

TBI

Television Business International

The consolidation game

TV's new world order Page 18



TBIvision.com

October/November 2014 MIPCOM Issue



AN ORIGINAL IDEA BY JO NESBO

A POLITICAL SUSPENSE
THRILLER FROM THE MAKERS OF
THE GIRL WITH THE DRAGON TATTOO

OCCUPIED



10X45'

SHOWRUNNERS
ERIK SKJOLDBJÆRG AND
KARIANNE LUND

MIPCOM Stand R8.D3





BIG DRIVER

1 x 2 hrs

Starring Maria Bello and Olympia Dukakis

From a story by Stephen King, a young novelist is hell-bent on revenge after she is brutally attacked.

Produced by Ostar Productions



SONS OF LIBERTY

3 x 2 hrs or 6 x 1 hr

Starring Ben Barnes and Rafe Spall

A defiant and radical group of young men band together to make America a nation.

Produced by A+E Studios and Stephen David Entertainment

INTRODUCING

A+E STUDIOS INTERNATIONAL

AN A+E NETWORKS BRAND

A new destination for original dramas, miniseries and movies
commissioned by our top-rated networks - HISTORY®, A&E® and Lifetime®.



UN-REAL

10 x 1 hr

Starring Shiri Appleby and Constance Zimmer

A behind-the-scenes look at the chaos surrounding the production of a dating competition show.

Produced by A+E Studios
Executive Producer Marti Noxon

At MIPCOM, Stand P3.C10
sales.aenetworks.com





FORTITUDE

It's not just the cold that kills

12x60'

sky | VISION



sky ATLANTIC

JULIA STILES IS

BLUE

CREATED BY
RODRIGO GARCIA

*Albert Nobbs, In Treatment,
Mother and Child*

EXECUTIVE PRODUCED BY
JON AVNET

*Executive Producer Black Swan
Producer Risky Business
Director and Producer Fried Green Tomatoes*



WIGS

A Wigs Production.

10 x 1 hour | Drama |  | 



Stand Croisette 11 Cannes
www.fremantlemedia.com

FREMANTLEMEDIA
INTERNATIONAL 

RED ARROW INTERNATIONAL

e n d o r

Dustin Hoffman

Judi Dench

ROALD DAHL'S

ESIO TROT



RED ARROW INTERNATIONAL AND ENDOR PRODUCTIONS PRESENT JUDI DENCH DUSTIN HOFFMAN
WITH JAMES CORDEN RICHARD CORDERY PIXIE DAVIES IN "ROALD DAHL'S ESIO TROT" BASED ON THE NOVEL BY ROALD DAHL
EXECUTIVE PRODUCER RICHARD CURTIS EXECUTIVE PRODUCERS FOR TWG BOB WEINSTEIN AND HARVEY WEINSTEIN EXECUTIVE PRODUCER FOR THE BBC MATTHEW READ
WRITTEN BY RICHARD CURTIS AND PAUL MAYHEW-ARCHER PRODUCED BY HILARY BEVAN JONES DIRECTED BY DEARBHLA WALSH

MIPCOM Booth: P4.C10

www.redarrowinternational.tv



18

18 NEW WORLD ORDER

The executives running some of the biggest international content companies talk about the wave of consolidation sweeping the TV industry and the impact it will have on the business

28 INTERVIEW: ROMA KHANNA, MGM

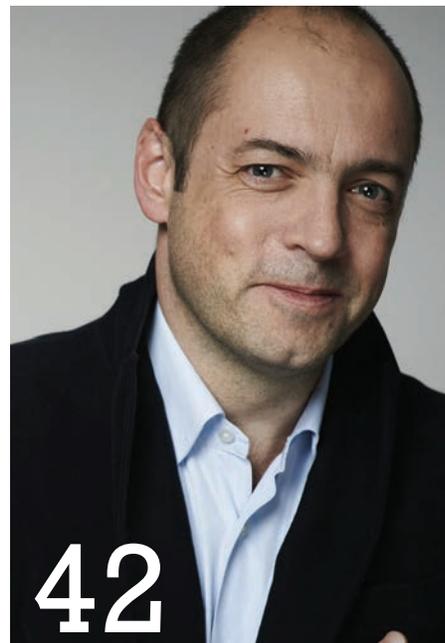
As the studio hits 90, the president of its TV division tells TBI about its efforts to ramp up drama production and how it will leverage its deep movie library to make small screen projects

42 INTERVIEW: GARETH NEAME, CARNIVAL FILMS

Gareth Neame tells Stewart Clarke about producing drama in the 'Golden Age' and managing a global hit, *Downton Abbey*, as season five hits screens

46 DRAMA CASE STUDY: 100 CODE

Olly Grant heads to Sweden to get the low-down on a new breed of US-flavoured Scandi noir



42



46

CONTENTS OCTOBER/NOVEMBER 2014

ALSO IN THIS ISSUE

12 Editor's note • 14 Diary • 16 Viewpoint: Katie O'Connell Marsh • 30 People • 32 Web to TV • 38 Retransmission • 50 AMC • 52 Fox • 180 Last word: Ian Jones

CONTENTS OCTOBER/NOVEMBER 2 014



56 A+E MAKES DRAMATIC MOVE

Previously known for its unscripted fare, A+E is launching a new division to bring premium drama to market. Sean Cohan and Joel Denton tell Stewart Clarke about the new studio

60 BIG SCREEN TO SMALL SCREEN

John Hazelton speaks to showrunners and studio executives about the wave of movie-inspired drama series that are coming to market – from *Damien* to *Rambo*

68 COMMERCIAL PUBLIC BROADCASTERS

Public broadcasters the world over are under huge pressure. Jesse Whittock talks to the executive running the commercial arms of PSBs about how their role is evolving against this backdrop

74 FRENCH SCREENINGS 2 0 1 4

Pascale Paoli-Lebailly reports from TVFI's Rendez Vous event as French distributors report a record sales effort

80 COMEDY: TV'S LAUGHTER TRACK

Comedy is a tough sell internationally, but an increase in digital-inspired shows and formats are opening new doors, reports Andy Fry

88 LATIN HOT PICKS

Emiliano de Pablos speaks to the major content companies from Latin America about the new shows they are bringing to MIPCOM

94 ADULT L&M

The kids business is well-versed in the art of licensing and merchandising, but TBI speaks to the companies capitalising on the popularity of grown-up drama about their L&M moves

98 BUYERS BRIEFING

Buyers from Discovery, iPlayer, Viasat and others tell TBI about how they acquire, what they're looking for, and what's working on their channels



94

FROM THE TEAM THAT BROUGHT YOU *NCIS*,
THE MOST-WATCHED SERIES IN THE WORLD



NCIS: NEW ORLEANS

I AM

THE ARTIST

YO SOY EL ARTISTA

FORMATO 13 X 2 HR

Original Format By



THE NEW
GROUNDBREAKING
**TALENT
COMPETITION**

**SOCIAL TV
BEGINS HERE!**

#YSEA #YOSOYELARTISTA

Distributed by

MIPCOM 2 14
STA D.P. B1
October 13 1
Cannes, France
Palais des Festivals



**TELEMUNDO
INTERNACIONAL**

A Division of NBCUniversal

EDITOR'S NOTE

STEWART CLARKE



As consolidation and M&A grip the TV business, we took the opportunity to speak to some of the people shaping the changes in this issue. The bosses (or former bosses) of All3Media, A+E, BBC Worldwide, FremantleMedia, Banijay, DHX Media, MGM, Starz and Zodiak all give their opinions as the business undergoes big changes.

By the time the next MIPCOM rolls around the pecking order among the producers and distributors will be different, with Endemol-CORE-Shine sitting at the top of the pile (excluding the US studios). All3Media will be accustomed to life under Discovery Communications and Liberty Global ownership, Viacom will be working hand-in-glove with Channel 5 and a raft of production companies from Europe and the US will have been subsumed into larger groups.

Meanwhile, a second wave of indies will come to market as the executives, whose time was bought along with their companies, get tired of working with a studio or super- or mega- or giga- indie and start over.

What will the upshot of all of the corporate activity when everyone heads to Cannes next April or October? Those living outside of the super-indie and studio worlds often claim that creativity is stifled in the large groups – and the big companies are, indeed, grappling with how ideas should flow through their groups. In the formats world, there haven't been many global hits of late, *The Voice* and *Rising Star* are the only ones of note for half a decade (and the latter has had mixed fortunes of late).

Equally, in kids, the last truly global preschool hit was *Peppa Pig* – and we speak to Entertainment One about that show in our kids supplement.

Perhaps the new consolidated world of TV, plus viewer fragmentation, is making it harder for content companies and broadcasters to take the risks that lead to breakout shows.

However, the current crop ('wave' is probably more accurate) of drama series runs counter to the notion that there is a lack of creativity breaking through. While unscripted, formats and kids are going through a lean period, there has never been a better time for drama.

In scripted, the most expensive and complex genre to fund, the presence of some big beasts (with big cheque books) is actually driving some of the best, and most international, drama projects ever seen. Of course, the presence of Netflix and its SVOD peers helps. It truly is boom time across the drama business.

TBI headed out to Sweden to check out a new type of US-Scandi noir in this issue. We also look at movie-inspired TV drama, and a new drama distribution unit at A+E, previously an unscripted specialist.

We have research and analysis from Eurodata TV, a feature examining what role there is for the commercial arms of Europe's pubcasters, and a rundown of the best formats launching at the market.

See you on the Croisette – or at TBI's Film & TV Crossroads session on the first day of the market – or at our annual pub quiz, run in conjunction with NATPE, on Wednesday evening.

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

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

Contributing editors Stuart Thomson, Andy McDonald

Contributors Ian Jones, Katie O'Connell Marsh

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

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

Publisher Tim Banham • tim.banham@informa.com
Direct line +44 (0) 20 7017 5218

Published by Informa Telecoms & Media, Mortimer House,
37-41 Mortimer Street, London W1T 3JH

Tel: +44 (0)20 7017 5000

e-mail: tbi@informa.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 Informa Telecoms Media, Mortimer House, 37-41 Mortimer Street, London, W1T 3JH, United Kingdom. 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 Informa Telecoms Media, Mortimer House, 37-41 Mortimer Street, London, W1T 3JH, United Kingdom. Air Business Ltd is acting as our mailing agent.

© Informa UK Ltd 2014 All rights reserved
Reproduction without permission is prohibited

 @TBI magazine

informa
telecoms & media



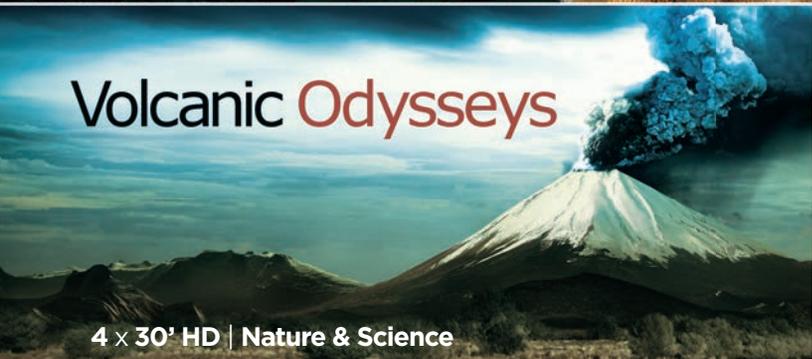
YOUR **NEW CONNECTION** TO
EXCEPTIONAL NATURE & WILDLIFE CONTENT.



5 x 60' HD & 4K | Nature & Wildlife



4 x 60' HD | Nature & Wildlife



4 x 30' HD | Nature & Science



24 x 30' HD | Science



78 x 30' HD | Nature & Wildlife



13 x 30' HD | Factual Entertainment



Visit us at **MIPCOM Booth P-1.J7**
www.blueantinternational.com

DIARY

7 – 9 October

Brand Licensing Europe

London, UK

www.brandlicensing.eu

7 – 10 October

Sportel Monaco

Monaco

www.sportelmonaco.com

11 – 12 October

MIP Junior

Cannes, France

www.mipjunior.com

13 – 16 October

MIPCOM

Cannes, France

www.mipcom.com

29 October - 1 November

Tokyo Docs

Chiyoda-ku, Tokyo

www.tokyodocs.jp/2014/en/

5 – 7 November

DISCOP Africa

Johannesburgh, South Africa

www.discop.com

5 – 12 November

AFM

Santa Monica, US

www.americanfilmmarket.com

17 – 20 November

OTT TV World Summit

London, UK

www.ottworldsummit.com

30 November – 3 December

German Screenings

Hamburg, Germany

www.german-screenings.de

2 – 3 December

Digital TV Summit

London, UK

www.digitaltvsummit.com

2 – 4 December

Cartoon Business

Bordeaux, France

www.cartoon-media.eu/cartoon-masters/cartoon-business

9 -12 December

Asia TV Forum

Singapore

www.asiatvforum.com

20 – 22 January 2015

NATPE Miami

Miami, US

www.natpemarket.com

20 – 22 January 2015

Toy Fair

London, UK

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

27 – 30 January 2015

Realscreen Summit

Washington, US

<http://summit.realscreen.com/2015/about/>

5 – 15 February 2015

Berlin International Film Festival

Berlin, Germany

www.berlinale.de

23 – 26 February 2015

Kidscreen Summit

Miami, US

www.summit.kidscreen.com

24 – 26 February 2015

DISCOP Istanbul

Istanbul, Turkey

www.discop.com

25 – 27 February

Rio Content Market

Rio de Janeiro, Brazil

www.riocontentmarket.com.br

11 – 13 March 2015

Cable Congress

Brussels

www.cablecongress.com

30 March – 2 April 2015

Bologna Children's Book Fair

Bologna, Italy

www.bookfair.bolognafiere.it

11 – 12 April 2015

MIPDocs

Cannes, France

www.mipdoc.com

11 – 12 April 2015

MIPFormats

Cannes, France

www.mipformats.com

25 – 27 February

Rio Content Market

Rio de Janeiro, Brazil

www.riocontentmarket.com.br

13 – 16 April 2015

MIPTV

Cannes, France

www.miptv.com

28 – 30 April 2015

TV Connect

London, UK

www.tvconnectevent.com

DAVID DUCHOVNY

1967. THE SUMMER OF LOVE. BUT ONE MAN WILL KILL THE PEACE.



AQUARIUS

itv

STUDIOS

GLOBAL ENTERTAINMENT

itvstudiosge.com

VIEWPOINT



KATIE O'CONNELL MARSH

auteur

/əʊ'tə:ɹ,ɔ:-/

noun

a film director who influences their films so much that they rank as their author.

The television landscape is changing. That we know for sure. With the rise of new platforms and independent studios entering into an already competitive marketplace, there is a plethora of content and new business models to explore. While this feeds commerce, it does not necessarily guarantee art.

To me, the most exciting thing to emerge in these changing times is the continued rise of the television auteur: that singular visionary who handcrafts the narrative stitch by stitch. This is not to suggest that a team of people don't contribute to the production and finished product, but the emergence of a true creative heartbeat at the centre of a series is certainly relevant to the excellence coming from the small screen.

While this idea is commonplace in the UK, where often all episodes of a series are written by a single author, this trend has not been historically embraced by the US system. There are exceptions, David E. Kelley and Aaron Sorkin for example, but for the most part the US system has embraced large writing staffs matched with increased oversight from the network and studio executives.

One reason for the growing emergence of the television auteur is practical. With shrinking budgets and reduced number of episodes each

season on US cable (and sometimes broadcast networks), the necessity for a large writing staff has become more of a luxury. While one's knee-jerk reaction to budget constraints is to protest the restriction, it's arguably this very constraint that can ultimately lead to a greater liberation – exchanging money for creative freedom. Louis C.K. is a brilliant example of this. He achieves such excellence with his revered FX series not because he has an unlimited budget, but rather because he purposefully exchanged budget for absolute creative freedom and control.

Three years ago, as a newly launching independent studio, we at Gaumont had to figure out a way to differentiate from the well-established studios. We wanted to provide an environment for our creative partners to excel with their visions as unencumbered as possible.

There were various ways we thought to do that. First, we designed a studio that primarily focused on straight-to-series production. We felt that gave our creative partners the best runway to articulate their narrative vision. Bypassing the pilot process allowed our creative talent to fully invest in a series narrative. With a pilot, the creator, by necessity, ends up focusing on the buyer with the goal of enticing them to order the series. When you bypass the pilot and go straight to series the focus shifts to compelling the audience with the overall narrative throughout the season.

Second, we engaged in only a few projects that were built around strong and independent voices. Bryan Fuller's adaptation and re-imagination of the Thomas Harris oeuvre was so profoundly specific and magical that the best thing we could do as a studio was to get out of Bryan's way and simply help him realise his vision from page to screen on *Hannibal*.

Third, we recognized that sometimes the constraints of a series benefitted the creative vision. I often say the greatest enemy to creativity is unlimited resources. Having constraints required a higher degree of innovative thinking and imaginative problem-solving which is the very definition of creativity. The aesthetic of *Hannibal* was partly driven by this reality.

Finally, we embraced the idea that a proliferation of voices in the creative process can negatively impact creative excellence. We wanted to create an environment of unparalleled creative freedom and support.

Those series that have a true television auteur at the centre seem to be rising to the critical top. Whether it be Nic Pizzalotto on *True Detective*, Noah Hawley on *Fargo* or Bryan Fuller on *Hannibal*, these shows distinctively share a common denominator – a cohesive, singular and unencumbered vision.

Exciting times abound in this changing television landscape with emerging new business models and platforms. Let's not forget, however, that our industry only truly thrives if we allow the creative talent to bring their unique and unfettered visions to fruition. It's not about unlimited resources, but it is about loosening creative oversight and trusting the creative genius behind the narrative. **TBI**

The most exciting thing to emerge in these changing times is the continued rise of the television auteur, the singular visionary



scrippsnetworks

International

THE **WORLD'S LEADING**
PRODUCER OF **LIFESTYLE**
PROGRAMMING



BITE THIS
WITH **NADIA G**
14x30'

FOOD



THE
SHATNER
PROJECT
6x30'

HOME



TRAVEL

MONUMENTAL
MYSTERIES
40x60'

See us at
MIPCOM
P4.C13

sales.scrippsnetworks.com





As consolidation and M&A activity continues apace in the TV industry, Stewart Clarke and Jesse Whittock speak to some of the major players about the change the industry is undergoing

Mergers, acquisition and consolidation are not a new phenomenon in the media and entertainment sector. The clue is in the names of some of the biggest players, such as Time Warner and NBCUniversal (since taken over by Comcast). Meanwhile, a look at the structure of the European super-indies provides an M&A timeline stretching back over a decade. However, as Netflix and its counterparts disrupt the value chain, and enormous tech outfits such as Google and Apple make content plays, companies already in production and distribution are readying themselves

for this new ultra-competitive environment.

The net effect of the evolution of the media and entertainment sector is a rush to scale – and a new world order is being established in the world of content.

The deal flow has been rapid and is being stoked by the likes of Endemol, Shine, Zodiak, Banijay and FremantleMedia. Broadcasters including ProSiebenSat.1 with its Red Arrow Entertainment subsidiary and ITV with its ITV Studios are also active, as are pay TV channel specialists such as Discovery and Scripps. Pay TV platform operators are making plays and a new consolidated giant is emerging in Sky Europe. Broadcaster/platform

operators such as Modern Times Group are also in buying mode, adding production groups and distribution wings to their ranks.

“I don’t think what is taking place is a surprise,” says David Frank, the founder of RDF Media and former CEO of Zodiak Media, who has just launched a new content company, Dial Square 86. “It was predictable that at some point the consolidators would start to consolidate, but what is surprising is the pace at which things are happening.”

The most eye-watering content deal in prospect is the pending merger of Endemol, Shine Group and CORE Media Group. This will bring together 21st Century Fox’s UK-

based Shine with a pair of companies owned by the private equity firm Apollo Global Management to create what will be the biggest non-studio content company ever, with former BSKyB boss Sophie Turner Laing at the helm. (Endemol and Shine declined to contribute to this article.)

In the US, Comcast is buying Time Warner Cable in a US\$45.2 billion deal, and AT&T has made a US\$48.5 billion bid for DirecTV. The Hollywood studios, already the big beasts of the content world, are also bulking up at home and abroad with Sony, NBCU and Warner Bros. already having a stable of UK and international prodcos. Warner added the €200 million (US\$260 million) Eyeworks to its stable this year and took full control of Shed Media, rebranding it as Warner Bros. Television Productions UK.

The current changes will shake up the established order among the production and distribution groups. "It will change it fundamentally if you rank it by revenue and profit," says FremantleMedia CEO Cecile Frot-Coutaz. "Once Endemol and Shine merge, FremantleMedia goes from number one to number two."

However, scale has pros and cons, the FremantleMedia boss adds. "My view is bigger businesses are not always better," she says. "Scale does allow access to capital, allow you to offset risk and to take more risks, and it gives you a global footprint and access to distribution." The flip side, she says, is managing creativity within a large group and retaining talent. "The focus needs to be on people, process and culture, and buying a whole bunch of production companies will not get you there."

Meanwhile, a scarcity of talent and competition for premium channel-defining content in a cluttered landscape are driving the market activity.

"It all comes out of opportunities on the content side," says Roma Khanna, president of television at US studio MGM, which recently acquired control of producer Mark Burnett's content companies, housing them under a new United Artists Media Group banner. "People need the best storytelling possible, and the best pipeline to that storytelling, plus there is now openness to ideas from all over the world."

Carmi Zlotnik, managing director of US premium cabler Starz and buyer of producer

of high-end drama, offers another US perspective. "The business has become more competitive because there are more people in the scripted game – Netflix, Amazon, History – and there is competition for projects, and for writers and for directors," he says. "There is no lack of good ideas; there is a lack of creative people to execute those ideas."

What unifies a lot of the deal-making is access to programming, and particularly scripted. It is, after all a 'Golden Age of TV drama'. With more bases, more creative staff, and more relationships with commissioners and buyers, the consolidators hope the odds of getting the next *Duck Dynasty* or *The Walking Dead* are improved.

"The more places you are in, the more

access you have to talent and ideas, which is key in content," says Farah Ramzan Golant, the former All3Media CEO who ran the super-indie while it was on the block, before it was sold to a Discovery and Liberty Global holding company. "The more geographies, more places, more platforms you access, the closer you are to talent and ideas, and the stronger your buying relationships are." In the case of All3, she says, that has meant establishing footprints in what it considers the top three markets: the UK, US and Germany.

There is scepticism in some quarters about whether producers owned by channels can retain their autonomy. "The producers aligned with the platforms say they will produce for everybody, but there is no

Having launched and built one of the original super-indies, RDF, steered it through an IPO and then run the company that acquired it, Zodiak Media, David Frank has been at the heart of much of the defining M&A and consolidation in the TV sector.

He says a lot of the consolidation activity can be traced back to the changes in the Terms of Trade in the UK, which allowed producers to retain rights and build international businesses. "It was natural the likes of RDF, Shine, Shed and All3 would move into new genres and into the US and other new territories, and the next turn of the wheel has seen them grow to become even bigger," he says.

As he starts over with a new content business, Dial Square 86, he says the next wave of consolidation will be different from what's gone before. "The nature of the market has changed," he says. "I'm not sure the next sizable group will look and feel like a traditional TV-based production business. TV will be a part of the next-generation businesses, but they will look beyond standard platforms and the standard broadcast model."

As producers, distributors and broadcasters grapple with the new, fragmented, content world, Frank says Dial Square will invest in companies that are embracing, rather than fearing, the change. "When I left Zodiak, I asked myself whether it would be fun to do it a second time. And if I'd set out to do it exactly the same way, it wouldn't have been. But it is exciting to work with companies that have a fire in their bellies and come with new business models applicable to the market as it is today."

Dial Square will operate in three areas: with content creators, with businesses working in tandem with content companies, and with companies distributing content. With high-level consolidation playing out and the larger indies subsumed into larger groups, opportunities are being created, Frank says. "The independent sector is like that of the early 2000s: it is highly populated, but there are a lot of companies that don't have scale. It's a great opportunity to build again into that vacuum. If that assumption is correct, we can step in as a second-round consolidator."



TV will be a part of the next-generation businesses, but they will look beyond the standard platforms and the standard broadcast model

DAVID FRANK, FOUNDER, DIAL SQUARE 86



**CECILE FROT-COUTAZ,
CEO, FREMANTLEMEDIA**

We won't get into the rat race just because everyone is doing it. Eighty percent of M&A fails

FremantleMedia CEO Cecile Frot-Coutaz says consolidation and then fragmentation is a natural cycle – and the content business is currently in a consolidation phase.

She identifies different categories of deal taking place, with some driven by an industrial logic such as Warner Bros. acquiring Eyeworks, and others by financial and shareholder considerations such as Discovery and Liberty's All3Media takeover.

FremantleMedia has been part of the consolidation story, but has taken a less aggressive approach than some of its peers in the latest round of activity. Frot-Coutaz highlights organic growth opportunities such as the relaunch of UK drama banner Euston Films with Kate Harwood.

The company has made acquisitions amid the latest round of buying and selling. It took a controlling stake in *Jersey Shore* prodco 495 Production earlier this year and upped its exposure to the scripted sector with a deal for a 51% stake in Danish prodco Miso Film last November.

It has also bought into German online channel operator Divimove and made a move for All3Media, but Frot-Coutaz says FremantleMedia won't be encouraged to do deals simply because a lot are being done elsewhere.

"It has to be accretive for our shareholders and make sense strategically," she says. "We won't just get into the rat race because everyone else is doing it. The risk if you do is that you end up overpaying, the company you acquire doesn't fit, and in three or four years you lose the people." She adds: "Eighty percent of M&A fails."

guarantee they will be able to do that in the future," one indie boss says. "When the deals are done they are no longer indies, they are the studio/production arms of big groups."

Becoming part of its new shareholders' channels and platform businesses will pose All3 problems in the long run, another top TV executive tells TBI. "When you are a TV production business that is part of a channel group, you are somewhat constrained. Are you going to be able to pitch your best ideas to anybody you want, even if they're a competitor of your parent shareholder? It will be a challenge for the All3 guys."

Ramzan Golant counters that the company's new owners knew what they were buying and why. "The new shareholders bought the company because they can see the strength of All3's federal model," she says. "Other potential buyers might not have committed to that. We will need to service [Discovery and Liberty] as well as others."

She adds that the company's results will not be consolidated with those of its owners, and that they are in for the long haul. "The new owners are a cable company and a channel

operator; they understand how to manage risk and see All3 as a strategic long-term play."

With a question mark over whether producers aligned with channels will retain the freedom to work with anybody in the long term, the channels that have hitherto not played in the M&A space are forced to take part – or give it serious consideration – for fear that they do not have secure pipelines of content.

Amid the deal frenzy, the fear among channels and other consolidators is that they will be left behind, finding there is nothing left to buy. "It feeds itself, it's an arms race," says the boss of one large international content company. "If the next guy is bulking up and everyone else is doing that, the risk is you wake up five years later and you are small. And then the big guy can crush you."

The latest big asset in play is Endemol co-founder John de Mol's Talpa Media, with the Dutch TV veteran – the man who sold Endemol twice – brushing off talk of a €600 million deal and expecting something closer to €1 billion. Fox and FremantleMedia are reportedly among the interested buyers, while

Sean Cohan wears two hats as international boss of A+E Networks, which operates channels in 180 territories as well as distributing an 11,000-hour catalogue of programming.

Wearing his channel-operator cap, he admits that consolidation on the platform side brings challenges. "The business does get tougher and also more dynamic," he says. "As a channel operator, if platforms are consolidating and merging it might make it tougher on margins. On the positive side, consolidation in the past has led to innovation and growth in pay TV."

He notes that changes in the German pay TV business, with Vodafone buying Kabel Deutschland, Liberty acquiring Global Unity and Kabel BW and 21st Century Fox taking majority control of Sky Deutschland, have brought a new dynamism to the market along with the added challenges.

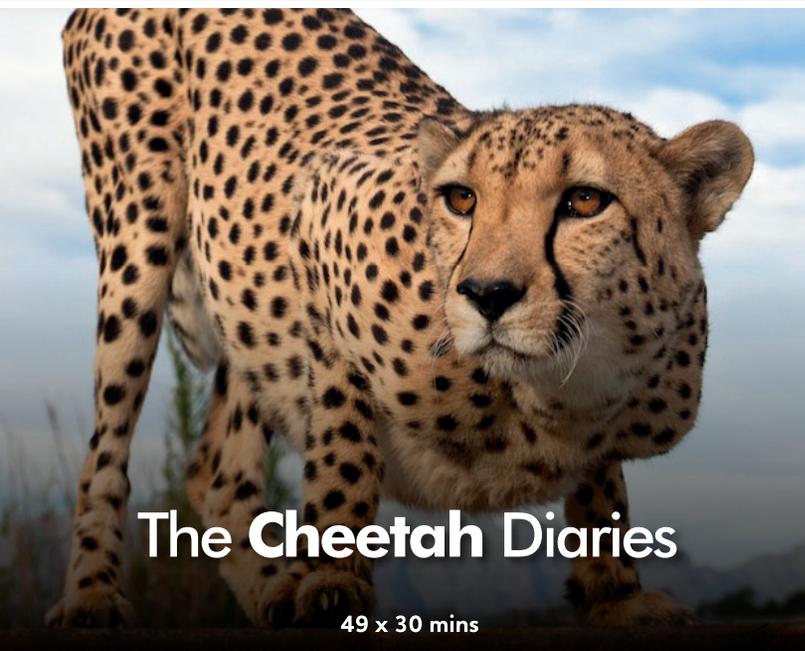
"Partly because Liberty and 21st Century Fox got active, a new level of professionalism and approach to pay has come in, and more investment has been attracted," he says. "But, on balance, it is tougher."

However, looking at the content-sales side of the business, the defining industry change in recent years – the arrival of Netflix and its counterparts as serious players – is a boon. "As a content seller another buyer can drive activity around premium drama."



M&A might be tough on operators' margins, but consolidation has led to innovation in the past

SEAN COHAN, EVP INT'L, A+E NETWORKS INTERNATIONAL



The Cheetah Diaries

49 x 30 mins



NEW WORLDS

JAMIE DORNAN (*FIFTY SHADES OF GREY*)

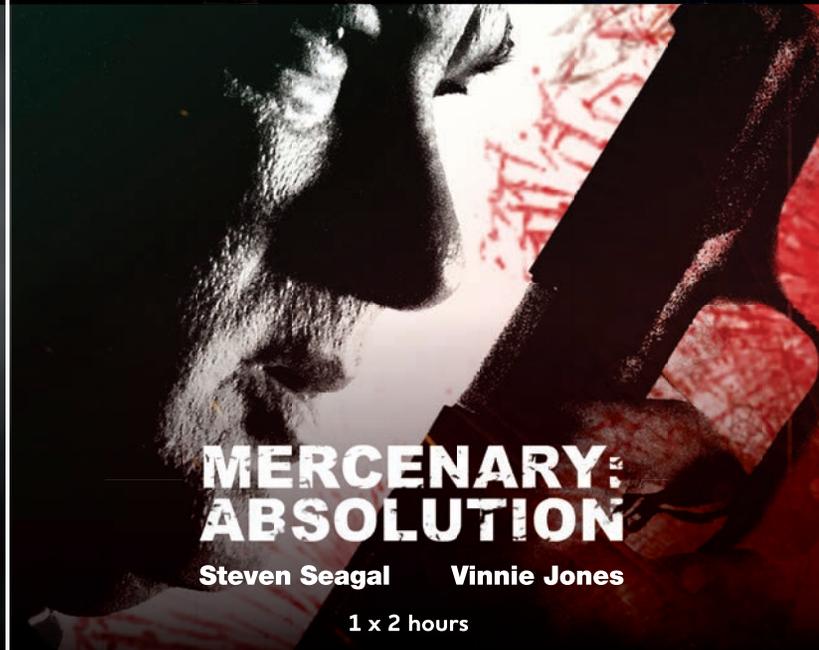
4 x 1 hour or 2 x 2 hours



The Fixer

Eric Dane (*Grey's Anatomy*)

2 x 2 hours



MERCENARY: ABSOLUTION

Steven Seagal Vinnie Jones

1 x 2 hours

POWER

www.powerentertainment.tv

Shine had a €450 million offer rejected flatly last year. An unidentified Chinese media group is also being strongly linked to the Netherlands-based producer, distributor and broadcaster.

The UK PSBs are adding to the M&A frenzy, with the BBC's commercial arm, BBC Worldwide, backing prodcos and taking equity stakes. Channel 4 is doing the same.

Speaking to TBI the morning Worldwide's deal for 35% of drama prodco Lookout Point was announced, BBC Worldwide boss Tim Davie said: "There is absolutely no doubt that the industry is more exciting and competitive than ever before. It's critical [BBC Worldwide is] clear about where our focus is and where the threats are. We're focused on high-quality programmes, including British drama, and with Lookout Point we have invested in one of the finest UK companies. But we're not a VC; we're not here to just invest in stakes in production companies."

The race to buy production assets feeds the M&A cycle, as the people running those businesses often exit when earn-outs have been earned and start over. There is also a layer of seasoned middle managers that see the start-up and buying and selling activity and want to strike out on their own. The bottom line is there will always be new indie players, although increasingly startups are backed by the big players from day one.

Zodiak Media CEO Marc-Antoine d'Halluin notes that management earn-outs, part and parcel of production-company M&A, can be problematic and that these issues are exacerbated in periods of heavy consolidation. "I have a philosophy on earn-outs: I've seen them be more destructive than anything else in this industry," he says. "I understand why we have them, and in some cases they're the right thing to do, but they normally pull things apart at the time you want to bring them together."

"In some sectors the race to scale makes more sense than others," says Sean Cohan, A+E Networks EVP, international. A+E runs channels and a growing distribution business, giving Cohan two perspectives. "On the production side we see these rollups, but how much consolidation can there be of assets based on people and ideas?"

Steven Denure, president of DHX Television at DHX Media, says there are challenges when buying 'people' businesses,

which is one reason it has targeted acquiring catalogues and bulked up its library (mostly, but it has also acquired *Degrassi* producer Epitome Pictures). A major library deal saw it acquire the assets of Ragdoll Worldwide, handing the Canadian company brands including *Teletubbies* and *In the Night Garden*.

If channels are buying content companies, the reverse is also true. DHX's consolidation activity took a new turn this year when, in August, DHX Television was created following the C\$170 million (US\$153 million) acquisition by DHX of Family Channel, Disney XD and Disney Junior in Canada. That created a vertically integrated producer-distributor-broadcaster and, along with Canadian counterpart Corus Entertainment, the largest international kids-focused media group outside of the majors.

A key challenge for the consolidators is how you ensure you are getting the most of the scale you have achieved and ensure ideas travel through the group.

At Zodiak, d'Halluin has launched an International Development board under the

control of ex-Endemol exec, Grant Ross, and former Zodiak Nordics chief creative officer Joel Karsberg. The unit meets every two months to decide which group formats can be exploited internationally in the best way, and so has far led to Swedish shows *Dropped* and *Trash or Treasure* beginning global rollouts.

"This is not meant to develop centrally, but to be a selection process for in-house formats and formats from outside the group, and try to identify those three or four formats that we will systematically push across our network of companies," he says. "It sounds simple, but it wasn't really in place before."

Opinion is divided on whether, amid the rush to scale, bulking up actually offers a better chance of getting a hit programme away. What is clear in the unscripted space is that market conditions are making it tougher to register an international hit.

Banijay Group CEO Marco Bassetti says the TV business has not seen a bona-fide hit format since Talpa Media's singing show *The Voice*. "There is an increasing difficulty in launching high-value international formats," the former Endemol group president observes.



The desire for scale is a consequence of returning confidence in the creative industries

Farah Ramzan Golant joined All3Media in late 2012 and was (rightly) seen in the industry as the executive brought in to secure a sale of the production and distribution group after previous attempts faltered. Having successfully shepherded the Discovery/Liberty deal through, she has left All3, but few executives have a better window on the current round of consolidation.

The rebound of the UK economy has brought a new recognition of the value of the country's content businesses, she says.

"There has been a return of confidence in the UK economy and creative industries, and recognition that they punch above their weight," says Ramzan Golant. "The desire for scale is a consequence of that. There is now a sense that content makes a real economic contribution."

The recognition of the value of content goes beyond the UK, she adds. "Back in the day, the broadcasters were seen as building a network and building the machine, and their efforts were recognised," she says. "Now, there is also real underlying appreciation of the underlying value of the creative industries to the world's respective economies and the impact of the creative industries can have. If that is the case, [the challenge] is about how you can get content."

"You also know you want the high-quality content, the top-value returning content, not the mediocrity, and the competition wants that, too."

FARAH RAMZAN GOLANT, FORMER CEO, ALL3 MEDIA

CONTENT

FILM TELEVISION DIGITAL



OLYMPUS

13 x 1 hr



THE DRIVER

4 x 1 hr



ROBA

12 x 1 hr



EMPERESSES IN THE PALACE

6 x 90'



RESIDUE

3 x 1 hr or 1 x 102'



19-2

Season 2

10 x 1 hr

INTRODUCING YOU TO OUR NEXT GENERATION OF MUST-SEE TELEVISION DRAMA SERIES

CONTENT TELEVISION
19 Heddon Street, London, W1B 4BG, UK | Tel: +44 (0) 20 7851 6500
225 Arizona Avenue, Suite 250, Santa Monica, CA 90401, USA | Tel: +1 (310) 576 1059

MIPCOM Stand C15.A6, Croisette 15

www.contentmediacorp.com

The managing director of Talpa's international division, Maarten Meijjs, adds that "the causal link between size and global hits is relatively weak. It is much more linked to the creative focus of a company and the question of whether one can keep a creative focus when the company has gone through a significant growth phase".

The challenge of buying and integrating creative companies is one to which the super-indie and consolidated groups have taken different approaches, with some opting for a hands-on form of management and others a looser, federal system.

Ramzan Golant says the All3Media prodcos have powerful "tribal affiliations" that must be respected. "We are a flotilla of SMEs," she says. "If you squeeze them all together we are a super group, but we are 19 different P+Ls, 19 different tribes, all with their own development slates and own financial directors. It's a massive challenge and we do duplicate costs, but we think it increases the chances of getting commissions away."

David Frank, meanwhile, says his new

company will run along federal lines, but with hands-on management from him and his team, in the same way, he says, RDF operated.

In terms of the geography of consolidation, well-resourced US companies are driving a lot of the activity, in part because they are increasingly alive to the opportunities the international market offers and in part out of necessity, as the US pay TV market matures and the broadcast networks see audiences decline.

"There is more and more pressure to have exposure to international, and a lot of US companies have woken up to that – and the inability to build from scratch makes them buyers," says A+E's Cohan.

Ironically, one of the most acquisitive companies, US-listed Discovery Communications, did build its network of channels from scratch, putting it ahead of any other pay TV company globally. However, it has bought SBS Nordic, for US\$1.7 billion, and Eurosport, and the deals mean that its international business now generates more revenue than that of the US. It has also

One interesting facet of the upcoming mega-consolidation is that Zodiak Media and Banijay Group will likely be elevated to the positions of the biggest truly independent production groups on the market.

"I believe this consolidation process is a big opportunity for medium-sized groups like Banijay, because often belonging to big groups implies being less agile, too bureaucratic for creatives, and sometimes the big companies belong to groups that are competing with their own clients," says Banijay CEO Marco Bassetti. "Being a 'big indie' is the best positioning."

The Banijay Group was formed in 2008 by former Endemol France boss Stéphane Courbit, who then went about acquiring a number of French and international producers to grow its own scale to significant size. A deal for Scandinavia's Nordisk Film TV led to the creation of distribution arm Banijay International.

Shine has *MasterChef*, Talpa has *The Voice* and Endemol has *Big Brother*, but Banijay is still waiting for its true breakout hit. "I believe that the fact Banijay is not defined by a specific format is more an opportunity than a weakness," says Bassetti. "It allows us to be perceived as a strong company not only in one genre. We are investing a lot in new pilots, and we are relaunching unique and important formats like *Temptation Island* in Italy and *Popstars* in Denmark. We believe there can be a brilliant future for these formats that are still very unique in their genre."

MARCO BASSETTI, CEO, BANIJAY GROUP



This consolidation process can be good for medium-sized companies like Banijay



MARC-ANTOINE D'HALLUIN, CEO, ZODIAK MEDIA

We won't complain if some of our competitors are distracted by this consolidation

Born out of the 2011 merger of the UK's RDF Media and emerging European group Zodiak Entertainment, Zodiak Media operates in 15 territories, has a major kids TV business and runs a successful international distribution wing. Dutch private equity firm Dasyim and Italian media group De Agostini are its primary shareholders, meaning financial backing is at hand.

However, with rival indie groups set to become a lot bigger in coming months, Zodiak is looking out on a new landscape. "For me, these are delicate processes, and the fact that some of our competitors will be a bit distracted in some ways is something we can't complain about," says CEO Marc-Antoine d'Halluin.

D'Halluin says a further boon is that Zodiak is mid-sized in each operational market. "Channels like being in business with us because we are not trying to aggressively leverage key content, like some companies have done in the past," he says. "Ultimately this can leave them with volume deals they can stuff with mediocre content that channels have to swallow."

"It's clear that at some point these mega-companies will suffer from a lack of creativity, because you have to give creative people an upside in the successes they create. It's easier to structure that at a mid-sized indie."

The Zodiak boss says the M&A will continue. "The number of small companies that have been able to develop themselves is bigger today than it was a few years ago," he says. "There's going to be a constant theme of these companies growing and getting subsumed by bigger companies."

MESMERIZING CREEPY GOOD
ONE OF TV'S BEST EXAMINATIONS OF THE NATURE OF EVIL

RENEWED FOR A THIRD SEASON

BAROQUE STRIKING RICH TV DIABOLICAL

HANNIBAL IS THE BEST DRAMA YOU'LL FIND ON NETWORK TV

ELEGANT BEST SHOW
TERRIFICALLY PERFORMED.

STYLISHLY SHOT
TV SERIES THAT DOES, IN STELLAR FASHION
EXACTLY WHAT IT SETS OUT TO DO

BOLDEST
CRIME DRAMA

INTRICATE STORYTELLING
CINEMATIC INSANELY GOOD
LOOK TV

SCRUMPTIOUS



MADS MIKKELSEN HUGH DANCY AND LAURENCE FISHBURNE

HANNIBAL



NBC AND AXN | 39 X 1 HOUR
GAUMONTINTERNATIONALT.V.COM
SEE US AT MIPCOM IN BOOTH #R8.C1

acquired All3, giving it a sizable production and distribution machine to sit next to the one it already has. It has also taken majority control of kids net The Hub, and next in its sights is SBS in the Netherlands.

Another pay-TV-to-free-TV play has been made by Viacom, which has acquired Channel 5 in the UK for £450 million (US\$738 million).

Buying into the UK allows acquisitive US companies a window on the English-language world, a development that has not gone unnoticed by the incumbents. In August, David Abraham, the CEO of UK public service broadcaster Channel 4, told delegates at the Edinburgh International TV Festival that 2014 might be “peak year of the gold rush of British television”. “In just a few months,” Abraham said, “we have seen a spate of deals that will reshape our industry and alter where decisions get made and by whom”, noting

that Channel 5 “now takes it orders” from Viacom in New York.

Painting a bleak picture of a consolidated TV market in the UK, he said: “Scale demands an increased focus on cost-cutting and margins,” and also noted that “reformatting ideas is more efficient than the messy business of finding new ones, [therefore] fear of risk overtakes an appetite for it”. The speech came as Channel 4 announced that it was getting into the consolidation game, buying into UK indies 4 Arrow Media, Lightbox, Popkorn and True North.

The UK culture secretary, Sajid Javid, reacted to Abraham’s speech by saying that the US companies desire to buy into UK content businesses was “a massive vote of confidence” in the sector.

As the big companies get bigger, one consequence is that the traditional producer-broadcaster relationship changes. From the

perspective of the super-indie, it is a more balanced discussion when the content companies have greater heft. For the broadcaster, it is quite likely it is negotiating with a company that is part of a group larger than it is itself.

“There is a sense of equilibrium in the relationship now, so we can properly negotiate; it’s not a supply chain dominated by the buyer,” Ramzan Golant says. “All3Media wants rights to exploit around the world. When there is downward pressure on the [licence fee paid for the] primary commission, we want to offset that with international rights.”

The next wave of activity will likely see some of the consolidators get consolidated. Shine-Endemol-Core will be a merger of consolidated groups. All3 was a consolidator that got bought, and UK-listed ITV – which has spent millions hoovering up American unscripted prodcos such as Leftfield Entertainment – is itself an acquisition target, with Liberty Global and others circling.

But the consolidation of TV production companies itself is “not going to affect the future of international television that much”, says Talpa International’s Meijs. “There are other forces at hand that will have a much more significant impact on international television. The way entertainment is consumed in general is changing.”

New entrants are also using TV content to drive non-TV businesses, changing the way such content is valued. Amazon’s Prime Instant Video and Japanese e-commerce giant Rakuten’s Wuaki are about getting consumers to interact with services above and beyond their core video offering.

Equally, Microsoft wants to use original content to make its Xbox platform more compelling (despite axing its own Xbox Entertainment Studios business this year). So too Sony with its PlayStation 4.

Seen from inside the TV business, the current consolidation appears to be on a huge, unprecedented scale. However, from a wider business perspective, the resources that many telcos, and the likes of Apple and Google, have at their disposal make the new mega-indies and super-studios appear modest concerns. If they start moving into TV on a large scale, the New World Order will have to be rewritten all over again. **TBI**

**STEVEN DENURE,
PRESIDENT, DHX MEDIA**



Consolidation has been a constant for Steven Denure. The company he cofounded in 1997, Decode, acquired Halifax to create DHX Media, and that Canada-listed entity has proceeded to bulk up with the acquisition of *Degrassi* producer Epitome, the Ragdoll BBC Worldwide catalogue and now a trio of Canadian kids channels. Before any of this he was at Canadian studio Alliance, which fatefully merged with Atlantis in 1998 in an earlier round of consolidation.

“We are now in a period of a lot of consolidation, for a number of reasons,” he says. “There is rapid technological change and there is available capital. It’s such a disruptive business environment: Amazon is in the content business, Google is making acquisitions. There are very large, well-capitalised companies buying things at big prices, but the companies are of a size that if it goes wrong, it won’t kill them.”

DHX is listed on the Toronto Stock Exchange, and acquisitions are part of the plan. The Canadian channels deal gave the company a 360-degree proposition, from development to transmission through to international sales. The Family Channel assets actually came to market as telco Bell was forced to put them on the block as part of the regulatory sign-off on its C\$3.4 billion (US\$3.1 billion) deal for channels group Astral Media.

Looking ahead, there is the scope to add prodcos, and a keen focus on digital. “We look at everything, but as the world of content distribution changes, does [acquiring more] linear channels make sense, or should we explore new distribution platforms?” Denure says. “Internationally, we will continue to focus on non-traditional distribution systems. YouTube is great for our catalogue and a great way to get content out there. It’s an interesting new focus in a market where, traditionally, linear broadcasters haven’t had enough shelf space.”

Technology and available capital is driving this period of consolidation

EXHILARATING REPLETE WITH WEIRDNESS
A HIGH WIRE THAT'S MASTERFULLY CROSSED
RENEWED FOR A THIRD SEASON

BRILLIANT CAST LANGUID DREAMLIKE BEAUTY
HAUNTING DIRECTION **CINEMATOGRAPHY IS STUNNING**
TWISTED
DESERVES PRAISE
THIS IS NOT YOUR AVERAGE TEENAGE SUPERNATURAL DRAMA
PERFECT SHOW
LUSH WITH GUSTO CARRIES OUT EVERY DASTARDLY DEED
IMPOSSIBLE TO PREDICT
INIMITABLE
STYLE
THE ACTORS
CONVINCING
LOVE CREATIVE TEAM



FROM EXECUTIVE PRODUCER ELI ROTH

HEMLOCK GROVE



NETFLIX | 33 X 1 HOUR
GAUMONTINTERNATIONALT.V.COM
SEE US AT MIPCOM IN BOOTH #R8.C1

MGM: A lion in the TV jungle

Of all of the Hollywood studios, none has been bought and sold as many times as MGM. Having turned 90 this year, the studio has secured new cash that it will invest in content, and as the zeitgeist moves from big to small screen, will look to build its roster of TV shows. Roma Khanna speaks to TBI



MGM is the studio best-known for the James Bond franchise, but which also has a film library stretching to 4,000 titles. With MTV's *Teen Wolf* and FX's *Fargo* working well, capitalising upon that movie heritage is part of TV president Roma Khanna's plans.

The film-to-TV offerings have helped open doors and build relationships in the TV content community since MGM emerged from bankruptcy three years ago, and the company now has about 50 small-screen projects in development. About half are in some way based on its big-screen offerings, but the criteria for a big-screen-to-small-screen project is stringent.

"To just make something again doesn't make sense," Khanna says. "*Teen Wolf* and *Fargo* look great because they have been reinvented for current times, but we're not interested in rehashes. These shows have a unique voice for the current world.

"*Teen Wolf* went in a different direction to the movies, and with *Fargo*, [writer] Noah [Hawley] came up with a story that was nothing to with the movie but was still connected."

A TV series based on MGM's 1967 movie *In the Heat of the Night* is understood to be one of the new shows in development – "there's been a lot of discussion but it's not formally

announced" – while a mooted *Legally Blonde* series has been put on ice.

As the studio moves more heavily into TV, Khanna is, however, keen that its television output is not just reliant on its movie library.

"We look at the library as a source of inspiration but don't only want to do remakes," she says. "It's not our goal to always do that and we set a very high bar when we do. It's about what's contemporary and relevant and today and whether it can stand on its own two feet."

The best example of an MGM series project that is not movie-based since Khanna joined in 2011 is *Vikings*. The Norse warrior drama has

cable.

That a previously factual-based network such as History is commissioning drama underlines the increasing array of buyers that want drama projects and the opportunities for content creators. Recapitalised and with stable management, MGM wants in on the drama gold rush.

"In a TV world of multichannel and multiplatform, it is important for channel brands to have a clear and unique proposition – they want brand-defining content," Khanna says. "The SVOD players – Amazon, Netflix and Hulu – are other platforms for high-

Three years ago we talked about growing consistently and investing, and three years later we have shown that to be true. With Gary Barber at the helm, we're just starting

been commissioned for a third, ten-episode, run on History. With *The Bible* as a lead-in for its initial transmission, the series generated huge ratings, regularly pulling in over six million viewers for the cable net. Season two levelled out, but regularly attracted over three million viewers, which without the tough season-on-season comparisons would have registered as an excellent viewing number for

quality creative storytelling. There is an increasing desire to use original content to define channels and platform brands."

The MGM TV boss is well-placed to comment on the evolution of the cable channels sector, serving as president of NBCUniversal's international channels business prior to joining MGM. She also has a window on the broadcast world, having been

co-head of television for Canadian broadcaster Chum prior to that.

MGM is unlikely to become involved in the risky pilots process under Khanna's leadership. "The broadcast networks speak to a wider group of viewers, whereas cable and SVOD can be more specific," she says. "The networks do wonderful content and the pilot process has its pros and cons. We're also seeing they want serialised and straight-to-series shows."

The international success of MGM's drama output is, meanwhile, a crucial part of the business plan. *Vikings* has sold well internationally as has *Fargo*. Amazon recently hailed *Vikings* as the most-watched show on its UK Prime Instant Video service. Also on the SVOD front, the show is part of the fledgling Shomi service in Canada. Furthermore, the series opener was also the most-watched programme ever on History in the UK.

The costs associated with the new filmic, high-end drama requires an international component. "Success comes globally for the shows we work with – the US market alone doesn't bring the upside we need in terms of the business investment," Khanna says. "It's also important from a creative



Fargo: "Reinvented for current times"

perspective."

With some scripted hits under its belt and a deep development slate, the challenge for MGM is upping the volume and delivering a greater number of small-screen offerings.

Given its long history of ownership changes, the recapitalised studio is freer than for many years to focus on its creative output as opposed

to getting its finances and shareholdings in order. "Three years ago we talked about consistent growth and investment in content, and three years later we have shown that to be true," Khanna says. "There's been steady growth and a great response from the market. With [chairman and CEO] Gary Barber at the helm, we have just started." **TBI**



Vikings is a hit for History and Amazon

ON THE MOVE

TBI takes a look at the latest comings and goings in the international television business and reports on who's moving where

CHRISTOPHER AIRD has been named head of drama, London for UK pubcaster the BBC, which has also hired an ITV Studios executive as creative director. Aird was head of drama for BBC Scotland. Working with him will be Elaine Collins, who comes across from ITVS



John McMahon has joined the fledgling Legendary Television as EVP and managing director, EMEA, a move that reunites the executive with Michael Grindon, Legendary's distribution chief. The pair worked together at the top of Sony Pictures Television



Recently launched producer 7 Wonder has recruited CHRIS WILSON as head of popular factual from BSkyB and head of development Mish Mayer. The London-based prodco is a joint venture between Australian free-to-air broadcaster Seven Network and three former Maverick TV execs



Swedish free and pay TV broadcaster TV4 Group has hired Anna Rastner as head of digital programmes. She joins from Stockholm-based newspaper and publishing group Mittmedia. At TV4 she will develop the broadcaster's digital platforms and the content on these services

Disney and Endemol veteran TOM TOUMAZIS has joined web giant Yahoo as head of partnerships, EMEA. He will report to Dawn Airey, the former RTL and Channel 5 exec who is currently senior VP, Yahoo EMEA



Former Sky Vision commercial chief Connie Hodson and ex-Amazon and Discovery exec Caleb Weinstein have joined Fox International Channels Content Sales, the new FIC distribution outfit. Hodson will be VP, commercial operations and Weinstein regional executive VP of affiliate distribution

Former Marathon Images boss PASCAL BRETON has launched Federation Entertainment, a Paris-based drama producer that will produce Netflix's *Marseille*. He has hired former Cookie Jar exec Jean-Michael Ciszewski to oversee sales and Ashley Stern to run an LA office



Cisneros Media Distribution has hired former BBC Worldwide sales VP Helen Jurado to bolster its Latin American sales operation. She will become senior director, sales and business development at the Miami-based international distribution arm of Venezuelan broadcaster Venevision

Former BBC Worldwide exec DERREN LAWFORD has joined Kate Beal's new indie, Woodcut Media, as joint creative director. He comes across from UK capital-city channel London Live. Woodcut launched after Talent TV sold Talent TV South to Stitchcombe Media

the network that changed
the way stories are told

coming to europe in november



AMC NETWORKS™
INTERNATIONAL

Beyond the web

Do scripted series for the web have a decent half-life? TBI hears from the executives at the forefront of monetising digital drama

Unless they are getting an upfront cheque from Netflix, Amazon or Hulu, drama producers have struggled to find meaningful returns from their web productions. There are other routes to market, however. “The emergence and growth of businesses like Netflix, Amazon Prime, Watchever and similar SVOD models, as well as major AVOD platforms such as Hulu, has meant that the nature of digital has changed and we are looking at more traditional formats,” says Mark Benmore, Content Media Corp.’s VP, sales and distribution.

Content has been a pioneer in digital rights distribution, acquiring shows such as Vuguru’s psychological drama *The Booth at the End* and *The Millionaire Tour*, both of which found both TV and online homes, and *Halo 4: Forward Unto Dawn*, which won 60 million views via Machinima’s YouTube channel before Content placed it on iTunes in 80 countries as a feature film.

And while Netflix and its peers are licensing exclusive content, albeit infrequently, they normally come in for second windows, Benmore notes. He recommends that producers look at all sources of funding to get their project greenlit: “broadcast commissions, web platforms commissioning content, Kickstarter, tax incentives, private finance

and/or working with distributors such as Content Media; focus on ideas that are internationally saleable and offer distinctive, escapist entertainment”.

Ben Grass, CEO and founder of Endemol-backed Puregrass Films, is one producer who has created a sustainable business based on scripted commissions for online platforms.

Currently producing a 3D-film reimagining of the *Oliver Twist* story alongside Redbull, and developing Tim Kring-backed TV sci-fi *The Drake Equation*, he has financed and produced web series such as thriller *Trigger Point*, Digital Emmy nominee *Kirill* and the MySpace-distributed *Beyond the Rave*, which marked the return of Hammer horror.

“The biggest challenge in launching things for free is how to raise the money in the first place, and what you are offering investors,” he says. “Beyond that, how does this theoretically make a profit?”

Puregrass has often looked to sponsors that are seeking particular audiences, before secondary-window rights are sold on as DVDs, VOD properties, or even as television series.

“It’s very hard to get people to put up real money to commission it, but people will acquire and pay for distribution rights,” he says, adding that geo-blocking shows is a good way to raise cash in different territories. **TBI**

BLUE IS THE COLOUR FOR FREMANTLEMEDIA AND JON AVNET

The challenge for a distributors wanting to package short-form into long-form series is volume. Hayley Dickson, FremantleMedia’s vice president, acquisitions and development, global content, says it was not until web series *Blue* hit its third season that there was enough content to package it as a regular series. A 10x60mins series is launching at MIPCOM.

FremantleMedia has repackaged online comedy as long-form before with *Web Therapy*, but *Blue* is its first foray into repurposing digital drama. It acquired the web series from its producer Wigs, the online web channel created by Rodrigo Garcia (*In Treatment*) movie producer Jon Avnet (*Black Swan*).

“My goal is to innovate with the distribution model,” Dickson says. “A lot of short-form is meant to be consumed that way and doesn’t make sense as [long-form] drama, but this doesn’t have that. Even when *Blue* was short-form, they produced it like it was a cable series. When you watch it as a ten-hour series it flows. I’ve been looking for something like this for years to try out the model.”

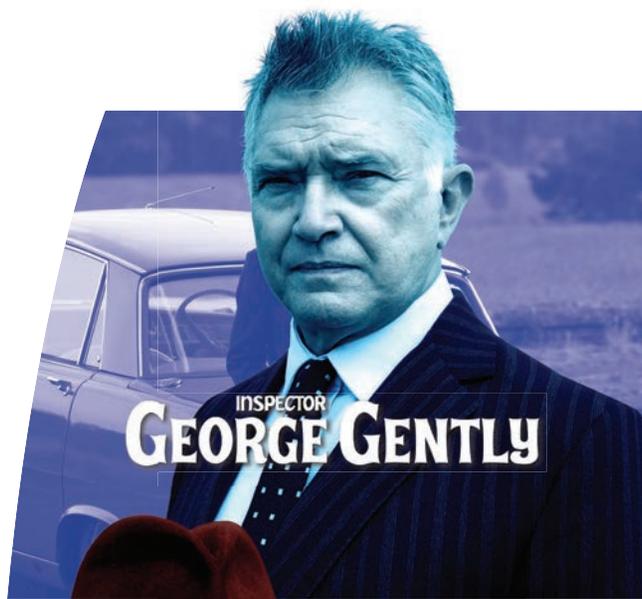
The series follows Blue (Julia Stiles), a single mother who is an accountant by day and escort by night. On Wigs its opening episode attracted 13 million views and, running to three series, it has amassed 56 million in total.

As Dickson tests out the new short-to-long-form drama model, she

says the best-case scenario is that *Blue* becomes a full-fledged TV series. “If it sells well internationally, maybe we can bring in a linear broadcaster, do some windowing, and deficit finance another ten hours,” she says.

Avnet and Garcia, meanwhile, have set up a new digital production company, Indigenous Media, which is backed by UK broadcaster ITV and advertising giant WPP.





Our true detectives



Searching for the truth. Solving gruesome crimes.
High-calibre detective dramas led by world-class talent.

The all3media International detectives can
solve all sorts of problems...

MIPCOM Stand No. R8.C20

all3mediainternational.com

all3media
international

VR TV: virtually a reality



UK producer Atlantic has set up Alchemy VR, an experimental virtual reality studio. Atlantic boss Anthony Geffen and Phil Harper, creative director of Alchemy tell TBI about making VR into a commercial reality

In July, UK producer Atlantic and its visual effects studio Zoo set up Alchemy VR, a virtual reality studio, which will make immersive content for platforms, including the Oculus Rift and Sony Morpheus virtual reality systems. The launch puts Atlantic and its subsidiary in the vanguard of a new type of content creation, but Atlantic and Alchemy boss Anthony Geffen says his interest in VR stretches back to the late 1990s.

“I was fascinated by what [Sun Microsystems engineer and VR pioneer] Michael Deering was doing out of California,” he says. “Back then the tech was unreliable and expensive, but I thought it could be great if it could be produced in a commercial way. We have 3D and graphics teams, and through them looked at the new

technology and thought we were in a good position to develop VR content.”

Back in the 1990s a wave of VR start-ups with names such as VPL, Sense8 and Fake Space Labs came and went as the media industry and consumers became fascinated with another emerging platform, the internet.

Phil Harper, creative director of Alchemy VR, says that headsets and accompanying software and hardware have now moved forward at such a pace that the VR story is different this time around. “We’ve been here twice or three times before, but look at the difference between [Oculus] development kit 1 and dev kit 2, and then think what you’ll be able to do in another 18 months,” he says. “The tech is here, there is enough processing power in a modern phone.

All that is missing is really exciting content.”

There are some deep-pocketed backers making VR plays. In July, Facebook completed a US\$2 billion acquisition of Oculus VR, which is behind the Oculus Rift system. In July, UK pay TV platform BSkyB invested in US-based virtual reality cinema start-up Jaunt for the second time. Google has a lo-fi (in appearance at least) VR option, Google Cardboard, powered by a free app.

UK pubcaster the BBC, meanwhile, has started to trial immersive video experiences in its first experiments with virtual reality technology. “We have started to test out its potential and, working with a small production team in London called Visualise, have done a few basic pilots,” BBC Future Media’s head of business

development Cyrus Saihan said in June. “Imagine if you could watch a nature documentary and feel as if you could reach out and touch the animals, or feel as if you were on stage with a band during a music festival or on the pitch during a football match.”

The BBC exec admitted it is still “very early days” for this technology, but added: “Virtual reality has the potential to be the next generation platform.”

Geffen, however, cautions prodcos eyeing the VR space that the storytelling and production expertise they have honed in the TV world are not enough in the virtual world. “VR production turns a lot of traditional skills on their head. And without a technology backbone such as Zoo, it would be a struggle. You can’t just order a set of camers, announce you’re making VR and get a film at the other end. It’s way more complex than, for example, 3D.”

Sony Computer Entertainment announced its Morpheus VR system in March and it is designed to work in conjunction with its PlayStation games console. The VR and gaming link is strong, but there is a crucial difference between the high-end, complex games at the upper end of the market and what we can expect from the VR content from Alchemy.

“People enjoy video games, but the barrier to entry can be high,” says Harper. “We want to avoid that in VR and create immersive experiences that a 10-, 30- or 80-year-old could enjoy and that have a beginning, middle and an end.”

The unanswered question is, however, what counts as exciting content in the VR space.



CGI from Atlantic's *Time Scanners* series will be used in a VR project

ects, including one fronted by Sir David Attenborough about the first creatures that inhabited the Cambrian period 550 million years ago and another set in the ancient world that uses some of the CGI content from Atlantic's *Timescanners* series.

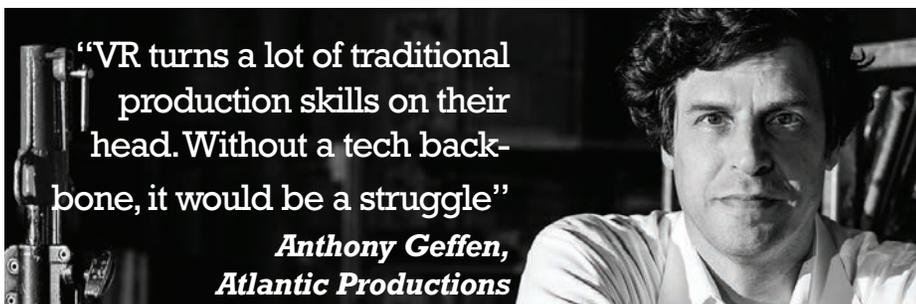
A new trend for immersive cinema experiences, such as those provided by the UK's

riences. The research suggest people will pay for that. The other model is to work with a partner to show off the capabilities of a device – a purpose-built commission.”

There are more potential partners coming to the VR market. South Korean consumer electronics giant Samsung joined the fray in September when it unveiled the Oculus-powered Gear VR, which will facilitate VR experiences via a wireless headset and Samsung Galaxy 4 Note phone. The £150 (US\$245) wearable tech device, which will have a lower-res display and less advanced head tracking than the full Oculus equivalent that is expected to launch next year for about US\$200, launches this year and underscores how mobiles could prove key to the uptake of the new generation of VR experiences.

“It will grow fast, unlike 3D,” says Geffen. “You are asking people to put on a headset, but the cost is not considerable. It won’t take over TV and film, but in three-to-six months you will see this new medium develop – it’s globally accessible, very personal and high-impact.”

Quality is vital to VR taking off in its latest form, he adds: “It is vital that it is good – we need to deliver top-end experiences that people will think are incredible and will make them think the platform is incredible.” **TBI**



“VR turns a lot of traditional production skills on their head. Without a tech backbone, it would be a struggle”

**Anthony Geffen,
Atlantic Productions**

Creators have to grapple with structuring a narrative or even whether it is possible to have one. “Does narrative work in VR? We decided yes,” says Harper. “If we didn’t think that, Alchemy VR wouldn’t exist.”

To achieve this, Zoo has a store of 2D and 3D graphics that it will employ in virtual reality worlds. Alchemy is looking at a handful of proj-

Secret Cinema, proves a desire among consumers to interact above and beyond the traditional linear viewing experience, but how to monetise VR production is a moot point.

“We’re still looking at the business model,” says Geffen. “It could follow something of an app model: an iTunes kind of experience via a place or site where people can download expe-

You don't have to be powerful to
win this tug war.

THE NEW GAME SHOW
TUG BEGINS.

60.000 \$
50.000 \$
40.000 \$
30.000 \$
20.000 \$
10.000 \$



TVFF TV
FORMAT
FUND

VIVALET
Media Ltd

JA
July August Productions
יולי אוגוסט הפקות



Visit Our Stand at C2 – Riviera 8

Battle lines drawn in UK retrans battle

ITV says the wider industry will back its aggressive push to get the UK's pay TV platforms to adopt a system similar to the US's and pay to carry the territory's terrestrial broadcasters, but analysts have suggested that the fight will not be an easy one

Adam Crozier was bullish this summer that his demands that BSkyB and Virgin Media mimic their US counterparts and pay to run terrestrial broadcast networks on their platforms would be backed by the wider industry.

Starting the retransmission-fees lobbying effort in August, he said ITV 'backed' by the wider industry, would begin aggressively pushing for pay TV platforms to pay to run broadcast channels on their platforms.

"There are real benefits to retransmission fees to the UK economy, the TV and production industries, and indeed to the UK citizen," he told investors when ITV reported results.

The UK has slowly moved from a system that heavily favoured the pay TV platforms – public broadcaster the BBC was at one point paying Sky £10 million (US\$16 million) a year to exist on its rival's EPG – to one that is tipping in favour of the networks.

Despite Sky slashing the fees it demanded to run channels from the BBC by 40% in 2012, the ill feeling continued and the UK government weighed in, criticising Sky's insistence on payment.

An end to the system became inevitable, and in February this year the BBC, ITV and Sky came to an agreement that dropped payment completely.

Similar deals with Channel 4 and Channel 5 have not yet materialised, but now the precedent has been set it looks like only a matter of time.

The pendulum is now swinging even further in the other direction, with the BBC the first to suggest Sky should pay to retransmit its 49 TV and radio channels – as in the US.

As far back as former director general Mark Thompson's McTaggart speech nearly four years ago, the UK public broadcaster has been pointing out that Sky's key shareholder,

Rupert Murdoch of 21st Century Fox, has passionately fought to keep the likes of Comcast, Time Warner Cable, DirecTV and Charter Communications paying millions of dollars a year to offer broadcast networks including Fox.

Murdoch's son James, who is set to deliver a keynote speech at MIPCOM this year, is now in control of Sky, after taking on duties in a restructure earlier this year.

While previously CEO and chairman of Sky, he seemingly argued against his father's Stateside logic when the old UK system was in place – something the BBC also pointed out.

And now Crozier has taken aim at Sky, perhaps more confident since Sky sold its minority stake in ITV to Liberty Global. He

regulatory change – and change is not something UK media regulator Ofcom has been a flag-waver for over the years.

Ofcom would be especially concerned, the analysts wrote in a note last week, if the costs the pay TV companies were forced to pay were tacked on to consumers' programming packages. (It is very likely Sky's prices would rise if retransmission became the norm.) The Berenberg analysts diplomatically described this as a "thorny issue".

A further issue, and perhaps one more pertinent to ITV, is that the broadcaster could hardly afford to pull its channels if Sky and Virgin refused to pay up.

The loss of advertising reach would be enormous, and until VOD services and other



"There are real benefits to retransmission fees to the UK economy, the TV production industries, and indeed to the UK citizen"

Adam Crozier

noted that in the US, retransmission fees were worth as much as US\$3.3 billion a year for the networks – 15% of overall broadcast revenues – and the figure could grow to 25%. The implication was that this could be recreated in the UK.

Among a number of other claims, Crozier suggested that these fees could pay for part of the BBC licence fee, which is at a low point in terms of public and governmental support in Britain at the moment.

However, he admitted that change would take time to come. Analysts are even more sceptical.

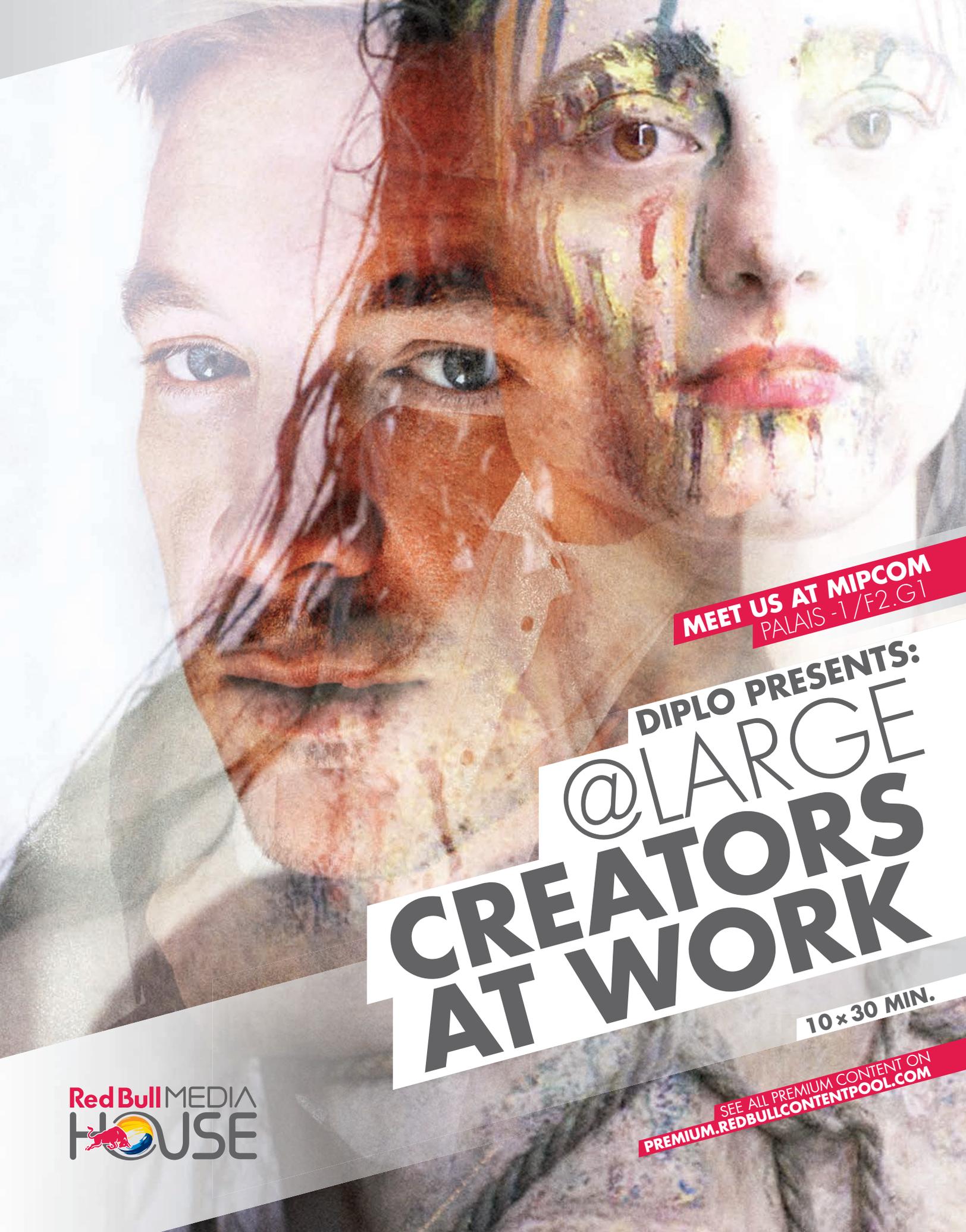
Sarah Simon and Robert Berg at Berenberg have noted that any progress will require

revenue streams grow further, advertising money is all important to Britain's commercial channels.

Berenberg also predicted that any changes would have to factor in the BBC's funding mechanism, the Royal Charter, which isn't due to be renewed until the end of 2016.

This makes 2017 the earliest point at which change could come.

With all of this in mind, Berenberg came to two conclusions: retransmission fees "are unlikely to be charged at anything like the scale of those in the US market", and "the timing could be disappointing for those anticipating upgrades in the near-to-medium term from this revenue source". **TBI**



MEET US AT MIPCOM
PALAIS -1/F2.G1

DIPLO PRESENTS:

@LARGE CREATORS AT WORK

10 x 30 MIN.

SEE ALL PREMIUM CONTENT ON
PREMIUM.REDBULLCONTENTPOOL.COM



A walk on the Wildside

Italian writers are an increasingly appealing option on the menu of global scripted content. Rome-based Wildside plans to use that notion to super-charge a push into high-end international drama coproduction, its co-founder Mario Gianani tells Jesse Whittock

Italian drama specialist Wildside is aiming to be the latest name associated with high-end international drama coproduction. That list currently includes the likes of Haut et Court from France, Kudos Film & TV and Tandem Communications from Germany, but CEO Mario Gianani says the opportunity for new entrants is there if the desire matches the ambition.

“The whole world is looking for the same content,” he says. “We know all of these companies, and they all seem to be friends. It’s a small world for a huge market.”

Gianani, Lorenzo Mieli and filmmaker Saverio Constanzo launched Wildside as a joint venture in 2009 by taking staff from the latter’s unscripted firm Wilder, which Fox International Channels had acquired in 2007, and incorporating them with Gianani’s Offside group. (Mieli became FremantleMedia Italy’s managing director in 2010, allowing him to satisfy his taste for unscripted, but remains a partner at Wildside.)

Gianani and Mieli became convinced they could play a role in the emerging group of global drama houses after assessing market

conditions. “[Sky Italia has been] looking for another level of content that our traditional Italian TV was not delivering,” says Gianani, while the film market was shrinking and television projects becoming more exciting to A-list talent, directors, producers and financiers.

Furthermore, it had become apparent Sky Italia and other local broadcasters would not be able to “absorb” the number of projects hitting the market. “Most of these projects need to work for a pay TV platform, and the only limit we have is discovering how much product our own platforms can take in,” says Gianani. “The more we get in to the international market, the more we realise the financing can provide us with the strength to [work with] very low-level investment from our own broadcasters.”

“This gave us the opportunity to create shows that are very unusual for the Italian market but which are closer to the international market. The film business is getting tougher and tougher and smaller and smaller, and TV is now more interesting.”

The firm works with a variety of partners on distribution, but is keen to avoid the gap-funding model if possible, as management believe there are enough production partners

around to avoid handing over any creative control.

In order to realise its goals, Wildside has launched a new division, Wildside Series, that will focus purely on developing and producing high-end scripted formats. “We are looking for IP everywhere – books, novels, previous series, everything,” says Gianani.

The firm is no stranger to formats, having produced Sky Cinema’s remake of Israeli drama *In Treatment*.

Wildside is currently working on *The Young Pope*, which Oscar-winner Paolo Sorrentino (*The Great Beauty*) is directing for Sky Atlantic in Italy. The show follows a fictional Italian-American pontiff, and is designed as an international coproduction.

“We will be closing financing by MIPCOM. We’re building a coproduction – with European partners for sure – but that has a very American side,” says Gianani. “We will see if there will be a US coproducer or if a network just buys the show. The format is yet to be established.”

Wildside has also produced an Italian version of *In Treatment* for Sky Cinema, and is coproducing black comedy *Tomorrow is a Big Day* with Mediaset and *1992* for Sky Italia. There are talks about turning the Mediaset title into an English-language show, while Italian corruption drama *1992* hits the international market next year.

At MIPCOM, Wildside will unveil its latest scripted format, *The Miracle*, which is based on a story from writer Niccolò Ammaniti. The mystery thriller follows a magical event that impacts individuals across borders, including in an Anglo-Saxon country, which offers an obvious coproduction opportunity.

Gianani says Wildside plans to tap into the film market to source writers that have so far stayed away from the high-end TV drama market. “Sooner or later we will convince all the talent we’ve met in film to cross the river and come to this side,” he says. “It’s a huge change for us.” **TBI**



dc
dick clark
international
STAND NUMBER P1. B6

THE 72ND ANNUAL
**GOLDEN
GLOBE
AWARDS**

SUNDAY, JANUARY 11, 2015

**RATINGS
GOLD!**



THE HOLLYWOOD FOREIGN PRESS ASSOCIATION AND DICK CLARK PRODUCTIONS PRESENTS THE 72ND ANNUAL GOLDEN GLOBE AWARDS, HOSTED BY TINA FEY AND AMY POEHLER FOR THE THIRD YEAR IN A ROW LIVE FROM THE BEVERLY HILTON HOTEL. THE GOLDEN GLOBE AWARDS HAVE BECOME ONE OF THE MOST RECOGNIZED EVENTS THROUGHOUT THE WORLD.

Carnival King

Gareth Neame's Carnival Films was bought by NBCUniversal in 2008 for about £30 million (US\$49 million). Since then the prodco has had a global hit on its hands in the form of *Downton Abbey*. As the period drama's fifth season unfolds, Neame talks *Downton* and drama



“Most agree it is a Golden Age of drama,” says Carnival Films CEO Gareth Neame. “In terms of the writing, producing and acting, the quality has never been better. There are new platforms, territories with new consumers and a globalisation of TV drama, as well as the box set and a ‘Netflix effect’ – there are not enough actors or crew in the world.”

From his London office, Neame adds: “There is so much drama being made that, more and more, the audience doesn’t know where to look, hence the power of having a really big hit. A dozen of the biggest shows become the most important. No one is aiming at the middle any more.”

Neame is in the enviable position of shepherding *Downton Abbey*, the ITV and PBS period drama, into its fifth season.

“The ambition now has to be greater. You can’t have something that’s derivative that you hope will bring an audience, you need originality in the concept,” Neame says of producing drama in this Golden Age. “When there are such calls on people’s attention, it helps if the idea is really simple and then brilliantly done.”

The last run of *Downton*, season four, averaged 12 million viewers (consolidated ratings including catch-up viewers), making it the biggest drama on British TV. And to date, the show has 51 Emmy nominations, the most ever for a non-US series.

As TBI goes to press, the ratings are just in for the opener for the fifth season: 8.4 million tuned in to ITV’s Sunday 8pm premiere, which equated to a 38% audience share, down on the season four opener’s 9.5 million and a 39.7% share.

Although impressive in absolute terms, the ratings were the softest since the show started, and Neame concedes that *Downton* will not run forever. “Every show must come to an end,” he says. “We’re not going to make ten seasons, so it will run for somewhere between five and ten. We have to pick the right time; we’re the custodians of the show, and we want to get out at the right time.”

Talks are under way regarding season six, and with ten seasons set as the farthest the show will go, could the period piece move to the big screen? “We know theatrical is all about brands, and I can see the logic in a *Downton* movie,” Neame says.

Although *Downton* is a lavish production, the Carnival boss notes that its budget “is a

fraction” of that for a *House of Cards*, *Mad Men* or *Game of Thrones*. It does, however, sit at the drama top table with those shows, with NBCUniversal International Television Distribution hitting the 200+ territory mark for global sales. Neame says Carnival is now the largest drama producer in the UK in revenue and profit terms, and having the backing of NBCU gives it an advantage, notably in the US. “If it doesn’t give us an edge, we are doing something wrong,” he says.

Neame adds that the global success of *Downton* coincides with a shift in the way viewers watch scripted TV, and that new platforms have played a key part in this change.

“People will now consume drama that is not from their region,” he says. “There’s a huge audience around the world for *Sherlock* or *Broadchurch*. Before Apple TV or Netflix the US audience wouldn’t have found [this type of show] – they would have been on BBC America, and the wider audience wouldn’t have seen them.”

The international market for drama is opening up in new ways, although producers need to retain a sense of perspective about the volumes of local programming the new platforms are greenlighting.

“Netflix and Amazon are a good opportunity,”

Neame says, “but they are not buying from the UK in large amounts. We’ll see them do more British content to drive growth in the UK, but broadcast and cable are the cornerstones of our business.”

More important than Netflix and Amazon for UK-based content companies has been BSkyB’s arrival as a large-scale commissioner of original drama. “The effect of Sky on the market has been transformative,” Neame says. “The BBC and ITV were commissioning 80-90% of British drama and both working in the same way, but now Sky is here, they know that they may not get the project.”

As head of a US-owned, UK-based company, Neame also has a perspective on how content comes to the screen on either side of the pond. “The British system has a lot of inertia because there is no development cycle, and it can feel soulless,” he says. “The US system can be brutal, but it keeps the momentum going.” **TBI**

THE LAST KINGDOM – CARNIVAL’S SAXON STORIES

Downton aside, Carnival’s other drama credits include *Whitechapel*, *Hotel Babylon*, *Salting the Battlefield* and *Dracula*, which played on NBC in the US. Period hit *Downton* takes up about 50% of Neame’s time; some of the remainder will be taken up with Carnival’s new commission, *The Last Kingdom*, based on the The Saxon Stories book series from Sharpe author Bernard Cornwell. It was ordered by the BBC and US cable net BBC America.

Production is getting under way on the eight-part drama, which will be set in 872 in an England largely occupied by the Vikings. The main protagonist will be Uhtred, the son of a Saxon nobleman who is raised by the Vikings. The show aims to combine real historic events with fictional characters.

“It’s a piece of deep history; it has something to say about where we come from,” Neame says. “As a British-led production, there will be history purists who want the story told in a certain way. However, I was impressed with *The Tudors*, an American-led show that was not restricted in that way, and that’s what we’re trying to do here: to be led by history, not restricted by it.”

He adds that *The Last Kingdom* is a very different proposition from *Downton*. “They are very different shows. *Downton* is essentially a gang show and soap opera about community, family and class. *The Last Kingdom* is about a central character on a quest.”



Downton has been sold to more than 20 territories

TAKING CARE OF YOUR BUSINESS AT OUR NEW MIPCOM STAND PO.A8



WILD VETS 33x30

Greenstone / CJZ

Meet the specialists who care for threatened and endangered species. Their work ranges from the hand-rearing of an abandoned lion cub to nursing a rare Albatross back to health.



THE HUNT FOR HITLER'S MISSING MILLIONS 1x60

TVT Productions

The Berlin Bunker. Hitler dictates his last will and testament as Soviet tanks close in. Nearly 70 years on, his \$3 billion fortune is still hotly contested.



MINUTE BY MINUTE 6x60

Circle Films

Key witness testimony, new interviews, reconstruction and archive footage trace the minutes and hours leading up to the most newsworthy international events and shocking human tragedies of modern times.



DID HE DO IT 6x60

Britespark Films/Argonon

A fresh murder mystery docudrama series where the accused is put centre stage to create a captivating 'did he do it?' cliff hanger.



JACKED! 10x60

Pixcom

Jeremy Patterson and his team of ex-cons travel across America jacking up houses and lifting spirits. Every job is a mechanical miracle; lifting homes 4 metres off the ground.



GHOST TOWN GOLD 6x60

JWM Productions

Part adventure, part history, part reality, this is treasure hunting in the Wild, Wild West. Every tool, saddle or gun had a purpose as we learn the fascinating stories.



CLOSING TIME 8x30

True North / GME

When there are big nights out in the cities there is an army of people (doormen, cabbies, paramedics and takeaway owners) who help the evening go well. They also work through the night to pick up the pieces when things go wrong.



WWII AIR CRASH DETECTIVES 6x60

Like A Shot Entertainment

We re-open the investigations of some of the most infamous WWII Air Disasters using modern techniques and fresh eyes to find out what really happened.



LICENCE TO DRILL 8x60

Pixcom

A bone shaking, teeth rattling, mud splattered, oil drenched escapade into some of America's best oil country.



COMBAT DEALERS 14x60

WAG tv

This team of military experts and war vehicle engineers trawl the barns and old battlefields of Europe to find rusty military metal and turn it into historical gold.



WORLD'S RICHEST DOGS 1x60

Seven Productions

Pawdicures, diamond collars, pooch palaces, pet weddings, dog couture, barkmitzvahs, versace bowls, a pet limo service, you name it, these pets have it all.



AGE GAP LOVE - the series 6x60

Nine Lives Media / GME

Mileage on the clock is no barrier to real romance. We reveal all you ever wanted to know about intergenerational love.



BORDER PATROL 67x30

Greenstone / CJZ

The ongoing battle waged by customs officers to protect the border. We are given a fascinating opportunity to see what really happens in the fight against drugs and the entry of harmful diseases to the country.



PLANES THAT CHANGED THE WORLD 3x60

Arrow Media

The fascinating story of 3 of the most influential aircraft ever to take to the skies: the DC3, SR71 Spy Plane and the A380 Airbus.



MEDIA RIGHTS

sales@tcbmediarights.com +44 203 735 5222

www.tcbmediarights.com



Deciphering the *100 Code*

100 Code takes Swedish production sensibilities, British acting talent and American writing expertise to create a different kind of detective drama coproduction. TBI sent Olly Grant to Stockholm to speak with its creators – and to try and avoid its woodland serial killers

In a wood near Stockholm, director Andreas – hman is preparing his principal actors for a raid on a serial killer’s lair. “This is the house of the monster,” he says darkly, indicating a hut half-hidden by trees. Brows furrow. Hands fasten on Swedish police-issue revolvers.

So far, so Scandi-drama. And yet not everything on the set of *100 Code* – a new, 12-part crime series based around Sweden’s capital – is what it seems. The showrunner, watching from a nearby pine thicket, is an Academy Award-winning Hollywood veteran. One of the cops is a New Yorker. The dialogue, at least for today’s scene, is in English.

From the moment Lisbeth Salander and Sarah Lund won fans with the *Millennium* trilogy and Denmark DR’s *Forbrydelsen*, Scandi crime has been a fixture on the global scripted scene. For dramatists, however, the question hasn’t been just about how to replicate the

genre’s success, but how to evolve it, and *100 Code* offers some interesting answers.

The plot centres on Tommy Conley (*Lost*’s Dominic Monaghan), a New York detective whose hunt for a transatlantic serial killer sees him seconded to Stockholm, where he forms a prickly partnership with local cop Mikael Eklund (the *Millennium* series’ Mikael Nyqvist).

The villain’s crimes fit the poetically grim ‘Nordic Noir’ mould: there are kidnappings, and young blond corpses in fields of asphodel flowers (“A lot of dead girls and blood and some quite gruesome stuff – and they make it very real,” Monaghan says).

And yet the series also has some distinctly un-Scandi origins. Aside from Sweden’s Kanal 5, the coproducers are Sky Deutschland and Red Arrow International, the distribution firm ultimately owned by Germany’s ProSiebenSat.1 Group. Development began with Fabrik Entertainment, a production company with

Scandinavian roots – it was created by Dane Mikkel Bondesen and is now co-led by Swedish producer Henrik Bastin – but a largely American content pipeline, from AMC’s *Forbrydelsen* remake *The Killing* to Amazon’s *Bosch*.

Red Arrow took a majority stake in Fabrik in 2011 to gain traction in the US scripted sector. *100 Code* represents the first fruits of that coupling, the firms’ debut international coproduction and a true European-Hollywood cross-pollination – from Bastin, who is producing, to the American creator-director-exec-producer Bobby Moresco, whose credits include *Million Dollar Baby*, *The Black Donnellys* and *Crash*, for which he jointly won a Best Original Screenplay Oscar. Even the source book has a transcontinental flavour: the series is loosely based on Ken Bruen’s novels about a garda (Irish police) detective who relocates to Manhattan.

“When Red Arrow and Fabrik started

working together, we talked about how we wanted to expand our international presence but also find shows that had a genesis ‘somewhere else’ – that could be Italy [or] Sweden,” says Bastin, joining Moresco for an interview near the suspect’s shack.

“Bobby and I got to know each other on a Fox project [the drama *Breakshot*, optioned by Fabrik in 2011 but never released], and we had been talking about finding something that had both a US and an international DNA.

“Bobby had the good taste to send me a script he’d written a while back. In that incarnation it

was about an Irishman who goes to New York. And, being Swedish, it just clicked for me. I said: ‘What happens if we take the exact same story but change the young Irish cop to a New Yorker, and change New York to Stockholm?’ And that’s where it all started.”

Moresco is an effervescent New Yorker with a thick Big Apple accent. He had no prior knowledge of Sweden, and in fact had seen interest in his original script from French TV before Fabrik came calling. At Bastin’s suggestion, however, he booked a flight to Stockholm and spent two weeks “immersing”

himself in the local culture, “going out to the archipelago whenever I could, meeting as many people as I could”. And, before long, falling for Stockholm itself.

“When I saw the beauty of the city, the architecture, the light, I knew I wanted to create this *big show*,” he says, stretching out his palms. He has since come to regard the capital as the “third character” in the series. “Regular TV shows will have a lot of tight shots; we have almost none,” he says. If he has failed in making Stockholm a part of the series’ personality, “then it will not be a great show”.

But location isn’t the only draw, says Bastin. “I told Bobby that if we go for Sweden, with what in Swedish terms is a very highly budgeted show, we can do something that will look truly amazing, because we have some of the most highly skilled film workers in the world here,” he says. “And we’re used to working with low budgets, learning the tricks of the trade from the ground up, so that everybody is basically able to do anything.

“I was pretty certain Bobby would love to work with that – with crews that are not as big as in America, but that give you a very high quality of show. And you wouldn’t get that if you went to, say, France.”

Bastin won’t put a figure on the budget, but



100 Code will be Red Arrow’s main market launch at MIPCOM

says it is “on a par with the most expensive TV shows ever produced” in Sweden, and only “slightly below a US cable product”. The financing was shared between the three co-producers, boosted by a helpful €500,000 grant from the EU’s Education, Audiovisual and Culture Executive Agency (EACEA) partway through the shoot.

One thing *100 Code* doesn’t have, at time of writing, is an American home. The edgy content implies a cable acquisition, but Bastin – who will take the show to MIPCOM in October before striking any US deals – isn’t discounting the networks. “Interestingly enough, just before we left, all of the big networks like ABC, NBC, CBS and Fox said they wanted to be our first stop. And they know it’s going to be partially in English and partially in Swedish.”

Which brings us to perhaps the boldest thing about *100 Code*, at least in terms of its potential appeal to the US market. “Any time the Swedish actors are together and I’m not [on screen] – and sometimes even when I am there – they speak Swedish,” says Monaghan. “I would think maybe 35% of the show is in Swedish.”

While that doesn’t make *100 Code* unique – NRK’s *Lilyhammer* (distributed by Red Arrow) and the final series of DR’s *Borgen* both incorporated English-speaking roles – it augurs



But because the show has been bought by Swedish and German TV, and we’re kind of waiting for the Americans to come in, we’re able to keep that integrity.”

Born in Germany to British parents but now based in Hollywood, Monaghan is something of a hybrid himself (he convinced Moresco to cast him by ringing him with a New York accent). He sees *100 Code* as an unusual fusion of Scandinavian and US influences. Initially, the Scandi style dominates, he says: “Clinical, clean, crisp, and everything having a specified discipline to it. And then you have the infusion

of it. This crew is certainly much smaller than US or British crews; it’s more intimate, so you can probably do much more intimate work.”

Moresco, of course, has spent decades working on both small-screen and big-screen projects. *100 Code* represents the kind of co-production that wouldn’t have been imaginable a decade ago. Does he subscribe to the idea that we are living in ‘a Golden Age of TV drama’?

“That’s a good question, and I hear people say it all the time. Golden ages are hard to define. But I will tell you this: many of the filmmakers I respect most in the world are now working in TV. And I think there’s a reason for that.

“I think TV affords us the chance to explore stories and characters we care about. And when a show gets picked up for 12 episodes, like Kanal 5 did with us, and they say, ‘Go make your stories,’ and you don’t have to worry about selling it. You only have to create something that you care about. There’s a great luxury in that, which doesn’t exist in feature films for the most part. Certainly not in Hollywood.”

With 12 episodes in hand, the team is now allowing itself to think about a potential second season. Interestingly, that might not necessarily involve Sweden. “It could stay here in Stockholm, it could go to LA or New York once these characters are well-established,” says Bastin. “It could go anywhere,” says Moresco, smiling. “Evil exists everywhere.” Which is good news for fans of cross-border noir thrillers, if not for the unsuspecting owners of asphodel fields.

Whatever the future, it begins here. “This series is like a mutation [of ‘Nordic Noir’],” says Monaghan. “All evolution is a mutation that takes place; some work, some don’t. This is one that works, I think, but we’ll see. We’ll test the water.” **TBI**



100 Code follows the trend of shooting in different languages

a growing confidence in the ability of ‘foreign-language’ drama to capture fresh audiences. Besides, adds Monaghan, its European independence is a positive virtue.

“Most American [execs] would probably say, ‘It’s very sweet that people are going to speak Swedish, but let’s take that stuff out because it’s not going to fly with an American audience.’

of Bobby’s New York energy. I think those two things have married together to create this project.”

He also appreciated the leanness of the Swedish production model. “There are a lot of weaknesses in making Hollywood films,” he says. “When you make a big film that’s kind of bloated, you can very easily get lost in the midst

'A fearless comedy that you dare not miss'

The Dai y Mai

Siblings

From the makers of The Inbetweeners

Series 1 6 30 HD Series 2 6 30 HD 2015

Produced by Bark Productions for BBC Three

MIPCOM Stand R . D3

zodiakrights.com



The script for AMC International

With consumers and the TV industry fixated on high-end drama, TBI speaks to the people behind the new international AMC channel about bringing its brand of scripted cool to market

When US-listed channels group AMC Networks stumped up US\$1 billion for Chellomedia's channel portfolio last October, AMC was already part of the plan. In August, AMC Networks said it would rebrand the MGM channels AMC (Chello had acquired MGM in 2012 from the US studio that gave the channel its name).

"There's no question that, when we looked at the portfolio, one of the things we were looking for was a pan-regional channel with broad distribution in many territories that we could change to AMC," says Ed Carroll, AMC Networks' COO. "MGM has strong distribution, a great reputation and is film-based. As happened with AMC in the US, the programming line-up will evolve."

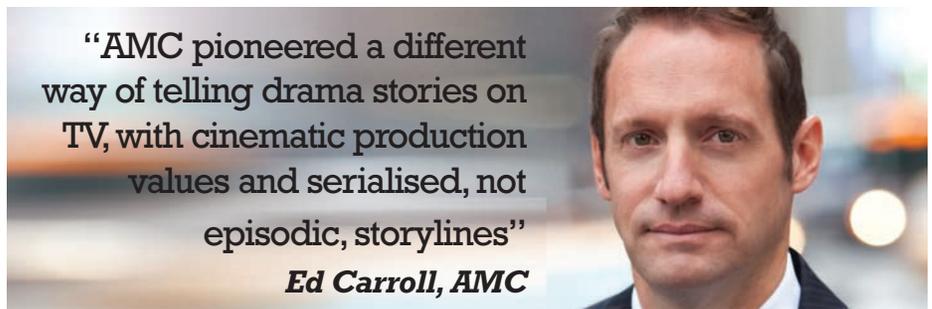
The growth of the US channel from a movie service – 'American Movie Classics' – into a features-and-drama service is a template for how the MGM channel will change as it is rebranded in different territories.

"When we sit down with operators, we talk about the evolution of AMC in the US," Carroll says. "The channel pioneered a different way of telling drama stories on TV, with cinematic production values and serialised, not episodic, storylines."

Internationally, however, AMC doesn't have that head start. While it was one of the first basic channel to embrace original drama stateside, there are numerous drama-programmed pay TV channels already established internationally and many more local ones.

Factor in consolidation at the operator level, further strengthening the pay TV platforms' hand in carriage negotiations, and it looks like AMC is heading into a crowded and increasingly competitive space.

It is banking on the lustre of the AMC brand and its shows being something that pay TV firms can leverage to make their overall offer more attractive. This becomes more pressing for the operators as they line up



against a fast-expanding Netflix, which is staking a claim in the high-end drama category.

"Pay TV finds itself in a race to be a platform of choice for the smartest content out there, and [operators] can see what our shows have done for our distributors in the US," Carroll says.

But the argument holds only if AMC can get the best of its US shows onto the international channel. It will have movies from MGM, Paramount and Sony, but will need the type of classy drama seen on the US channel to stand out. In the past, AMC Networks has had to acquire the likes of *Mad Men* and *The Walking Dead* from third-party distributors (Lionsgate and Entertainment One, respectively, in those cases).

The effort to get US shows in good windows onto the channels started with Sundance Channel, which has *Mad Men* on many of its international channel feeds in second windows and *Breaking Bad* in first and second windows. Newer shows including *Rectify* and *Red Road* have appeared on Sundance internationally in the first window.

AMC has created AMC Studios in the US to help ensure it has a pipeline of high-end drama, and having an in-house production unit will help the effort to get the best American dramas on the new AMC. However, the channel will still have to negotiate with eOne, which has a distribution pact with AMC in the US and sells all its original dramas internationally.

The new channel has secured two of AMC Networks' recent AMC Studios-produced series, *Halt and Catch Fire*, the 1980s period drama set at the start of the home-computer revolution, and *The Divide*, the legal drama that was [AMC Networks female-skewing channel] WE tv's first original drama.

"It's crowded, but the operators are clamouring to get their hands on the [scripted] content that people are clamouring for," says Bruce Tuchman, president of AMC Global and Sundance Channel Global.

"We'll have original first-run AMC Studios shows on the channel and on authenticated TV Everywhere services," he adds. "It's a new source of high-end content for the platforms."

"There's a lot more coming down the pipe and I'm confident we can get the ones we want in the territories where we need them," says Carroll. He also says that some of the classic AMC shows – the big-hitting trio of *Mad Men*, *Breaking Bad* and *The Walking Dead* – will find their way onto the international AMC. "Over time, the legacy shows will appear on the feeds; it's an ongoing conversation with rights holders," he says.

Tuchman rolled out the MGM channel while working at the studio, before joining AMC in 2011. He has helped plot a three-stage launch for AMC internationally. "We will roll it out in three big waves," he says. "On October 27 we will do Latin America, much of EMEA will follow in the first week of November, and then Asia in December." **TBI**

PRO MONEY. PRO PROBLEMS.

SURVIVOR'S REMORSE

A NEW AND ORIGINAL HALF-HOUR COMEDY SERIES!
6 X 30 MINS.

FROM EXECUTIVE PRODUCER MICHAEL BAY

BLACK SAILS

SEASON 1 - 8 X 60 MINS.
SEASON 2 - 10 X 60 MINS. (NOW IN POST-PRODUCTION)

FROM EXECUTIVE PRODUCER CURTIS '50 CENT' JACKSON

POWER

SEASON 1 - 8 X 60 MINS.
SEASON 2 - 10 X 60 MINS. (NOW IN PRODUCTION)

HIT THE FLOOR

AMERICA'S SUMMER SMASH HIT SERIES!

SEASON 1 - 10 X 60 MINS.
SEASON 2 - 12 X 60 MINS.
SEASON 3 - ANNOUNCED FOR 2015!



VH-1

Follow us on:



starzglobal.com

AT MIPCOM 2014 | R9.A32 (Formerly RSV 25)

starz
WORLDWIDE

Fox looks to Chinese export market

As content companies try – with varying degrees of success – to get their products into China, Fox International Channels is looking to export Chinese drama the other way. Fox International Channels Asia has inked a deal with Chinese drama producer New Classics Media for its show, *Tiger Mom*, acquiring worldwide rights.

The series follows a set of parents raising their daughter in modern-day China. As their daughter struggles in school, the ‘tiger’ mother and less aggressive ‘cat’ dad attempt to get their offspring back on track.

Other channel operators – most notably Sony – have an established presence in Asia, but FIC has the broadest Chinese offering. It runs the pan-regional Star Chinese Movies service and the Star Chinese Channel, which will show *Tiger Mom* in various territories.

FIC has also taken wider international rights

to *Tiger Mom*, meaning it could air on FIC or third-party channels in Asia, Europe or North and South America.

“Since the *Tiger Mom* book was published, the phase has become well-travelled,” says Cora Yim, senior VP of the Chinese Channels Group at FIC Asia, referring to the 2011 Amy Chua book, *Battle Hymn of the Tiger Mother*. “The *Tiger Mom* deal is a milestone for us, and it will definitely travel outside of Star Chinese Channel within Asia and even outside of Asia.”

The show is not a coproduction, which requires a censorship licence from the country’s authorities, but that is an ambition for FIC. “We want to do more of this type of deal,” Yim says. “We’re talking to NCM about other TV drama, [as] we see it as a long-term relationship. Instead of only picking up a show, we may do some coproduction if it is possible – on the documentary side we have a lot of IP, and we may explore the potential there.”



The *Tiger Mom* deal is a milestone for us... it will even travel outside of Asia
Cora Yim, FIC

Approvals aside, the economics of producing and coproducing in China are challenging. Costs have risen sharply, and one executive tells TBI US\$500,000 an episode is the going rate for a premium drama. On those numbers, *Tiger Mom* is a US\$20 million series. FIC reckons the market is strong enough that some of that amount can be recouped in presales. Two as-yet-unannounced satellite channels will transmit *Tiger Mom*. FIC will debut it at the same time as the Chinese broadcasters, Yim says ideally around Mothers’ Day 2015. **TBI**



2015 57th ANNUAL GRAMMY® AWARDS – CBS
Running Time: 1 x 210’
Music’s Biggest Night® will deliver exhilarating performances and exceptional ratings when the world’s brightest megastars light up the stage on television’s most prestigious music event.



YOU CAN’T LICK YOUR ELBOW – NatGeo
Running time: 6 x 30’
The brand-new, fun family-friendly series about the weird, clever and amazing things you can – and sometimes can’t – do with the human body.



FASHION ROCKS – CBS
Running time: 1 x 120’
The combustible mix of rock and roll and fashion produced one explosive night of entertainment! Sizzling performances by stylish superstars Jennifer Lopez, Pitbull, Nicki Minaj and more headline FASHION ROCKS.

ALFRED HABER

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

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

Executives Attending:
Alfred Haber, President
Andrew Haber, Vice President, International Sales
Christopher Brouder, Vice President, International Sales
Steven Weiser, Vice President, Domestic & International Sales

ABOUT THE ALFRED HABER COMPANIES
ALFRED HABER DISTRIBUTION, INC., ALFRED HABER TELEVISION, INC., and ALFRED HABER, INC., now celebrating 45 years of business, together form the world’s largest distributor of U.S. network music, variety and annual event programs, and are major independent distributors of reality, film, documentary, sports series and specials. For more information about the ALFRED HABER companies, please visit www.alfredhaber.com

FROM PRODUCERS OF BREAKING BAD
AN **amc** ORIGINAL SERIES

HALT AND CATCH FIRE



THE BATTLE FOR
CTRL BEGINS.



Drama Series (2014)
10 x 60 minutes
SEASON 2 COMING SOON

  eOneTV.com
TVinfo@entonegroup.com
MIPCOM / C15.A5



Regal ambitions

Royal drama is in vogue. Ahead of the launch of Lionsgate's series *The Royals*, TBI speaks with the studio's TV boss Kev in Beggs, and looks at the other regal offerings in the market

E! is best known for its glossy entertainment programming and awards show coverage, but like many US cable channels has taken the leap into drama, ordering its first series, *The Royals*. Shot in London, the show stars Elizabeth Hurley as Queen Helena, the head of a fictional British royal family.

Mark Schwahn (*One Tree Hill*) is executive producer, writer and director of the show and another *One Tree Hill* alumnus, Brian Robbins, is also an exec producer. The programme follows an imagined but contemporary royal family. Lionsgate is producing and Kevin Beggs, chairman of the independent studio's television group, tells TBI that the show will fall squarely into the guilty-pleasure category. "From an American perspective it will follow something delicious and forbidden, about a family whose exploits we vicariously live through in the tabloids," he says. "For countries that have a royal family, it will be more about wish fulfilment."

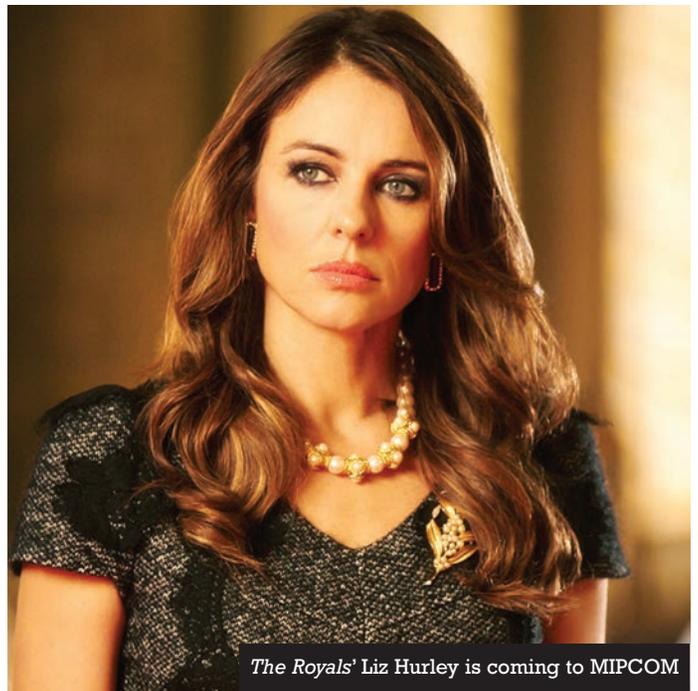
Beggs speaks to TBI in London as the finishing touches to the show are applied. Lionsgate is well-versed in making drama for US cable channels, but E! is different in that it is a drama virgin. "We have made a living working with nets that are jumping into scripted, or using scripted as part of a rebrand or way to platform their channel, from *The Dead Zone* for USA [Network], *Mad Men* for AMC, *Weeds* for Showtime and *Orange is the New Black* for Netflix," Beggs says. "We're experienced at getting in on the ground floor. In the past two years, four or five new players have emerged, including Netflix, which we have gone into business with for the first time."

Like another Lionsgate show, ABC's country-music drama *Nashville*, location was key for *The Royals* from both an editorial and a financial point of view. The series is set in London, and shooting in the English capital allowed Lionsgate to tap into the new tax break for high-end drama shot in the UK. "Like *Nashville*, we needed to be in a certain location from a purely creative point of view," Beggs says. "With *Nashville* it needed to be made in the home of country music and it was an added benefit that the state of Tennessee offers tax breaks, which helps build the business case. I couldn't conceive of [*The Royals*] made any other way, but the incentives are attractive."

The E! show will not have the royal space to itself, however. Netflix, is also shooting a regal drama in the UK, *The Crown*, which is being made by Sony's Left Bank Pictures and will star Helen Mirren as the British monarch. It will be tonally very different from E!'s sexy, glamorous take on the subject matter.

"I don't know about the other show, but from what we know of working with Netflix it will be very different," Beggs says. But can the market sustain two shows covering similar ground? "How many cop shows or lawyer shows are there?" Beggs counters. "Just when you thought you couldn't do another one, you get a *True Detective*."

If *The Royals* is a glossy entertainment-driven take on Britain's ruling



The Royals' Liz Hurley is coming to MIPCOM

family and Netflix's *The Crown* is a more serious high-end drama, another effort, *Almost Royal*, is a comedic take on regal life.

Produced by UK indie Burning Bright Productions, it was the first original comedy to come out of BBC Worldwide's commissioning drive. The series was made for Worldwide's US cable channel BBC America, which launched it in June.

On the unscripted front, the most notable royal offering is *I Wanna Marry Harry*. The format saw 12 women compete for their chance to marry Prince Harry, while living at an English estate. However, 'Prince Harry' was actually a lookalike. Shine International distributes the series, which was produced by Zig Zag Productions and Ryan Seacrest Productions for US network Fox.

Shine shopped the finished show to ITV in the UK, Network Ten in Australia and M-Net in South Africa. However, the programme underperformed on Fox, which pulled the dating reality hoax off air and replaced it with repeats, underscoring that US viewers are interested in British royals, albeit possibly less so than audiences in the UK and Commonwealth territories.

Factual offerings also abound. DRG recently picked up the ITN Productions one-off international rights to *Prince Harry at 30*, about the British prince. It builds on DRG's relationship with ITN, which has already seen the distributor pick up another British royal doc, *Prince George at One*. **TBI**

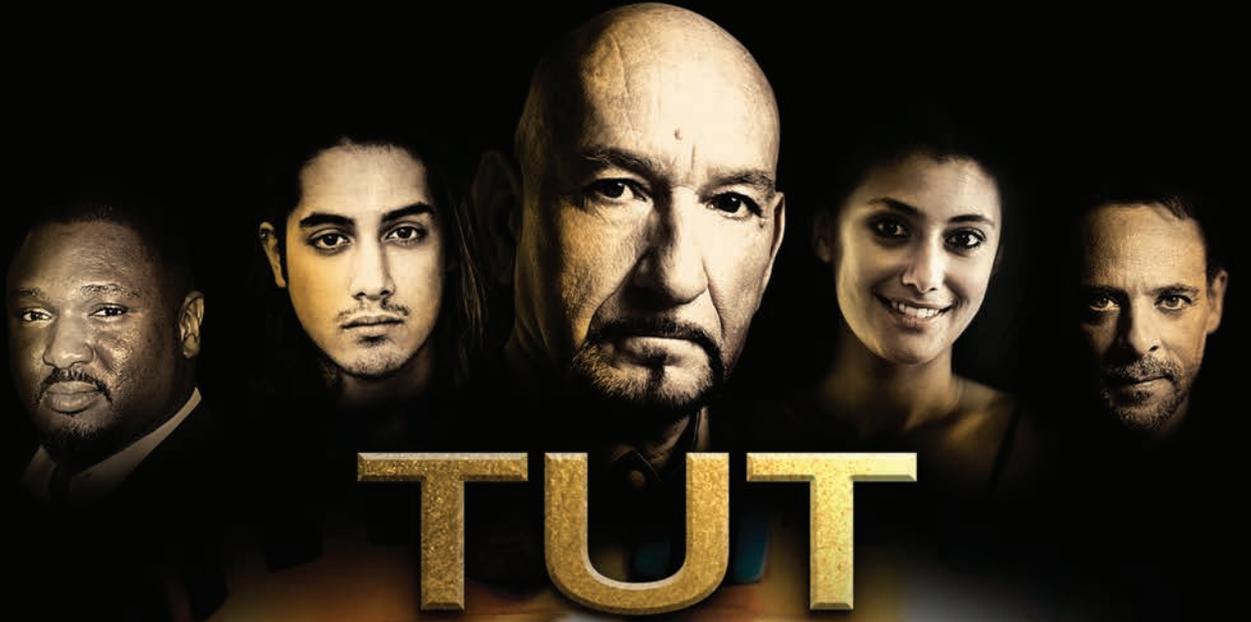
Nonso Anozie

Avan Jogia

Ben Kingsley

Sibylla Deen

Alexander Siddig



TUT



Visit us at
MIPCOM
Booth P1.B9

**AN EPIC 6-HOUR
TELEVISION EVENT**


MUSE
DISTRIBUTION
INTERNATIONAL
sales@muse.ca

Petals on the Wind will launch at MIPCOM



A+E makes dramatic move with Studios

A+E launched A+E Studios just over a year ago to deliver premium scripted programming to its A&E, History and Lifetime brands, and now the company is taking that content international, its executive VP, Sean Cohan, tells Stewart Clarke

When History moved into scripted programming, it immediately hit its stride – *The Bible*, *Vikings* and *Hatfields & McCoys* all helped to redefine ‘hit’ cable TV ratings in the US. Great news for A+E’s US channels. Less so for the company’s international division, which took no international rights to these commissioned

shows. *Bates Motel*, an ongoing hit for A&E, can be added to that list.

Having seen how scripted has moved the dial on its domestic nets, A+E launched A+E Studios just over a year ago. Under the stewardship of former A+E channel boss Bob DeBitetto, it is tasked with delivering premium series, minis and TV movies for A&E, History and Lifetime. Now, with rights in hand, A+E is launching A+E Studios International to

distribute these new dramas internationally.

“The economics of drama and need for creative control drove the creation of the studio,” says Sean Cohan, A+E’s executive VP, international. “Everything is conspiring to make the ownership of compelling content more important in the value chain.”

The US group commissions and acquires about 100 hours of scripted a year and a further 100 hours of TV movies. The new US



Un-real is set in the world of reality TV

MIPCOM line-up

Whitney

The 1x120mins movie marks the directorial debut of Hollywood actress Angela Bassett (*What's Love Got to Do With It*). Produced by The Sanitsky Company, the Lifetime biopic will trace the life of Whitney Houston, including her stormy relationship with Bobby Brown.

Petals on the Wind

The second installment of Lifetime's adaptations of V.C. Andrews' bestselling *Flowers in the Attic* trilogy, Silver Screen Alta Productions has made the two-hour movie for Lifetime Television. Film actor Heather Graham stars.

Big Driver

The 1x120mins TV movie is based on a story from author Stephen King. Maria Bello (*A History of Violence*) and Olympia Dukakis (*Steel Magnolias*) star in the Ostar Enterprises-produced Lifetime movie, which follows a thriller writer's attempt to gain revenge on the serial killer that left her for dead.

Gangland Undercover

A 6x60mins biker-gang series based on the real-life story of a drug dealer who infiltrated a biker gang as part of a deal with the cops. From Cineflix Productions, the show will bow on History in the US.

The Secret Life of Marilyn Monroe

Based on the 2009 J. Randy Taraborrelli book of the same name, the Lifetime biopic of the troubled 20th century star has Asylum Entertainment on production duty and Stephen Kronish (*The Kennedys*) directing.

Un-real

From A+E Studios for Lifetime. The drama takes place on the set of a reality dating series, focusing on one of the young female producers as she manipulates the show's contestants

Sons of Liberty

(see Screenwatch)

studio is currently producing just for A+E channels, and will bring about about 40 new hours of drama to market (see box) as it heads out of the gate at MIPCOM.

Down the track it will have global rights to the upcoming remake of lauded 1970s ABC series *Roots*, which is likely to deliver to History in 2016 as an eight-part drama. There is another History series, *The Liberator*, a dramatisation of the life of Felix 'Shotgun' Sparks, the World War II soldier who fought for 500 days while part of the effort to liberate Europe from the Nazis. It is being talked about as History's *Band of Brothers*.

Creating the new international umbrella for fiction is about sending a message to the marker that the company is in town with premium drama, Cohan says. "Historically, we have been selling docs, reality and TV movies internationally, but scripted has not been an area with which we have been associated. We wanted to let people know that we are a scripted and unscripted commissioner and seller, and that we can be a one-stop [distribution] shop."

The production model is different for each of the new dramas, but in each case the freshly minted A+E Studios International has full

international rights. As with other content producer/international channel groups, the international A&E, History and Lifetime channels will have to acquire the US series if they want them (although *Roots* will likely be simulcast across History channels in the same way *Bonnie & Clyde* was distributed). With *Roots*, *The Liberator* and other early-stage projects, there is also a chance that European partners will come on board as copro partners, with the likes of (A+E joint-venture channel partner) Sky and its peers ramping up production and partnership efforts.

Other A+E shows such as *Houdini* and the upcoming *Texas Rising* will continue to sit with other distributors – Lionsgate and ITV Studios respectively, in those cases – and A+E

“Everything is conspiring to make the ownership of compelling content more important in the value chain.”

Sean Cohan



will have more limited international leverage on others such as the upcoming US remake of *The Returned*, which will be sold by FremantleMedia International. The workaday Lifetime movies will also sit outside the new

scripted banner, which is reserved for premium product.

Another underlying reason for the studios push is the evolution of the drama sector. “The audience in general has become more appreciative of sophisticated drama – heavily formatted shows like *House* and *CSI* will continue to be successful, but there is also more complex stuff coming out of the US and elsewhere,” says Joel Denton, A+E’s new content sales chief. “There is a broad opportunity with miniseries, high-concept dramas and certain other drama spaces. A+E Studios has a broad model and is very open to a broad number of partners – there is quite a lot in development for which we might find partners.”

Denton is one of a clutch of recent hires and joined in August as managing director, content sales and partnerships, replacing Marielle Zuccarelli. Former RHI/Sonar and Red Arrow exec Denton has TV movie and series experience.

Cohan says the sales team has already got the international contacts and reputation to sell drama, but that its recent recruitment was about getting that group fully prepared to sell content across all genres.

Glen Hansen joined also as an LA-based VP, programme sales for Asia Pacific, joining from Zodiak, where he was selling scripted and formats. Other execs added to the ranks in the past year include Denis Canton, who joined from 20th Century Fox as VP and head of sales, international content sales, EMEA, and Michael Oesterlin from Sonar.

Cohan accepts that there are many more experienced drama sellers in the market, but says that buyers will always seek out the best content, irrespective of whether the supplier is new or established.

“Outside of long-term commitments it is a meritocracy,” he says. “We already have good sales relationships so why shouldn’t we be at the level or above the others?” **TBI**

SCREENWATCH: *Sons of Liberty*



THE SHOW: *Sons of Liberty*
THE PRODUCERS: Stephen David Entertainment, A+E Studios
THE DISTRIBUTOR: A+E Networks International
THE BROADCASTER: History (US)

With limited and miniseries back in favour with buyers, A+E is bringing *Sons of Liberty* to MIPCOM. The period piece, over six one-hours, follows a group of young radicals who, as the ‘Sons of Liberty’, form a rebel group that helps to ignite the American Revolution and achieve independence.

New York-based prodco Stephen David Entertainment, which also made History’s *World Wars*, and A+E’s growing in-house production unit, A+E Studios, made the miniseries. It will launch on History in the US as the cable net enjoys a hot streak with scripted programming that has included *The Bible*, *Hatfields & McCoy*s and *Vikings*.

A+E Studios International will launch it internationally in Cannes. “*Sons of Liberty* covers the American Revolution and looks at the characters involved in a different way,” says Joel Denton, A+E’s recently installed managing director, content sales and partnerships. “It’s very fresh, very commercial, with the feel of something like [Martin Scorsese’s] *Gangs of New York*.”

“History has commercial, action-driven and male-skewing [drama and content], and this fits into that category,” adds Denton. “The themes in *Sons of Liberty* are universal, and it’s a period of American history very rooted to European history.”

NEW COMEDY SERIES FROM

IFC

ALWAYS ON
SLIGHTLY OFF



GOING
SOLO
TOGETHER

**GARFUNKEL
AND OATES**

— 8x30' —

DISTRIBUTED BY


TRICON
FILMS & TELEVISION

R7.J7

Big-screen to small-screen





Bates Motel goes out on cable net A&E

Amid what is described as the ‘Golden Age’ of TV drama there is an increasing trend to look to feature films for small-screen inspiration. John Hazelton looks at the film-to-TV trend and reveals how top creative talent raiding studio vaults to find material for the small screen

When *Fargo* won this year’s Emmy for best miniseries, creator Noah Hawley ended his acceptance speech with a sly smile and a modest proposal: “Let’s do it again. What do you say?”

Hawley was, of course, talking to the *Fargo* production team that joined him on stage at the awards ceremony and nodding to the fact that the series, based on the 1996 Joel and Ethan Coen feature film of the same name, had just been ordered for a second 10-episode run by US basic cable network FX.

But the writer-producer, previously best known for crime dramedy *Bones*, could almost have been talking to the entire US industry. Because *Fargo* is part of a new wave of television series based on features, a wave that is taking the idea of movie-inspired episodic TV – which last led to a series Emmy in 1979, when *M*A*S*H** notched its fifth and final Best Comedy win – in some interesting new directions.

The current trend is being driven by a number of factors, first and foremost the boom in demand for original programming from cable channels and SVOD services like Netflix and Amazon.

“There’s an enormous amount of shelf space for high-quality drama,” says Roma Khanna, president of MGM Television, which is the coproducer of the *Fargo* series with FX Productions, and owner of a 4,000-title film library that includes the original Coen brothers feature. “Everyone’s looking for a

great idea, and it’s one more resource.”

For networks, movie spin-offs can be a way to tap into the of kind dark, edgy material that is currently in vogue in the TV market but that has largely been squeezed out of the theatrical market by comic-book adaptations and other family-friendly blockbusters. And the familiarity of the material can provide reassurance as more channels forego pilots and move towards straight-to-series ordering models to cut costs and encourage auteurship.

For SVOD outlets, meanwhile, the film world can be a source of the kind of complicated, serialised storytelling that is especially suited to binge viewing.

For studios and production companies, basing a series on an existing movie is not so much about economy – savings on development costs are insignificant, according to executives – as it is about creating brand recognition that can help attract initial interest from writers and talent, from a network, from audiences and from international buyers.

Going out into the international marketplace with a series based on a well-known film “unquestionably helps, because you have that built-in brand recognition and appeal”, says Peter Iacono, managing director of international television at Lionsgate, whose movie-based projects have included Oscar-winner spin-off series *Crash* and the recent miniseries version of *Rosemary’s Baby*.

When a movie – or its auteur creator – is particularly popular in a given territory, that popularity can stir buyer interest in the spin-off series. And even when the movie had

mixed fortunes internationally, the record of its performance can help the distributor of the series make more accurate revenue estimates and better tailor marketing plans.

Initial audience interest doesn't always turn into ongoing audience support, and recent movie-based flops have included the short-lived 2011 *Charlie's Angels* revival, which followed the 2000 movie version of the original seventies series, the 2013 adaptation of *Beverly Hills Cop*, which got no further than a pilot, and this year's *Bad Teacher*, which CBS canceled after three episodes.

Producers say that spin-offs sometimes fail because a studio's film division, seeing theatrical sequel possibilities, holds back rights for too long, allowing the built-in appeal of a series to fade. Series may also founder because they present a derivative take on a feature with more creative quality and – especially where effects-driven films are concerned – better production values.

Recent movie-based hits such as *Friday Night Lights*, which ended a five-season run in 2011, and *Parenthood*, now entering its sixth and final season, have been loosely

“TV is now so novelistic. There's an interest in doing projects where you can unfold a story slowly and get deeper in your characters”

Nancy Cotton, Fox Television



based on their source features. Several other current spin-offs go to considerable lengths to find new takes on the material that inspired their creation.

Now going into its second season on NBC, Universal Television's *About a Boy* is based on the 2002 British film of Nick Hornby's novel but moves the story's location from London to San Francisco and makes other set-up changes that, in the words of series creator Jason Katims (also an executive producer on *Friday Night Lights* and *Parenthood*), “allowed there to be an excuse for episodes of television to happen organically.”

“You always honour the source material,” Katims adds, “and refer to it and use it at times. But while you're doing that it's absolutely essential that you move on and let these characters live and breathe

on their own.”

Bates Motel, also from Universal and soon to start production on its third season for A&E, is a prequel to its big-screen inspiration, Hitchcock classic *Psycho*, but focuses on the relationship between a younger version of the film's Norman Bates character and his mother.

Executive producer Kerry Ehrin, another *Parenthood* and *Friday Night Lights* alumna, admits that she was initially reluctant to get involved “because it's such a dark subject and the film is a classic, so there were a lot of ways to screw it up. But there was something about the mother-son relationship that was so compelling that at the end of the day it felt worth the risk”.

For Ehrin, the famous film title was “a bit of a Trojan horse”. “You get to sneak in your own take on the characters or however you want to explore the world,” she says. And while the *Bates Motel* audience essentially knows



About a Boy airs on NBC in the US

TERRA MATER



SECRETS OF THE HIVE 1 x 53 min.



RICHARD HAMMOND'S WILDEST WEATHER 3 x 53 min.



PLANET PARROT 1 x 53 min.

www.terramater.com

MIPCOM
Visit us at our booth,
Palais -1/F2.G1



TERRA MATER
Factual Studios

where the story is heading, “the fun of it is going there in ways that they aren’t expecting”, she adds.

MGM’s two current series based on movies from the studio’s library – the company hints that more are on the way – illustrate different approaches to source material.

The fourth season of MTV series *Teen Wolf* “has almost nothing to do with the original [1985 comedy] movie, which was a very light, sweet piece, and the show is actually very dark and edgy”, says MGM boss Khanna.

Fargo – which uses none of the characters from the film and will, in its second season, take place in a different era – was a project that creator Hawley and executive producer Warren Littlefield wanted to make. “We challenged them to not make it a remake,” Khanna recalls.

Upcoming movie-to-TV series now being developed in the US are likely to come from a range of studio and independent producers and could employ even more different approaches to adapting big-screen material.

Though the company declined to discuss its production strategy in detail, the recently resurrected Paramount Television appears to be jump-starting its operations with a slew of projects based on movies in the Viacom-owned Paramount Pictures library.

The new division coproduced last year’s *Beverly Hill Cop* pilot and already has a 13-episode straight-to-series order from Nickelodeon for a musical comedy based on 2003 feature *School of Rock* as well as a reported put-pilot commitment from the Fox network for a female-led spin on 2002 sci-fi movie *Minority Report*.

The division is also thought to be developing a *Shutter Island* prequel series for HBO and small-screen episodic takes on such movies as *Terminator*, *The Truman Show*



“Television has become bolder. Where talent used to be creatively bold in features, they’re going to to TV and doing it there”

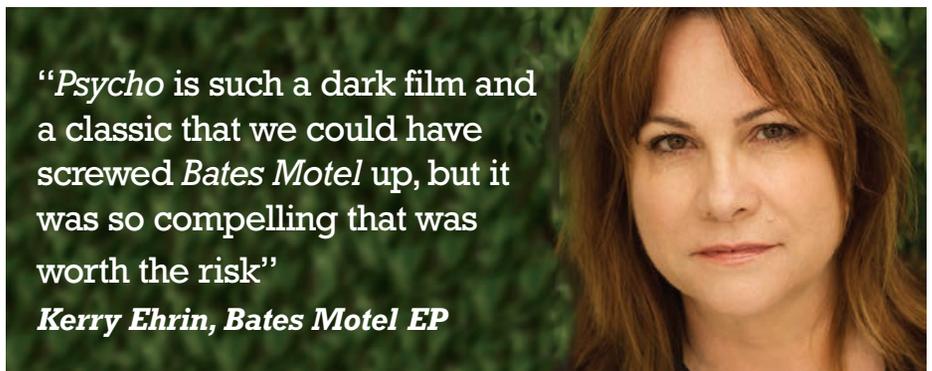
Mark Stern, IM Global

and *Ghost*.

20th Century Fox division Fox Television Studios recently secured a six-episode first season order from Lifetime for *Damien*, a series sequel to seventies Fox horror outing *The Omen*, and put a project inspired by 2002 drama *In America* into development

central character, take advantage of prevalent storytelling techniques.

“TV, and particularly cable TV, is now so novelistic,” Cotton says. “There’s an interest in doing projects where you can unfold a story more slowly and get deeper into your characters.”



“Psycho is such a dark film and a classic that we could have screwed *Bates Motel* up, but it was so compelling that was worth the risk”

Kerry Ehrin, *Bates Motel* EP

with HBO.

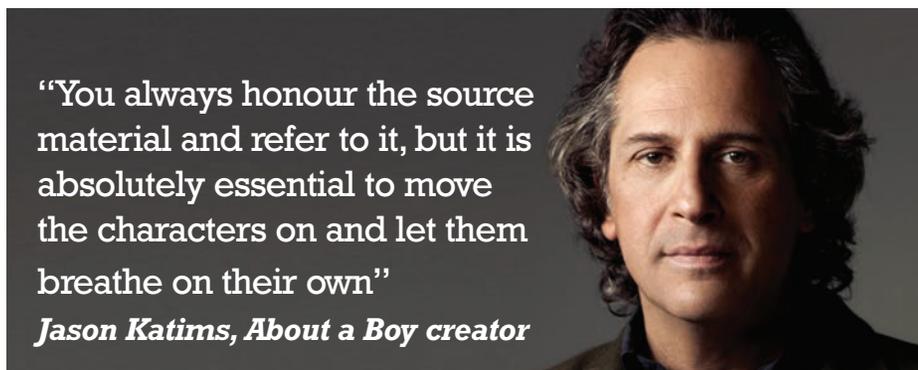
FTVS’s senior vice president of programming Nancy Cotton suggests that *Damien*, with former *The Walking Dead* showrunner Glen Mazzara as an executive producer, will tap into the US market’s “big fascination with genre and horror”, and, with its focus on an adult version of the film’s

Independents with movie-based projects in the works include Entertainment One Television, which is working with rights controller Nu Image on a series spun off from the *Rambo* movie franchise.

The project, which was being pitched to US buyers a few weeks prior to MIPCOM, will be a ‘hand-off series’ featuring the son of the original Rambo character (to be played on the small screen by big-screen star Sylvester Stallone).

“Action series aren’t done a lot,” says eOne Television executive vice president, global production Carrie Stein. “The idea of doing an action series for a broad audience was really appealing. The introduction of this new character will give the series a really contemporary feel.”

The idea was introduced to international buyers in May, and Stein says she was “stunned at the enthusiasm we got. The

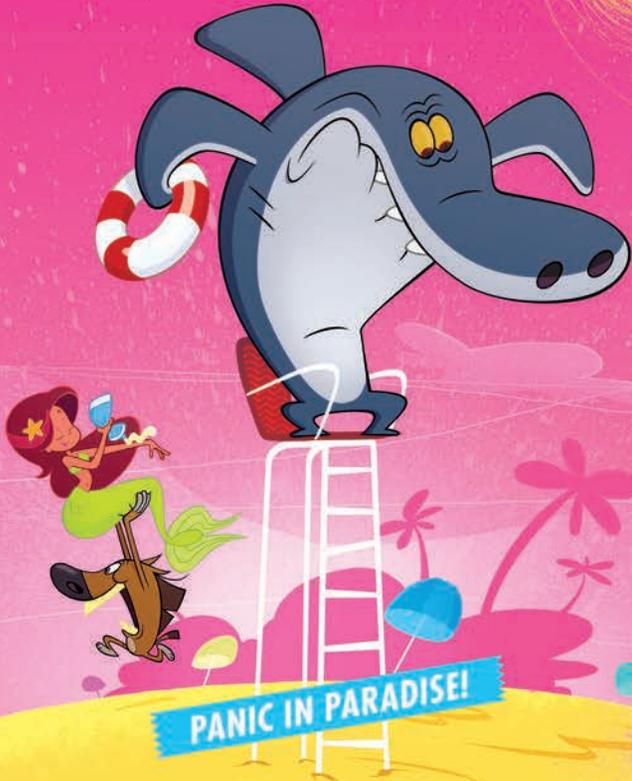


“You always honour the source material and refer to it, but it is absolutely essential to move the characters on and let them breathe on their own”

Jason Katims, *About a Boy* creator

ZIG & SHARKO

REBOOT!



PANIC IN PARADISE!

156 x 7'

THE DALTONS

SEASON 2

195 x 7'



FREE AT LAST!

OR NOT...

XILAM'S HIGHLIGHTS

AVAILABLE AT MIPCOM/BOOTH R7.K16 AND ON XILAM.COM

Hubert & Takako

FRIENDS FOR LIFE!



78 x 7'

Floopaloo

where are you?

SEASON 2

104 x 13'



THRILLS & SPILLS AT SUMMER CAMP!





reason is that the *Rambo* films continue to air and the ratings are huge”. The buyers “were excited that it wasn’t a cheesy eighties retread of the films”, she adds.

Where the movies-to-TV trend itself will go next could depend both on its current proponents and on new entrants to the adaptation business.

After the success of *Fargo* and other unexpected film-based hits, some executives are beginning to see more spin-off potential in independent and even foreign films.

“We’re already looking at series from outside the US to be adapted in the US, so why not look at films from outside the US to be adapted as series,” asks Lionsgate’s Iacono.

The pool of independent films being

scrutinised for possible TV adaptation has already expanded with the recent launch of television divisions at Alcon Entertainment, which is best known for features including *Insomnia*, *The Blind Side* and *Dolphin Tale*, and Legendary Entertainment, the producer of *The Hangover* franchise and *The Dark Knight*.

The most recent film indie to enter the television business has been IM Global, and Mark Stern, president of the new IM Global Television division, confirms that TV projects based on features – either from IM Global’s own library or outside sources – are “definitely part of our plans”.

Stern, who was previously president of the Syfy US cable channel, says: “In an extremely

crowded and competitive marketplace, you’re looking for any edge that will get you noticed, and one of the best ways to do that is to have a title that people recognise.”

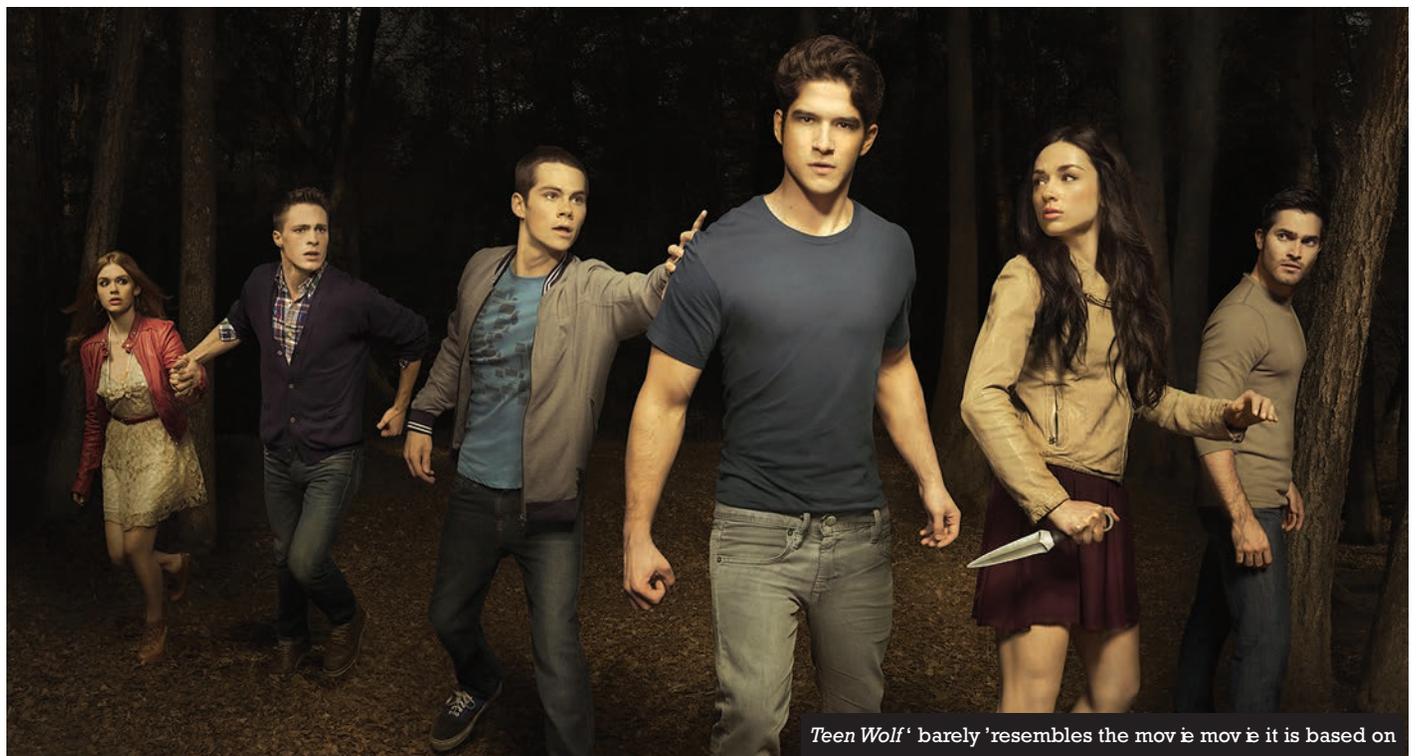
Referring to the theatrical world, Stern says: “There is less creative courage because of how high the stakes are in features now.” By comparison, “Television has become more and more bold, and you’re seeing a migration of talent that wants to do creatively bold things. Where they used to do it in features, now they’re going to TV and doing it there.”

Like other executives who are helping to fuel the trend, Stern suggests that the latest crop of movie-based series confirms rather than refutes the idea that this is a ‘Golden Age’ of television drama.

Because of expanding demand for scripted series, “there’s more opportunity to tell interesting stories and to look at adapting movies”, says Stern. “*Fargo* is a perfect example of a movie that would never have been looked at for adaptation maybe five or eight years ago.”

Now, says the IM Global Television chief, television producers “are willing to take more chances and be more creatively adventurous, in a way they might not have a few years ago.”

Television, it appears, truly is the new must-have accessory in Hollywood. **TBI**





DESCALÇ SOBRE LA TERRA VERMELLA

(Barefoot on Red Soil)



TELEVISIÓ DE CATALUNYA

www.tv3.cat/sales sales@tv3.cat

Contact us at **MIPCOM 2014**
i Find us at **R 7.F 25**



The public purse



Ripper Street

Public broadcasters around the world are squeezed tighter than ever in today's post global recession marketplace. Can their commercial divisions ease the burden, asks Jesse Whittock

A quick Google search on public service broadcasters returns worrying results such as “EBU concerned over Portuguese broadcasting budget cuts”, “Concerns over plans to dismantle Israeli public broadcaster” and “Dutch government slammed over PSB cuts”.

Public service broadcast organisations from

the UK to Australia are feeling the pinch of government cutbacks and budget tightening as the global economy struggles to adjust to the market after the international banking crisis.

In the UK, the BBC has been slashing services – its plan to scrap BBC Three as a linear brand has raised eyebrows – as part of its Delivering Quality First strategy. In France, Rémy Pflimlin last year announced plans to axe

600 jobs at France Télévisions. Greece even closed its public service broadcaster, ERT, in summer 2013 in response to its desperate financial state, making it the first European public broadcaster to shut since the Second World War.

Similar stories are unfolding elsewhere in Europe, where PSBs are perhaps the strongest in the world. Things are no different in Australia, where vicious battles over the future

of the ABC and its multicultural cousin SBS are raging. In Canada, staff at CBC are facing massive cuts. Meanwhile, many dissenters rally against mandatory licence fees.

With money in short supply and governments demanding more from their pubcasters for less, the commercial units of these organisations have increasingly come to the fore as a means of generating revenues, exploiting new and archive programming and even helping to co-finance shows.

“In the context of a global crisis, revenues have been increasing year-on-year,” says Rodolfo Domínguez, commercial director at Spanish pubcaster RTVE.

“There is obviously pressure on us,” adds Nathalie Bobineau, executive VP, television and consumer goods at France Télévisions Distribution, the international sales wing of France’s giant public broadcaster, France

“Having invested heavily in local programming, it would make no sense not to offer it to international broadcasters”

Stephen Mowbray, SVT Int’l



Télévisions.

“We share efforts with [France Télévisions],” she says. “They are going through budget cuts and have to do more with less – and the same goes for us. At the moment there are lots of discussions on how to proceed, how to finance better or differently, for example.”

“It is true and openly known – and not only for public service broadcasters, but also all free

TV broadcasters – that there has been tightening, and budgets have been cut, or at least have not increased,” says Alexander Coridass, CEO of Germany’s ZDF Enterprises, which is owned by ZDF. “Disposable income, even at stable media companies, is 2% or 3% less [than before the economic crisis]. As far as I can see, there is a financial pressure on broadcasters, and every additional penny is very



Never Wipe Tears...: confirmed SVT as a ‘world-class broadcaster’



The *Apocalypse* brand sells well internationally

welcome. Put another way, a million more nowadays is perhaps more important than it was 10 or 20 years ago.”

“Any temptation to make short-term moves with things is off-strategy,” says BBC Worldwide CEO Tim Davie. “We’re looking at what delivers the most sustainable returns.”

Companies such as FTD, BBCWW and ZDFE primarily make their revenues selling programming piped through from the parent organisation, with the sales acting as a dual boon by improving the standing of the country in the eyes of the global broadcasting community and viewing public.

“Having invested heavily in local programming, to then not offer it to international partners would make no sense,” says Stephen Mowbray, head of SVT International, the acquisitions and sales arm of Sweden’s SVT. “We are very proud of our programming and when BBC Four aired *Never Dry Tears Without Gloves*, for example, it was a confirmation that we are a world-class broadcaster.”

“Our goal is to extend the reach of our programmes beyond the PBS broadcast while generating revenues for our stakeholders and producers”, says Tom Koch, vice president of

PBS International, which is part of PBS Distribution, a joint-venture sales company run by US pubcaster PBS and local station group WGBH-TV.

PBSI is one of a number that uses the



“France Télévisions is going through budget cuts, and have to do more with less. We have to do the same”

**Nathalie Bobineau,
France Télévisions Distribution**

international market not only as a platform to sell to, but also as somewhere to find new projects to fund.

“We are very active in production financing in exchange for distribution and broadcast rights,” says Koch. “We invest in numerous projects at the greenlight stage.”

ZDFE – which is officially separate from ZDF, but actually 100% owned by the pubcaster as a private company – invests in both local ZDF and international programming such as BBC

Two drama *The Fall* and Australian teen drama *H2O – Just Add Water*.

“In addition to that, we have a small portfolio of production subsidies, which are another source of programmes for our catalogue,” says ZDFE boss Coridass. “This means going at a very early stage to talk with authors and creators to secure the rights.”

FTD’s Bobineau says her firm has “always been part of the budget” of France Télévisions programming, but that this investment isn’t enough for it to consider itself a co-financer in the same way BBCWW is with many BBC programmes.

This makes preselling doubly important. “We can’t sell it once the content is delivered for television – that’s too late,” says Bobineau. “[Factual hit] *Apocalypse* delivered mid-summer 2009, but we had been selling it 18 months before with a six-minute teaser. It has brought us super-significant revenues.”

TVE’s Domínguez says the key for TVE is “that we are involved in our channels’ projects from the very beginning. This way we can commercialise ancillary products from our own programmes, and we can participate in the decision-making of our company relating to the purchase of programmes”.

This is evermore important considering the on-going economic woes in Spain. Indeed, TVE was forced to make basic tier sports channel Teledeportes an online-only platform

this year as part of cost reductions that have seen around €150 million (US\$190 million) cut in the 2011-13 period.

TVE coproduces with other Spanish-language territories in Latin America, and is also required by law to dedicate a percentage of its budget to European projects such as feature films, telemovies, documentaries and animated series.

Top performing catalogue titles include scripted series such as *Remember When...*,



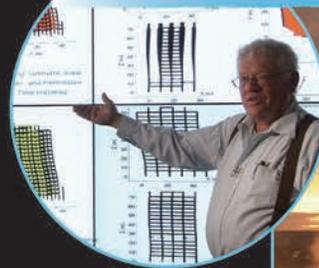
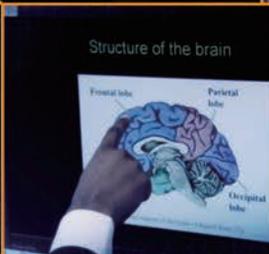
WILDLIFE



► MIPCOM Stand P-1.C51



RAGING EARTH



THE SUPERNATURAL: A Scientific Perspective

Love in Difficult Times and, more recently, *Isabel*.

Drama is also returning revenues to SVT International, says Mowbray, though the company is not always able to gain international distribution rights.

“Fiction, which is the main [business] driver

De Siervo says Rai’s production and distribution arms must work more closely in order to deliver content that works well for the pubcaster’s channel portfolio, but also caters for “international tastes”.

Coproducing with the likes of India’s DQ on animated series *Pio the Chicken* was a result

champion local creativity in their markets. The commercial arms of the PSBs have a role in securing the best programming.”

ZDFE, meanwhile, has taken to investing in its own production divisions by treating internal production hubs “like start ups”, says Coridass. “We allow our production units, and everybody who needs, say, €100,000 or €1 million to realise projects, to get it from the top management, as soon as they persuade us they have a really solid plan.”

He describes ZDFE’s approach as acting “much like other commercial companies”, investing where there is opportunity.

For FTD, which is very much a sales-focused business, a move towards local production from its linear TV clients has been offset by players such as Netflix and Amazon becoming keen buyers, says Bobineau. “The good thing for us is that new media has emerged to support revenues. That is compensating for the lack of turnover from traditional clients,” she adds.

TVE’s Domínguez says the future for all broadcasters will be a challenge, and that only larger-scale international cooperation can ease the financial burdens. “These days, all of the commercial divisions [of pubcasters] have to face the challenge of finding out new alternative sources of revenues.

“Paradoxically, the key to get new revenues has to be sought in the technological revolution itself, and this has to do with the creation of new content and media and with

“The primary function of BBC Worldwide is clearly to deliver sustainable financial returns, and that remains as true as ever today”
Tim Davie, BBC Worldwide



internationally, is generally deficit-financed by SVT, meaning that producers and coproducers are invited to co-finance production in return for distribution rights,” he says.

This has seen companies such as Shine International, ZDFE and ITV Studios Global Entertainment pick up rights to SVT’s scripted series. “Factual and children’s titles tend not to be financed in this way and make up the majority of our catalogue,” adds Mowbray.

The relationship of pubcasters to their commercial counterpart remains a much-debated topic in newspapers and online in countries around the world. Pubcasters are not designed as for-profit organisations, and some ideologues use this as a rod to beat them with.

“The primary function of BBC Worldwide is clearly to deliver sustainable financial returns, and that remains as true today as ever,” says its boss, Davie. “Clearly we are in more global markets [than in the past]. The commercial is additive to the PSB activity and a way to build the BBC brand, and the brand value, of the organisation around the world.

“There is no contradiction in growing the reputation of the BBC and the BBC brand and the desire to make sustainable financial returns.”

Luigi De Siervo, CEO of Rai Com, the new sales, coproduction and digital division that sells Italian pubcaster Rai’s content, points to series such as *Inspector Montalbano* as having a “worldwide standing”. However, with acquisitions budgets down at many channels, the need for more international content is stronger than ever.

of this strategy, he adds.

BBCWW, meanwhile, generated profit of £157.4 million (US\$255 million) in 2013/14, and with sales topping £1 billion, returned £173.8 million to the BBC. With the BBC looking to open out its production division as its terms of trade shift to deal with the increasingly merged global market, the company has now gone back to controversial indie acquisitions. The BBC Trust had previously said the company should “broadly rule out” such deals, and a number of investments had been divested.

However, last month it acquired 40% of Lookout Point, the UK drama-financing and

“These days, all of the commercial divisions have to face the challenge of finding new and alternative sources of revenues”
Rodolfo Domínguez, RTVE



production specialist that Simon Vaughan runs, and one of the firms behind crime drama *Ripper Street*.

“Without doubt, there is an understandable responsibility if you are part of an organisation that is publicly funded, but we want to identify the best in UK creativity,” Tim Davie says. “Clearly [large-scale M&A] is a game that is going global, [while] the role of PSBs is to

the elimination of borders.”

Ultimately, though, all these companies have one thing in common, as Mowbray at Sweden’s SVT points out.

“Everything we do at SVT has a public service element – even our commercial activities,” he says. “The content we produce has always public service values at the core.”

TBI

NOT A STAR *yet!*

THEIR PARENTS HAVE BEEN IN THE SPOTLIGHT FOR DECADES

NOW IT'S THEIR TURN



01: STUDIO

CHINA'S HIT PRIME TIME TALENT SHOW

200 MILLION VIEWERS

EVERY SEASON



Visit us at MIPCOM, stand R8.C9 at Riviera 8

@KeshetIntl f KeshetInternational @KeshetInternational
Catalogue: www.keshetinternational.com Contact us: info@keshetinternational.com





Shopping in France

Biarritz remains a busy Rendez-Vous for international buyers, who can discover French TV series ahead of MIPCOM. This year the mood was positive as French TV exports achieved record sales, Pascale Paoli-Lebailly reports

Le Rendez Vous is the place to get a feel for how French TV is evolving and the trends emerging. From September 7-11, bright and sunny Biarritz days didn't deter 266 international buyers from heading inside to screen hundreds of hours of content, across all genres, provided by 120 Gallic distribution companies.

The 174 invited acquiring companies came from 64 countries for the 20th edition of TV

France International's yearly market.

"This has always been a busy market, but we have to really work hard to convince buyers and get deals done," says Nathalie Bobineau, France Télévisions Distribution executive VP. "It is very important to give international buyers an exclusive introduction to the French TV offering."

One month before MIPCOM, the convention still attracts all the European public service channels, from ARD to Rai and the Scandi nets,

and even Japan's NHK.

European commercial broadcasters, including Italy's Mediaset Group and Germany's Super RTL, were also represented, along with delegates from the Middle East. Pay TV platforms, new-media operators and in-flight buyers were also in town.

Biarritz is also where French companies can showcase content to buyers from countries that buy less French fare, such as Croatia, Greece, Bulgaria and Turkey.



This year, Canal France International, the France Télévisions' agency, was tasked with facilitating relationships between media groups in Africa and parts of Europe.

CFI made the introductions between reps from 15 African channels, which included six French-language and five English. The delegates from Cameroon Radio and Television, Ghana Broadcasting Corporation (GBC) and Zambia Broadcasting Corporation (ZNBC) were there to get acquainted with



French content and with international distribution in general.

"CFI used to buy for these channels, but now we want to enable them to make their own choices," Françoise Mas, CFI's head of youth programming and cinema acquisitions, says. "They're looking for various kinds of programmes – animation, docs, drama, cinema – and volume deals. Contrary to the French-language channels, the English-language broadcasters already know how to buy and strike deals."

Low licence fees can make business harder with these and other smaller broadcasters, but French companies, whose growth is now predicated upon multiple small sales, are eager to get a foothold in the continent and take on strong competition from African-content buyers' business from China, among others.

During the five days of Le Rendez Vous, the buyers had 1,154 programmes to screen, 63% of which were new, covering series and dramas, documentaries, formats and kids programming.

They watched 8,836 hours of content and the 10-most-viewed titles were new drama series and docs, driven by upcoming France 2 thriller series *Witnesses*.

Le Rendez-Vous is where distributors highlight new productions, and Newen Distribution chose to focus on this promising CinéTévé-produced 6x30mins drama.

The show follows a murder investigation after a number of bodies are discovered. It is written and directed by Herve Hadmar and Marc Herpoux, the pair behind the Canal+ TV series *Pigalle*, and will be on French screens early next year.

According to Laetitia Recayte, Newen's MD, the company is hoping to repeat the success it had selling crime drama *Spiral (Engrenages)* to the international market. "*Witnesses* has the potential to become the next French hit," she says. "Several broadcasters



La Fabrique des Formats launched *My Life Made In France*



White Soldier was in demand at the market

have already shown interest. Globally, drama series remain quite attractive.”

The first installment of LE Rights’ *White Soldier* TV movies (produced by Breakout Films and Canal+), whose action is set in French Indochina in late 1945, was the second-most-screened drama in Biarritz.

Coming third was the Arte France-Bonne Pioche 4ox3omins doc series *World Medicine*, which is a global tour of ancient medicinal practices. Arte Distribution sold the series into Cameroon as part of a 200-hour package.

Highlighted by Mediatoon at one of TVFI’s thematic dinners at the market, prehistoric sitcom *The Darwiners*, from Haut et Court TV and Arte, ranked as the most-viewed animation title, coming ahead of two other

FRENCH EXPORT STATISTICS SHOW GROWTH

The latest French TV exports survey, conducted by TVFI and CNC, shows Europe remained the top buyer for French TV production in 2013, with 66.9% of all sales. On a global basis, sales went up 8% to €137.1million (US\$176 million) in 2013, an all-time record.

With presales, up 8.9% at €42.4 million, and with coproduction funding added, the value of French TV exports was €73.5 million. This was the highest level for 12 years, since the €209.3 million recorded in 2001.

Overall, French companies sold 67,000 TV hours in 2013, up 50% year-on-year, which also means the number of small purchases have multiplied over the years.

If German-speaking territories confirmed that they are the biggest buyers of French TV exports, especially for animation and docs (ahead of Belgium), western Europe as a whole registered an upturn in activity last year, up 25.6%, with southern countries including Italy and Spain coming back to buy for their DTT channels.

Historical buyers such as Italy’s Rai also stepped back into acquisitions mode in Biarritz after a buying hiatus. Italian acquisitions execs were at Rendez Vous in numbers. Mediaset Group was looking for drama and confirmed that after three years of reducing spending, its situation has stabilised. “We still have a lower acquisition budget than before,” says Sonia Latoui, drama acquisitions executive. “We very much depend on US majors. We used to spend 15% of our acquisition budget on French productions; now it has settled at 10%. We’re looking for TV movies and series like police dramas *Witnesses* and [FTV’s] *The Passenger*. However, we hardly ever buy documentaries, as French docs are not dynamic enough.”

While southern and western Europe were key buyers, TVFI registered a downturn in activity from central and eastern Europe, Russia, Ukraine and the Asia Pacific region. North America is still the second-biggest importer, but returned to stable levels after an exceptional 2012.

By genre, French exports are as usual driven by animation, the value of which reached €73.3 million. Animation sales represent 34.2% of the total, ahead of documentary (€40.2 million), scripted (€31.3 million) and formats (€22.1 million). Key 2013 programme exports included drama series *The Returned* and *Braquo* from Zodiak Rights, and shortform LE Rights’ series *Dear Neighbours*.

key titles: PGS Entertainment’s *Alvin!!! and the Chipmunks* and France TV Distribution’s *Peanuts*, which will start next November on France 3. *The Darwiners*, the

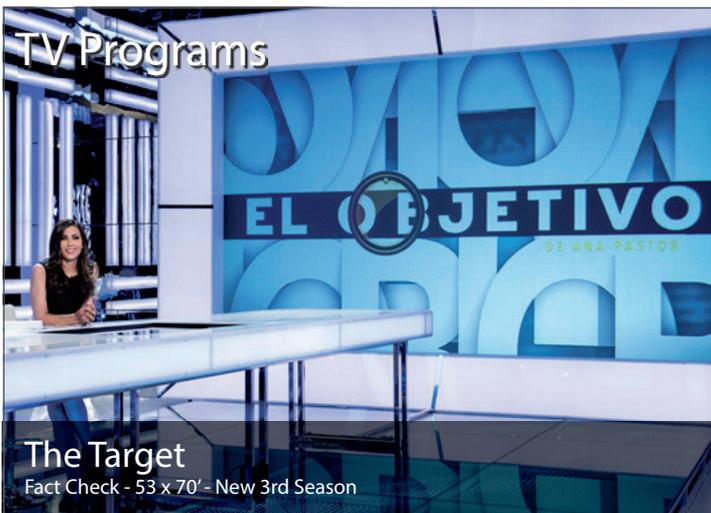
fourth season of which is in production, notched up new buyers in Scandinavia and eastern Europe.

TV formats were also a focus at TVFI, and French formats incubator La Fabrique des Formats co-launched two prizes awarding doc formats: *My Life Made in France*, from Caméra Subjective and Upside Distribution, and *Anything Goes*, from Shine International. The first is a documentary for Canal+ following the nine-month adventure of a thirty-year-old journalist who decided to replace each of his possessions with an equivalent product designed and manufactured in France. The programme has already rolled out as an international format and has been optioned in Germany by Tresor TV Produktions, Italy by Ballandi Multimedia, Spain by TV Comercial, Ireland by Dineen Productions and Russia by KB Productions, and to companies in the US and Canada.

Produced by Satisfaction – The Television



Kowalski's Two Thieves has secured sales



Agency, *Anything Goes* is a late-night Friday entertainment show broadcast on TFI since 2011. It has already been licensed into more than 20 countries including the US, where it runs on Fox.

French animation companies in Biarritz included Mediatoon, with its new 26x26mins show *Linkers* and Superights with *Kika & Bob*.

Documentary distributors were targeting high-value productions and series such as France 5's upcoming 26-part *Ways to School*, adapted from Winds' feature film *On the Way to School*.

Terranoa, which has added 30 new hours to its slate, unveiled Jacques Malaterre and Jean-Yves Le Naour's historical doc series *Forgotten by History*, which received strong interest from Nordic broadcasters.

"The global feeling is that there are fewer doc slots for investigation films," Java Films founder Roch Bozino points out, saying he regrets the absence of Radio Canada from the market because of restructuring. His company was starting the sales effort on one-off doc *The World According to H&M*, produced by Premi' re Ligne for Canal+.

Film & Picture-produced 'slow TV' format *Tokyo Reverse*, for France 4, sold to Dutch channel Ned 3, and Balanga's Christophe Bochnacki noted new sales for *A Tale of Two Thieves* from Kowalski Television, which is about Britain's Great Train Robbery of 1963. "Competition is harder, prices decreasing, and the global competition is abundant, so we work at a very early stage with producers on the editorial content and programme packaging," says Bochnacki.

Some new buyers from video-on-demand platforms such as MHz Networks in the US also made the trip to Biarritz. Though not replacing the revenue lost from the collapse of the physical video sector, the digital market is becoming increasingly lucrative for French distributors.

"Companies specialised in youth programming have increased their new-platform revenues by 20-25% over the last five years," TVFI's chief Mathieu Bejot says.

At Mediatoon, deputy general manager Jérôme Alby, who has struck a global deal with Netflix for France, UK and Belgium, says that digital revenues account for 15% of the company's turnover. He forecasts that the figure will jump to over 20% in 2015. **TBI**

TVFI PREPS 'IMDB' DISTRIBUTION TOOL

TVFI is creating a new digital service to help distributors boost sales. It is preparing an IMDB-like platform – the working title is France Export Pro – for the promotion and sale of French TV content.

The first phase of the project will be launched in June 2015. Targeting both public and professional use, the service will be an exhaustive window on French TV content, with show trailers and ratings data. There will be a specific section where international buyers can access videos.

France Export Pro has a €3.5 million (US\$4.5 million) budget and is being cofinanced with funding organisation the CNC. It aims to cover 40,000 shows.

"Our current website will evolve in the short term, and all the catalogues and references to the programs will be transferred to France Export Pro," TVFI's Mathieu Bejot says. "French companies have multiplied the number of sales in order to remain at the same [financial] level as in previous years. This platform will allow them to reduce their technical spending and to win new market segments in new countries or among small buyers."



World Medicine explores ancient medicinal practices

LEADING TELENOVELA IN SPAIN AND ITALY

The Secret of Old Bridge

Everybody loves,
everybody hurts,
everybody has a secret...

at MIPCOM 14 **R7.J11**

**AUDIOVISUAL
FROM
SPAIN**



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND

A WAY TO MAKE EUROPE

BoomerangTV

international@boomerangtv.com

ATRESMEDIA



sales@atresmediatv.com

Laughter track

When international TV executives describe this as the Golden Age, they're usually thinking of US dramas like *Breaking Bad* or *House of Cards*, but digital and formats are helping to put comedy into the picture, reports Andy Fry

There are three main reasons why comedy is challenging to sell. The first is that far fewer networks invest in comedy than drama, which means the pool of potential hits is smaller. In the US, which drives the agenda in most genres, new comedy tends to be the preserve of the big four networks and a handful of specialist cable channels, unlike drama, in which 40 to 50 channels are in search of signature shows.

The second is that comedies are more likely to crash and burn at birth. While it's possible to point to a few stalwart performers like *The Big Bang Theory* and *Modern Family*, of the new shows to debut on the big four networks last season, only *The Goldbergs* has survived.

The third is that comedy doesn't travel as well as drama. Exceptions include *Friends*, *Anger Management*, *New Girl*, *2 Broke Girls*, *The Big Bang Theory*, *Two and a Half Men*, and *The Simpsons*, which has just been sold to China, but the general view is that comedy is often too culturally specific to export successfully.

Having said all this, most companies in the scripted content business see comedy as an important part of their portfolios, and there's a general consensus that changes in consumer media behaviour are probably working to the genre's advantage.

Zodiak Media's head of international scripted, Caroline Torrance, has a comedy slate that is predominantly UK-originated. "Our traditional markets for comedy are Australia, New Zealand, Canada, the US and Scandinavia," she says. "Some shows sell to Germany, but I can count the sales to Spain, Italy and France on one hand."

The rise of digital platforms, however, makes her optimistic: "When you look at what people watch on YouTube and other online platforms, viewing is so driven by comedy. It's



not half-hours, it's clips, but it's interesting for the comedy world. We're also looking at how Netflix is opening up opportunities. There is definitely an appetite at the SVOD services to use comedy to reach a young audience not served by broadcasters. We have series like BBC3's *Siblings*, which are perfect for SVOD platforms."

Digital's impact on comedy is also referenced by SPT president of international distribution Keith LeGoy. "There is a young

audience, aged 12-34, that has grown up as part of a global community thanks to platforms like Facebook, Twitter and YouTube," he says. "They are more inclined to relate to the same characters and situations than in the past, and I think that shared sensibility is helping comedy travel more easily, particularly US comedy. Broadcasters see that trend and are keen to attract that demo."

From SPT's perspective, says LeGoy, this

globalised sensibility is reinforced by the fact "there are so many more channels buying content these days". "That's an opportunity for comedies of ours like *Marry Me* and *The Goldbergs*, which we're bringing to MIPCOM."

Not to be overlooked either is the fact that Netflix and Amazon are now commissioning full-blown scripted series, he adds. "We're bringing Amazon series *Transparent* and *Mozart in the Jungle* to the Cannes market as well. Anything that brings through new talent and ideas is fantastic for the future of comedy."

SPT is also a global leader in formatting comedy, which has been an effective way of tackling the issue of cultural relevance. "*Married With Children* and *The Nanny* have been juggernauts for us," says LeGoy. "We've made more episodes of *MWC* for Russia than we had in the archive. And now we've had another breakthrough with *The Jeffersons*, which sold to America Television in Peru."

The above themes tend to guide the strategies at most companies in the comedy business. Endemol Worldwide Distribution's CEO, Cathy Payne, says her company's UK-based comedies generally have quite local appeal, "whereas we have an output deal with US cable channel TV Land that does well for us. *Hot in Cleveland* and *The Exes* have been big successes for us in international distribution, and we have high hopes for *Younger*, which stars Hilary Duff and is created by Darren Star [*Sex in the City*]."

With 100 episodes in the can, *Hot in Cleveland* is also being adapted for Russia, says Payne. "But formatting is much tougher for a British comedy because they don't have the episodes."

One way that British comedy creators try to get round this lack of episodes is by attempting to emulate *The Office*. Originated in the UK, it ran for 12 episodes on the BBC. Subsequently, however, a US version for NBC clocked up over 200 episodes, which makes it perfect for global distribution and formatting.

The theory makes sense, says Payne, but the problem in practice is that Brit comedies rarely get beyond pilot stage in the US. *Bad Education* (one of EWD's comedy headlines at MIPCOM), *Only Fools & Horses*, *Gavin & Stacey* and *Spy* are just a few of the British comedies that generated interest in the US but didn't make it to series. "*The*



Safety First outperformed its slot average by 63%

Inbetweeners is one of the few that made it,” says Payne, “but then it got cancelled. The problem is that the US versions are often softer and lose some of the humour.”

BBC Worldwide’s head of scripted, Liam Keelan, acknowledges the general thesis that non-US comedy doesn’t travel well outside its core markets, but he shares LeGoy’s view that digital is changing the market. “Shows like *Miranda* and *Mrs Brown’s Boys* tend to do best in the English-speaking markets and Scandinavia, but SVOD providers are helping some shows develop broader international followings. *Moone Boy*, *Pramface* and *Misfits* are all shows that have gone onto Hulu in the US and done very well. It was *Misfits’* performance on Hulu that led to it being picked up by US cable. SVOD gives comedies more time to develop a fanbase than TV channels, which are more beholden to overnight ratings.”

The new platforms are also becoming valuable business partners, he adds. “There are a lot more interesting deals that can be done these days around windows,” he says. “Think of something like *The Wrong Mans*, which was a coproduction between the BBC and Hulu.”

Keelan says sitcoms like David Walliams and Catherine Tate’s *Big School* have done good business, but he also stresses that comedy looks a lot more successful in terms of exports if you define it more broadly. “Karl Pilkington’s *An Idiot Abroad* and *The Moaning of Life* are strong international series that link Karl’s distinctive humour and

THE PRODUCER PERSPECTIVE

Ash Atalla is on the A List of UK comedy producers. Having established his reputation working on shows like *The Office* and *The IT Crowd*, he went on to launch indie producer Roughcut TV. Five years on, he says the company is experiencing its fastest-ever growth phase. “*Trollied*, for Sky, is about to go into its fourth season, something we’ve achieved in a very short space of time by UK production standards. We’ve also got a new studio comedy for Comedy Central coming soon and a very silly cop buddy sitcom for the BBC called *Top Coppers*. That’s in addition to sitcom *Cuckoo* and *Mr T’s World’s Craziest Fools*.”



According to Atalla, comedy is “a momentum business. The more you are able to demonstrate a good track record as a company, the more people want to work with you. I also think the skills are very transferable. If you can handle the logistical complexity of a sitcom then you can extend that into other programme areas”.

Roughcut’s international distribution activities are handled by FremantleMedia International, but Atalla says he also keeps a close eye on the global market. “The world has gotten smaller,” he says. “We talk to US cable networks and SVOD players, and they know who we are, so that raises the possibility of working directly for them.”

In terms of the internet’s impact on the comedy business, Atalla sees it as “another way for talent to come to our attention, but from a company perspective, the economics remain difficult, because there are no budgets of any scale. I think it’s individuals who are having success in that field, with companies waiting to see who gets traction and whether they want to transfer into TV”.

For the most part, he says, “Humour isn’t that universal, with countries laughing in a different way.” But he does see scope for format deals with certain shows. “We’re ready to take the *Trollied* format to the market. It’s set in a supermarket that is a very universal world. That’s something we believe can translate.”

work when combined with the travel genre. I think there are more situations now where you see comedy on TV in factual entertainment formats.”

As an exec who deals with a lot of comedy,

Hat Trick International sales chief Sarah Tong knows what she’s talking about when she says: “Comedy is the hardest thing to sell and is still tough. It’s a lot to do with personal preferences and tastes. Humour doesn’t travel like drama or factual entertainment.

“The secret internationally is keep it simple and visual. One of the best shows for us is *The Worst Week of My Life*, which is from 2004. We are still selling it as a format.”

UK-based Tong confirms that US comedy is the big seller, but she has got round that fact with *Episodes*: “Some channels have a lot of US [comedy] content and don’t want British – but we can take *Episodes* to them, as it has a US feel. It helps Matt LeBlanc is in it and it is written by David Crane – it is part-American.”

The number of episodes is a problem, confirms Tong. “American comedies have 20+ episodes,” she says, “so pitching a six-part British comedy can be hard. *Outnumbered* didn’t really start selling until we were into season three. Now [that] there are 34 episodes interest is much stronger.”



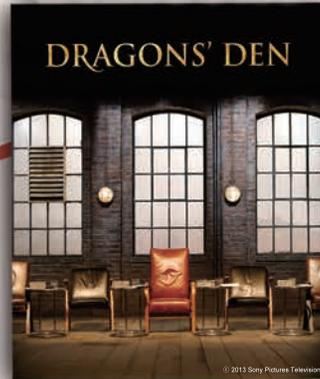
The Worst Week Of My Life has life as a format

07L

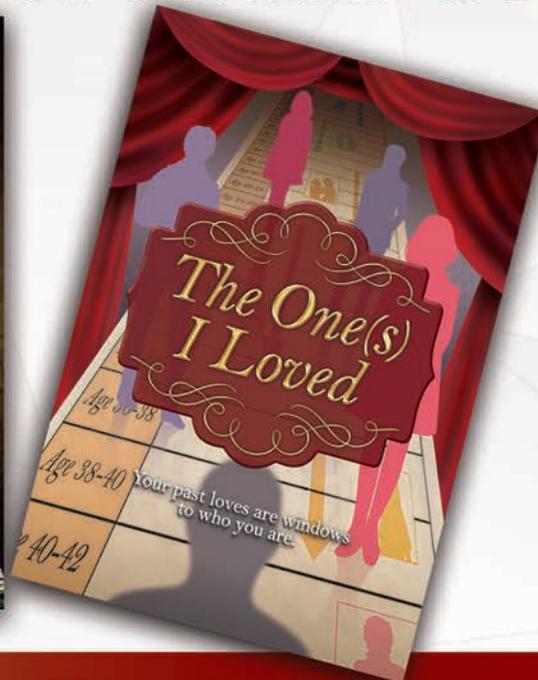
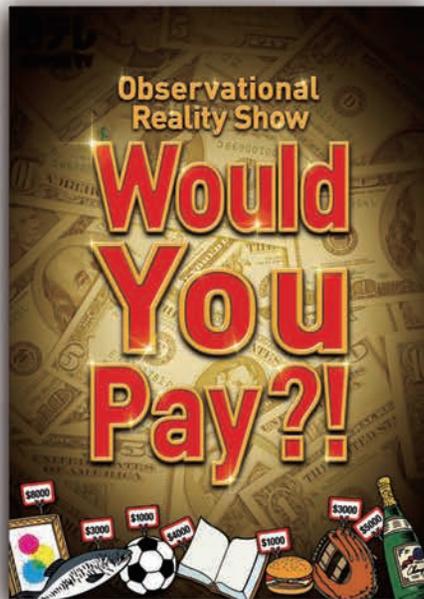
NIPPON TV

NTV's new identity for a new era.
Call us "Nippon TV".

**FROM THE ORIGINAL PRODUCERS OF
MASQUERADE AND DRAGONS' DEN**



**NIPPON TV PRESENTS OUR
NEW FORMATS FOR MIPCOM**



Nippon Television Network Corporation
International Business Development

www.ntv.co.jp/english • intlprog@ntv.co.jp

Tel +81-3-6215-3036 Fax +81-3-6215-3037

**MIPCOM 2014
Stand R7.K5**

Episodes goes out on premium cable net Showtime in the US and the distribution arm of another premium cabler, Starz, is now getting into international comedy sales after the channel moved into original comedy in the US. It will launch *Survivor's Remorse* at MIPCOM, a six-part half-hour comedy following Cam Calloway, a basketball phenomena in his early twenties who is thrust into the limelight after signing a multi-million-dollar contract with a professional basketball team in Atlanta.

"The ideas of family, relationships and what happens when you become successful and what you owe the neighbourhood you came from are universal," says Starz managing director Carmi Zlotnik.

"It was the right time for us to start doing original comedy. There was no doubt that we would do it eventually, and when we saw *Survivor's Remorse*, we thought the time was right with LeBron [James, the basketball star who is an executive producer] and Maverick's insight and Mike O'Malley and Tom Werner's ability to execute that."

Starz's comedy play will continue with *Blunt Talk*, another half-hour series, from Seth MacFarlane (*Family Guy*) and Jonathan Ames (*Bored to Death*) and produced by MRC. The character comedy will follow a US TV host played by Patrick Stewart, and Starz gave the show an immediate two-season



Survivor's Remorse is Starz's big MIPCOM launch

order, for 20 episodes in all. "It is quite a commitment but not a big risk," says Zlotnik. "When you look at the group involved, you know it will be good, it will be funny." He adds that when it comes to comedy, Starz' strategy is "crawl-walk-run", and it is now waiting to see how its first offering performs.

In terms of MIPCOM launches, HTI's Tong picks out *Boomers*. "It features an older-generation ensemble cast, so will attract a wide demographic," she says. "Since its launch on BBC One on Friday nights it's won its slot every week, which will be a fantastic selling point."

Echoing Tong's reference to LeBlanc, Tricon Films & TV senior VP distribution and business development Jon Rutherford says that having recognised stars helps comedy sell. "We have an output deal with US cable channel IFC," he says, "which has brought some outstanding comedy into our catalogue. A lot of their shows feature A-List comics, which is attractive to buyers looking for stand-out shows."

Examples include *Comedy Bang Bang*, a comedy format that has featured guest stars such as Zach Galifianakis, Andy Samberg, Jessica Alba and Jason Schwartzman, says Rutherford. There's also *The Spoils Of Babylon*, a spoof miniseries produced by and starring Will Ferrell, and *Birthday Boys*, a sketch comedy series executive produced by Bob Odenkirk and Ben Stiller. "It's the kind of irreverent programming that won't play on every channel, but it's great for pay TV, SVOD and some public channels. ABC Australia is a good home for comedy, for example."

FremantleMedia's director of global drama, Sarah Doole, approaches comedy on a number of fronts. She is, for example, in the midst of a project to ramp up FM's scripted-format business. "We own a lot of classic comedies like *Man About the House* and *George and Mildred*, which have lots of episodes and great writing."

Like her peers, Doole says comedy can be tough to sell internationally. "But we have had successes such as *The IT Crowd*. We're also very positive about the chances for *Cuckoo*, which we have just sold to ARD in Germany. Part of the appeal of that show is its US leads

THE CHANNEL PERSPECTIVE

Lourdes Diaz, VP, head of global production and development at Comedy Central International, says her remit is to find "broad relatable comedies that can travel across our large international network of channels and appeal to our 16-34 year-old viewers".

But it isn't easy, she says. "What's the quote? 'Dying is easy, comedy is hard.' Every day our team goes out to find those things in comedy that bring us together, as opposed to those that drive us apart. It's finding those common relatable themes and characters where we look to make a difference with our original comedies."

To this end, she says CCI has piloted a number of multi-camera sitcoms over the past six months and greenlit series production on a couple, the latest being *I Live With Models* from Ash Atalla's Roughcut. However, she admits it is hard to come up with shows that can cross borders. "Sometimes what we are doing at CCI feels like the Wild Wild West – trying to make broad comedies in the UK, with UK talent that have a US pace, look and feel. Fortunately, we're working with producers who share our vision."

In terms of trends, "We saw many relationship comedies at the LA Screenings with funny family dynamics", adds Diaz. On the role of the internet, she observes that the web is great for new talent: "There is lots of funny talent online, and we track them for the right opportunity to translate to TV." Asked to qualify this era for comedy, Diaz is diplomatic. "We are due another big broad comedy that the world loves equally across borders," she says.

AUDIOVISUAL FROM SPAIN



MIPCOM'14
RIVIERA HALL, R7.J11



◀ **The Secret of Old Bridge**
Soap Opera, 1105 x 50'
BOOMERANG TV

▶ **The Sea Chef**
Documentary Series, 13 x 50'
MEDINA MEDIA



◀ **No Identity**
Drama, 9 x 90'
ATRESMEDIA

◀ **The Shower**
Format, 90'
SECUOYA C.D.

▶ **Remember When**
TV Series, 234 x 75'
GRUPO GANGA PRODUC.



▼ **Don't Say It, Bring It!**
Format / Game Show, 30'
PHILEAS PRODUCTIONS



▶ **Genocide in the Jungle**
Documentary, 1 x 90'
ONZA DISTRIBUTION



▲ **Bandolera**
Drama, 534 x 45'
COMERCIAL TV

◀ **Jelly Jamm**
Animation Series, 52 x 11'
ANIMA KITCHENT



▼ **Pepe's Beach Club**
Comedy, 10 x 70'
MEDIASET ESPAÑA



▼ **Majorca is not Magalluf!**
Documentary, 60'
RAYS OF SUNSHINE



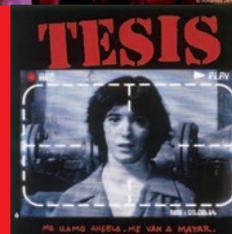
▲ **Foosball**
Animation Film, 90'
FILM FACTORY ENT.

▼ **Second Screen Technology**
MOVELANG



▲ **I Know Who You Are**
Drama, 20 x 45'
FILMAX INTERNATIONAL

▶ **Tesis**
Feature Film, 126'
SOGEPAQ



◀ **The Lemur's Island**
Documentary, 52'
EXPLORA FILMS

◀ **Bat Pat**
Animation Series, 52 x 11'
IMIRA ENTERTAINMENT





[Andy Samberg in season one and Taylor Lautner in season two], but also co-star Greg Davies has a very visual, almost slapstick, humour that travels well internationally. Both shows work because they have universal elements that everybody recognises – such as

being stuck in an office and family life.”

In terms of the influence of digital on mainstream comedy, Doole points to shows like Lisa Kudrow’s *Web Therapy* (represented by FremantleMedia International), which went from web to TV. “We also do incredibly

well with *World’s Craziest Fools With Mr T*. That’s a clip-based show that we have sold to more than 30 territories. I think part of its appeal is its connection to what’s on the web.”

There are interesting developments in the comedy market, says eOne head of television John Morayniss. He points to *Welcome to Sweden*, a kind of comedic equivalent to *Lilyhammer*. “Created by Amy Poehler’s brother, Greg, it’s a sweet, character-driven comedy about a US man who gets married to a Swede and goes to live there. It was commissioned by TV4 Sweden, but produced in English, and then was picked up by NBC. It’s now in season two.”

Israel’s Dori Media, meanwhile, is having a lot of success with its comedy series *Little Mom*, which won best comedy at the 2014 Rose d’Or Awards. A primetime comedy for Channel 10, it is being remade for TFI in France and TET TV Ukraine, with US and Polish versions planned. “The show is successful because it deals with a topic that mothers around the world can relate to,” says Dori CEO and president Nadav Palti.

Finally, Red Arrow International joint MD Henrik Pabst has secured worldwide rights to *Safety First*, a Belgian comedy format from Tim van Aelst, creator of *What If?* and *Benidorm Bastards*. Set in a security company, it was a ratings hit on Belgium’s VTM, having outperformed its channel average by up to 63%. **TBI**

THE DIGITAL PERSPECTIVE

Endemol Beyond is a global initiative that has around 300 digital video channels featuring premium content. According to George Ramme, managing director of Endemol Beyond International: “Comedy is one of the most important genres in the online world, and there are staggering statistics on the number of followers, views and subscriptions from comedic YouTubers and Vine stars.”

In terms of its own activities, Ramme says: “This year we have launched several comedy channels, including SHFTY in the US with Vine’s ‘Queen of Comedy’ Brittany Furlan, who has over seven million followers. We also signed a deal with Kev Adam, a comedian and actor from France with a wealth of cinema and TV credits under his belt. Kev has three million Facebook fans and over a million Twitter followers, [so] we launched a new channel called Kick On.”

In terms of the interplay between digital and TV media, Ramme says: “Digital definitely plays a key role in finding comedy talent for television. We’re seeing a lot of talent travel from online to TV. In Germany, Endemol Beyond has brought Dr. Allwissend (Doctor Know-It-All) to TV with the show *Yps*, following his success on YouTube, and in Brazil we closed a deal with Portas do Fundos to do the TV distribution. We also bring our existing TV formats in the online world. A good example is the German comedy show *Circus HalliGalli with Joko and Klaas*, which just won a Rose d’Or award and has over a million Facebook likes. With Kev Adam, we have been looking to mirror his film and TV success online.”

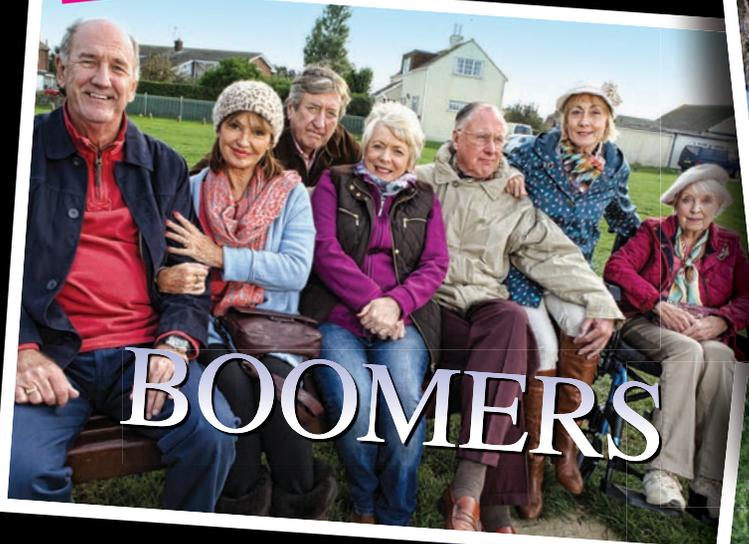
Ramme has no doubt that online is pushing the genre forward. “Online is a great platform for comedy talent,” he says, “as you can be more experimental and interactive than with traditional television. Digital video is leading the way, like MTV has done the past.”

LAUGH OUT LOUD

Ali G.
Remixed



episodes



Visit Hat Trick International at MIPCOM 2014: Stand R7:F24

www.hattrickinternational.com



MIPCOM: Latin Hot Picks

Latin distributors will be out in force at MIPCOM with a selection of hot new drama projects. Emiliano de Pablos speaks to the main players about what will be creating heat at the market



FOX INTERNATIONAL CHANNELS LATIN AMERICA – *Sitiados*

Fox International Channels Latin America's newest TV fiction bet, the highly ambitious love-and-action period series *Sitiados*, makes its market debut at MIPCOM.

Teaming the US studio with Chile's broadcaster TVN and production house Promocine, *Sitiados* raises the ante in terms of TV drama production in the Latin America region.

"This is the first premium period-TV series ever made in Latin America," says Edgar Spielmann, executive VP and chief operating officer at FIC Latin America.

The series "relates an event of historical relevance, a story of great creative wealth and interest, capable of attracting pan-regional audiences, which surely will work well in Europe and Latin America", he adds.

Shot entirely in the Araucanía region of Chile and Santiago's old Cerrillos airport – where producers built a 600-square-metre fort – filming ran for over 1,000 hours across 85 days,

using more than 2,000 actors. The production team numbered 300.

Chilean helmer Nicolás Acuña directed the pan-regional cast, led by Colombia's Andrés Parra, Mexico's Marimar Vega, Chile's Benjamín Acuña, Gastón Salgado and Francisco Melo, and Argentina's Macarena Achaga.

The show is based on an original idea by Carmen Gloria López, the executive director of Chile's TVN, who co-penned the script with Argentina's Wilfredo Van Brook.

It is inspired by the siege of Villarrica in Chile, a historic event that took place between 1598 and 1601, in which 500 Spanish settlers were taken prisoner in their own village and only 22 survived. The series mixes love and drama with the dramatisation of the only defeat the Spanish ever suffered at the hands of a native people.

Edgar Spielmann says the drama has three

main attractions to lure international buyers. "First, the scripts are highly creative, innovative and moving," he says. "Second, we chose a recognised, highly talented cast, with whom audiences can empathise. Finally, it has production quality and standards unmatched in Latin America."

The 8x60' series will launch in the Latin American pay TV market by mid-2015, on pay TV channel Moviecity, then continue on regional free-to-air TV operators including Chile's TVN.

FIC Latin America's MIPCOM slate also includes *El Capitán*, a premium TV series produced in México by Teleméxico, again with a pan-regional cast, and Colombian teen drama hit *Cumbia Ninja*, a Fox Telecolombia production in its second season that has already been licensed to TV operators in Italy, Spain and several territories in the eastern European region.

GLOBO INTERNATIONAL – *Caribbean Flower*



Telenovela *Caribbean Flower*, a classic story of love and adventure, is Brazilian giant Globo International's newest show at MIPCOM, says Raphael Corrêa Netto, Globo's executive director of international business.

Penned by Walter Negrão, author of the 2011 International Emmy-nominated telenovela *Destiny River*, *Caribbean Flower* debuted successfully in May on Portuguese pay TV channel Globo. It eventually captured 179,000 viewers and a 5.9% share, becoming the most-watched telenovela on cable in Portugal.

It has already been licensed to several countries in Latin America (Guatemala, Nicaragua, Dominican Republic, Peru, Paraguay, Uruguay,

El Salvador, Chile, Honduras), as well as to Hungary in Europe and South Korea in Asia.

Under directors Jayme Monjardim and Leonardo Nogueira, the telenovela portrays the relationship of Cassiano, an air force fighter pilot played by actor Henri Castelli, and tour guide Ester (Grazi Massafera). They have been in love since they were young, but everything changes after they are conned by Alberto (Igor Rickli), who wishes to fulfill his secret dream of marrying Ester.

"Audiences worldwide cannot resist a good love story featuring beautiful actors with a well-written plot, which is exactly the case in this telenovela," Corrêa Netto says. "In

addition, its paradise-like setting is filled with breathtaking beaches, plenty of sunshine and lots of colour, as well as references to the rich culture of the Brazilian Northeast. It's the full package."

Shot in Brazil's Rio de Janeiro-based Globo TV studios, and northern state Rio Grande do Norte and Guatemala, the shoot lasted two months. *Caribbean Flower's* production is in line with the trend of bringing a film look to TV drama.

The powerhouse Brazilian producer has invested in the 'American night' technique, filming during the day and treating the image to render bluish night tones. Globo also used cameras to capture the 360° flight of the jets, to make viewers feel they were inside the aircraft.

After 40 years of handling its TV productions worldwide, Brazilian giant Globo enjoys a strong position in Latin America, Portugal and Africa's Portuguese-speaking countries.

In one of its most recent international moves, Globo has just struck a deal with Mexico's broadcaster Azteca to launch an exclusive telenovela slot on Azteca 13.

"The agreement reinforces the presence of Globo's dramas in Mexico, where *Brazil Avenue* has enjoyed great success," Corrêa Netto says. Azteca replaced *Brazil Avenue* with telenovela *Trail of Lies*, another highlight of Globo's 2014 catalogue.

CARACOL INTERNACIONAL – *Fugitives*

Aired successfully by Colombian network Caracol TV from August 4, thriller series *Fugitives* is sales division Caracol Internacional's top new show at MIPCOM this year.

A production by Clara María Ochoa's Bogotá-based outfit CMO Producciones, *Fugitives* explores the dark side of justice, tackling the story of Julián Duarte – played by Spanish actor Emmanuel Esparza – an engineer sentenced to 20 years for a crime he did not commit. Abandoned by his wife, Duarte is also unable to see his son.

"This is an engaging series, full of drama and suspense, with the necessary rhythm to lure TV audiences," says Berta Orozco, Caracol Internacional sales executive for Western Europe, Africa and the Middle East.

Shot entirely in Colombian locations, which included the department (administrative region)

of Santander in the central north and La Guajira, in the Caribbean region, Red Scarlet and GoPro cameras were used to shoot most of the action scenes in *Fugitives*, giving it a distinctive look and style, Orozco adds.

Despite the short time since its TV bow in Colombia, Caracol confirms that *Fugitives* has already been sold into Bolivia, Chile, Costa Rica, Guatemala, Nicaragua, Panama, Paraguay and the Dominican Republic.

"Buyers always look for innovative content and unpublished stories," Orozco says. "These elements are the pillars of our sustained growth in Latin America and further markets like Europe, Asia and Africa, where we are expanding more and more."

"*Fugitives'* tech innovations, such as the pioneering use of Ultra HD 4k format in a TV series recording in Colombia, are a sign of the finely



wrought character of our productions."

Another Caracol TV series highlighting at MIPCOM will be *Shot of Grace*, about a theatre actor who is hired to impersonate a drug kingpin.

It is the fruit of a coproduction alliance with Mexico's Televisa. *Shot of Grace* is jointly sold by their respective international sales arms.



**CISNEROS MEDIA
DISTRIBUTION –
*Criminal Mastermind***

Cisneros Media Distribution (formerly Venevisión International) is selling its newest TV production, the real-life-crime-inspired tele-series, *Criminal MasterMind*.

Based on Venezuelan journalist Ibéyise Pacheco's best-selling non-fiction book *Sangre en el Diván* (Blood on the Couch), the series tells the chilling story of a highly respected Venezuelan psychiatrist who regularly played mind games with his patients that lead to sexual abuse at his clinic. When the doctor's dark side is discovered by a female patient, he kills her. The story then focuses on the victim's mother and her quest to expose her daughter's killer.

The series has an international cast led by Mexican thespians Sebastián Ligarde and Lorena Rojas and has been directed by Venezuelan Abraham Pulido, under the conceptual supervision of International Emmy-nominated TV producer and writer Marlon Quintero.

Internationally known for its regular telenovela fare, with *Criminal MasterMind* Cisneros Media diversifies its TV fiction catalogue, targeting late primetime programming slots for young adult audiences.

"*Criminal MasterMind* represents a new production line within what our affiliated companies – Caracas-based Venevisión and Miami's Venevisión Productions – usually produce. However, decades of experience in telenovela production gave us enough grounding to face this new hybrid format," says César Díaz, Cisneros Media Distribution vice-president.



TELEVISIA INTERNACIONAL – *I Don't Trust Men Anymore*

Mexican giant Televisa's new telenovela *I Don't Trust Men Anymore* follows the company's long tradition of adapting classic TV melodramas from its vast library to the tastes of today's TV audiences.

Based on the novel of the same name by celebrated Mexican writer Caridad Bravo Adams, the new adaptation, penned by Aída Guajardo, preserves the structures and characters from the previous TV version, which was produced by Televisa in the early nineties. Although suggesting some social conflicts and focusing on issues of the modern Latin American woman, "[the telenovela] keeps original script essences: love stories with doses of intrigue, betrayal and passion, typical elements of melodrama, in which we are experts," says Claudia Sahab, director for Europe at Televisa Internacional, the conglomerate's international sales division.

I Don't Trust Men Anymore centres on a poor girl with a great talent for tailoring haute couture – played by actress Adriana Louvier – who becomes the head of her family after her father is killed in a robbery. Accused of causing her father's death, she finds a lawyer (Gabriel Soto)

who defends her, and the drama and love story unfold.

A TV powerhouse that produces an average of 10 telenovelas a year, Televisa filmed its new show in stunning locations in Mexico, making it visually richer, Sahab says.

"This is a classic telenovela, a perfect product for our regular international clients," she says. In Europe, Televisa maintains long-term, volume deals with a large list of TV broadcasters in countries including Romania, Slovenia, Hungary, Serbia and Spain.

I Don't Trust Men Anymore debuted on September 1 on Televisa's Canal de las Estrellas in Mexico in the competitive 6.15pm telenovela slot, averaging a stand-out result of a 17.5 rating and a 33.6% share.

As the world's largest producer of Spanish-language content, Televisa launches between two and three new TV shows each international market.

Further Televisa debutant programming in Cannes market includes Nicandro Díaz-produced telenovela *Until the End of Time*, an adaptation of Telefé's series *Sweet Love*.

DISCOP

adopt the world

AFRICA'S #1 TV CONTENT AND ADAPTATION RIGHTS MARKET

NOVEMBER 5-7 2014
Sandton Convention Centre
Johannesburg, South Africa

WE HELP SET-UP MEETINGS BETWEEN QUALIFIED PARTICIPANTS

- 2000+ delegates driving content development, production and distribution business across Africa.
- 300+ international exhibitors offering world-class finished content, formats, branded TV channels and adaptation rights.
- The largest contingent—under one roof—of independent content producers operating in Africa.
- A special showcase highlighting the best African-American television and film content.
- The most important pan-African TV Formats, TV Series, Documentary and Animation projects pitching competition.
- A comprehensive agenda of informative sessions, case studies and workshops delivering insight on regional and international co-production opportunities.
- Three high-level conferences:
 - (1) The vital role of Community TVs
 - (2) The State of the Digital Switchover
 - (3) The rise televised sports content Made in Africa

Request the List of Participants:

www.DISCOPAFRICA.com

discop@basiclead.com | Tel: USA +1 (323) 782 1300



arts & culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA





TELEMUNDO INTERNACIONAL – *Los Miserables*

Telemundo Internacional is coming to Cannes with *Los Miserables*, its Spanish-language adaptation of Victor Hugo classic *Les Misérables*.

The series fits into the ‘classic telenovela’ category, says Melissa Pillow, European sales director at Telemundo Internacional.

“The main character, played by Aracely Arambula (*La Patrona*), is a female version of the main protagonist of the book, Jean Valjean,” Pillow says. “She is unjustly incarcerated and then must struggle to survive once released, all of the time being persecuted by a police agent, who is comparable to the book’s Javert character. She also struggles for the custody of a young girl, the daughter of her deceased friend, whom she had promised to take care of.”

Telemundo’s in-house production unit, Telemundo Studios, and Argos Television are on production duty. The series, which has a contemporary setting, was filmed in Mexico. Telemundo hopes the fact that the telenovela is inspired by such a well-known literary classic will spur international sales.

“We expect this to be a best seller globally not only because it is a classic title with an all-star cast, but also because its storyline inspired by such a famous piece of literature,” says Pillow, “It has caused great interest amongst acquisitions teams and audiences worldwide.”

In the US, the show debuted on the US Hispanic Telemundo network at the end of September. Latin broadcasters are free to acquire the show right away, and there is typically a lead time of about six-to-eight weeks

for partners in the rest of the world as they ready their local versions.

Pillow says it is in early talks about sales of *Los Miserables* in some territories, but as Telemundo’s big new launch, MIPCOM will be the first time that most buyers have had a glimpse of the drama.

Cannes is a key market for the Latin distributor, Pillow adds. “It is the best opportunity for us to close important deals with European and Asian broadcasters,” she says. “NATPE for example, is a trade show that caters much more to North and South America. MIPTV and the LA Screenings are also important markets to meet clients, and potential clients, from Europe and Asia, as well as North and South America; however MIPCOM and NATPE have a greater attendance.” **TBI**



ASIA TV FORUM & MARKET
In association with mipTV and mipCOM
Asia's entertainment content market

Asia's must-attend market for fresh content

9-12 December 2014

Marina Bay Sands, Singapore

9 Dec Pre-market conference.

10 - 12 Dec Market. Conferences.

Screenings. Networking Events.

NETWORK & LEARN FROM SOME OF THE BRIGHTEST MINDS IN THE INDUSTRY



Alon Shtruzman
CEO, Keshet International, Israel

Robert Gilby
Managing Director, The Walt Disney Company (Southeast Asia), Singapore

Ricky Ow
President, Turner International Asia Pacific, Hong Kong SAR

Jonathan Spink
Chief Executive Officer, HBO Asia, Singapore

Taka Hayakawa
General Producer, FUJI Television Network, Japan

Vincent Martin
Executive Vice President, Dailymotion, Asia Pacific, Singapore

Nicholas Wodtke
Vice President, Media Solution Center, Samsung Electronics, Southeast Asia & Oceania

Tracy Forsyth
Genre Director, BBC Worldwide, United Kingdom



Liu Xichen
President & CEO, 3C Media, China

So Fujinuma
General Producer, FUJI Television Network, Japan

Maria Kyriacou
Managing Director, ITV Studios Global Entertainment (ITVS GE) and Rest of World Production, United Kingdom

Myleeta Aga
SVP and GM India and Content Head Asia, BBC Worldwide, India

Tim Crescenti
President, Small World International Format Television, USA

Kim Tae-ho
Producer, Munhwa Broadcasting Corporation (MBC), South Korea

May-yi Lee
Director, Factual Content Production National Geographic Channels Asia, Taiwan & China

Park Joon Hwa
Producer / Director, tvN, CJ E&M, South Korea

ANIMATION LAB



Animation Lab is a 3-day closed-door pitching event dedicated exclusively for animation producers to pitch their animation projects and ideas to internationally renowned broadcasters, leading commissioners and financiers.

NEW ATF Animation Lab will introduce "Up-Close with Commissioners", a 2-day knowledge sharing session that will give all producers a glimpse into the programming plans on what these top international animation studios' commissioners are looking for in 2016 - 2017.

REGISTER EARLY AND GET THE BEST DEAL!

Visit our Stand P-1.C11 at MIPCOM
atf@reedexpo.com.sg | www.asiatvforum.com

mipacademy[®]

TV Formats Knowledge

THE ROAD TO SUCCESS IN FORMATS AND FACTUAL PROGRAMMING IN ASIA

Create Locally for the Global Markets

Brought to you by MIPTV, MIPCOM and ATF, MIPACADEMY is a 1-day event focused on guiding format and factual producers in the development of unscripted & scripted format and factual production, and impart "A to Z" tips on how to produce a successful format and factual content.

NEW MIPACADEMY will introduce the all-new MIPACADEMY 1-to-1 Format Session that gives producers exclusive airtime to discuss their format bible or learn tips on perfecting their treatments.



Held in conjunction with



Produced by



Supported by



In association with



Held in





Licensing and merchandising is intrinsic to children's TV production, but what market is there for the products associated with high-end drama? Jesse Whittock finds out

Adult licence

People are hitting the shops. The global licensing and merchandise market is worth hundreds of billions of dollars, with retail sales growth steadily increasing year-on-year. In TV circles, the business is most closely associated with children's TV financing – all good kids TV execs know the long-term plan has to include a master toy partner.

However, a lucrative market for high-end drama-inspired L&M is also developing as content companies cash in on their rating hits – who would have predicted a *Game of Thrones*-inspired Wines of Westeros range hitting supermarket shelves when the HBO series first launched?

"The really interesting new model that has emerged is that the consumer is creating the demand," says Greg Economos, senior VP, consumer products at Sony Pictures Entertainment.

Whereas L&M is considered a vital cog in the greenlight process for an animated children's TV show, most dramas are original conceptions that have no instantly recognisable connection with a merchandising range. SPT's biggest TV hit, AMC drug drama *Breaking Bad*, was in its third season before the appeal of ancillary products moved beyond the niche end of the market, for example.

"Once the third season of *Breaking Bad* had happened, we started to work with specialist

retailers like Hot Topic and Spencers in the US," says Economos of an initial strategy to launch specialist merchandise lines that would appeal to that particular set of binge-viewing followers.

"With the success of that programme, other more mass-market retailers like Target, K-Mart and Walmart saw the success, and by the fourth and fifth seasons we had very much moved into the mass market, which is where you're going to make the majority of your revenue."

By the end of the show's run, *Breaking Bad* was no longer a cult series, signing off with 10.3 million viewers (6.7 million in the all-important 18-49 demo). Follow-up prequel



Opposite: *Breaking Bad*. merch:
This page *Sherlock* and *Doctor Who*



case, while the door of Holmes' famous 221b Baker Street home became a keychain. "The market is absolutely there thanks to the growing global proposition [of TV drama]," says Piggott.

Economos and Piggott both agree that focusing on "very specific" iconography and symbols that resonate with the dedicated 18-to-49s who are driving the 'Golden Age' of TV drama is the key to boosting sales. "There is certainly a market for these types of ranges where fans really want to associate with shows," says Piggott.

With *Breaking Bad*, this meant creating product around Walter White's pork-pie hat – the most obvious visual symbol of the character's metamorphosis from mild-mannered chemistry teacher to ruthless drug kingpin – and other, more subtle elements such

series *Better Call Saul*, which is scheduled for early next year, will reap that popularity and launch with more brand equity.

"We're feeding the marketplace with elements from *Breaking Bad* that have *Better Call Saul* elements to let the market know it's coming," says Economos.

Indeed, the only currency guaranteed to drive a new TV drama's ancillary business on launch is brand awareness. "I would have to say that without some sort of equity behind it, like *Marvel's Agents of S.H.I.E.L.D.*, [you can't immediately create L&M strategies], says Economos. "If you have the equity, you can probably start straight away, as you have the brand."

"With *Breaking Bad* there was no brand; it really had to get into minds and the culture before we could begin a programme. It is all about the content – it has to be compelling, with elements and characters you can pull out and create merchandise from that makes sense."

BBC Worldwide saw an immediate opportunity in sci-fi drama *Doctor Who* upon its relaunch in 2005. "Some of our partners now have been on board since the Ecclestone reboot," says Clare Piggott, head of merchandising for the BBC's commercial arm in the UK. "They have very much become strategic partners in terms of licensing."

However, BBCWW waited until the second season of *Sherlock* to really make an L&M push – this despite the enduring popularity of the Sherlock Holmes literary brand. "We tend to let series bed in and seed with fans, and see

how they resonate," says Piggott, who joined BBCWW in 2013. "It wasn't really until season two that we looked at how we could launch an extended programme."

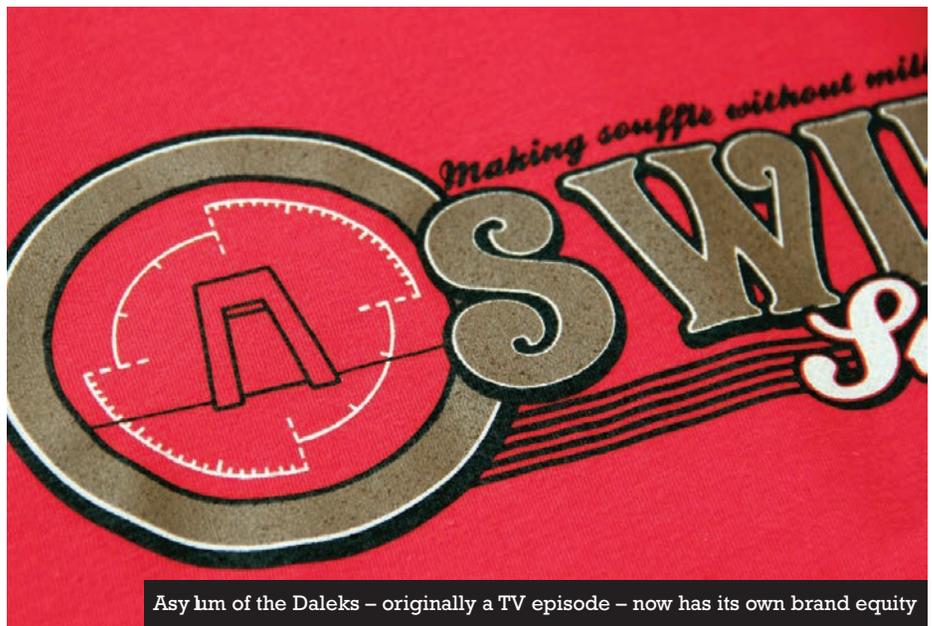
After strong initial fan reaction to the TV show and a *Sherlock* poster launched through the BBC Shop, a product strategy was drawn up and creative elements around the campaign developed and then rolled out. The key was to identify the "iconic items" in the show such as unusual wallpaper of 221b Baker Street and to then "focus down quickly on them", says Piggott.

That particular example led to an iPhone



We're feeding the market with elements from *Breaking Bad* to let people know *Better Call Saul* is coming
Greg Economos,
Sony Pictures

as the franchise logo for the 'Los Pollos Hermanos' fried-chicken chain, which is actually the front for New Mexico's largest meth-distribution operation and became a popular t-shirt in the cities of the US and Europe.



Asylum of the Daleks – originally a TV episode – now has its own brand equity

Targeting that genre that bridges children's TV and adult-themed programming – tween and teen content – is equally an intricate process. Roberto Ricci, a former executive at kids producer Rainbow, is about to launch *The Red Harlequin*. This is a story-led property set in a dystopian world in which nations are divided by colours.

The L&M rollout of the brand will see a hip-hop dance contest and associated music launched digitally this autumn after the digital books have been created, with executives concurrently speaking with TV and film producers about adapting the brand as a live-action franchise. The multi-platform approach is a deliberate attempt to capture the teen audience.



“Teenagers are on all platforms,” says Ricci. “It is very hard to get their attention span to focus on any particular brand, and that’s why TV and film were always planned to come after [launching on other platforms].”

Similar to the TV companies’ approach of identifying key signifiers of a property, Ricci is working to get *Red Harlequin*’s signature colour-themed concept into shops as a high-end fashion brand.

“Every type of category is a way of telling the story,” Ricci says.

It seems that just as in television distribution, shows’ L&M offshoots are finding new routes to market. Economos says one innovative way of using the TV screen to drive retail sales was the *Breaking Bad* after-show spin-off series *Talking Bad*, which breaks down the on-screen action through in-depth discussion and pushes people towards the *Breaking Bad* world at exists beyond the television screen. “That really drove people to the *Breaking Bad* store online,” he says.

The Sony exec says online sales are a key part of *Breaking Bad*’s growth, while BBCWW’s Piggott says they are also a “growing” part of BBCWW’s CP business via portals such as the BBC Shop.

However, she says “bricks-and-mortar” shops remain equally as important, pointing to gimmicks such as launching themed pop-up shops an excellent way to attract fans and encourage deeper engagement. She cites Australia’s Doctor Who Pop-Up Shop, which includes a ‘Sherlock Corner’.

“Fans will queue, engage with the brand, stay in-store for hours as an experience, and make careful buying decisions,” says Piggott. “That’s a bit of change that can be adapted for the adult market.”

What is clear is the belief that TV drama’s current purple patch is leading to growth in consumer product revenues.

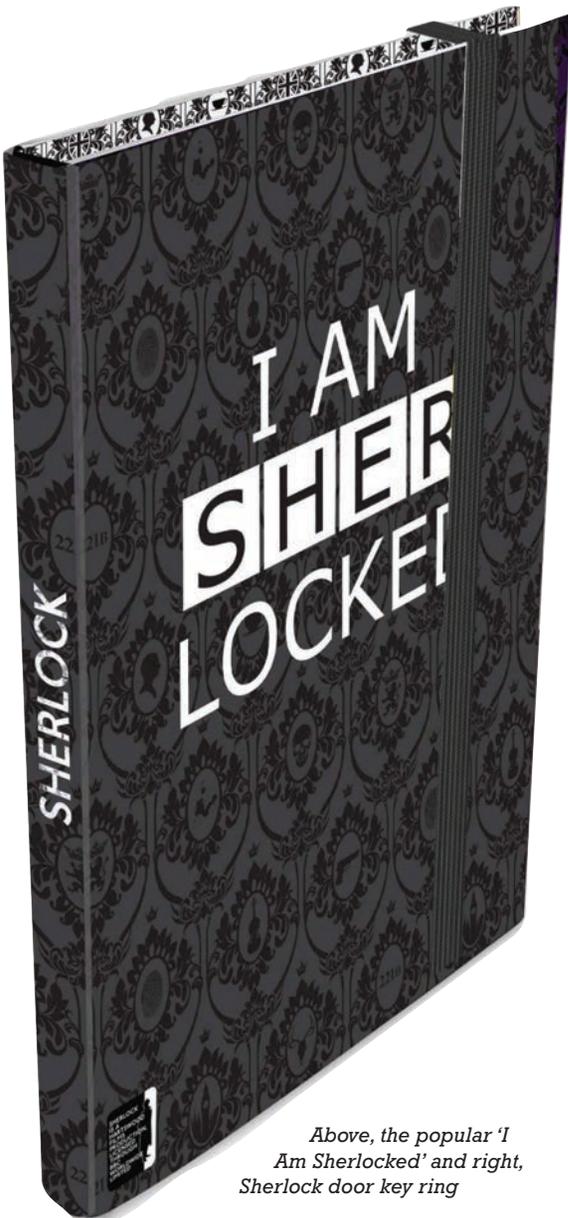
“One of the ways we saw this crystallise more recently was, coming off the back of the



regeneration of *Doctor Who* with Peter Capaldi, the Doctor Who Tour,” says Piggott. This saw Capaldi and co-star Jenna Coleman meet with fans in various cities around the world. “We’re used to seeing US studios bringing out the stars of the children’s business, but to take the stars of an iconic British adult drama on the road in key territories is a significant illustration of [the impact of premium TV drama],” says Piggott.

Perhaps the worlds of older-skewed CP and TV production are not as far removed as they might first seem. “Every dollar that we’ve made goes back to the production of the show,” says Economos. “Shows cost a certain amount to produce, say US\$2 million an episode for high-end dramas, and they don’t get greenlit unless all the revenue streams hold up. Merchandising, Blu-rays, DVDs, international sales have all has to add up to make sure the episode is not being produced at a deficit.”

That’s food for thought as executives settle down in the evening with a bottle of Westeros’ finest grape. **TBI**



Above, the popular ‘I Am Sherlocked’ and right, Sherlock door key ring

THE BUSINESS OF CONTENT...



TBIvision.com

AND CONTENT DELIVERY



digitaltveurope.net

Buyers Briefing

Top commissioning and acquisitions executives from some of the world's leading linear broadcasters and online services talk about their buying wishlists and how they deal with rights negotiations in these exclusive interviews. Stewart Clarke, Jesse Whittock and Andy McDonald report.

Name: Dan Korn
Title: Senior VP and head of programming, Discovery Networks Western Europe



TBI: What is the mix of acquired, original and content from the US Discovery channels on the pay channels in Western Europe?

Dan Korn: Discovery works on a syndicated model, so we get a lot from the US. I would say approximately 40% of our content is driven by the US networks, another 30-40% is acquired and 20-30% is commissioned.

TBI: Do you commission on a pan-regional, or a country-specific level?

DK: The Holy Grail is to create pan-regional hits like *Wheeler Dealers*. In reality, local commissions often need local talent and personalities, so our expectations for series that will work everywhere are realistic. Another thing we have done is take a show like *Inventions that Changed the World* and cut in hosts from different countries.

TBI: How are the commissioning teams structured?

DK: There are two parts to commissioning. DNI commissions come under what was Julian Bellamy's role as VP of production and development. Elizabeth McIntyre oversees factual, while Sarah Thornton is vice president of production and development, factual entertainment. They are looking for projects that will work globally and, because they are based in the UK, across western Europe. Then we also have programming teams in all of our major territories, Spain, Italy, Germany, Holland and the UK, looking for bespoke projects.

TBI: Which original shows are performing well for you?

DK: One series that gets stronger and stronger for us is *Wheeler Dealers*, which is very successful. *Naked and Marooned with Ed Stafford*, now called *Marooned with Ed Stafford* (he now has some clothing), is also doing well. Engineering shows like *How Do They Do It?* and series like *Salvage Hunters*, which play in free-to-air in some territories, are very successful as well.

BI: What is the strategy with regards to acquisitions?

DK: We look at what we get from the US and, once we have a picture of the content coming from the US networks, we have a clear idea of as to what to buy and what to make. We're in the business of creating long-running franchises. When buying, you are looking for significant

volume for consistency. We build our programming up in a sedimentary fashion, with the base being the US content, the next layer acquisitions – programmes and genres we can't get from the US – and the cream on the top is the stuff that we make.

TBI: So you will always look for volume and a large number of episodes with acquired programmes?

DK: Ideally, yes, but we will take a risk if we love it – for an *Auction Hunters*, *Dynamo: Magician Impossible* or *An Idiot Abroad*. It's a competitive environment, and we'll come in early if we think there is the potential for something to become a returning series.

TBI: What are you looking for now in terms of new programming?

DK: Ob-docs and celebrities with passion projects, engineering programmes and pop science. Pop science is in need of reinvention, and we need to get to the next iteration, although *Mythbusters* remains a stalwart. We're also keen to reinvent natural history.

TBI: Historically, Discovery was known for seeking all or most of the rights to a programme; is that still the case?

DK: We are more flexible than we have been in the past. We understand it is competitive, and the days when we could always take everything off the table are gone. However, we are a rights-holding business, and sometimes we will take all of the rights.





Name: Victoria Jaye
Title: Head of TV content, BBC iPlayer

TBI: Tells us about the current BBC iPlayer content strategy.

VJ: We relaunched the iPlayer earlier this year as a single design working optimally across all screens. That's really about us evolving iPlayer to be a primary gateway to the entire BBC televisual offer of live TV channels, on-demand programmes,

iPlayer-exclusive content and archive content being showcased in one place.

TBI: Is there something in particular about comedy that lends itself to the online viewership that you have for the iPlayer, as you have in the piloted BBC Three comedies online?

VJ: Comedy is a genre that we know performs brilliantly online. It's also interesting that within traditional network television, the opportunities for comedy are fairly finite around sketch shows, format or narrative scripted comedy.

We're particularly looking to online to drive new forms of comedic output, different-shaped content – potentially more topical and more reactive [than television].

TBI: What originals are you going to look to commission next?

VJ: We've got an original season of programming on science fiction. There will be more exclusive drama to be announced coming down the track, exclusive episodes of some of our most-loved entertainment and drama brands, more festivals and events, and others.

TBI: Are you actively soliciting pitches for different types of content?

VJ: We commission, we work through linear commissioning, and we draw on expertise. Right now [because of] our budget, we tend to work with writers who really want to go on this adventure with us with the iPlayer.

How many commissions come from the indie community?

VJ: We work with indies as much as we do in-house. In fact, our recent original comedy shorts were produced by Pet Productions. There are forthcoming announcements around other original programmes for iPlayer being produced by independent production companies, and we continue to work well with in-house.

Name: Brad Wood
Title: Director of acquisitions, Comedy Central UK

TBI: What channels do you buy for and what are their headline programming needs?

BW: Comedy Central and Comedy Central Extra in the UK and Hungary, Comedy Central in New Zealand and Paramount Comedy in Russia. While the backbone of our schedules is US sitcoms and animation, I am keen to see anything funny from anywhere in the world. I want to find the next best thing in comedy.

TBI: Should producers and distributors seek out acquisitions people at a local level, or is buying handled centrally?

BW: We handle acquisitions on a territory-by-territory basis. We can point you in the right direction if needed.

TBI: Do you commission locally?

BW: Yes. We have been piloting some multi-camera sitcoms, filmed in the UK. Those which go to series will be syndicated via our international channels. We are trying to find a break-out series in the non-scripted genre too – it just has to be very funny and something that works across key markets. Stand-up is something we produce at a local level to bring recognisable talent to the channel.

TBI: Do you have long-running deals with major studios and distributors?

BW: Studio content accounts for a large percentage of our inventory, but we don't have formal output deals with any of the majors. In the last few months we have acquired some exciting UK secondary

content for Comedy Central UK via our on-going relationships with suppliers like Avalon, FremantleMedia and Endemol.

TBI: What should distributors know about your channels before pitching content?

BW: Our mission is to seek out the funny in everything and make our viewers' days just that little bit happier. We want to own every flavor of comedy and therefore are looking for funny content in all shapes and sizes.

TBI: Which windows are you buying for and, separately, what types of on-demand rights do you require?

BW: Rights are constantly evolving depending on the territory, but SVOD box-sets are on my agenda, as they help build audiences and bring them back to the channel. An extended catch-up window in the form of reverse EPG is on the horizon, too.

TBI: What is the key challenge facing buyers in today's market?

BW: There is increased competition for eyeballs and content, with more and more channels launching and OTT platforms like Netflix and Amazon entering the market.

For a channel like Comedy Central, for which acquisitions form an important part of our schedule, we need to secure enhanced rights at a competitive rate in order to compete on an even playing field.



Name: Karin Heijink
Title: VP, pay TV channels,
 Modern Times Group



TBI: What channels do you buy for and what are their headline programming needs?

KH: We buy for our portfolio of factual channels and movie channels across the Nordics, Central and Eastern Europe, Russia and CIS and Africa.

For our movie channels, which range from premium first-run channels to thematic library channels, we buy a wide range of US studio titles as well as independent European titles. Our greatest reach in factual is in Europe, where our brands are Viasat History, Viasat Explore, and Viasat Nature. We also have the real-crime channel Viasat Crime in Africa.

TBI: Do you have acquisitions people at a local level, or is buying handled centrally at your European head office?

KH: Our acquisition is managed centrally from our London office, so please speak to our team in London.

TBI: What is the cycle – are there times of year you are focused on buying and prebuying?

KH: We are constantly looking for good quality, and when it comes to prebuys we work around 12-to-18 months ahead of the premiere date. For Viasat History, for instance, we have already secured our tent-pole

programmes for 2015, and we are now committing to pre-buys for 2016. For our other channels we are looking for long-running series to strip in prime access and late night next year.

TBI: Do you buy and prebuy on a pan-regional basis, or is the process country-specific?

KH: For our factual channels we pre-buy and acquire on a pan-regional basis, and on average 60% of programmes are exclusive premieres. We focus on content that is relevant for our European audiences and are always looking for programmes with a local angle and a local story. A good example is *Aircrash Detectives*, which is a production from Like A Shot that we committed to at an early stage.

TBI: Which studios do you have multiyear deals with – what have been the notable successes from these deals in recent times?

KH: For our premium movie channels in Russia we have output deals with Warner Bros, Twentieth Century Fox Television Distribution, NBCUniversal International Television Distribution and Sony Pictures Television, but we also work with other studios, independent distributors and Russian producers for those channels.

TBI: What should buyers know about MTG?

KH: We are open to invest in content at an early stage. Even though our factual and movie channels have a large footprint, we don't broadcast in key territories such as the US, Germany, Spain and the UK, so please talk to us at an early stage, as we could be the perfect partner to provide some early funding and guarantee great reach outside those territories.

Name: Will Ennett
Title: Head of pay TV content, TalkTalk

TBI: What platforms do you buy for, and how do their needs differ?

WE: We buy for the TalkTalk TV platform, which is made available to TalkTalk broadband and phone customers in the UK through a YouView settop box. We're Britain's fastest-growing TV service, with over one million customers just 18 months after launch. We're a hybrid platform, licensing content for linear IPTV, DTT free-to-air and video-on-demand to bring our customers a wide variety of content and the flexibility to tailor their package to meet their needs.

TBI: What offerings are working best for TalkTalk?

WE: TalkTalk is a platform and so has a variety of different content for different audiences. Most of our customers are new to pay TV and are perfectly happy with the free-to-air channels available and the record, pause and rewind live TV functionality on our box. Customers also have access to all the free catch-up services such as BBC iPlayer and ITV Player. Our higher-tier triple-play pack now comes with seven Sky channels included in the package and entertainment content from Sky 1, Sky 2, Sky Living, Sky Arts and Sky Sports News.

TBI: What family content works well?

WE: TalkTalk TV is also fast becoming a destination for family entertainment. To give you a sense of the typical TalkTalk family, our

most popular content for a long time was *Peppa Pig*, only recently topped by the movie *Frozen*. Additionally, we have been growing our transactional video-on-demand business, TalkTalk Box Office, and a recent deal with FilmFlex has significantly expanded our library of movie rentals.



TBI: What should distributors know about TalkTalk before pitching content?

WE: TalkTalk TV's audience is typically a household who wants a little more TV, not a lot. Most of our TV customers are upgrading from Freeview and have never had pay TV content before. Therefore, when we acquire content, we are interested in shows that appeal to these customers, encouraging them to try paying for content for the first time. We largely acquire 'packaged' content, so we are particularly interested to talk to any providers who have a package of content or a channel they are interested in retailing – be this in linear or non-linear fashion. We do, however, also buy individual programmes, particularly in the kids genres.

What types of on-demand rights do you require?

We acquire non-exclusive subscription on demand rights. Additionally, we also offer movie rentals on-demand on the platform through our partnership with FilmFlex.

Name: Mandy Roger
Title: VP, content acquisitions, Pana TV



TBI: Tell us about the business, where you operate and what business model you are using.

MR: Pana TV is a global video-on-demand platform that offers a vast collection of premium African entertainment sourced worldwide to create a truly pan-African viewing experience. Pana TV's content is categorised into movies, music, television, lifestyle, educational programming and kids, with the aim to provide an unparalleled online viewing experience that will educate, entertain and enlighten users about Africa.

TBI: What programmes are working best for Pana TV?

MR: Currently we are finding that all our shows are working very well, as we cater to a large demographic. The highly acclaimed film *Half of a Yellow Sun*, which we were highly proud to acquire, has even been doing phenomenally well for us in the US, and has launched exclusively in the UK on Pana TV. Our award-winning series and African films all get a lot of traffic, as do our kids programmes and African fashion shows, which come from across the continent.

TBI: Are there shows that Pana TV doesn't have that you would love to run on your platforms?

MR: Absolutely. We would love to have some of the phenomenal

African films and series out there – *12 Years a Slave* and *Mandela's Long Walk to Freedom*, for example – and local African countries' news and current affairs as well as more educational content.

TBI: What should distributors know about Pana TV before pitching content?

MR: That we are an African content platform, but consider all diaspora as part of Africa, so African-American or Afro-Brazilian content, for example, is still something we would look at as long as it still has strong ties to and represents the continent well. We encourage new partnerships, whether it be advertising, sponsorship, content bartering and ad-revenue share deals.

TBI: What types of on-demand rights do you require?

MR: We require all VOD rights, whether it be TVOD, SVOD or free VOD, but do take into consideration the producer or distributors' requests if they do not want the content to be available for free streaming. Most content is behind our subscriber pay wall, but we are hoping, through a combination of grants and partnerships, to be able to offer educational content for free.

TBI: What sorts of windows are you buying for?

MR: We buy for both exclusive and non-exclusive windows. For content such as *Half of a Yellow Sun* and other top-quality production we are prepared to pay for that exclusivity. However for the majority of other content we do not believe in warehousing producers' rights. Pana TV firmly believes in and encourages the distribution of African content internationally.



Name: Nick Thorogood
Title: Senior VP, content and marketing EMEA, Scripps Networks International

TBI: Tell us about your current programming strategy.

NT: What we've been trying to do at Scripps is take our world-class programming from the States and complement it with our local commissions. We've had some

tremendous success with a small team and limited budget. The local commissions have done well on schedules and served their role, which is not just to create great viewing but to get some diversity in terms of the kinds of food, places and talent we bring on-screen.

TBI: What kinds of programming don't you want pitched?

NT: We don't more of what we have. We have established on-screen talents for that, and there will definitely be new people to go along with them. One of the great joys of the food world is there are always new talents emerging. We don't want the 'new...' anyone.

TBI: How do you work with indies, and what are your terms?

NT: Certain types of indies are better to work with us than others. We need to retain a lot rights, and that is part of the deal if you want to work with us. We also need people who make the process a joy. We are a small group of people; our budgets are not tiny by any means, but not huge, so you have to engage with us in a collaborative process. We believe that way we can deliver world-class content at a reasonable price.

TBI: Describe a perfect Scripps Networks International EMEA show.

NT: The original idea for Scripps Networks International was to mirror the US business, which has a library of 10,000 hours. When we do original production, the cost differential is huge compared to archive, so we have to justify that we can really make every penny of that work for us in every territory. By trying to be clever how we commission and create these shows, we can let them work hard on all channels.

TBI: How do you run these shows?

NT: Clearly, we have to window them. This lets our viewers know Food Network is the home of some talent and that Travel Channel has others – Jonathan Pang is face of Travel Channel in EMEA, for example. **TBI**

THE WORLD'S LEADING EVENT IN CONNECTED ENTERTAINMENT

tv connect

28th - 30th April 2015 Excel, London



FREE EXHIBITION TICKETS!

NEW VENUE!



12 CONFERENCE STREAMS ACROSS 3 DAYS



200+ EXHIBITORS



FREE SEMINARS



ENDLESS NETWORKING OPPORTUNITIES

AN INSPIRATIONAL LINE-UP OF 260+ SPEAKERS...



Perkins Miller
Chief Digital Officer
NFL



Bert Habets
CEO
RTL



Ran Harnervo
President Video
AOL



B Bonin Bough
Worldwide Creative Director,
MONDELEZ INTERNATIONAL



Kerry Trainor
CEO
VIMEO



Lisa Hsia
EVP Digital Bravo
NBC UNIVERSAL



Pierre Francois Dubois
SVP Technocentre
ORANGE FRANCE TELECOM



Tom Sauer
SVP Uverse Business
Development, AT&T

DIAMOND SPONSOR:



PLATINUM SPONSORS:



BADGES & LANYARDS SPONSOR:



VISITOR BAG SPONSOR:



ASSOCIATE SPONSORS:



SILVER SPONSORS:



Twitter: @tvconnectevent #tvconnect

Facebook: TV Connect Global Events

Linked In: TV Connect

You Tube: TV Connect Global Events

Register for tickets at www.tvconnectevent.com

informa
telecoms & media

DISCO P

adopt the world

EURASIA'S #1 TV CONTENT AND ADAPTATION RIGHTS MARKET

The Event that Bridges **Europe** and **Asia**

FEBRUARY 24-26, 2015

International Convention and Exhibition Center
Istanbul, Turkey

- MEETINGS WILL BE ORGANIZED FOR YOU IN ADVANCE
- 1500+ BUYERS AND PARTICIPANTS DRIVING TV BUSINESS AND DIGITAL CHANGES ACROSS THE MIDDLE EAST, GULF COUNTRIES, NORTH AFRICA, CENTRAL AND EASTERN EUROPE, CENTRAL AND WEST ASIA
- 80 COUNTRIES
- 250+ INTERNATIONAL EXHIBITING COMPANIES
- 5,000m2 of exhibiting space
- 30 SESSIONS AND KEYNOTES
- FREE BUYER REGISTRATION FOR ITVF DELEGATES

Request the List of Participants:

www.DISCOISTANBUL.com

discop@basiclead.com | Tel: USA +1 (323) 782 1300

GLQBUS TRADE FAIR AND CONGRESS
MANAGEMENT

Basic Lead

event production & management

LAST WORD

IAN JONES



How coproduction returned to Wales

I became chief executive of S4C, the Welsh-language broadcaster, in early 2012, at a time of major change within the industry. This change has not only reshaped our sector, but also how we at S4C work – including our strategic approach to coproduction.

Up until 2003, S4C had a respected presence on the global stage as a distributor and coproducer. However, following the Communications Act 2003 and the changes to our Terms of Trade that saw programme rights revert to the production companies, S4C's international presence reduced significantly.

Since then, in partnership with production companies in Wales, we have been active in seeking coproduction opportunities. As well as allocating some of S4C's commissioning budget for coproductions, in 2011 we launched a coproduction fund, which invests equity in such projects on a commercial basis.

Our coproductions are funded from a range of sources, which may include the S4C licence fee; equity investment from S4C's commercial coproduction fund; licence fees and/or equity investments from other broadcasters both UK and internationally; funding from the Welsh Government; the EU MEDIA scheme and/or Film Cymru Wales; UK tax credits for film, animation and high-end drama; distributor advances; income

from presales; and producer investments.

The best-known example of this is our flagship drama *Y Gwyll/Hinterland*, which came about following a submission by Welsh producer Fiction Factory. S4C recognised the need for a detective series on the channel. Based on the uniquely Welsh setting and style delivered in the pitch document, we were keen to develop the idea through to production if a funding package could be put together. Discussions followed between S4C, All3Media International – which went on to handle UK and international sales of the show, Fiction Factory and its parent company Tinopolis, BBC Cymru Wales and the Welsh Government. These efforts led to the funding being raised from the following sources: the S4C licence fee, All3Media International's distribution advance, S4C coproduction fund equity investment, Tinopolis equity investment, Welsh Government funding, a BBC Cymru Wales acquisition fee and an EU MEDIA grant.

As well as creating a Welsh version for S4C, an English version of season one was produced, with the strategic intention of marketing beyond Wales. Filming back-to-back in English and Welsh had positive financial implications. As the scenery is a central character to the series, many of the landscape shots could be used for both versions. Of course, this dual-language

approach also meant something that was inherently Welsh had the prospect of going global.

Y Gwyll/Hinterland returned international prominence to S4C as a broadcaster of high-quality drama and has illustrated that Wales has world-class talent, which can compete on a global stage. The first season has sold around the world to over 25 territories and to Netflix in the US and Canada.

Once we wrapped season one, the international market was explored for sales of the Welsh-language version. We've all seen the growing international trend of audiences becoming increasingly comfortable with subtitled content, and we were pleased that French broadcaster DIZALE and the Belgian broadcaster VRT bought it. Following BBC Four's UK broadcast of the English version, we received plenty of feedback: many viewers expressed they would have preferred the 'original' Welsh version – with subtitles. This is particularly exciting for us, and we'd be thrilled to see the Welsh language spread beyond the British Isles.

Together with our programme producers, S4C is once more benefitting from our relationships with broadcasters and producers in other countries, including France, Germany, Australia and, as we recently announced, South Korea. We're witnessing an encouraging increase in the number of producers approaching us with coproduction ideas and new concepts for back-to-back filmed dual-language productions which can be taken to international and domestic broadcasters.

There's no doubt that coproductions take more time and effort to put together than sole commissions, but we're excited at the increasing opportunities for S4C to engage in coproductions and the creative and financial benefits which they generate. **TBI**

We're witnessing an encouraging increase in the number of producers approaching us with coproduction ideas and projects for back-to-back-filmed dual-language productions that can be taken to international and domestic broadcasters

BOLD opportunities.

BOLD content.



5000+

Top media execs representing 65 countries, 33% based outside U.S.



1000+

Content buyers and acquisition execs eager for a first look at fresh content!



250+

Global exhibiting companies spanning traditional and new media content suppliers, product providers and other professional services



200+

Influential speakers offering insight into trends in content creation, delivery and monetization, 43% from the digital space

BOLD connections.

10%
Brands/
Advertisers

17%
Digital

15%
Distributors

35%
TV Providers
(stations/nets/
cable/satellite)

16%
Content
Producers

7%
Other
Services

natpe.com NATPE 2015 JANUARY 20-22
FONTAINEBLEAU RESORT • MIAMI BEACH

Use Promo Code **DiscountN15** and save!



WAR OF
THE ROSES

MEET US
AT STAND **P-1.C1**

sales.kanald.com.tr / sales@kanald.com.tr



KANAL D