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# UK Screenings

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# TBI UK Screenings spotlight

The LA Screenings are familiar ground for international buyers, but increasingly acquisition executives are making a start-of-the-year trip to the UK part of their schedules.

BBC Worldwide's move to Liverpool six years ago sparked what have effectively become a round of London screenings, which like their LA counterparts, and unlike the Cannes events, are at different venues and on different days. Like LA, most of the distributors have played nice and ensured there are no clashes, with the odd exception.

Back when Worldwide set out its stall for the year in the Grand Hotel in Brighton, other distributors pushed for some buyer time, either by the sea, or back in London. The move to Liverpool, however, has seen Showcase scaled up massively, with flying cars, appearances from David Beckham, and events that are held in sprawling cathedrals.

The cost of the Showcase is not broken out and Worldwide is tight-lipped, but TBI estimates £80 million of sales activity at the event, making it a crucial time of year for the company.

We sat down with global markets boss Paul Dempsey and his genre chiefs across drama, formats, factual and kids to get the inside track on this year's Showcase.

With the other major UK-based players holding glitzy events back in the capital, we also talk to All3Media, Cineflix, Endemol Shine, Entertainment One, FremantleMedia and Passion to find out what they will have for buyers as they pass through Britain.

While the industry and the UK as a whole holds its breath and waits to see the impact of Brexit, austerity measure will be put on hold in London and Liverpool for two weeks as distributors put on their best shows for the UK Screenings.

Screenings

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# UK TV exports

Revenue from UK TV exports swung back to growth last year with sales to the US accounting for the biggest proportion of sales and the largest increase year-on-year.

Distribution revenues had slipped 0.6% in 2014/15, but sprung back to positive territory in 2015/16, with the £1.3 billion (US\$1.4 billion) total up 10% year-on-year. US sales increased 16% as well as accounting for 41% of all export revenue.

Australia is now the second most important market for UK distributors. France is the biggest non-English-speaking market for UK programming, and several Asian territories grew strongly. As TRP and Pact's data shows, UK content is much in demand

£497m  
+16%

USA

£1.3m  
-7%

MEXICO

£3.4m  
-5%

BRAZIL



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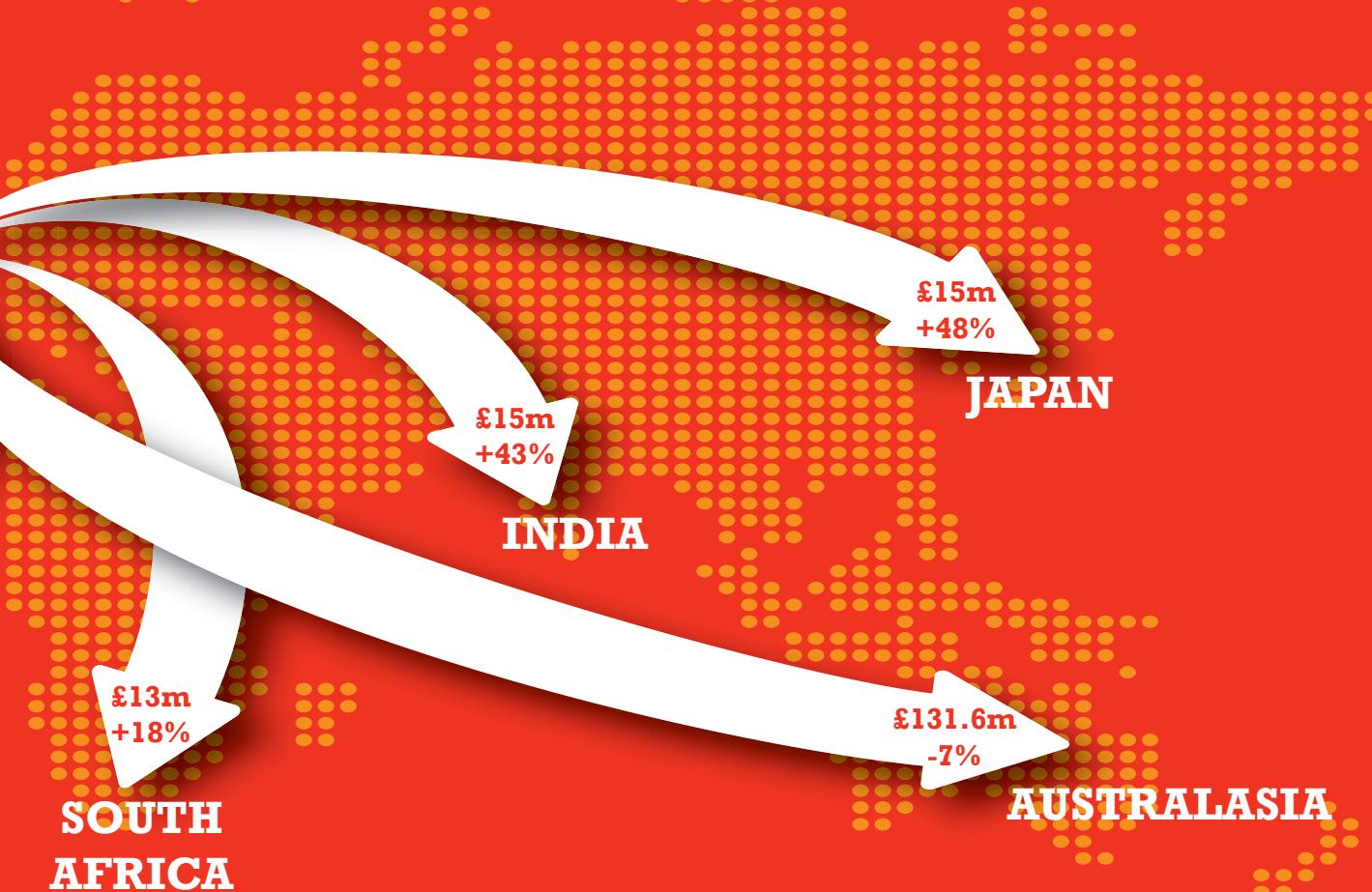
*The Returned*

## GLOBAL

### Number of territories sold to:

The data highlighted some of the best-selling British-distributed programming (not all titles were UK shows, but all were sold by distributors based in the UK). "From *The Night Manager* to *Downton Abbey*, UK TV exports continue to go from strength to strength," said Mark Garnier, parliamentary under secretary of state as the figures were released. "The UK is a world leader in the sales of TV content globally and revenues continue to rise."

# 2015/2016



**200+**

**100+**

*SOURCE: Pact, TRP Research*



Top Gear

# Show and tell in Liverpool

With BBC Worldwide Showcase beginning this weekend, BBC Worldwide's president of global markets, Paul Dempsey, tells TBI what the 700 buyers heading to the event can expect from their trip to Liverpool

**B**BC Worldwide's annual Showcase is the biggest market in the world hosted by a single distributor. In its sixth year in Liverpool, the event will welcome 700 buyers to the ACC conference centre in the famous English city that gave the world The Beatles.

This year's edition, the 41st, comes as Worldwide is being tasked with delivering more to help its public broadcaster parent to balance the books. In fact, BBC director general Tony Hall wants its commercial division to funnel 30% more back to the Corporation.

The pressure to return more to the BBC comes as some of Worldwide's core franchises face challenges. *Sherlock* remains a huge global hit, but the latest season stalled in the UK ratings and wasn't well received critically.

Post-Jeremy Clarkson *Top Gear* was launched to huge fanfare at last year's Showcase, but did not set the ratings alight. Lead host Chris Evans

subsequently exited, leaving Matt LeBlanc at the wheel. Clarkson et al, meanwhile, are making headlines for the right reasons, with *The Grand Tour* a hit for Amazon.

Suffice to say, the pressure is on to generate the next wave of international hits and Paul Dempsey, BBCWW's president of global markets, says Showcase is the place to make that happen. "It's the big one for us," he says. "The fact we can command a few days' time of 700 buyers – who fly in at their own expense – is testament to the quality and breadth of the content. It's kicked on in Liverpool and we're more creative than we ever were in Brighton."

Worldwide won't divulge what proportion of its programme sales revenue of about £400 million (US\$500 million) is generated at Showcase, but it has previously been estimated at about 20%. That translates as about £80 million coming into company coffers as it hits its year-end (Dempsey says he would ideally

detach Showcase from the high-intensity dealmaking of year-end, but that it is now such a fixture in buyers February schedule that moving it isn't an option).

There are 600 screening booths for buyers, who will also experience a revamped schedule of conference, screenings and panel sessions.

"This year we've really changed the quality of the daytime sessions, so we'll have experts who can really add value and help customers understand what we have," Dempsey says.

Sessions include 'The power of factual in a post-fact world', 'Solving the mysteries of the modern audience', 'Where is that younger audience', and 'TV drama for our times'.

*Absolutely Fabulous* pair Jennifer Saunders and Joanna Lumley will host a Monday evening event, while a Tuesday evening extravaganza for upcoming blue chip series *Ocean* will take buyers to an underwater world.

Buyers who recall the *Wolf Hall*-themed



Let It Shine



White Gold

candle-fest in 2015, or the flying and flaming cars of last year's *Top Gear* extravaganza, will be familiar with the scale of the event: only the efforts of the Hollywood studios at the LA Screenings are in the same ball park.

Worldwide assembles a wealth of on-screen, writing and production talent in Liverpool – more than, for example, it could ever get to Cannes. This year will see Jimmy McGovern (*Broken*), Damon Beesley (*White Gold*), Mike Bartlett (*Doctor Foster*), and Hossein Amini and Misha Glenny (*McMafia*) talking about their new drama projects. Steven Moffat and Mark Gatiss will also be in Liverpool to talk about the latest season of *Sherlock*.

Scripted always grabs the headlines and now accounts for up to half of all of programme sales revenue at Worldwide, but 2017 is arguably the year for formats and entertainment to take centre stage.

"Drama is so important, but a side of the business we have scaled up is formats," Dempsey says. "We've really been giving it more attention, and there will be several formats and entertainment sessions at Showcase."

Launches include *Let it Shine*, with Take That songwriter and the host of the Saturday night talent show Gary Barlow in attendance with fellow presenter Dannii Minogue. Matt LeBlanc and the *Top Gear* team will also be in town.

Showcase is ostensibly about sales, but with Worldwide's affiliated indies in town,



Broken

there are also talks about new projects. "Think about who's there," Dempsey says. "There are producers, talent, buyers and sales people and there are conversations at Showcase about projects that haven't even been greenlit yet."

Over time the mix of attendees has also become broader with more digital buyers, as well as those from emerging markets, heading to Liverpool. That global mix means Worldwide has shelved its regional Latin America event in São Paulo and the mini Showcase it held in Beijing.

Worldwide estimates that Showcase brings about £1 million to the city of Liverpool as

the Worldwide team and hundreds of buyers descend on the city. Liverpudlians will continue to feel the benefit, with Worldwide committed to stay at the ACC conference centre for at least three more years.

Even the most eagle-eyed will not, however, glean any sense of the cost of Showcase from annual reports. With digital screening systems, broadly less emphasis on finished programming and global offices, can Worldwide continue to justify a huge annual show and tell? "Every year we re-appraise the value and it still passes that test," Dempsey says. **TBI**



Tribal Bootcamp

Formats are the central act at BBC Worldwide Showcase this year. Tracy Forsyth and Sumi Connock talk about the 2017 line-up

## Formats take centre stage

**T**his is our year," says Tracy Forsyth, director of factual entertainment and entertainment at BBC Worldwide, the commercial arm of the BBC. "We have a smorgasboard of Saturday night shows, and there's always demand for these and the big entertainment pieces.

"There is also demand for strippable daily entertainment shows like [BBC gameshow] *Impossible*, which has just been commissioned for a second season. The third thing people want is really strong primetime fact-ent, which can form the bedrock of their schedules."

Forsyth says the spotlight is increasingly shifting onto entertainment and fact-ent. "It's a great time for us," she says. "The tide has changed and all commissioners have these shows on their wish lists."

Broadcasters around the world are looking for shiny-floor primetime shows, as several staples of the genre start to run out of steam. As such, Worldwide will launch BBC One primetime show *Let it Shine*, which is battling

it out with *The Voice* in the UK, and Whizz Kid Entertainment's upcoming series *Let's Sing and Dance* at Showcase.

There are five hours of premieres and sessions for formats and entertainment buyers on the Monday of the Liverpool event. Take That songsmith Gary Barlow is in town to promote *Let it Shine*, along with fellow judges Dannii Minogue and *Bake Off*'s Mel Giedroyc.

Another session will see Matt LeBlanc and the *Top Gear* team talking to buyers about the motoring show.

The format has endured a rocky time since the former presenting team left (and reappeared on Amazon) and their replacement, Chris Evans, resigned, but it remains a huge seller internationally.

Comedian Joel Dommett will also be in town for a premiere of his fact-ent series *Tribal Bootcamp*. The Rumpus Media show (fka *Are You Fitter than a Maasai Warrior*) was one of four commissioned by BBC Worldwide late last year. "We can put on dedicated sessions for buyers to meet show creators and delve into how shows can be adapted for their market,

looking at different versions of a show," Forsyth says.

As heavily-formatted ob-docs fade out of fashion, Worldwide has a fact-ent line-up it hopes meets the demand for authentic and positive programming, with life-swap show *The Day I Fell to Earth* and life-coaching show *In Your Ear*. Both are new shows from freshly-minted BBC Studios offshoot Auntie Productions, and the production banner's bosses, Samantha Anstiss and Sam Bickley, will be in Liverpool.

*The Day I Fell to Earth* will be marketed as a finished show and a format. The show has people swap their workaday existences with people thousands of miles away. People at a crossroads in life are blindfolded and dropped into a new life in a different country.

"It's a wish-fulfilment series with people from other ends of the world swapping their lives and finding out if the grass really is greener," Forsyth says.

The other six-part BBC show from Auntie, *In Your Ear*, also has an international element baked in. The format has stressed people preparing to face a big life event or challenge,

who are connected to group of experts from around the world that relay advice via an earpiece.

The diverse advice-givers include retired New York cops, Catholic nuns and a Nordic Yogi. "The sages from around the world watch their every move," Forsyth says.

New Worldwide recruit Sumi Connock, the former ITV entertainment exec who recently joined as creative director, formats, says these formats come as viewers gravitate towards kinder programming. "Audiences don't want mean and harsh – they want warmth and feelgood," she says.

Connock will be at Showcase for the first time, having only joined Worldwide in early February, giving her an early chance to speak to the assembled international execs. Her role is to make sure there is pipeline of shows and a two-way conversation with partners making local versions of BBC shows.

She will also scour the BBC library for possible remakes. "There is a huge catalogue and some great titles in there," she says. "I'm already looking at it." **TBI**



# In deep water

*Ocean* will be the focus of the Tuesday night activity for buyers at the BBC Worldwide Showcase next week, with the commercial arm of the BBC handing the natural history series the premium slot usually reserved for huge formats and entertainment shows (*Top Gear* last year) or talent-filled drama (*Wolf Hall* in 2015)

**A**lthough the BBC Worldwide Showcase Tuesday evening event is ostensibly about PR, *Ocean*'s position at the top of the bill is a sign of the high expectations BBC Worldwide has for the show, notably after the success of *Planet Earth II*, which managed to make wildlife more popular than Simon Cowell and *The X Factor* in the UK.

Buyers may recall the now iconic 'iguana vs. snake scene' from *Planet Earth II* drawing a spontaneous ovation at a Showcase screening last year – an early sign of the footage's power.

"Success breeds confidence in the producers and their ability to get an audience and achieve that scale," says BBC Worldwide's factual chief Mark Reynolds. "You hope to get the family audience, but we didn't necessarily expect to get more young viewers than the talent show on the rival channel."

Winning millennial viewers can take documentaries beyond the slots that mainstream channels reserve for shows considered specialist factual, Reynolds adds, especially as many want to skew younger.

If *Ocean* can repeat the success of *Planet Earth II* then Worldwide will deliver on the promise of providing broad, blue-chip shows that can win family as well as younger viewers. "*Ocean* is a key piece for later in the year," Reynolds says, adding that "the same ambition, and use of technology is brought to bear".

Taking viewers – and buyers – underwater will mean a journey to one of the least explored parts of the planet. "A key effort has been to conquer outer space, but there is so much unknown in the ocean – and there is a lot of scientific research to unpick, and amazing stories and unusual behaviour."

*Ocean* is the biggest underwater-focused

BBC natural history series since *Blue Planet* in 2001, and filming technology and the editorial approach have moved on since then. "Storytelling has changed," Reynolds says. "It's a balance between being true to the animals' behaviour and allowing the audience to engage with the emotional part."

*Ocean* will be the centrepiece, but Showcase will also be about selling finished shows and getting new projects underway. "It's good to have the autumn shows fully delivered and to have enough to give a proper update," Reynolds says. "The sales team is there to talk to buyers and close deals at year-end, and we can also continue coproduction and presale discussions."

There is a coproduction forum that will see seven new titles pitched for the first time, ranging from smaller projects to the higher end blue chip series (*Planet Earth II* was originally pitched at the copro session). "The biggest titles won't happen unless there is enough interest from commissioning broadcasters," Reynolds says, underlining the importance of getting the pitch just right at Showcase.

Showcase launches include *Elephant Family and Me*, and *Spy in the Wild*, from producer John Downer and his prodco, which has both the BBC and PBS on board. "It's great to do natural history in a different way, and John is a pioneer in that respect," says Reynolds.

The series uses cutting edge spy cameras, often hidden in animal dummies, to capture footage from inside animal families.

There will also be *Mission Galapagos* from Atlantic, which recently made David Attenborough's *Great Barrier Reef* for the BBC; and *Civilisations*, looking at how art has shaped civilisation and hailing from Nutopia, the prodco run by former BBC Two controller Jane Root.

The PBS connection is also evident in *Great American Thaw* (aka *Yellowstone*), about the US national park, and *Mountains*, about iconic mountain ranges, which both count the US broadcaster as a partner.

With *The Jinx* and *Making a Murderer* spurring interest in crime, Worldwide will present *Love and Hate Crime* to buyers. The series, for online net BBC Three, looks at groups that face victimisation for being different.

"Crime is always popular, but often has a particular country perspective," Reynolds says. "It depends on the way you tell them, and we have some that appeal globally. Last year it was *The Murder Detectives*, a show that played out like a drama." **TBI**

# Big drama in Liverpool

Buyers will get a first look at some of 2017's most-anticipated scripted series at BBC Worldwide Showcase, including first looks at the new *Top of the Lake* starring Nicole Kidman, Jimmy McGovern's *Broken*, and Peter Moffat's period drama *The Last Post*



*Top of the Lake: China Girl*

We're conscious it's our most important time of year with 700 buyers there," BBC Worldwide drama boss Liam Keelan says of the firm's Showcase event. "It has changed over the years: as well as sales activity we're now concurrently having meetings with all of the major platforms and broadcasters about upcoming shows."

Keelan will be joined by fellow Liverpudlian Jimmy McGovern as part of the line-up of drama events and screenings at Showcase. The writer will be talking about *Broken*, his new series.

The show has Sean Bean playing a Catholic priest presiding over an urban parish in northern England. "It's a state of the nation piece," Keelan says. "It's centred around a priest and his parish, and shows the stresses and strains in that precinct. It has that story of the week element that buyers are really looking for." Anna Friel (*Marcella*) also stars and is rumoured to be showing up in Liverpool.

But does gritty UK drama sell internationally? "It's not *Sherlock* and it's never going to be, but [McGovern's] previous shows such as *The*

*Accused* have done well," Keelan says.

With A-lister Nicole Kidman joining Elisabeth Moss in the second instalment of *Top of the Lake*, titled *China Girl*, it will also be a major launch in Liverpool.

The drama moves from New Zealand to Sydney, Australia, for the new run, and sees Moss investigating a murder after a girl's body is washed up on Bondi Beach. Buyers will get some early footage.

The first season sold into 200 territories. Worldwide is a coproduction partner on the second, teaming with US partners Sundance and Hulu, Foxtel in Australia and Arte in France. See-Saw Films is the prodco.

The roster of partners is testament to how high-end drama has evolved, requiring several parties to cover the increasing cost of the biggest projects. Keelan says a lot of discussion about funding will take place in Liverpool.

"For us there are different ways a project can get made," he says. "We could partner with BBC Studios, or the indies we have stakes in such as *Lookout Point*."

Returning series include second runs of family drama *Doctor Foster* and detective series

*Unforgotten*, and a new season of *The Durrells*.

With the BBC known for period drama, there will also be a focus on *The Last Post*, a Bonafide Films drama set in 1960s Yemen from Peter Moffat (*Criminal Justice*) and based upon his early life.

In terms of the programming cycle, sales teams will have ratings from show launches from last autumn and Christmas. Buyers also want to know about upcoming shows – last year *War and Peace* was a Showcase preview – and one of the most anticipated for later this year is *McMafia*, the BBC-AMC drama about organised crime.

"We have a big session on *McMafia*, which has been billed 'the British Godfather', and we will have some clips for buyers."

Pact's recent export figures underlined the increased demand for UK drama, and the emergence of digital platforms has impacted the whole sector in this respect Keelan notes. "If you go back a few years it could be difficult getting a [UK-originated] show away in the US," he says. "But the SVOD players have changed the appetite for UK drama – there are few shows that we think of as difficult for the US nowadays."

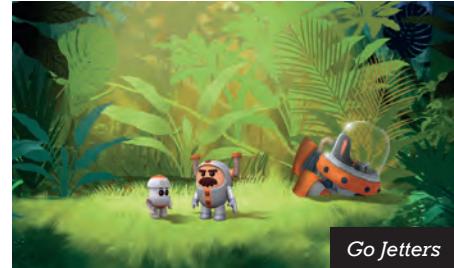
Away from established talent, Keelan singles out Conor McPherson, writer of *Paula*, as one to watch. "He's a real up and comer," he says. *Paula* is a BBC and Cuba Pictures psychological thriller that follows a woman who becomes involved with an obsessive man after a one-night stand. "Three-parters can be difficult to get away internationally, but this could sell as a feature, particularly in Europe where it could be an event show," Keelan says.

The comedy launch for Showcase is *White Gold*, which has several of *The Inbetweeners* team back together. The creator of that hit comedy, Damon Beesley, and two of its stars, Joe Thomas and James Buckley, reunite for the series, which follows a group of double glazing salesmen in 1980s UK. "Comedy is not as big as drama as a genre, but there has been a shift and shows like *Transparent* on Amazon have had an effect," Keelan says. **TBI**

# Worldwide kids



Jamie Johnson



Go Jetters



Sarah and Duck

**Henrietta Hurford-Jones, BBC Worldwide's director of children's, tells TBI about new and returning shows, and her kids TV shopping list as Showcase begins**

The calendar for kids execs is well-populated with kids conferences, markets, screenings and producer get-togethers. BBC Worldwide Showcase comes just days after the Kidscreen event, which corrals all of the industry buyers in Miami, where Worldwide held a party last week.

"Kidscreen is for me about production and coproduction, while Nathan [Waddington, genre manager] is focused on our broadcaster relationships there," says Henrietta Hurford-Jones, director of children's, at BBC Worldwide. "I'm looking for new things all the time and we want something really special."

As Hurford-Jones searches for new projects, preschool is the key focus because Worldwide has an international outlet in its CBeebies channel, and programming for the over-6's offers fewer consumer products opportunities.

Showcase is arguably less of a priority for kids than factual, formats and scripted, but plays an important role nonetheless.

Part of the remit of the Liverpool event is to highlight the BBC's output, and at the public service level the Corporation's programming

for younger viewers is a key part of what it does.

Hurford-Jones got back to the UK from Kidscreen just in time to head to Liverpool. "It's important to be there," she says. "It is a great showcase for the BBC as a whole. Children's is becoming more important in the BBC portfolio."

One new push on the sales front is *Jamie Johnson*, a football-themed live-action drama for CBBC that the distributor hopes will become a fixture in international schedules.

The titular Jamie is a talented 11-year-old footballer with a chance of making it as a professional, but also struggling with a complicated life off the pitch after his dad leaves and he moves homes and schools.

There are cameos from the likes of former players Gary Lineker and Ruud Gullit, and Worldwide will be shopping the Short Form Film Company-produced series, which is based on the Dan Freedman book series.

The *Andy* franchise also continues to grow. These shows see wildlife footage from the BBC's vaunted Natural History Unit used as a backdrop for the adventures of CBeebies' presenter Andy Day.

Set up as a copro between CBeebies and

BBCWW, the latest instalments are *Andy's Baby Animals* and *Andy's Prehistoric Adventures*.

The other live-action focus is the new, fourth, season of CBBC's *The Next Step*, the Temple Street-produced show out of Canada that follows students' lives at a dance studio for talented kids.

As an investor in programming, a sure sign of success is returning series, and Worldwide also has new runs of three of its preschool hits for Showcase: a freshly announced second season of *Hey Duggee*, a third season of *Sarah and Duck*, and a second season of *Go Jetters*.

*Sarah and Duck* hails from Karrot Entertainment. "It was our first original and introduces kids to a world just outside their own homes for the first time," says Hurford-Jones. "*Hey Duggee* inspires kids to go outside and explore and be energetic, and does it with a real humour," she says about that show, which is a from Studio AKA.

Surreal elements and humour connect the preschool trio and *Go Jetters* is no exception. "It includes geography and STEM learning, and has a classic concept with almost a *Wacky Races* feel," the Worldwide kids boss says. **TBI**

# London screenings 2017

For two weeks in February, a series of screenings and showcases in Liverpool and London put the UK at the centre of the international distribution world. TBI gets the low-down on London



## Formats at the forefront

ITV Studios began showcasing its latest wares to international buyers in London in 2011. With Twofour Group and Talpa Media now part of the ITV stable, the 2017 edition will be the largest yet, says formats chief Mike Beale

**I**TV Studios' formats showcase first ran in 2011, the same year the global production and sales arm of UK broadcaster ITV hired former Alchemy Reality boss and NBCUniversal unscripted executive Mike Beale as its formats chief.

"It started originally as a reset to announce to the world that ITV Studios was a formats player and that it wasn't all about Endemol, FremantleMedia and Shine," says Beale, ITV's executive VP of formats and development.

It's no coincidence, then, that ITV started doing the event six years ago when Beale joined. Held in February, it usually attracts around 120 to 140 people, including international buyers and ITVS partners in

the market, to acquire new formats. Beale says this normally works out to about a 70-30, global buyers to others split, and those in town come from Europe, Canada, Latin America and Asia.

This year, a supersized event for 150 attendees is being rebranded as the ITV Studios Formats Festival 2017.

It follows the 2015 acquisitions of UK-based Twofour Group and its sales arm, Twofour Rights, and the Netherlands' Talpa Media. Some programmes from ITV America will also be on show.

Twofour had one of the international format hits of 2016 with *This Time Next Year*, while *The Voice* creator Talpa had success with *5 Golden Rings*, *Dance Dance Dance*, *The Wishing Tree* and *The Story of My Life*.

**ITV Formats Festival**  
Where: Ham Yard Hotel, Soho  
When: February 17

ITVS also had a strong year in 2016, in part thanks to its formats day twelve months ago. Shiver show *The Job Interview* soft-launched there, and by the time MIPCOM came round, two deals were already in place.

This year's highlights will take centre stage in the morning of ITV's event, while there will also be producer pop-ups and interactive productions sessions in the afternoon.

"The Formats Festival allows the buyers to spot this stuff early – it's shortcircuiting a six-month period to help them cut through the thousands of ideas out there," says Beale.

Materials created for the Formats Festival can be re-used at MIPTV and other markets, and are often used as ITV Studios Global Entertainment-branded showcases in far-flung territories such as China and India, the ITVS formats chief adds.

This year's event will feature a family-themed reboot of daytime gameshow *The Chase*, a Norwegian reality series *Best Firefighter*, *Game of Chefs: On the Road* from Israeli broadcaster Reshet, medical format *Autopsy*, and a first look at Noel Edmonds auction series *Sell or Swap*.

### TBI's ones to watch

#### *The Family Chase*

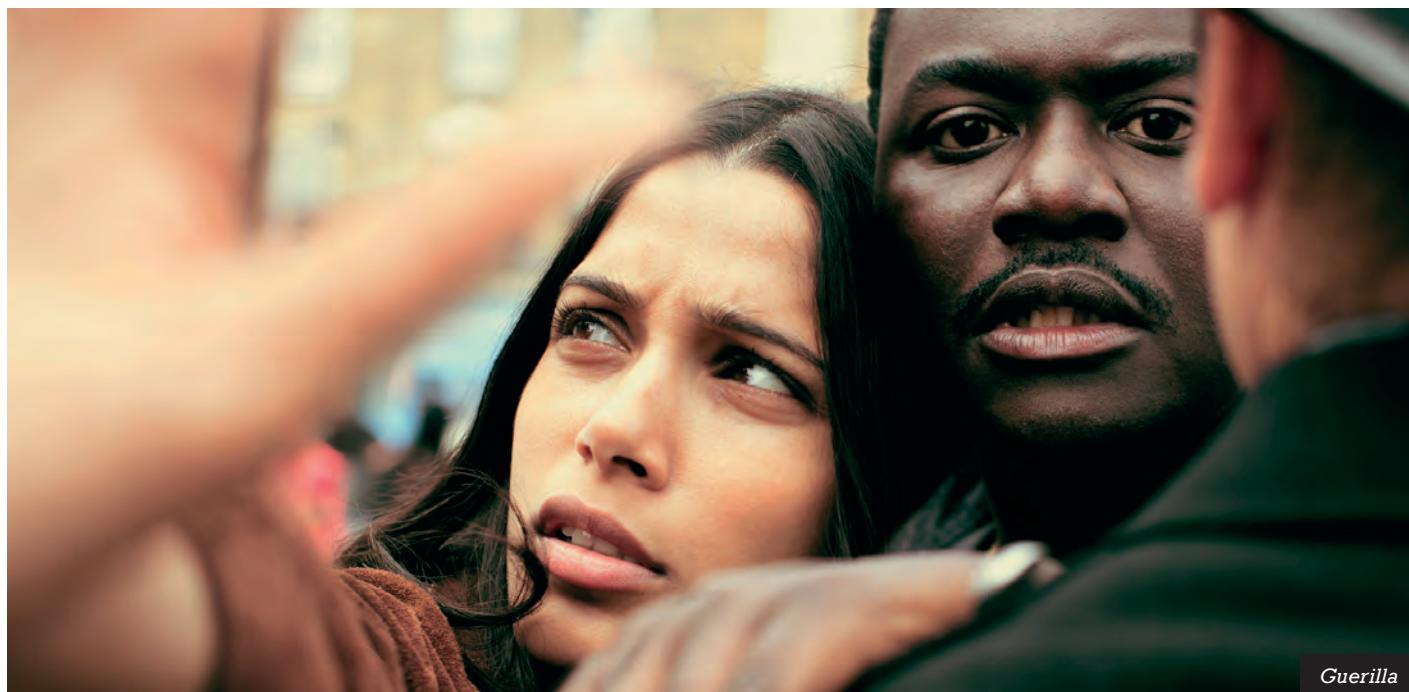
A family spin on ITV daytime gameshow *The Chase*, from formats firm Potato

#### *Newzoids*

Animated political satire that debuted on ITV last year, pitched as a format

#### *The Commute*

Fixed-rig doc format revealing daily travels



Guerilla

# Shining a light on high-end drama

Endemol Shine International's latest scripted projects feature multi-generational talent including Idris Elba, Christina Hendricks and David Suchet. Cathy Payne tells TBI about the superindie's UK screenings

**F**or Endemol Shine Group, a screening event on February 23 is all about putting big name projects and big name talent in front of its global clientele. The distributor has a library of more than 38,000 hours, but in London Cathy Payne and her team are throwing their weight behind just three shows: *Tin Star*, *Guerilla* and *Decline and Fall*.

"Our screenings are particular to the strategy for each title and planned around its availability to screen," says Payne, CEO of Endemol Shine International.

The approach to sales is less and less about waiting for a launch at a major market, and represents the year-round approach many TV distributors are taking with new content debuting throughout the calendar year. "We also will hold bespoke screenings in other cities worldwide for buyers who will not be in London," says Payne.

The event will see panel sessions with talent "from both on screen and behind the camera", says Payne, who is expecting "a healthy attendance of buyers from a very wide group of territories".

Breaking down the slate, six-part *Guerilla* is the latest Idris Elba television series. The *Luther* actor

**Endemol Shine International Screening**  
Where: Soho Hotel  
When: February 23, 1.30 pm

stars in and produces the John Ridley (*American Crime*) drama about a pair of activists (Freida Pinto and Babou Ceesay), with a racially-charged 1970s London providing the backdrop.

Endemol Shine-backed Fifty Fathoms, ABC Signature and Ridley's International Famous Players Radio Picture Corporation coproduce for Sky Atlantic in the UK and Showtime in the US.

The 10x60mins *Tin Star*, also for Sky Atlantic, follows Tim Roth (*The Hateful Eight*) and Christina Hendricks (*Mad Men*) in a crime drama about a British policeman who moves to the Canadian Rockies only to experience a family tragedy after clashing with migrant workers and an oil company. Endemol Shine's Kudos produces.

*Decline and Fall*, meanwhile, follows Eva Longoria as South American socialite Margot Beste-Chetwynde in a new BBC Two adaptation of Evelyn Waugh's 1928 black comedy.

The UK-created series runs to three parts, comes from Cavebear Productions and Tiger

## TBI's ones to watch

### *Tin Star*

A gritty, Canada-set drama from Rowan Joffe (*28 Days Later*) from the Endemol Shine family. Co-distributed with Sky Vision

### *Guerilla*

Idris Elba does political activist drama, from *12 Years a Slave* scribe John Ridley. Co-distributed with ABC Signature

### *Decline and Fall*

The first ever TV adaptation of Evelyn Waugh's comic tragedy of 1928 about institutional corruption and elitism

Aspect Drama, and co-stars British stand-up comedian and actor Jack Whitehall and David Suchet (*Poirot*). It tells the story of an inoffensive and unfairly dismissed divinity student at Oxford University (Whitehall) who falls for Longoria's character, whose child attends the obscure school at which he finds employment.

# Cineflix on the rights path



Scheduling an easy-going showcase event for buyers in February makes the discussions at MIPTV and beyond that bit easier, Cineflix Media's CEO of rights, Chris Bonney, tells TBI

**T**he case for holding a UK-based content event is two-fold, says Chris Bonney. One, it capitalises on those passing through London on their trips to and from Liverpool for the BBC Worldwide Showcase and, two, it begins a conversation that is then fully underway by the time MIPTV occurs. "We really see this as an opportunity to profile upcoming launches ahead of MIPTV," says Bonney, who has been CEO of rights at Cineflix Media's London-based sales arm for five years.

Holding the Cineflix Rights Cocktail Party allows the company's personality come through, says Bonney. "We're known to give good parties, and producers often attend to meet with the buyers," he says. "That's an incredibly sensible thing to do all round, as it's all part of a diligent sales process." Running the event "really brings the timing forwards for sales", he adds.

Typically, about 100 attend, and this year the event is in private members club, The Library, on St. Martins Lane.

## TBI's ones to watch

### *A Big LEGO Christmas*

Big-rating Channel 4 doc from Waddell Media takes viewers into the rarely-seen world of the Lego toy business

### *Rogue Earth*

A blue chip science and natural history effort about freak weather occurrences, for Canada's Canal D from prodco Pixcom

### *Inside Dior*

An all-access look at the famous fashion label as it gears up for a major new season show, from Finestripe Prods for UK net More4

Many of the buyers will be working to six-month acquisitions cycles, so Cineflix Rights will strategically hold back some new content and showcase other programmes to highlight the depth of the catalogue. "Getting the timing right in content is crucial, as you don't want things to look old," Bonney says.

#### The Cineflix Rights Cocktail Party

Where: The Library, Soho

When: February 22, 6-8pm

# All3's drama Upfront

**A**ll3Media International will welcome 140 buyers to its Upfront, which will offer a glimpse into its upcoming drama slate. The distributor is heading in to the third edition of its London event and will preview some shows that are still too early-stage to be on the MIP slate. All3 has filmed interviews with big-name talent and producers, giving it footage it can use to show buyers who aren't in London.

"It has doubled in size, and is all about drama," says executive VP Rachel Glaister. "We'll interview talent and producers from new shows – some of which already have US

partners – and it's an advance look at we'll have over the next six-to-twelve months."

Last year Robbie Coltrane and Julie Walters were on hand at the Upfront to talk about Jack Thorne's buzzy *National Treasure*, months ahead of its broadcast on Channel 4.

This time out buyers will hear about ITV's upcoming Two Brothers-produced six-parter *Liar*. Sundance is already a partner on the thriller. *Skins* creator Brian Elsley will be talking about *Clue*, which he exec produces.

#### All3Media Upfront

Where: Soho

When: February

## TBI's ones to watch

### *Clue*

From Jess Britain (*Skins*), *Clue* follows two best friends drawn into an elite group

### *Safe House*

*Safe House* is now an anthology series, meaning a new cast. Stephen Moyer (*True Blood*) and Zoe Tapper (*Mr Selfridge*) star

### *Liar*

Joanne Froggatt (*Downton Abbey*) and Ioan Gruffudd (*Hornblower*) star as a teacher and talented surgeon who go on a date that has unforeseen consequences

# Fremantle doubles down on drama



American Gods

FremantleMedia International is preparing to focus on its drama slate in a bid to entice buyers attending its Ham Yard Hotel presentation, CEO Jens Richter tells TBI

**T**he third FMI Presents event will be the first at the Ham Yard Hotel, which has quickly become one of London's hottest media venues. "We did it at the Mayfair before, but the Ham Yard location is really nice and it has a great theatre," says FMI chief executive Jens Richter. "There's an open area at the front to have a reception before, and it's friendly."

The February event works well for FMI as it holds a major internal sales event in London around the same time, meaning its distribution executives from around the world are in town, as well as the buyers travelling to and from the BBC Worldwide Showcase.

"It's very hard to get people together, so in big letters, thank you to the BBC," says Richter. "I mean that seriously, because it needs time, power and effort to get clients together. The other distributors are now capitalising on the opportunity that has emerged over the years."

"We do it at the beginning of the year when a lot of clients are in town and it has been quite some time since MIPCOM," says Richter. "New projects are coming through, and we treat it as an opportunity."

"We primarily do it to zoom in on specific projects, so buyers can get access to the writers,

creators, actors and producers, and that's very exciting. Buyers are offered a lot of variety in the market, and they love to get as much information as possible before they pick and choose."

The morning event on February 24 is broken down into a breakfast, and then screenings and panels. Around 200 buyers are expected, and

## TBI's ones to watch

### *Modus*

A second season of the acclaimed Danish drama from FremantleMedia's Miso Film is in production

### *Heaven and Hell – Martin Luther*

A four-part miniseries from ZDF and UFA Fiction about visionary German reformer Martin Luther

### *Deutschland 86*

Amazon has swooped to bag the first-window rights in Germany to one of the follow up to one of the biggest non-English-language dramas of recent times

FMI plans to offer them tasters of new shows including *American Gods*, *Hard Sun*, *Picnic at Hanging Rock* and *Restoration* – drama is very much the centrepiece, and TBI understands production and acting talent will feature.

FMI is targeting second window sales of *American Gods* after Amazon became the show's international first-window network. Much has already been written about the upcoming series, but there's more to say on Neil Cross's pre-apocalyptic BBC One drama *Hard Sun*.

"When you talk to international broadcasters and tell them it's new show from the guy who brought you *Luther*, it is tangible selling point," says Richter.

*Hard Sun* sits beautifully in the middle of the market. It's crime with brains for the public broadcasters, while other linear networks will note there's a show of the week element, and pay TV guys will like it because Hugh Warren [*Thirteen*] is directing."

*Picnic at Hanging Rock*, meanwhile, is a limited series remake of the 1975 Peter Weir movie of the same name about the disappearance of three schoolgirls and their governess in 1900 Australia. It is currently in production at FremantleMedia Australia for local pay TV provider Foxtel.

"Three years ago everyone, including us, thought limited series were difficult to sell and we were all completely wrong," says Richter of the show. "Everybody was focused on the returning series, when there was space for limited. We had a great run with *Capital* last year, and *Picnic* is great new limited offer."

FMI is likely to provide first details on another new 3x60mins limited effort, titled *Kim Jong*, while also previewing *Heaven and Hell – Martin Luther*, which is a four-part period drama from *Deutschland 83* prodcuo UFA Fiction about the life of Martin Luther on the 500th anniversary of the Reformation.

"It's a big budget miniseries, and is close to going to post," says Richter of the latter. "We're going to show a little of it at FMI Presents and then pitch it wider at MIPTV."

FMI Presents  
Where: Ham Yard Hotel, Soho  
When: February 24, 10am

# Passion on show

**Striking the balance between business and pleasure is the key to a successful showcase event, according to Passion Distribution chief executive Emmanuelle Namiech**



*Dr Christian Will See You Now*

**T**his time last year, the signs were pointing strongly towards international TV distribution veteran Emmanuelle Namiech taking on the top job at London-based Passion Distribution. Company founder Sally Miles had exited, while Namiech left Banijay International after it was subsumed into Zodiak Rights (which is now known as Banijay Rights).

The news was confirmed in March, a few weeks after the 2016 Passion Showcase, which the Tinopolis-owned distributor holds every year at London media hotspot The Ivy.

"We feature select titles from the MIPTV slate, so buyers can talk directly to the sales people about them," says Namiech, whose company will soon have a new head of sales in Nick Tanner, with Elin Thomas exiting.

"The venue is quite key as the buyers are relaxed and informed at the same time," she adds. "It's bringing people together in a convivial way, which suits our brand, and it gives them an exclusive preview."

The Passion Showcase has been running since 2014, two years after the company

became part of Wales-based Tinopolis. Since then, programmes from group procos such as Mentorn Media, Firecracker Films, A. Smith & Co., Pioneer Productions and Base

## TBI's ones to watch

### *The Boy Who Tried to Kill Trump*

A BBC Three special from Firecracker Films about 20-year-old Brit Michael Sanford's attempt to shoot America's controversial president

### *The Game of Dating*

New dating gameshow format for US black entertainment net TV One presented by Tony Rock, brother of comedian Chris Rock

### *Not Today Bianca*

One- or two-part comedy special following attempts by 2014 *RuPaul's Drag Race* winner Bianca Del Rio to crack Hollywood

Productions have stocked Passion's library in increasing numbers – moving towards a 50-50 third-party-acquired/Tinopolis-produced split.

"The pipeline has definitely been bolstered by our sister companies," says Namiech. "We work closely with them so we can position ourselves, and also in terms of market intelligence. We also continue to work closely with large numbers of indies in the US and UK, though market consolidation does make for fewer available shows."

Buyers enjoying The Ivy on the afternoon of Wednesday, 22 February, after the BBC Worldwide Showcase event will see new evidence of the Tinopolis-driven pipeline, which is sure to be turbo-charged by the recent hire of ex-NBCUniversal International Studios executive VP David Mortimer as group director of content.

Coming from New York-based A. Smith's entertainment unit is format *The Game of Dating*, which runs on US cable net TV One. A hidden-camera series, it features three teams of friends and families guessing the outcomes

**Passion Showcase**  
Where: The Ivy, Leicester Square  
When: February 22, 4-6pm

of real dates and winning cash for each correct prediction.

From *My Big Fat Gypsy Wedding* proco Firecracker is *Baby Ballroom*, which was initially a commission for UK digital channel 5Star. "Firecracker has a reputation for gaining access to vibrant communities, and this is in the competitive world of baby ballroom dancing," says Namiech. "We can expect tough coaches, cute babies and pushy parents."

Also from Firecracker is the 8x60mins *Dr Christian Will See You Now*, the latest medical-come-factual entertainment series featuring Christian Jessen, who is best known as a presenter on long-running Channel 4 shows *Embarrassing Bodies* and *Supersize vs Superskinny*, and whom will attend the event.

"It's not Dr Christian in presenter mode," says Namiech of his new effort, which is for British pay TV channel W. "He's meeting with patients who have mental and physical issues. It's fixed-rig, emotional and heartfelt, and has a moving set-up."



Gap Year

# Gap Year financing

A February screening allows Entertainment One to showcase the fruits of a sustained investment in drama programming such as *Gap Year* and *Designated Survivor*, eOne Television International president Stuart Baxter tells TBI

**F**or Entertainment One, the UK screenings period represents a chance to update clientele on what's been a busy post-MIPCOM period. Buoyed by its 2016 performance, in which six of its eight new shows were renewed, the company will debut Channel 4 series *Gap Year*, which will launch on the night of its screening event at the Picturehouse Central cinema in central London.

"We will have some of the cast and talent at the event," says Entertainment One Television International president Stuart Baxter of the eOne Drama Preview. "There will definitely be some surprises too."

eOne is expecting an audience in the hundreds, and considerably up on last year. "It is a significant increase and is almost entirely

made up of buyers," says Baxter. "We had a full house last year – we even had to open an overflow room – and because it was successful, our customers expect us to do it again."

eOne's biggest drama of 2016 was unquestionably ABC series *Designated Survivor*, which launched to excellent ratings in the US and was sold internationally to SVOD giant Netflix.

*Designated Survivor* producer Mark Gordon became part of the eOne family in 2015, and having his prodco in its stable has led to a significant increase in the amount of work eOne is doing in the network and cable drama business in the US.

"Mark has made a huge difference," says Baxter. "Last year he was network-focused, but this year he has network and cable shows – you

have to be both procedural, and serialised and edgy in today's market."

Gordon will be attending at the eOne Drama Preview along with eOne Television's LA-based president of global scripted programming, Pancho Mansfield and senior development executives.

Also appearing will be production and on-screen talent from Channel 4's eight-part backpacker comedy-drama *Gap Year*, which follows a pair of childhood friends, now young men, who decide to muddle their way through China before expanding their journey to the entire Asian continent.

The demand for UK content is clearly growing, something that has played into the thinking around eOne's screening event. "The number of shows coming out of the UK has never been higher," says Baxter.

"Clearly the BBC has been doing its Showcase for a long time, and people have realised [over time] how many buyers were flying in, primarily from Europe.

**eOne Drama Preview**  
Where: Picturehouse Central, Soho  
When: February 23, 8.30am-11am

"These buyers were contacting our sales people for meetings. We scratched our head and realised that instead of doing one-on-one meetings we should make it a structured format that gives them all what they want."

**TBI**

## TBI's ones to watch

### *Mary Kills People*

Limited series from Canada about a single mother and emergency doctor who helps terminally-ill patients to die

### *Gap Year*

The latest in a long line of young adult-skewed comedy-dramas from the UK's Channel 4

### *Picture Paris*

Small-screen adaptation of arthouse film, for Epix, bringing Meg Ryan back to TV for the first time in three decades





Amazon has long been a distant second to Netflix in the digital originals space, but new research shows the tables are turning as audience demand for *The Grand Tour* speeds up

**T**he arrival of subscription VOD services in the UK has changed the territory's viewing and consumption patterns in ways not seen since the upstart Channel 4 launched as the new kid on the block to rival the BBC and ITV 35 years ago.

Netflix, with its massive original content investment and global launch, has seemingly led the way in British VOD, only rivaled in brand recognition terms by the BBC iPlayer. While Channel 4's All 4 and Walter Presents services have both been well received, and ITV and Channel 5 have noticeably improved their digital programming offers, the recent launch of *The Grand Tour* on Amazon Prime Video heralds the beginning of a new phase.

Exclusive data from Parrot Analytics highlights in stark, numerical terms the impact the Jeremy Clarkson-fronted series is having on audiences in the UK. The stats are taken from advanced algorithms that draw from various digital data points to reveal 'demand expression' scores for individual shows, and they very clearly show Amazon is gaining ground on its rivals in key markets including the UK.

*The Grand Tour*, easily among the most expensive factual entertainment series ever produced (estimates range from between £160 million-£250 million [US\$200 million-US\$315 million]), was the most in-demand original series overall in the UK in January.

The show took a weighted average demand expression score of 9.14 million, a clear distance





House of Cards

ahead of *The Walking Dead*, which took second place with 7.68 million.

With the zombie drama's season seven drawing huge linear audiences throughout the month around the world despite falling US figures, the fact it was clearly beaten by *The Grand Tour* shows Amazon Prime's investment is delivering returns, in both brand and marketing terms.

Parrot notes the heavy marketing push the series received – firstly as a global, transactional

VOD offer and then as the posterboy of Amazon Prime Video's subsequent international launch in December 2016 – played a large part in driving demand for the show.

Even so, it impressively outscored Netflix's top originals across the month, *The OA* and newly-launched *Lemony Snicket's A Series of Unfortunate Events*, by a score of two-to-one.

Elsewhere, *The Man in the High Castle* outscored *The Crown*, another win for Amazon in its battle with Netflix.



Disappointingly for the e-commerce giant's SVOD service, however, new January launches *Sneaky Pete* and *Z: The Beginning of Everything* did not even register in the demand charts.

In fact, Netflix dominated the digital originals, with eight of the top ten slots.

These included sci-fi favourite *Stranger Things*, Showtime copro *Travelers* and Discovery Channel Canada-created historical drama *Frontier*, which debuted as an international exclusive on January 20.



The Big Bang Theory





Game of Thrones



Marvel's Luke Cage

Overall, many of the usual suspects charted. Behind *The Grand Tour* and *The Walking Dead* was *Westworld*, which received a major marketing push on pay TV channel Sky Atlantic, and went on to score big ratings for the US-focused channel.

*Vikings*, which will soon launch on A+E Networks new free-to-air channel Blaze after running to this point exclusively on Amazon, was next, followed by *Game of Thrones*, which was the most in-demand show of 2016 in Europe.

*Sherlock*, meanwhile, disappointed critics and BBC channel chiefs with mixed (at best) reviews and falling ratings. It still generated enough heat to place sixth in the overall charts, but it took what Parrot describes as a “sizeable drop” after the much-maligned season finale aired. Overall, its demand was 86% behind *The Grand Tour*.

A pair of American network series, *The Big Bang Theory* and *Gotham*, which play on E4 and Channel 5 in the UK respectively, round out the

titles in the overall chart, sandwiched either side of *The OA* and *The Man in the High Castle*.

This latest TBI/Parrot data provides further proof of one trend that, internationally-speaking, will become more prevalent: original content from SVOF platforms will continue to drive demand from internet-focused video audiences. With FremantleMedia International's Georgia Brown hired to run European originals at Amazon Studios, the content battle in the UK is just getting fiercer. **TBI**



The OA



Gotham

# LAST WORD

KERI LEWIS BROWN



## A new world: is TV ready to play happy families?

**A**s the values of the understated Obamas make way for those of the ostentatious Trumps, we can expect to see a different kind of American family represented on screen

This shift coincides with numerous popular TV families either reaching the end of the road, or hitting media saturation point.

The Kardashians, for example, have now been on the air for ten years while the over-the-top antics of *Duck Dynasty*'s Robertson clan are due to come to an end in April after eleven seasons.

Always controversial, *Here Comes Honey Boo Boo* was finally cancelled in 2014 after Alana Thompson's mother 'Mama June' was linked to a sex offender.

Previously, it was big characters that sold a show. Now that the world's biggest ever reality star Donald Trump occupies the White House, it seems the public appetite for brash outrageous

characters is well served by the headline news rather than reality TV.

How will the industry respond to this change? The signs may already be visible. At Realscreen's annual Summit Showdown pitch competition on 24 January, two of the four pitches were about ordinary, hard-working Americans striving in the family business.

Kelly Sallaway of Rushbrook Media pitched docusoap *The Royal Family* about the Mitchells and their Memphis-based recording studio that has welcomed artists such as Rod Stewart and Bruno Mars through the doors.

This charming extended family were warm and sunny and appeared completely scandal-free. This certainly seemed to strike a chord. One of the judges, Howard Lee, executive VP of development and production at TLC, noted that "a family getting along feels right at the moment", adding that "at TLC, we believe in family".

But where's the drama if everyone gets along?

**In a world of continuous uncertainty and simmering conflict, the representation of ordinary families who love each other will become increasingly reassuring**

The competition's winning pitch offers one possible answer.

*Adventure Kings* came to the contest from Peter Reiss of production house The Woodshed, and features another family business. Described as a travelogue-docusoap hybrid, the show follows a pair of brothers who run a company making action sports films. It looked like those nice wholesome siblings got along too. One of them had a wife and even appeared to like her. No voices were raised, no rivalries inflamed.

The challenge for producers now is to create long-running storylines with 'authentic' likeable characters who aren't likely to create a storm on Twitter. It may be that if these two shows get off the ground, the emphasis will be less on the families themselves and more on the unique worlds they inhabit.

The Mitchell family can take you in to the recording studio to meet a different recording star each week and the Jones brothers can take you up a mountain for a dangerous film shoot. The drama comes less from the internal frictions of the family in question, and more from the way they interact with the outside world.

Indeed, one of the hottest unscripted shows in the world right now is *Gogglebox*, which features a recurring cast of characters in their family homes. They might disagree on the TV shows they are watching but they certainly get along. The UK version's Leon and June clearly adore each other and it is endearing to watch. Meanwhile, Channel 5 recently cancelled a show about dysfunctional families.

In a world of continuous uncertainty and simmering conflict, the representation of ordinary families who love each other will become increasingly reassuring. **TBI**

The background of the entire advertisement features a photograph of a man and a woman from behind, looking out over a body of water under a clear blue sky.

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