she understands the value of IP ownership,” says Perrin. “I suspect there will be much more aggressive positioning from broadcasters going forwards.”

“Our business is about content creation and IP ownership, and everyone has cottoned on that is how you make money. Distribution platforms are important, but that is not where you make money. We’d like to keep 100% of our IP, but we’re always up for doing deals – we own 50% of *MasterChef* and that has served us well.”

Indeed, third party acquisition *The Wall*, an NBC gameshow from LeBron James, has also been a success.

Regardless of the catalogue, gaining commissions remains tough – “I don’t believe anyone can just walk it and get one,” says Perrin – but Endemol Shine’s size means it offers creatives a unique proposition.

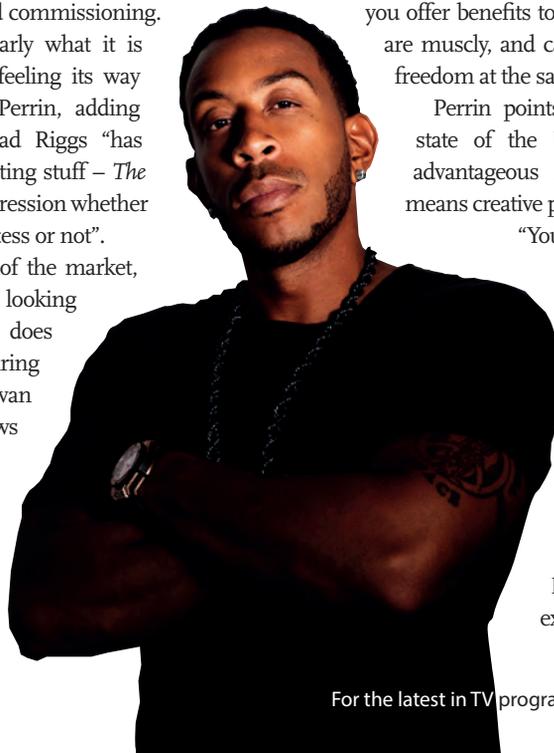
“Our strength is we are not a studio, but a really big indie,” says Perrin. “I worked at Endemol, then went to Tiger Aspect, when I worked in the US, came back and then went to Shine, and it still feels like an indie. It’s a federation of companies and that is really nice.”

“Our challenge is attracting key creatives. People are tribal, and want to be at the coolest party. We want to be there too. To attract great creatives you have to feel excited about the industry you work in, and they have to feel that you offer benefits to them. Those benefits are that we are muscly, and can give them some air cover and freedom at the same time.”

Perrin points to the overwhelmingly healthy state of the UK production market and its advantageous rights positions, and says that means creative producers “have umpteen choices”.

“You can come to us and play in our paddling pool, or you can get Danny Cohen’s or BBC Worldwide’s money and set up on your own,” she says. “You can even get the money from Engine or another of these big advertising agencies that are starting to pick content up as well.”

Perrin’s task remains proving Endemol Shine provides the most exciting pool. **TBI**



Rapper Ludacris (right) leads the reboot of *Fear Factor* in the US

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Faith in VOD

With UK children steadily migrating away from children's TV and the usual concerns over commercial PSB interest in kids content, on-demand and digital content seems set to save the day. Jesse Whittock reports from the Children's Media Conference in Sheffield

The annual Children's Media Conference has become an increasingly important event on the international calendar, with delegates from the US to China descending on the northern English city of Sheffield each July.

While this could push the event towards a Cartoon Forum-style coproduction model, many attend primarily to hear what the key linear kids broadcasters – CBeebies, CBBC and Channel 5 / Milkshake! are chasing (Channel 4 does not commission kids TV and CITV no longer has a dedicated commissioner).

Apparent to all was the increasing shift towards fully integrated, digital content strategies, and the emergence of new on-demand kids players such as Sky and Virgin Media on the market.

The event began on the back of one of the biggest announcements in UK kids TV in some years – that state-funded pubcaster the BBC would pump an extra £34 million (US\$45 million) into children's content in the next three years.

BBC Children's controller Alice Webb told delegates there were "difficult choices" to come (more on that to follow), and that the

BBC will commission fewer linear shows and more digital content such as iPlayer exclusives, games, vlogs and social video. There will also be a bigger focus on attracting kids aged 13-16 that are increasingly ditching linear TV for Netflix, Amazon and YouTube, she added.

"At this moment in time, we don't have specific sums of money set against particular content types or genres," CBBC controller Cheryl Taylor said the following day. "That will come in time. We do know we will spend a lot on digital products.

"As we're spending more on different platforms, we are doing things slightly



Azomee founder Estelle Lloyd (left) in conversation with TBI editor Jesse Whittock



Delegates at the CMC

differently. We will be doing more shouting about fewer shows, whether that's a drama or a great entertainment series."

She noted 26% of CBBC's overall viewing came through on-demand service BBC iPlayer (compare that with 2% for the flagship BBC One terrestrial channel), and pointed to an increase in content that can be repurposed and sold to audiences in different formats.

The message of "fewer, bigger, better" will have sounded like music to the ears of established producers, but less attractive to those trying to break into business with the UK's biggest kids TV commissioner.

"There seems to be distinct shift towards fewer, bigger, better shows in terms of quality – somewhat driven by the high quality of the content being produced for the global SVOD platforms, which has challenged the industry to fight for audience share – and was epitomised by the news of BBC Children's new cash injection," says Keshet International's new kids TV chief, Nicola Andrews.

"This news no doubt brought some anxiety to producers at the lower end of the market, but what's interesting for us is that we know very well, just as with adult programming,

that there is a market for all varieties of programming internationally – high and low budget.

Cheryl Taylor will be the central figure in the future of BBC Children's. Weeks after the CMC, news broke revealing Webb's "difficult choices" include a wide-ranging restructure aimed at preparing the BBC for the digital future that will lead to the departures of long-serving CBeebies controller Kay Benbow and her production chief, Alison Stewart.

Happily for the UK production community, very few broadcasters are ignoring the challenges and opportunities arising from the



Delegates listen intently to UK leading commissioners

digital world. Subscription VOD players Netflix and Amazon have fundamentally changed the market with their sizeable war chests and big shopping lists. Smaller VOD players such as Hopster and the children's charity-backed Azoomie are commissioning content and acquiring shows, and pay TV players Sky and, more recently, Virgin Media, are getting in on

the act to provide original content for their on-demand offers and drive subscriptions to both their pay TV and over-the-top offers.

Sky pushed into the space upon the hire of industry veteran Lucy Murphy in late 2015, and has since greenlit the likes of *Morph*, *Aliens Love Underpants* and *Big Cats: Wild Files*.

"We look everywhere kids are," Murphy

told CMC delegates. "We found our next commission via Kickstarter, so we are not just going down traditional routes and companies."

That show is *Labuntina*, a short-form singalong series from Valentina Ventimiglia that Creative England is supporting. This will comprise animated music videos aimed at entertaining very young kids audiences.

Virgin Media, meanwhile, hired another well known industry exec, Sarah Aspinall, in November last year to lead a similar VOD push, and at the CMC she revealed the Liberty Global-backed pay television company is to become the latest UK kids TV commissioner.

"We are starting to look at coproductions and financing to fill the gap," Virgin's kids and music editor, Sarah Aspinall, told TBI in an on-stage interview.

"Do I have £34 million over the next three years? No. I wish I did. What we do have is an opportunity to get some projects off the ground with our friends at Viacom, Turner or Disney, or Dave, who has a set up in his garage and has an amazing product or IP."

Fair to say, VOD was the talk of the CMC.

Conference call other observations from Sheffield



Alison Warner, VP of IP sales, acquisitions and coproductions, Technicolor

One of the main takeaways from the CMC was focus, focus, focus.

Focus on perfecting development of story, character building, and perfectly pitching projects.

Focus on fewer, bigger, better projects.

Focus on building out IP from just a linear series to extend across multiple platforms.

Tim Patterson, former Nickelodeon UK chief and founder of Larkhead Media

They say variety is the spice of life and no truer words can be said of today's commissioning opportunities in the children's broadcast and on-demand sector. It's clear that there has never been a greater need for cut-through, stand-out programmes – across broadcast, digital, branded and VOD.

All 'channels' across the linear and digital spectrum are looking for gaps in the market, and

for programming that captures the imagination and loyalty of today's discerning kids' audience.

As the commissioners sought content for their 2019/2020 slate, they consistently asked for content creators to research and prepare well, understand the channel brands they are pitching to, be flexible, and look for alignment with great partners.



Terry Kalagian, VP of animation at Gaumont

Two growing trends in kids television continue to be binge-watching shows and the use of alternative devices to consume content.

No huge surprises here, but the reaction from both content creators, content platforms and networks continue to shift – or try to shift – to meet these changes in audience behaviour, to varying degrees of success.

The audience appears to want to watch lots of content or episodes at once, but then at the same time, doesn't have an attention span of more than two minutes.

The challenge for the industry is that these behaviour shifts are drastically impacting the economic model of kids television, and we, as producers, have to come up with ever-changing and creative solutions to meeting audience demands and financing the content.

Nicola Andrews, Keshet International

There seems to be distinct shift towards fewer, bigger, better shows in terms of quality – somewhat driven by the high quality of the content being produced for the global SVOD platforms, which has challenged the industry to fight for audience share – and was epitomised by the news of BBC Children's new cash injection.

The same kids that will be watching [Keshet's] *Greenhouse Academy* on Netflix will want to mix that up with helpings of small and quirky YouTube series. Our message to producers is not to be perturbed, and to continue to come to us with ideas large and small. We can support them and help them develop and exploit their IP with a view to making it not just a domestic, but potentially global hot property.

Working on commission

A run-down of what each of the main commissioning channels were after at the CMC

NICKELODEON

Philosophy: 'Nappies to skinny jeans' – or staying relevant to children from their youngest years through to the onset of adulthood

Needs: Shows 'steeped in reality' with the potential to be global hits. Comedy is the core of the Nick brand.



Nina Hahn

Nickelodeon UK and Ireland has become an increasingly important part of the larger Stateside Nick business in recent years, with Nick International's senior VP of production and development, Nina Hahn, saying the content international output has "tripled in

the last few years".

"We are a boutique to the US superstore," she added. "There are a lot of things we make here that they couldn't for a variety of reasons."

She says a simple definition of the Nick brand is equal parts emotional, broad, simple and diverse. "If you've got a property with those four elements in equal measure that is something that would really speak to whom we are," she told producers.

Paw Patrol is the major recent US hit that typifies this approach, though live-action series produced internationally have also broken through.

Nick UK and Ireland general manager and head of Viacom International's Children's Alison Bakunowich pointed to *Hunter Street* (pictured), which began life at Nick Netherlands, as a key example.

Using a writers' room that employed screenwriters from various parts of the wider business meant Nick was able to create Dutch and international versions, with costs reduced as double the number of episodes were produced compared with the normal

production model.

"It's something for us looking forwards as an interesting, cost-effective way of working that also stays true to the brand," said Bakunowich.



BBC

Philosophy: Content that services both the BBC public service remit and the inclusive BBC Children's personality

Needs: *My Life* docs, older-skewing dramas for the iPlayer, high volume content (CBBC); drama, comedy and ob docs (CBeebies)

The BBC will be focusing on digital content for a large part of its extra £34 million pot, with the cash spread across preschool net CBeebies, older-skewed CBBC and even older teen demographics.

New series as *Remotely Funny* (which uses Skyping as a format device), *Lives of Boys* (an interactive drama), web-themed *Internet* and

Got What it Makes are all digitally-themed shows that live on both linear TV and online.

"Our challenge, given that we are so proud of our public service and our personality, is how we make sure we cut through in the cacophony of noise in new media land, and how can we ensure new content and the way we engage with the audience promotes our personality and public service credentials," CBBC controller (and soon to be BBC Children's content chief) Cheryl Taylor told a CMC audience. "It will be difficult, but quite an exciting challenge."

In terms of linear slots, things are tight on both CBeebies and CBBC, with 2018/19 almost booked up and 2019/20 a more likely bed for new series. Whatever the case, Taylor has a clear vision of what a BBC kids show is.

"We're celebrating difference," she said. "Always think about that when developing



Cheryl Taylor

shows. We want to sustain that reputation."

Kay Benbow, who is exiting the BBC after a second fruitful spell with the pubcaster, said CBeebies content should always "innovate and engage" a very young 2-5 audience.

In 2018/19, the existing opportunities are mainly for the nations and regions (UK territories outside London), meaning international coproductions may struggle to attract interest – in the short term, at least.

DISNEY CHANNELS

Philosophy: Content that has optimism at its heart

Needs: Talent – but not name-driven content. Broad, comedic programmes, rather than dramatic

The Disney EMEA London hub services more than 100 territories and dubs all of its content in 21 languages, working on content for the preschool-focused Disney Jr., boys-skewed Disney XD, the 6-12-targeted Disney Channel and the Disney Life SVOD app.

Europe is becoming an increasingly fruitful region for the Mouse House, with more than 300 half-hours of content greenlit and in production set to deliver over the next two years, its reps report.

“We do as little development as we possibly



David Levine

can, as we want to get into production quickly, but we do like to test out ideas,” Disney Channels EMEA’s VP of content for animation and digital, Orion Ross, told delegates.

Disney approaches commissioning in different ways, including full commissions where the firm owns all rights (Disney and heritage brands), as the EMEA base is not a production studio. An example is *The Lodge*, which Zodiak Kids Studio produces, and the upcoming reboot of *One Hundred and*

One Dalmatians, titled *101 Dalmatian Street*, which Finland’s Giggiebug Entertainment is producing.

Disney will also coproduce across the EMEA region, and in some cases, in select territories.

Disney Channels EMEA’s VP of programming, production and strategic development, and Disney Channels UK & Ireland general manager, David Levine, will also send out briefings when specific content is needed, citing the Fresh One-produced *First Class Chefs* as an example.

Other series such as *So Sammy*, a 10x2mins series that was produced initially for the Disney Life app, came directly “from a good old-fashioned pitch”, Levine said.

“We have a broad range of ways you can work with us – we don’t have to own all the rights,” he added. “We’re really open to working with folks in lots of different ways.”

CHANNEL 5/MILKSHAKE

Philosophy: to produce content that holds a mirror up to children’s lives

Needs: content that represents contemporary life for preschoolers

Coming from the same Viacom stable as Nickelodeon, Channel 5 has established itself as a key player in the preschool space, and supercharging up former CBBC drama and coproductions chief Sarah Muller.

She has overseen a Milkshake! block rebrand since taking over as head of children’s last year, also acquiring series such as *Puffin Rock* and *Giggiebug*.

“We started to look at the TX block as the shop front of Selfridges,” Muller said in a controller session. “It allows people to come in and find all sorts of other wonderful stuff from our content.”

Muller now wants to represent more of contemporary life on the daily block.

“When I was at the BBC we strived to hold a mirror up to kids on everything we do,” she said. “I would like to look at ways we can bring that to screen.”

Animation is the core of the channel, with series such as *Lily’s Driftwood Bay* (pictured),

Thomas & Friends and *Peppa Pig* punctuating the approach.

Muller is interested in live-action, though noted that “the challenge is funding because it is not an obvious root to market”.

Milkshake! and Nick UK are also open to projects that may work for both, though their natural sensibilities are different. **TBI**



Sarah Muller

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THE SHOW: *Welcome to the Wayne*
THE PRODUCER: Yowza! Animation, Nickelodeon Animation Studio
THE CHANNEL: Nickelodeon (US)
THE DISTRIBUTOR: Viacom International Media Networks
THE CONCEPT: A mystery-themed cartoon first born online

Welcome to the Wayne debuted on the Nick linear channel in the US in June. The property had existed for three years before that, however, first debuting as a web series on Nick.com in 2014.

"The property is a great example of an authentic transmedia property, packed with action, adventure and otherworldly awesomeness," says Viacom International Media Networks' VP of international programme sales, Lauren Marriott.

The Billy Lopez-created show follows a trio

of friends who uncover mysteries and discover secrets within the massive apartment block (the titular Wayne) that they live in.

The series has kept the simple, hand-drawn art style of the web series, using innovative animation techniques to create a unique visual aesthetic.

"As Nickelodeon's first ever mystery-based Nicktoon series, *Welcome to the Wayne* features a magical combination of loveable and relatable characters and creatures, and wildly imaginative storylines, that will spark

the imaginations and tickle the funny bones of kids and families around the world," says Marriott, a Viacom veteran of nine years.

She adds the "wild and wacky character comedy" has "genuine global appeal", with buyers getting a look at MIPJunior.

"Great content can now be found anywhere and everywhere – and that's exactly where we're looking," says Marriott. "The series therefore marks the natural evolution of Viacom's animation offering, as well as an exciting new era for global animation."



THE SHOW: *Massive Monster Mayhem*
THE PRODUCER: DHX Media, 7ate9 Entertainment
THE DISTRIBUTOR: DHX Media
THE CHANNEL: Nickelodeon (US), Family Channel (Canada)
THE CONCEPT: sci-fi meets competition series featuring kids and monsters

Easily one of this year's maddest, noisiest and most ambitious children's series is *Massive Monster Mayhem*, which Canada-based DHX Content senior VP and general manager for kids and family Ken Faier describes as "Total Wipeout meets Power Rangers".

"It's one of the most fun programmes I've worked in on in kids TV – genres all mashed up in one show," he says. "We're calling it a 'sci-fi competition' series, and it's a mish-mash: a comedy and an action adventure."

Each episode of the show, which comes from 7ate9 Entertainment's Artur Spigel

and Michael Chaves, pits three real life kids against a group of monsters, who are created through a mix of real-time CGI and pre-visualisation technology.

Within each ep, the children compete in a gauntlet of challenges in order to become winner of the Intergalactic Battle Championship for Earth, with one facing Master Mayhem in a final challenge.

Faier says this all brings together the comedy and action-adventure tones, with the series skewing slightly boy.

Nickelodeon has picked up the 20-episode series for the US, with DHX Media-owned Family Channel running it in Canada.

Faier says some territories will look at using the Toronto- studio where the show was shot as an international production hub for local versions – costs of the VFX and CGI techniques can pile up and are not cheap. Others buyers will dub the existing tape.

A mobile game featuring the monsters is being developed alongside the TV series, which premieres this year.



THE SHOW: *Tib & TumTum*
THE PRODUCER: Go-N Productions
THE CHANNEL: TF1 (France) and KIKA (Germany)
THE DISTRIBUTOR: Go-N International
THE CONCEPT: Comedy action drama series about a friendship between a boy and a dinosaur

Tib & TumTum is focused on teaching children to accept diversity. Based on a comic book by Flora Grimaldi and Nicolas Bannister, it tells the story of Tib, who is different from other children in his prehistoric village as he has a birthmark on his face.

The children of the clan make fun of him, but Tib has something else they do not: his best friend is a dinosaur. Eric Garnet, producer and co-founder at French toon house Go-N, says: "It conveys universal values: being open to difference, personal achievement, friendship and humour, whilst taking the drama out of learning about life."

The 52x13mins animated show is aimed at kids from 5-8. Digital elements are currently in development for the show, and Go-N aims to target kids across numerous channels, networks and platforms.

Go-N International, the commercial arm of Go-N recently hired French sales veteran Marie Congé. The unit handles distribution of all rights of the series including TV, VOD and L&M. The only exception is publishing, which is reserved to the publisher of the comic books, Glénat Editions.

The world premiere of *Tib & TumTum*, which has already secured some international homes, takes place at MIPJunior.

THE SHOW: *Becca's Bunch*
THE PRODUCERS: Jam Media, Factory
THE CHANNEL: Nickelodeon (int'l), ABC Kids (Australia)
THE DISTRIBUTOR: Jam Media
THE CONCEPT: preschool toon mixing live-action, puppetry and animation

Becca's Bunch is, according to Jam Media chief commercial officer John Reynolds, "something very different for the market".

The 52x11 mins toon, which has a budget of €8 million (US\$9.4 million), uses a mix of live-action, puppetry, and 2D and 3D animation to create a unique look.

Dublin-based Jam has been working on *Becca's Bunch* for some time now, bringing in UK-based *Clangers* coproducer Factory to help create the look.

The show follows an enthusiastic bird with a 'can-do' attitude and quirky dress sense that goes on fantastical adventures in Wagtail Woods with her best friends: a fox, a squirrel and a worm. Each episode includes a call to action and an ultimate solution.



"We're heading to MIPJunior with the first episode, and it really pushes the parameters of preschool," says Reynolds, who secured development funding from the Irish Film Board, Northern Ireland Screen and Creative Europe.

A first batch of 26 episodes is scheduled

to deliver to Nick Jr. in the US and ABC Kids in Australia in January, with the rest coming before the year is out.

"It's been a long process, but *Becca's Bunch* really is something new," says Reynolds. "A second season will be much easier to do now we've done the hard work."



THE SHOW: *Badanamu Cadets*
THE PRODUCER: Calm Island
THE CHANNEL: Cartoon Network (Italy), Gulli, Tiji (France)
THE DISTRIBUTOR: Calm Island, Imira Entertainment, Toonz Media
THE CONCEPT: A show based on the Badanamu brand of educational programmes, consumer products and learning centres

Badanamu Cadets introduces a team of six dynamic, creative, and intrepid heroes-in-training. While studying under the ingenious Professor Pip and his team of 'Eccos', the Cadets learn everything they need to know to protect

the town of Badanamu from the forces of chaos. The title is a 52x11mins CGI-animated preschool series targeting kids aged 4-7, and is currently in production, with season one set for delivery in January 2018.

Badanamu Cadets first engaged kids in 2013 with a series of short videos, distributed by VOD partners including YouTube, Alibaba and Amazon. To date, over 200 videos have launched with over 2.5 billion views amassed, including 640 million on YouTube. Its YouTube channel has more than 550,000 subscribers.

Behind the show is LA- and Seoul-based Calm Island, a children's media and early age learning company. "We identified the need for young children to acquire foundational skills before entering kindergarten and, given that children learn better when they are engaged emotionally, we created the world of *Badanamu Cadets*," says Calm Island's CEO, David Roberts.

"Through beautiful animation, lovable characters, compelling stories and delightful songs, we have created content that builds an emotional connection with kids that makes learning a fun and natural experience," he adds.

Imira Entertainment is the distribution agent for Spain, Italy, Portugal, Latin America and Hispanic US. LNC Media manages handles Western Europe and North America, and Toonz Media oversees India and Southeast Asia. Calm Island's in-house team sells the rest.

THE SHOW: *Pablo*
THE PRODUCERS: Paper Owl Films, Kavaleer Productions, Northern Ireland Screen
THE CHANNEL: CBeebies (UK), RTÉjr (Ireland)
THE DISTRIBUTOR: Cake
THE CONCEPT: Preschool animation featuring central character with autism

The UK's Cake is headed to MIPJunior this year with a preschool show that managing director Ed Galton bills as "the first ever children's series featuring a central character with autism".

A compelling element is that *Pablo* uses entirely autistic voice talent. "Most of the writers are also autistic, so the stories reflect real experiences," says Galton. "It is sensitively produced and beautifully animated, and above all, the autistic perspective makes *Pablo* a really original show that all kids will enjoy."

Pablo, which is from Belfast's Paper Owl Films (fka Indee Productions), debuts on CBeebies and RTÉjr this autumn, having previously been pitched at Cartoon Forum.



Both the BBC and RTÉ were involved from an early stage, while funding body Northern Ireland Screen provided development and production finance. Cake recently acquired international distribution rights and Ireland's Kavaleer Productions handled the animation production.

Galton says the show's creation as been a "joyful process" full of "great energy" that has given autistic people "a chance to express their talents in a way they never

thought possible".

The show, which uses a unique animation style, follows a five-year-old boy who uses magic crayons to turn everyday challenges into fun and exciting adventures.

Accompanying the 52x11mins series are six games based on characters from the show, and 20 short films that express the realities of living with autism, eight of which see young children sharing their experiences.

THE SHOW: *Dream Street*
THE PRODUCER: Platinum Films
THE CHANNEL: TBC
THE DISTRIBUTOR: Platinum Films, MarVista Entertainment
THE CONCEPT: animated recreation of social and physical dynamics of playground culture

Dream Street follows the adventures of Buddy the Magical Truck, Daisy the Police Car and their range of toy-box friends, as they embrace everyday challenges and share life lessons. Recreating a children's playground, the title explores different foods, toys, games and gadgets.

"*Dream Street* introduces a group of characters with distinct personality traits, representing the various social and physical dynamics of typical playground culture," says Fernando Szew, CEO at US-based MarVista Entertainment.

The show introduces key educational skills to children such as problem solving, road safety and community building, and aims to encourage independence, social interaction, respect and



empowerment through its characters.

With 65 new ten-minute episodes in HD (the series originally ran between 1999 and 2002), the show is composed of mixed media, including CG animation. It aims to reach preschool children, parents and caregivers.

The series is shot on 35mm film using motion controlled cameras, remote control and animatronic techniques, and directed by

special FX director Brian Johnson.

The show has already been accompanied with a range of digital content including HTML games, colouring sheets and short-form video content. Szew says: "Having successfully launched as an original in Europe, and in the UK in particular, along with a strong consumer products line, *Dream Street* is sure to entertain a whole new generation of viewers."

THE SHOW: *Lilybuds*
THE PRODUCER: Zodiak Kids Studios, Discovery Kids Lat Am, Blue Spirit
THE DISTRIBUTOR: Zodiak Kids Studios
THE CHANNEL: Discovery Kids Latin America, France Télévisions, Tiji (France)
THE CONCEPT: Cartoon focusing of group of magical friends who tend to an extraordinary garden

The Lilybuds are a community of magical gardeners that take part in a range of adventures in an extraordinary garden where they live. The friendly group all have a united mission to tend to the garden and take care of the creatures that live within it.

"*Lilybuds* is a sweet story of community and friendships that take care of each other and their neighbours," says Eryk Casemiro, chief creative officer at Zodiak Kids and executive producer of the show. "It's a story that feels more relevant than ever today"



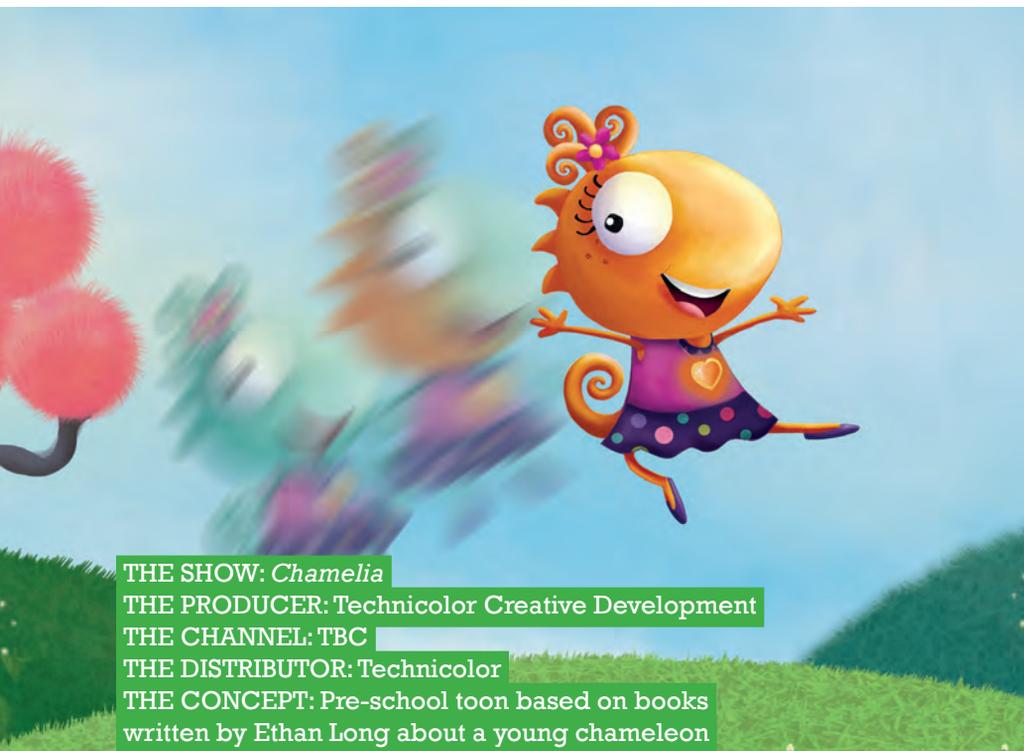
The show's development began as a project to address the "nature deficit" experienced by children today, he adds. Casemiro (*The Wild Thornberrys, As Told By Ginger*) developed the show for Zodiak Kids Studios with editorial input from Discovery Kids Latin America.

The CGI animated show is written and co-produced by Kate Boutilier (*Rugrats*), and France Télévisions is among the prebuyers in free TV, with Lagardere's Tiji channel the first pay TV prebuyer.

Banijay Group-owned Zodiak will debut the finalised show at MIPJunior.

The 52x11mins show caters to upper preschool children, from the ages of 4-6. Zodiak Kids is planning a strong digital presence, with an online world created in conjunction with the television. Discovery Consumer Products has L&M rights in its territories, Zodiak controlling the rest.

Lilybuds will be produced in France with 3D studio Blue Spirit.



THE SHOW: *Chamelia*
THE PRODUCER: Technicolor Creative Development
THE CHANNEL: TBC
THE DISTRIBUTOR: Technicolor
THE CONCEPT: Pre-school toon based on books written by Ethan Long about a young chameleon

Most chameleons like to blend in, but Chamelia changes colour to match her feelings and embraces life with a flare and style of her own, say the producers of this

new preschool series. The aim is to get Chamelia's colourful feelings to help connect the community together. Young viewers follow her day-to-

day adventures as she solves challenges in familiar childhood situations at school, in the playground, at the park, and at home.

"*Chamelia* is uniquely positioned to encourage our young audience to celebrate differences and express who they are," says Alison Warner, VP of IP sales and acquisitions at Technicolor. "With its emphasis on empathy and the fact that Chamelia changes colour to reflect her emotions, children will relate to Chamelia and the situations she finds herself in."

The 52x11mins CGI animation is aimed at girls and boys aged 4-7 years old. While there is a slight girl skew, Warner says, "boys will love the quirky humour in the series".

Technicolor, which first pitched the *Chamelia* brand to buyers at Cartoon Forum 2013, is looking for key presales ahead of a proposed Q1 2019 delivery schedule, and Warner will be handling all sales activity. The core targets for the Ethan Long-inspired show are public broadcasters on linear platforms or SVOD platforms where applicable.

Digital extensions to the title are planned alongside the production, so there will be a website, additional content and some games available in the near future. **TBI**

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Talking drama

A comedy that (almost literally) has audiences in stitches, a drama about the end of the world, and a series about dealing with romantic disaster have the potential to create international impact over the next few months with award-worthy casting, hot scripts and original ideas that are set to make waves. Jesse Whittock and Kaltrina Bylykbashi report





THE SHOW: *The Other Guy*
THE PRODUCERS: Aquarius Films, Screen Australia, Screen NSW
THE DISTRIBUTOR: Entertainment One Television International
THE CHANNEL: Stan (Australia)
THE CONCEPT: Modern comedy based on a stand-up routine from comic Matt Okine

The Other Guy is, at its core, a comedy-drama about love (or, more specifically, a lack of it). The show follows AJ, a radio DJ who goes off the rails after he discovers his girlfriend has been cheating with his best friend, who is never seen on screen. "In a weird way it's about this absent villain who is constantly stealing AJ's happiness," says Matt Okine, the show's creator and star (pictured left).

"It also comes down to the fact I had a similar thing happen to me. After it happened, I began rebelling in the opposite direction: drinking and having sex with different people."

Okine recalls realising he had slept with another man's girlfriend – effectively becoming 'the other guy' he rallied against. The Australian comic and radio personality subsequently wrote a stand-up routine about his experiences to work through his feelings.

Angie Fielder of Aussie prodco Aquarius Films heard about the act from Okine's sister (Rachel Okine, a former Entertainment One sales exec now working at Studiocanal in a VP post), and decided it would make the perfect entry into TV series for her firm.

"Aquarius was looking to get into TV, and to be able to act and star in a TV series was always a dream for me – I lived and breathed *Seinfeld* growing up," says Okine.

Novice television writer Okine called on friends Becky Lucas (*Please Like Me*) and Greg Waters (*Soul Mates*) to co-write, and soon Australian subscription VOD service Stan had commissioned a six-episode series as its latest original scripted effort.

Kacie Anning directs, and Harriet Dyer (*No Activity*), Valene Kane (*The Fall*), Magda Szubanski (*Kath & Kim*) and Christiaan van Vuuren (*Bondi Hipsters*) co-star. The material is acerbic and uncomfortable at times, but is honest and likely to resonate with urban millennials.

Okine says that while *The Other Guy* was shot as a TV series, the over-the-top distribution method and subject matter will mean some young adult audiences will consume it in more filmic ways.

"Stan is a new service, but is so much more willing to take risks than some of the networks," he adds. "We got in at the right time – we've moved to the Wild West just after they struck oil. We call *The Other Guy* a TV show, but there is a whole audience that will watch this like a movie with five intervals."

Tonally, the show apes US series such as *Master of None* and *Atlanta*, though is noticeably Australian and local in flavour. Entertainment One Television, whose executive VP of TV development for Australia and New Zealand, Jude Troy, supported the project from an early stage, has international sales rights.

"Matt has such a fresh and distinctive voice that is universally appealing," says Troy. "His narrative is full of heart and pathos. Heartbreaking and achingly honest, Matt and co-writers Becky Lucas and Greg Waters' sharply funny observations on life and love will resonate with audiences globally."

She predicts word of mouth will see the series "spread like wildfire", akin to shows such as *Catastrophe*, *Master of None*, *Please Like Me* and *Girls*. "Matt, Becky and indeed many of the key cast have substantial social media followings that are already driving the groundswell," adds Troy.

eOne sees the US and UK as obvious spots for deals, but Troy predicts it will "no doubt reach audiences in Europe and Asia as well", adding: "We are quietly confident, so much so that a second season is already in discussion."



THE SHOW: *Quacks*
THE PRODUCER: Lucky Giant, The Wellcome Trust
THE DISTRIBUTOR: NBCUniversal International Distribution
THE CHANNEL: BBC Two (UK)
THE CONCEPT: Medical-themed character comedy set in the Victorian era

Rev writer James Wood's new comedy *Quacks* centres around egotistic doctor Robert Lessing (Rory Kinnear) and his friends: emerging anesthetist John (Tom Basden), and shy psychiatrist William (Matthew Baynton) and Lessing's wife Caroline (Lydia Leonard), who has an insatiable libido.

The comedy-drama, set in 1840s London, follows trials and tribulations the characters go through as they break new medical ground with some very unconventional techniques, which includes them experimenting on themselves as well as others.

Ben Worsfield, co-producer of *Quacks*, says: "What's unique about the show is genuinely how much historical and medical research

has gone into it."

Indeed, the show's creators worked with the Wellcome Trust, a biomedical research charity, and Richard Barnett, an authority on Victorian medicine, to weave real historical events in the comedy.

"You might think you're watching some kind of BBC drama and then you start laughing," says Worsfield. "It's got big laughs, it's full of silly characters and it's full of astonishing things, but you will genuinely take something away from it – you will learn something."

The 6x30mins scripted comedy premiered this August on BBC Two in the UK, and the show perhaps best suits similarly broad channels with comedy slots, plus pay and

basic platforms with a comedy focus.

Worsfield says the series combines content that will satisfy those with an intellectual pursuit and those looking for entertainment. "If you have an inquisitive mind and are someone who really pays attention it's absolutely for you," he adds.

Quacks premiered during the LA Screenings, and distributor NBCUniversal will continue progressing discussions and look to close deals during MIPCOM.

"There's a great tradition of BBC period programming going abroad," says Worsfield. "This is a very specific tone and a very specific period of history which may well work in its favour."

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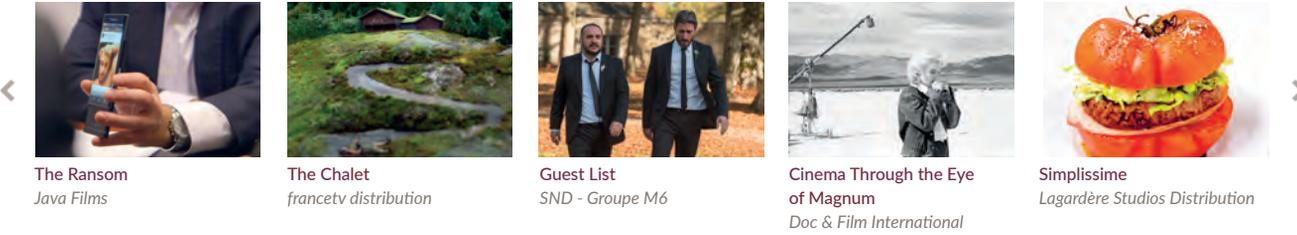
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THE SHOW: *Hard Sun*
THE PRODUCER: Euston Films
THE DISTRIBUTOR: FremantleMedia International
THE CHANNEL: BBC One (UK), Hulu (US)
THE CONCEPT: Pre-apocalyptic crime thriller from *Luther's* Neil Cross

While investigating what appears to be the routine death of a computer hacker in London, Charlie Hicks (Jim Sturgess) and Elaine Renko (Agyness Deyn) stumble upon proof that the world is facing certain destruction in just five years.

They soon find themselves being pursued by ruthless security service operatives who are willing to kill in order to keep the secret silent. That's the high stakes premise of new BBC One and Hulu drama *Hard Sun*.

Rebecca Dundon, director of acquisitions for global content and scripted at distributor FremantleMedia International, says: "*Hard Sun* is a pre-apocalyptic crime thriller and the definition of 'genre plus'. It is a primetime BBC One series that is richly peopled, epic in scale, and full of twists and turns that will be sure to keep viewers on the edge of their seats."

Penned by *Luther's* Neil Cross, the series has the quality you would expect from his pen, but is also unlike anything viewers have seen before, according to Dundon.

The 6x60mins series will be executive produced by Kate Harwood for FremantleMedia-owned Euston Films and the BBC's Elizabeth Kilgarriff.

Brian Kirk (*Game of Thrones*, *Great Expectations*) will act as lead director with Hugh Warren (*Thirteen*, *Call the Midwife*) producing the series.

The show will be heavily featured in FremantleMedia International's MIPCOM campaign. The distributor is looking to target the show at a range of audiences.

Dundon adds: "*Hard Sun* is a premium series that will appeal to a number of international broadcasters and platforms who are looking for brand defining contemporary crime stories. We are looking for the best partners to represent the series worldwide."

Fremantle, which has a slate also including *The New Pope* and *Deutschland 86*, will be shopping the show at MIPCOM. **TBI**

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BEST DISTRIBUTION INITIATIVE

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Broadchurch has been a channel-defining detective drama for ITV in the UK, and a catalogue-defining title for distributor Endemol Shine International (ESI). The challenge for selling season three was it came two years after the end of the previous run, meaning ESI needed to re-engage broadcasters with the detective drama and its characters.

A campaign branded 'The Last Chapter' was launched, with broadcasters supplied

with enhanced key art, teasers, a promo recapping the story so far and a 'making of' doc ready to broadcast before launch. Networks could also go day-and-date with ITV if they wanted.

In the UK, season three was a major success, taking a peak audience of 10.5 million viewers, and the finale taking a 37.5% local share with 11.6 million. The show has been sold across 188 territories overall.

CHANNELSCULPTOR & THE MENA.TV CONTENT HUB

The Middle East and North Africa television content market is worth around US\$2 billion annually, but distributors and buyers continue to find the region difficult to navigate.

The MENA.TV Content Hub is a new portal aimed at making the programme sales process easier and more transparent.

Despite only launching this year, distributors in the US, UK, Saudi Arabia and Egypt (20 in total) are currently using the platform, with more than 100 buyers, including OTT and pay TV networks, registered (with nine leading regional broadcasters such as Rotana Media, LBC and Al Hayat among them).

VIACOM INTERNATIONAL MEDIA NETWORKS

Viacom has spent time aligning its affiliate, programme and digital sales teams as ownership of networks such as Channel 5 in the UK began bearing fruit on the international market in 2017.

Viacom took over distribution of Channel 5 in-house programming, adding around 1,300 hours of factual entertainment shows.

The US giant has also generated more coproduction deals than before, with *Lip Sync Battle's* Mexican remake through Comedy Central Latin America and TV Azteca just one example of an expanded formats business.



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We wish all the runners and riders the best of luck, and look forward to naming the winners – including those of our new International Content Leader and Lifetime Achievement awards

BEST SERIES LAUNCH

LEGION – FOX NETWORKS GROUP

Coming from *Fargo*'s Noah Hawley, inspired by *X-Men* comics and starring *Downton Abbey*'s Dan Stevens, *Legion* was one of the most anticipated US cable shows this year. The series follows a troubled young man, who begins to realise the voices he hears and visions he sees may be real, and that he may actually be a powerful mutant.

The launch on Fox pay TV networks around the world saw the UK, in particular, draw strong results, with a total 3.58% share of pay homes, a series peak of 957,000 for episode one, and a good portion of the lucrative ABCi demographic.

Online traffic on foxtv.co.uk went up 83%, with 900,000 organic social media impressions generated. Along with a major marketing campaign, edgy GIFs and 360-degree videos were created to support the debut.

▼ MARS – NATIONAL GEOGRAPHIC

Mars represented a giant leap for National Geographic's ambitions in scripted TV. The US-produced series, which had the might of Elon



Musk, Neil DeGrasse Tyson and Imagine Television behind, and bridged the gap between drama and documentary.

The series became the most watched programme in the history of National Geographic in the UK, taking a total audience of 761,000 and a 372,000 average score. Like Fox Networks Group stablemate *Legion*, it brought in ABCi audiences far above the average for the channel.

A *Mars*-themed issue of National Geographic magazine was a 2016 bestseller, as was a companion book. A microsite offer sneak peak videos, VR games and 360-degree videos, while Nat Geo Europe teamed with London's Royal Observatory to make a *Mars*-inspired show home.

VALENTINS – GLOOB

Gloob live-action kids series *Valentins* launched June 12, following the siblings of a 1970s family in Brazil that owns a cupcake shop. Their house contains many gadgets created by their dad, which they use when an old family friend makes the parents disappear.

The debut relied heavily upon a major on- and off-air campaign that included events and digital media. Included with this were interactive totem that use facial recognition 'scanimation' technology and LED bus stop benches that lit up and gave personalised advice when sat on.

Online, an exclusive 'episode zero' launched on all VOD services 15 days before the premiere on Gloob Play. Social videos, a 360-degree video and a webseries accompanied it.

DUMB – KESHET INTERNATIONAL

This Israeli crime drama, known locally as *Metumtemet*, follows a frustrated and stoned female actor who goes undercover as a high-school student to save her former boyfriend. Remakes in Albania and Mexico, plus second and third season orders from Hot in Israel, mark the show out. It was also selected to screen at the Berlin Film Festival and France's Series Mania, and won a pair of gongs at the Israeli TV Awards.

BREAKOUT INTERNATIONAL DRAMA

EL MARGINAL (THE OUTSIDER) – DORI MEDIA GROUP

This 13x45mins crime drama follows an ex-cop who is betrayed after entering a prison under a false identity as a pastor, finding himself with no back-up and surrounded by criminals. In Argentina, the Underground Productions and TV Public coproduction tripled its slot average.

Gongs include the Martin Fierro 2017 Golden Award, Series Mania 2016 Grand Prix and 13 Tato Awards. France's Canal+ is among the international buyers.

VICTORIA – ITV STUDIOS GLOBAL ENTERTAINMENT

ITV's fictionalised account of the life of British Queen Victoria was a massive ratings success, bringing in more than ten million consolidated viewers and becoming the UK terrestrial's biggest drama of 2017. Added to that, it sold to 165 territories, and found critical fans everywhere from Vogue to Vanity Fair.

The eight-part series – from ITV, US pubcaster PBS and producer Mammoth Screen – was also a vehicle for Jenna Coleman, whose star rose up with the ratings and whom many will remember from her trip to MIPCOM last year, as part of a worldwide press tour and sales effort.

A second season and a Christmas special have been commissioned.

THE BAKER AND THE BEAUTY – KESHET INTERNATIONAL

Romantic drama *The Baker and the Beauty* has become one of Israel's top rated scripted series ever, with its first season finale taking a 40.2% audience share.

While the show debuted on Keshet at the back end of 2013, a global deal with Amazon Prime Video and a deal with All4's Walter Presents in the UK has brought the series to the forefront in 2017. Local adaptations for Net5 in the Netherlands and ANTI in Greece furthered its appeal.

Keshet claims the show, which follows the unusual relationship between an 'It girl' and a simple baker, disproves the old adage that comedy doesn't travel.

BROADCHURCH – KUDOS

The final chapter of Britain's most influential detective series of recent years saw David Tennant (*Doctor Who*) and Olivia Coleman (*Peep Show*) reuniting as cop duo Alec Hardy and Ellie Miller for the final time – this time investigating a serious sexual assault within the Broadchurch community.

The series' third season, launched two years after the last run, took ratings above the likes of *Sherlock*, *Britain's Got Talent* and *Call the Midwife*. The 11.6 million viewers the finale took also represented ITV's largest audience since the *Downton Abbey* season two finale in November 2011. Distributor Endemol Shine International also saw strong returns.

▼ TABOO – SONAR ENTERTAINMENT



Having Tom Hardy and Ridley Scott creating a high-end television series was always going to make noise, and that was exactly what BBC One and FX drama *Taboo* achieved.

The complex drama – set in 1814 – follows a man (played by film star Hardy) long believed dead who returns to London irrevocably changed after journeys to the ends of the Earth.

In the US, ratings of 5.8 million weekly saw it become of the top new cable dramas of 2017; while in the UK it had become one of the most watched series on BBC iPlayer, the UK pubcaster's on-demand service.

FACTUAL PROJECT OF THE YEAR

HATE THY NEIGHBOUR – VICE MEDIA

Vice Media's debut in the linear TV space has been punctuated by a dedicated investment in originals, and none have made more impression than *Hate Thy Neighbour*, in which comedian and presenter Jamali Maddix meets various groups with extreme views. Besides solid TV ratings and reviews, a social media push garnered more than 16 million views across Vice's channels.

GO LOCAL – SIGNAL TV

A bi-weekly Philippines talk show that explores agri-business that launched on Bloomberg TV's local feed.

ONE WORLD KITCHEN – GUSTO WORLDWIDE MEDIA

A series for Gusto in Canada celebrating diverse recipes that won the Golden Panda Award for innovation in lifestyle programming.

ENTERTAINMENT FORMAT OF THE YEAR

BOOM! – KESHET INTERNATIONAL

Boom! secured commissions in five territories in the days after Keshet International brought it to market in 2014 and is now in 13 overall. These include Fox in the US, TF1 in France and Antena 3 in Spain, where a stripped version has been running continuously for a staggering 700 episodes.

The game show is a mix of trivia questions, nail-biting tension, comedy and interactive audience playalong. Contestants engage in intellectual and physical games, with the visual motif being when they tasked with cutting the correct wire of a ‘bomb’.

GRANDPAS OVER FLOWERS – SMALL WORLD IFT

Not only does *Grandpas Over Flowers* have one of the most unusual names in format television, but it also has one of the most unique concepts. In it, four celebrity pensioners and a young guide set out on trips to far-flung spots around the world.

NBC’s US adaptation, *Better Late Than Never*, topped summer season ratings for its summer 2016 slot and a second season was immediately commissioned. Show TV in Turkey, Rai 2 in Italy, Reshet in Israel and Novy Kanal have commissioned local versions, while 15 others have it under option.

▼ LOVE ISLAND – ITV STUDIOS GLOBAL ENTERTAINMENT



Love Island has been a huge hit for ITV and its global arm since its relaunch in 2015. Initially a relatively unsuccessful celebrity-dating series from 2005, the series returned two years ago with an entirely new format that is now among the biggest shows for British 16-34s.

Set in a Majorca villa, the third season of the UK show took 2.3 million viewers and a 10% audience share on the thematic ITV2 channel. RTL2 in Germany is remaking the show, with other deals expected in coming months.

▼ BEFORE THE FLOOD – NATIONAL GEOGRAPHIC



Leonardo DiCaprio’s climate change doc is the most watched National Geographic film of all time: amassing 30 million viewers worldwide after it got a release across linear, digital, streaming and social media platforms for free. On YouTube, 270,000 views comprised 6.9 million minutes and a partnership with The LadBible engaged 12 million-plus young people who were asked to make sacrifices in their personal lives to aid the cause of defeating climate change.

A WHOLE NEW BEGINNING – TALPA GLOBAL

RTL4’s doc series gave three families €75,000 and asked them to begin new lives in unfamiliar surroundings. Running all year round and beginning on January 2, 2017, it attracts around one million viewers per episode and has increased the channel slot average by 51%.

SIZE MATTERS – ZDF ENTERPRISES

Two-part special *Size Matters* was a major ZDF and Arte factual coproduction exploring subjects such as why insects are small and people big and what would happen if humans were the size of mice. The Screen Glue-produced series was shot in 4K. **TBI**

LAST WORD



HARRY GAMSU

Television can help the aged

Social experiment formats always seem to garner the headlines. In taking a subject that is relevant and resonant, and digging deep to explore it from the inside, these shows can reveal much about the current state of our society and our values.

Often these formats offer a public platform for ongoing discussion, if not an open call to arms, alongside a more deeply personal and emotional journey.

A subject increasingly in the headlines is one of the most pressing social-economic issues facing the planet: our aging society. This very real social issue – how we manage and care for this growing group of the population – sits alongside the realisation that this experienced cohort still has a huge amount to contribute to society.

From an industry perspective, there's also the question of how to entertain this significant demographic, something that TV execs are tackling with enthusiasm.

Older viewers present us with a golden opportunity to dust off and refresh older genres – just look at the return of classics such as *Blind Date* and *The Generation Game* in the UK and the impact they've made. It's ideal family viewing for our growing, multi-generational households.

In addition, the older demographic, emerging as more vibrant, energised and engaged than ever before, are increasingly in front of the camera.

It's a trend that can be tracked back to our format *Benidorm Bastards* (*Off Their Rockers*), which paved the way for old people taking over our screens. Now, we're seeing older celebrities in NBC's *Better Late than Never*, which is a local version of South Korean format *Grandpas Over Flowers*; *Hotel Romantiek* on Vier in Belgium tackling finding love in later life; and Twofour's *The Real Marigold Hotel* tracking the lives of retirees in India.

At Red Arrow International, we work closely with our Red Arrow Entertainment Group production companies and independent producers to spot game-changing ideas early, and present them in advance of the show's premiere to selected broadcast partners.

That's what we did at MIPTV this year with new format *Old People's Home for 4 Year Olds* (*OPHFFYO*), and the response was phenomenal. Everyone we spoke to bought into the idea and it really seems to have resonated with broadcasters.

The format sets out to try and dramatically improve the health and well being of retirement communities by bringing elderly

residents together with a group of four-year-old preschool children. Social isolation is one of the biggest problems facing elderly people living in care homes, with over 60% in the UK never having received a single visitor.

The experiment has had extraordinary results, demonstrating that there are very real mental and physical benefits, including increased confidence, to the older people. As a TV show, *OPHFFYO* proved there is an appetite for this kind of topical format that is emotional and life-affirming.

Speaking to Murray Boland from the show's creator and producer, the Red Arrow-owned CPL Productions, the shoot was only six weeks, but testing the elderly people quickly started showing key areas of improvement. Eighty-per-cent of the older group increased their grip strength, 70% improved their depression score and two of our older group moved out of the frailty bracket – pretty spectacular results.

Murray also said they all have more confidence in walking. In fact, two of our volunteers were able to complete balance tests, whereas in week one they were too afraid to even attempt them, and most have increased their step count after the experiment. Together as a group they were walking over 3,916 steps a day, an increase of almost 9%.

For Channel 4 in the UK, it struck an immediate chord and there has been an unprecedented response from press to viewers, with ratings 69% above the annual benchmark share.

It's not a miracle cure, but the results are impressive. It's very uplifting watching this group reclaim part of themselves from the restrictive burden of old age.

Could this ambitious experiment transform the way Britain and the rest of the world cares for its increasingly aging population? We certainly hope so. **TBI**

Social isolation is one of the biggest problems for the elderly. Could formats like *Old People's Home for 4 Year Olds*, which attempt to improve the health of retirement communities, transform the way the world cares for its increasingly aging population? We certainly hope so

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