

# TBI



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April/May 2014 MIPTV Issue

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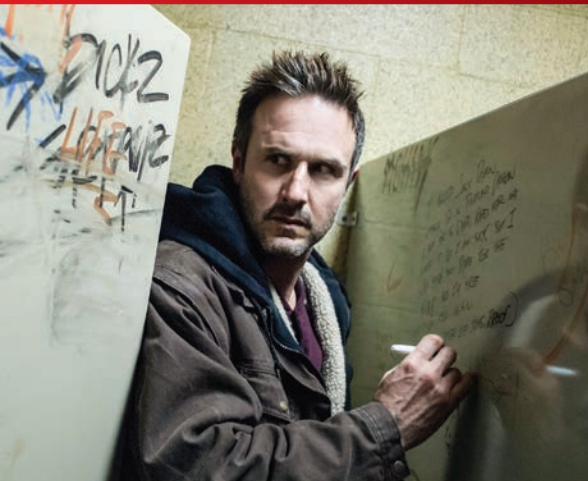
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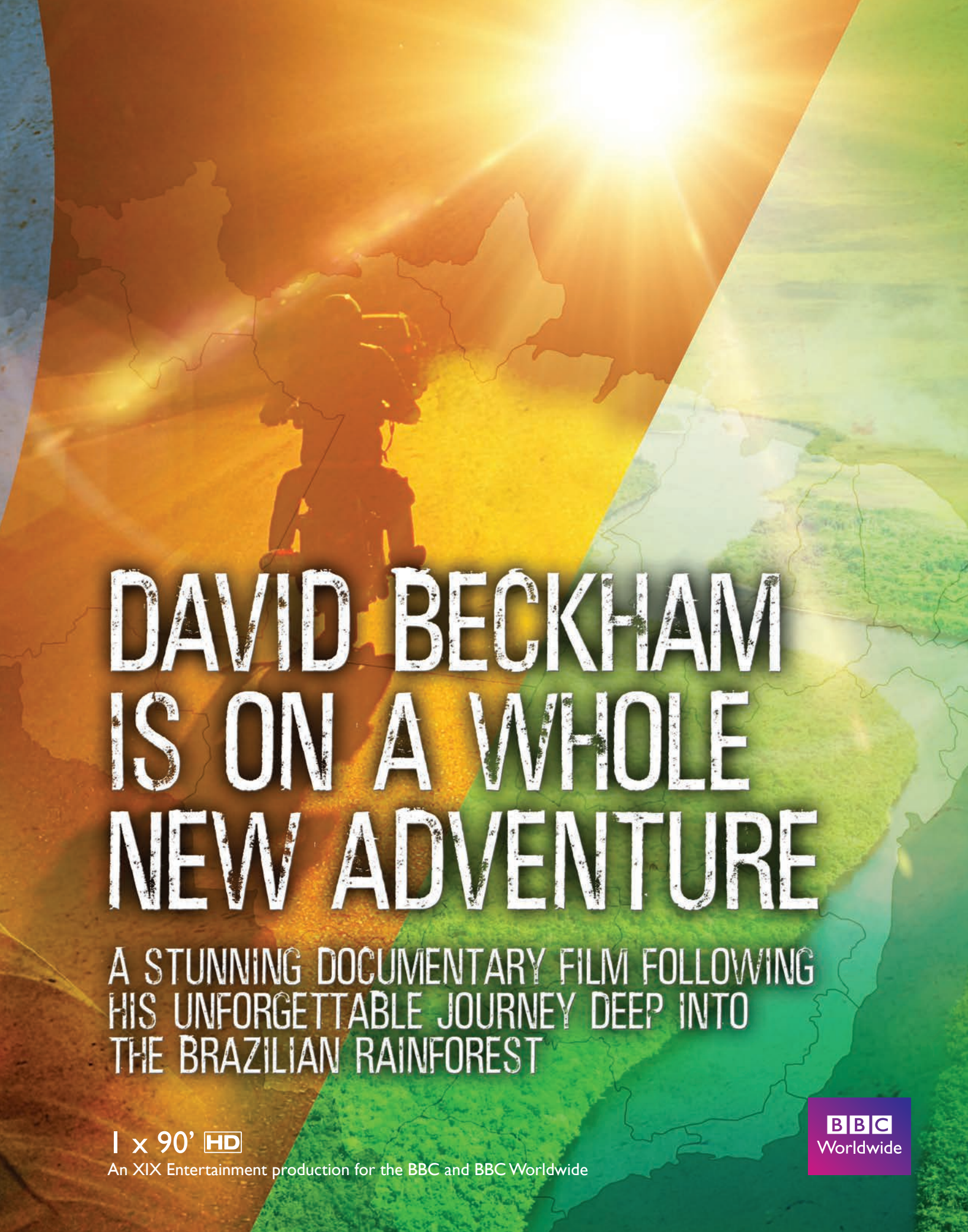
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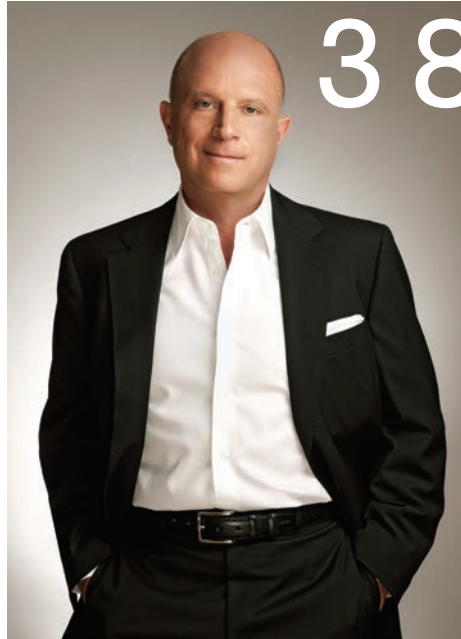
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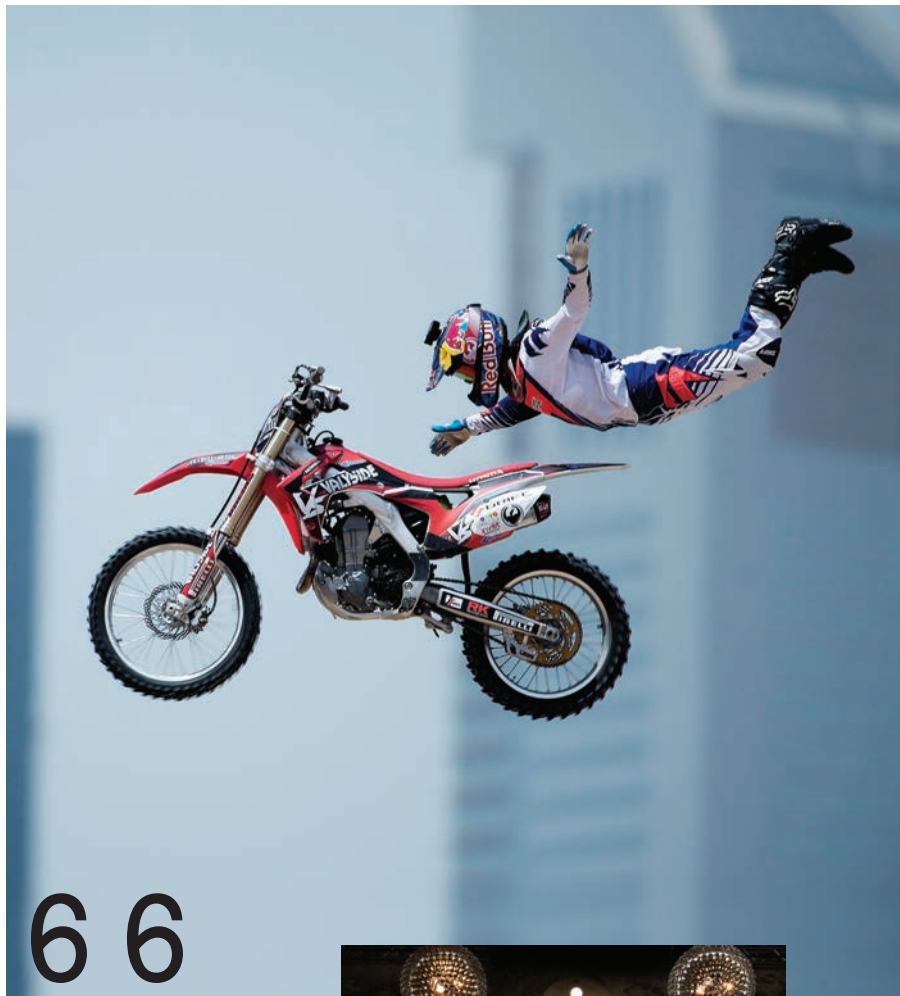
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searching for her story

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# EDITOR'S NOTE

STEWART CLARKE



**T**he question on the lips of many as the industry decamps to Cannes, is what is the next *Rising Star*? MIPCOM was the first time in several markets that one show so comprehensively stole the headlines, with a glut of deals. The results of those sales have yet to be seen, with the agreements based on the show's performance in Israel, but in a crowded market, Keshet International's marketing and sales effort set the template.

That effort was all the more impressive given the huge amount of content battling to rise above the noise at MIPTV, and in the industry in general. The competition for rights has never been fiercer – with consolidation increasingly concentrating IP in the hands of the super-groups. We take a look at how content companies are fighting for rights and examine whether independent distributors can survive in a world of huge, broadcaster-producer-distributor-conglomerates.

One way to get the attention of buyers (and press) is to get your talent front and centre at the big markets. There has never been a starrer MIPTV line-up than 2014's offering and TBI speaks to Curtis '50 Cent' Jackson ahead of his appearance in Cannes. Behind the camera, we also interview the A-list writers and showrunners making the next generation of drama hits.

If the challenge for distributors is getting content, the good news is that once titles have been secured, there is an ever-expanding number of outlets willing to part with cash to acquire them. As the digital platform world evolves, we examine what role YouTube has to play and how content companies can best exploit the platform.

We also get up close to the world of over-the-top kids services to assess which are likely to prosper and how they are providing competition for the traditional kids channels.

In TBI Formats, the question we ask is whether the obsession with ob-docs (and bearded men) has gone too far, or if the genre is just evolving in new and interesting ways.

If TV could be reduced to a formula it would take the fun out of guessing what's next (and we'd have a *Duck Dynasty*-meets-*Rising Star*-meets-*Walking Dead*-meets-*SpongeBob* super-format to talk about). Let's hope we get a glimpse of the next big thing when the international TV world gets together in Cannes.

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# DIARY

10 – 12 April

## **Cartoons on the Bay**

Venice, Italy

[www.cartoonsbay.com/en/](http://www.cartoonsbay.com/en/)

5 – 7 May

## **Cartoon Digital**

Helsinki, Finland

[www.cartoon-media.eu](http://www.cartoon-media.eu)

13 – 16 May

## **LA Screenings**

Los Angeles, US

[www.lascreenings.org](http://www.lascreenings.org)

15 – 17 May

## **Busan Contents Market**

Busan, Korea

[www.ibcm.tv/eng](http://www.ibcm.tv/eng)

7 – 11 June

## **BANFF TV Festival**

Banff, Canada

[www.bwtf.com](http://www.bwtf.com)

9 – 13 June

## **Monte Carlo TV Festival**

Monte Carlo, Monaco

[www.tvfestival.com](http://www.tvfestival.com)

9 – 13 June

## **Shanghai TV Festival**

Shanghai, China

[www.stvf.com](http://www.stvf.com)

9 – 14 June

## **MIFA**

Annecy, France

[www.annecy.org](http://www.annecy.org)

17 – 19 June

## **Licensing International Expo**

Las Vegas, US

[www.licensingexpo.com](http://www.licensingexpo.com)

3 – 4 June

## **Digital Home World Summit**

Berlin, Germany

[www.digitalhomeworldsummit.com](http://www.digitalhomeworldsummit.com)

23 – 26 June

## **NATPE Europe**

Prague, Czech Republic

[www.natpebudapest.com](http://www.natpebudapest.com)

23 – 26 June

## **Sunnyside of the Doc**

La Rochelle, France

[www.sunnysideofthedoc.com](http://www.sunnysideofthedoc.com)

24 – 26 June

## **Digital TV CEE**

Budapest, Hungary

[www.digitaltvcee.com](http://www.digitaltvcee.com)

2 – 4 July

## **Children's Media Conference**

Sheffield, UK

[www.thechildrensmediakonference.com](http://www.thechildrensmediakonference.com)

21 – 23 August

## **Media Guardian Edinburgh International TV Festival**

Edinburgh, Scotland

[www.mgeitf.co.uk](http://www.mgeitf.co.uk)

7 – 11 September

## **Le Rendez-Vous**

Biarritz, France

[www.tvfrance-intl.com](http://www.tvfrance-intl.com)

23 – 26 September

## **Cartoon Forum**

Toulouse, France

[www.cartoon-media.eu](http://www.cartoon-media.eu)

7 – 9 October

## **Brand Licensing Europe**

London, UK

[www.brandlicensing.eu](http://www.brandlicensing.eu)

11 – 12 October

## **MIP Junior**

Cannes, France

[www.mipjunior.com](http://www.mipjunior.com)

13 – 16 October

## **MIPCOM**

Cannes, France

[www.mipcom.com](http://www.mipcom.com)

7 – 9 October

## **Brand Licensing Europe**

London, UK

[www.brandlicensing.eu](http://www.brandlicensing.eu)

5 – 7 November

## **DISCOP Africa**

Johannesburg, South Africa

[www.discop.com](http://www.discop.com)

5 – 12 November

## **AFM**

Santa Monica, US

[www.americanfilmmarket.com](http://www.americanfilmmarket.com)

18 – 20 November

## **OTT TV World Summit**

London, UK

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# VIEWPOINT

JILL OFFMAN, COMEDY CENTRAL

## Why we surf for mirth

**W**hat's the last thing you liked on Facebook, retweeted or even – to the shame of your teenage relatives – loved on Instagram? I'll bet you a pair of Ashton Kutcher's underpants it was something funny. Whether it's the latest grumpy cat video, a delusional Benedict Cumberbatch-lookalike or Jon Stewart's latest sideswipe on *The Daily Show*, we all love to draw our friends' attention to the funny things we find online. Once laughter was simply the best medicine; now it's what binds and defines our virtual social circles.

At Comedy Central our research consistently tells us that comedy is our audience's number one interest, ahead of films, sport, music and even Sudoku and basket weaving. Uniquely amongst entertainment forms, it's equally popular with men and women in our target demographic of 16-34s. And most importantly, it has become the most searched, shared and therefore successful, genre online.

Social media and smartphones have made stand-up comics of us all. Anyone with sufficient megapixels in their camera and a Vine account can offer wry social commentary for the amusement of family and friends. For most of us that means an audience of 37 followers on Twitter, including amateur porn stars, the local dry cleaners and a creepy guy who claims he's a friend of a friend. For a small but growing number, however, it can mean a global following of millions. Even the most determined digital refuseniks must surely have heard by now of the likes of Jenna Marbles, a potty-mouthed, twenty-something YouTuber, whose funny, straight-to-camera monologues have earned her 12 million subscribers, one billion clicks and, reputedly, hundreds of thousands of dollars a year in online advertising.

The rise of these internet stars – and websites and channels that aggregate online comic

content – has led to doom-laden predictions about the death of television. The truth, of course, is less dramatic. Young people continue to watch huge amounts of live TV on the large flat screen in the corner, while consuming an increasing amount of video online, via streaming or on-demand, frequently on much smaller portable screens, sometimes at the same time. Video never did kill the radio star.

That doesn't mean there isn't anything for TV to learn or earn from the rise of online comedy. Miss Marbles and her ilk command loyal audiences online that make the Nielsen ratings for many network comedies look pretty anaemic. Ignore that kind of popularity at your peril.

The biggest benefit TV can derive from the online comedy phenomenon is as a test bed for new talent. Where once network comedy executives spent their evenings in comedy clubs and August at the Edinburgh Fringe Festival, now they may be better occupied surfing Funny or Die and The Poke.

Network comedy has a notoriously low hit rate – for every *Friends* there are a thousand *Joey*s. It's also expensive to produce. Little wonder then, that in many countries, mainstream general entertainment networks are extremely shy of comedy written by and/or featuring unproven talent. Even a specialist pay TV network, like Comedy Central, can struggle to find slots for experiment.

The rise of online video changes the economics of funny, lowering the risk of commissioning new comedy. Web comedy fans won't blink at threadbare production values online that they would never accept on air. They will consume in short form, long form and every form in between. Platforms like YouTube make it easy to measure and analyse the popularity of content.

Unsurprisingly then, efforts have been ongoing to transplant successful web comedies

to television, and there is a renewed appetite amongst TV executives to 'surf for mirth'.

Certainly at Comedy Central we have a number of comedies on air that started life online. Comedy Central US recently premiered *Broad City* to strong reviews and encouraging ratings. The series, about the misadventures of two young women in New York, began in 2009 as short online webisodes and has already been recommissioned for a second season. The stars of the show, Abbi Jacobson and Ilana Glazer, will be appearing at a panel at MIPTV with executive producer Amy Poehler, to explore some of the lessons learned about transitioning a much-loved digital property onto the more mainstream showcase of cable TV.

With Comedy Central International currently embarked on an ambitious push into original commissioning, I hope we'll very soon be in a position to apply those lessons to our very own web-to-television transplant. What is already clear to all of us involved in commissioning comedy is the shortest route to failure is to transplant comedy from one medium to another without adapting it to the different expectations of the audience. Just because 20 million people individually click through to view a funny video on YouTube doesn't guarantee they'll tune in collectively to a televised half-hour in peak.

All this explains why Comedy Central plans to extend our digital footprint internationally. As well as curating what is funniest from the web, this will allow us to commission more new comedy and expose our audiences to a much broader array of comic talent and ideas than is possible on TV. It will make it possible for us to be much more 'open source' with development, allowing our audience to influence more directly what gets produced and bought for Comedy Central's international TV channels. So bring on those grumpy cats! **TBI**



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# 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

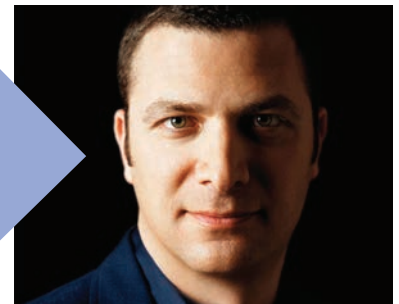
Zig Zag Productions has upped **MATT GRAFF** to VP, commercial and current production. He replaces Leila Monks at the UK indie producer. Monks will continue to work with Zig Zag on distribution, presales and coproduction on a consultancy basis through her new content company, Antidote Media



Jay Tallon has stepped into the newly-created role of senior VP, high growth-markets CEMA (Central & Eastern Europe, Middle East and Africa) at BBC Worldwide. She joins a team already comprising Polish boss Jacek Koskowski, African boss Joel Churcher, CEE boss Heike Renner and Middle East chief Natasha Hussain



Domingo Corral is exiting Turner Broadcasting System EMEA after 15 years, as the firm's regional restructuring continues. **JAIME ONDARZA** has been handed a new role as senior VP, Southern Europe and Africa and will replace him. Ondarza drops his UK and Ireland duties as a result, and these territories will join a new Northern Europe division



Disney/ABC Television Group president and Disney Media Networks co-chair Anne Sweeney is to leave the company to become a TV director. Some reports suggest she made the decision after learning she would not replace Bob Iger as CEO when he steps down, potentially in 2016. Ben Sherwood, formerly ABC News boss, will fill Sweeney's role

Former WB Network boss and Generate CEO **JORDAN LEVIN** has joined Nancy Tellem at Xbox Entertainment Studios. Levin, who is also known as chairman of NATPE, was most recently president of Alloy Digital, which had acquired his multiplatform prodco Generate in 2012. Alloy merged with Break Media last year and formed Defy Media



Zodiak Media has hired Gaspard de Chavagnac as CEO of its French operation, putting him in charge of production companies including KM, Marathon, GTV, Tele Images, Marathon Media and Mona Lisa

FremantleMedia's Danish scripted producer Miso Film has launched a Swedish office and poached Scandinavian producer Sonnet Film's executive **SANDRA HARMS** to run the division. Miso Film Sweden is already working on an 8x45mins series for commercial channel TV4, *Vik/Stubö*



The BBC has recruited Myfanwy Moore as its UK comedy controller. The UK pubcaster has poached Moore from commercial rival ITV, where she was commissioning editor, comedy

FremantleMedia is opening up shop in Canada and has poached MGM executive **SUSAN HUMMEL** to helm the new division. The *X Factor* producer is also launching an office in Spain and has poached Nathalie Garcia from local producer Plural Entertainment to run it as chief executive



# BROAD CITY

FROM EXECUTIVE PRODUCER AMY POEHLER

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# Miso makes its mark

Danish drama specialist Miso Film is spreading its wings following investment from FremantleMedia. Jesse Whittock heads to Scandinavia to speak with the key players as the company reaches its tenth birthday

Simply speaking, the main reason Pete Bose and Jonas Allen decided to sell a majority stake in their business, Denmark-based Miso Film, to FremantleMedia in November last year was scale. The firm, which started as a boutique drama outfit a decade ago in 2004, had grown to the point where it was regularly commissioned in Denmark, had built a strong Norwegian division and was beginning to sell finished tape and scripted formats around the world. What it really needed was a stronger pipeline for the international marketplace.

“Our business model is based on creating and producing good shows and making money on them, but it’s certainly a question of getting them out on the market,” says Bose. “When you spend night and day creating a show you want it to be seen, right?”

“We’d been working with a number of sales companies, some very good and some bad, but we had the feeling that we needed to create a closer relationship with a company that could get on board at an early stage, plan the PR and marketing strategy and get the shows in the right position.”

Now with that partner in place, Miso is already seeing the benefits – FremantleMedia has bought back rights to TV2 crime drama *Dicte* (see right) from ZDF Enterprises and is planning a major push as the second season shoots, for example.

Furthermore, Miso’s expansion is continuing. Miso Film Sweden has just launched, with Sonnet Film producer Sandra Harms joining to lead the division. Its first TV project is *Vik/Stubö*, an 8x45mins series in development for commercial channel TV4 based on novels by Norwegian thriller writer Anne Holt. “Sandra is young with a very good reputation,” says Bose of the hire.

Miso’s high-end drama production capabilities are well known – Bose is a film-financing specialist who held senior roles at Nordisk Film’s Per Holst Film and *Wallander* producer Yellow Bird and had his own firm, FilmPeople, while Allen worked alongside



THE SHOW: *Dicte*  
 THE PRODUCER: Miso Film  
 THE DISTRIBUTOR: FremantleMedia International  
 THE BROADCASTER: TV2 (Denmark), TV2 (Norway), TV4 (Sweden)  
 CONCEPT: Relation-crime drama centred on a 40 year-old female journalist in her hometown, Aarhus

him as a producer at all three companies. This attracted FremantleMedia, which has similar drama production assets in the US, Germany and Australia.

“We hope that we can use what we’ve learned over the past 15 or 20 years to help the expansion of FremantleMedia within scripted,” says Bose. “I’m sure we have things that can be employed, and the other way round.”

He also points to the fact Miso now has an investment committee it can consult on strategic decisions such as the Swedish expansion. “We are no longer a small company, and as you grow, you need certain management skills and support,” he says.

Miso’s series include TV2’s crime drama *Den Som Dræber*, which was remade in the US by Lifetime as *Those Who Kill* and launched on March 3, and *Dicte*, which follows a 40-year-old female journalist-cum-

investigator. The prodco is currently working on Norwegian drama *Acquitted* and producing epic war drama *1864*, which is being billed as the largest-ever production in Denmark and is being coproduced with pubcaster DR, TV2 Norway and TV4 in Sweden.

*Acquitted*, with a budget of NOK68.8 million (US\$11.4 million), is for TV2 in Norway and is based on a real-life case in which a man returned to his hometown after being accused and then acquitted of his childhood sweetheart’s murder, only to find many local people refuse to believe his innocence. Final casting is ongoing and shooting begins in late April. “Placing this in a small village creates a *Twin Peaks* feel, and that is one of the drivers of the show,” says Bose.

*1864*, meanwhile, is set to be the biggest Danish television drama shoot ever. It tells the



story of two brothers in 19th century rural Denmark who volunteer to join the Danish army to fight Prussian and Austrian forces in the disputed Schleswig-Holstein region. A hundred and fifty years later, in 2014, a woman mourning the death of her soldier husband in Afghanistan finds a diary of the

girl both brothers loved and discovers their story.

It has a budget of €23 million (US\$32 million), with pubcaster DR providing more than €14 million following the receipt of a special grant for high-end historical drama from the government. TV2 in Norway and

TV4 in Sweden, Miso, distributors and the EU Media programme made up the rest of the shortfall. Seventy per cent of production was shot in Prague, Czech Republic.

“We don’t do these kind of shows on a daily basis but every fifth or tenth year there’s a focus on doing a big historical piece,” says

## IN FOCUS: DICTE MAKES A SPLASH

It’s a bitterly cold February afternoon by the shipyards of Aarhus, Denmark’s second city. *Dicte* director Kasper Barfoed is taking a break, having just overseen some of the crime series’ more spectacular moments. “We’ve just dumped a car into the water and thrown a guy out of a window,” he says nonchalantly.

*Dicte* is one of FremantleMedia International’s major scripted pushes at MIPTV. The market represents the first time the distributor has sold the rights after it acquired them from ZDF Enterprises. Parent company FremantleMedia bought its 51% stake in Miso last year.

The show stars actress Iben Hjelde as Dicte Svendsen, a female reporter who moves home to Aarhus after a divorce only to find herself embroiled in criminal investigations.

It is based on a series of books from Aarhus-born former journalist Elsebeth Egholm, who penned scripts for the show, and is described by writer Ida Maria Rydén as “*Erin Brockovich* going crime”.

Meeting Rydén and her writing partner Dorte Høgh earlier that day at Miso’s central Copenhagen headquarters, it emerges the brief was to create a new genre for Scandinavian drama – the ‘relation-crime’.

This does away with the intrigue, lies and mystery of Nordic noir and instead uses realistic but entertaining dialogue. “When we were pitching it we saw it as a mixture of detective story and knowing everything about Dicte’s personal life,” says Rydén.

In essence, half of each 45-minute double episode (or 90-minute single ep) is dedicated to crime and the other depicts Dicte’s personal relationships with confidantes, family and work colleagues.

Miso Film co-owner Jonas Allen admits selling the concept could pose a problem to international acquisitions executives. “The hybrid nature means you might not know if

it’s a prebuy or not; is it crime or drama?,” he says. “But when you read the scripts, you truly understand it is a mixture.”

More than 1.2 million tuned in across season one in Denmark, and an average 940,000 viewers watched weekly in Sweden, figures Allen attributes to correct scheduling in the middle of primetime. “In Norway, they ran it a little later, and it didn’t have the same kind of impact as it did in Sweden and Denmark,” he says. “Once you’ve decided what it is, it will work.”

The *Dicte* writers are critical of the female leads in popular Scandi series such as *The Bridge* and *The Killing*, whom they feel too often are written to “act like single men with weird sex lives”.

“No women in our world is like that,” says Høgh. “We want a woman who can wake up looking like shit, have an argument with her daughter and then go out and find a body. We’re building that bridge between normal life and the crime scene.”

“It’s also about using the crime as a motor

to look at wider society,” adds Allen. Particularly in the second season, the episodes attempt to understand why a murder or a similarly heinous crime has been committed.

The second run, which goes out later this year, will focus more on the relationships and tone down the procedural elements, says Høgh. “We’re trying to make something a bit more fun and maybe even with a laugh or two.”

France’s Newen Content is already developing a French version through its prodco Capa Drama, though no broadcaster is yet attached. This and the changes to season two mean international deals will be easier to score going forward, Allen predicts.

“It was originally marketed as a traditional crime series, but that wasn’t the show. It was difficult to sell, but the solution is to understand the actual concept. It has been much easier to market for the second season.” Just ignore the groaning criminal in that sinking car, he might add.



Bose. Doing the show has been fantastic and we've learned a lot from it."

Miso also successfully produces feature films such as World War II resistance drama *Max Manus*, which was Norway's biggest-ever box office hit with more than 1.2 million cinema admissions. The business plan going forward is to produce on average two Danish television series, one Swedish series and one Norwegian per year alongside a feature film from Denmark, Sweden and Norway each.

Variation – and not of a theme – is key to the Miso slate. "As a producer, you don't want to repeat yourself – I admire people who can do 100 episodes of a show, but on a personal note I don't want to do that," says Bose.

Developing new stories also serves another purpose. "There's always the risk you won't get another season, so we make sure we look after the next thing," he says.

In future, he sees Miso moving into more character-driven pieces. "We've primarily done crime but I can see more and more drama coming in to our shows. DR opened

some doors with *Borgen* and *The Legacy*, but that made us think it had to have a crime element to work internationally. Now, it seems like if the show is good enough and stories

Turkey are vying to become the centre of new drama trends and are flooding the global market with new scripts.

"The popularity of Scandi drama will move

**"We needed to create a closer relationship with a company that could get on board early, plan the PR and marketing strategy and get the shows in the right position – that was FremantleMedia"**

**Peter Bose, Miso Film**



and characters work, it will work."

Focusing on scripts that can work internationally has prepared the firm for the future, he adds – though Scandinavian dramas have been in vogue globally, territories such as France, South Korea and

on at some point as a natural thing," says Bose, "but it won't put us out of business. We've focused a lot on not being bound to Denmark."

Having FremantleMedia onside will certainly aid that strategy. **TBI**



**HANNIBAL - NBC, AXN**

**Running time:** 26 x 60' **Genre:** Drama **Type:** Series  
Consistently named one of the best shows on TV by critics everywhere, Hannibal explores the unique and riveting early relationship of psychiatrist Dr. Hannibal Lecter and a young FBI criminal profiler named Will Graham who is haunted by his ability to empathize with serial killers. As Will hunts down brutal killers, he is unknowingly sitting across from the most gifted killer of all. From the inventive mind of executive producer Bryan Fuller.



**HEMLOCK GROVE - Netflix**

**Running time:** 23 x 60' **Genre:** Drama **Type:** Series  
From acclaimed director Eli Roth, and based on the gothic novel by Brian McGreevy, comes a groundbreaking series that tells the tale of the unraveling of a once vibrant and now struggling community after a mysterious death. As the town's secrets begin to unravel, Hemlock Grove forces us to ask what is the true nature of a monster.



**BARBARELLA - Canal+, Amazon**

**Genre:** Drama **Type:** Series  
Director Nicolas Winding Refn (*Drive*, *Bronson*) and writers Neal Purvis & Robert Wade (*Skyfall*, *Casino Royale*) bring their uncompromising vision to the iconic character of Barbarella. As Barbarella is called upon to save a civilization, she also begins to find answers to the question that has haunted her entire life: where did she come from?



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# Drama data: Europe challenges the US

The latest details of the most-watched scripted shows around the world reveal US procedurals are still top of the heap, but now face increasing competition for eyeballs from programming out of the UK, Scandinavia and France. TBI teamed with Eurodata TV to present this new data

**C**BS Studios International is the most successful international distributor, according to the TV ratings analysis expert Eurodata TV Worldwide. CBS juggernaut ratings franchises *NCIS* and *CSI* remain the shows that, across the leading 15 TV territories around the world, appear most regularly in the rosters of top ten most-watched programmes. Also near the top of the data pile, Disney Media Distribution's *Criminal Minds* and *Castle* continue the dominance of the studios and their ever popular procedurals.

However, a closer look at the latest numbers reveal the picture is changing, and series from outside the US are gaining share. BBC Worldwide's *Call the Midwife* places fourth and DRG's *Doc Martin* fifth. The UK is emerging as an increasingly important source of scripted programming.

"What we have noticed is that American series are still the strongest audience boosters and the ones that bring slot averages up, but the influence of US programming is slowing down after several years of supremacy," says Sahar Bagheri, international TV research manager at Mediametrie-Eurodata TV Worldwide.

The proportion of top-ranking series has fallen, she adds, from almost 20% a few years ago, to 13% in recent times. Back in 2008, when *House* was the most-watched international series, the top-performing episode of the medical drama would command an international audience of 82 million. Fast forward to 2012, and the top-performing series was *The Mentalist* with a peak international audience of 58 million.

The popularity of locally originated drama is increasing fast, even in territories where it does not dominate schedules. For example, domestic series account for 10% of broadcasters' primetime in Denmark, but 45% of viewing. In Sweden, local series account for just 7% of primetime, but take 24% of all eyeballs.

## DISTRIBUTORS - ACROSS THE TOP 15 BEST-PERFORMING SERIES PER TERRITORY

Distributor	no. Programmes (no. Countries)
CBS Studios International	15 (6)
Warner Bros. International Television Distribution	12 (5)
Twentieth Century Fox Television Distribution	12 (4)
BBC Worldwide	11 (5)
Disney Media Distribution	10 (5)
ZDF Enterprises	7 (3)
Televisa Internacional	7 (1)
NBC Universal International TV Distribution	5 (3)
Sony Pictures International TV Distribution	5 (3)
ITV Studios	5 (3)
Endemol Worldwide Distribution	5 (5)
Zodiak Rights	4 (2)

## TRAVELLING PROGRAMMES – THE BEST-PERFORMING SERIES IN 15 MAJOR TERRITORIES

Title	Occurrences
<i>NCIS</i> franchise	5
<i>CSI</i> franchise	3
<i>Criminal Minds</i>	3
<i>Castle</i>	3
<i>Call the Midwife</i>	2
<i>Doc Martin</i>	2
<i>Bron</i>	2
<i>Downton Abbey</i>	2
<i>Les Parent</i>	2
<i>Under the Dome</i>	2
<i>The Mentalist</i>	2
<i>Marvel's Agents of Shield</i>	2
<i>Midsomer Murders</i>	2
<i>Bones</i>	2
<i>The Blacklist</i>	2
<i>The Big Bang Theory</i>	2
<i>Wallander</i>	2

France, meanwhile, is emerging as an increasingly influential territory with *Les Revenants* going out in its original language on Channel 4 in the UK and Sundance in the US. Political drama *Les Hommes de l'Ombre* is now selling internationally and being adapted by Endemol Studios for AMC in the US.

CBS with *CSI*, *NCIS* and recent hit *Under the Dome* is the leading distributor in terms of the number of top performing shows. It leads out Warner Bros. International TV Distribution, which has *The Big Bang Theory*, *The Mentalist* and *Persons of Interest*. The first non-US ranked distributor is BBC Worldwide, which has fared well with *Call the Midwife*, *DCI Banks* and *Doctor Who*.

ZDF Enterprises ranks highly largely because of the popular Scandinavian drama it coproduces and distributes. Endemol's push into drama is paying off with the likes of Spanish soap *Love is Forever* and *Death Comes to Pemberley* helping it to eleventh in the ranking of leading drama distributors.

Bagheri concludes that while their US counterparts still hold sway, European producers and distributors are gaining ground.

"Europe has become a pillar of creativity and differentiation to the US," she says. "The main strength is as coproducers and when financial and creative assets are combined." **TBI**

Source: Eurodata TV Worldwide/relevant partners. Scripted series barometer – covering September–December 2013. Top 15 best performing scripted series (based on best episode during the period).



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# Bambú targets TV's elite standard

Bambú Producciones' Ramón Campos is behind Spain's primetime hits *Velvet* and *Grand Hotel* and has become the country's most important showrunner, boarding sci-fi drama *The Refugees* for BBC Worldwide and Atresmedia, and developing *Contranatura* for Fox. Emiliano de Pablos talked to the producer about his new projects and getting into drama's Champions League

The crisis-ridden Spanish TV market offers producers just three outlets for their fiction projects – pubcaster RTVE, Mediaset España and Atresmedia – leading many local TV production houses to travel abroad to find the financing they lack at home. Madrid-based Bambú Producciones, run by Ramón Campos and partner Teresa Fernández-Valdés, is no exception. The international adventure is already paying off. In January the company put together, with BBC Worldwide and Atresmedia, a deal for an original high-concept English-language sci-fi drama, *The Refugees*.

"BBC and Atresmedia called us and we pitched three fiction projects. Our idea was that, if the series was made in Spain, we could lead the production. They agreed," explains Ramón Campos, *Refugees'* exec producer and co-creator. The producers will shoot *Refugees* in the summer with a British cast, directed by Spanish helmer David Pinillos. Veteran screenwriter Tom Grieves (*Being Human*) has joined Bambú's writing team.

The series is about millions of people travelling from the future to the present, fleeing an imminent global disaster. It will be broadcast from autumn 2015 on Atresmedia's free-to-air channel LaSexta, targeting men aged 25-50 and upper-middle-class viewers, the channel's core audience. BBC Worldwide will bring its international muscle to the table, acting as TV series coproducer, commissioner for LaSexta's international channels and global distributor.

For Worldwide, *Refugees* marks an early jump into continental Europe's TV fiction coproduction. Spain offers a cost-effective venue for production and has talented and seasoned local crew for international projects. "We talk the same language as BBC execs since we share the same TV drama references," Campos says.

Bambú and partners have also partnered with Fox Television Studios to develop sci-fi drama *Contranatura*. "It is based on an original idea we sent to Fox," says Campos. "Diego Suárez [senior VP, programming, Fox Television



Studios] liked the pilot's script, which was initially developed for the Latin American market, and we adapted it for the US." Taking place in Alpine, a Texan village near the Mexican border, *Contranatura* combines violence and drug trafficking with supernatural elements.

Campos and Fernández-Valdés launched Bambú in 2007 having been showrunners on family drama *Desaparecida*, a *Twin Peaks*-style thriller broadcast by RTVE's La1.

Bambú went on to have primetime hits, including family melodrama *Gran Reserva*, historical adventure *Hispania* and mystery drama *Grand Hotel* that gave it a privileged place with several shows in Spanish TV's ultra-competitive primetime. *Grand Hotel*, broadcast by Antena 3 between 2011-2013, opened many international doors for Bambú. Sold by Germany's Beta Film, the series was acquired by Hulu in the US and the UK's Sky Arts.

Bambú's romantic melodrama *Velvet* (pictured) bowed February 17 on Antena 3, leading Monday's primetime with a 22.8% average share after four episodes. "*Velvet* has doses of romantic comedy in the style of '50s-'60s American comedies. That tone never had been used before in a Spanish TV series and

surprised the audience," Campos says.

The series boasts elements to satisfy both local and international tastes, he adds. "It revolves around love and how it is understood, with the world of fashion in the background. Both elements are recognisable for Spanish audiences. Being Spanish, the series aims to show a very international side of Madrid, which could be like any US city at that time, and is a place everybody quickly recognises around the world." Also handled by Beta, *Velvet* makes its international market debut at MIPTV.

Bambú has presented projects to the three main Spanish TV broadcasters, but has a specially close relationship with DeAPlaneta's Atresmedia. Both partners are involved in at least two more TV fiction projects: the highly ambitious series *Ladrones del Tiempo*, for which Atresmedia is searching for international financing.

In the mid-term, Ramón Campos aims to consolidate Bambú's international presence, while targeting the Latin American TV market, and Mexico could be the next step.

"We have got our feet in the door of international TV fiction but still have a long way to go," he concludes. **TBI**



FROM EXECUTIVE PRODUCER COURTNEY KEMP AGBOH *(THE GOOD WIFE)*

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# BBC Worldwide's show and tell

No other international distributor has a multi-day event to show international buyers its wares on the scale of BBC Worldwide's Liverpool Showcase event, making it a unique event in the TV calendar. TBI was there to see the distributor show off its wares

The Hollywood studios show off their new product to buyers in May, but that stretches to tens or at most hundreds of new hours per Major. BBC Worldwide presented almost 3,000 hours of new programming (as well as a 50,000-hour catalogue) at Showcase, according to Paul Dempsey, president of global markets at the BBC's commercial wing. What has been borrowed from the LA-based studios is the bringing of talent to the party. The stars of *Musketeers*, David Attenborough, Nick Frost and Bob Weide were among those in Liverpool to press the flesh with the international buyers writing cheques for their shows. Those commissioners were also treated to a Graham Norton-hosted spectacular complete with pyrotechnics, the team from motoring series *Top Gear* and flaming cars racing around an indoor arena (pictured).



"We looked hard at how we could make Showcase more impactful," says Dempsey. "That means more screenings, more cast and production interviews on stage and more thought as to how we can be useful to buyers."

He will not be drawn on the cost of organising an event the size of Showcase, but says it is a calculated risk give the business that can be done and the impression it creates. "We have a huge and growing sales business, and this is the single biggest thing we do," he says.

Historically, Worldwide has said that about 20% of programme sales revenue is generated at Showcase, which, based on its last annual report, equates to over £60 million (US\$100 million).

There were 725 buyers from 100 countries in Liverpool, according to Dempsey, the most ever. To put that into context, Reed MIDEM claims 4,000 buyers are in Cannes for MIPTV. New digital buyers helped boost the numbers, with Google Play and China's Tencent showing up for the first time. A large VOD deal was announced with another newbie, Chinese video platform Sohu, which acquired factual titles including *Frozen Planet* and *Earthflight* and dramas such as *Ripper Street*, *Mad Dog*, *Sinbad* and *Silk*. There were also digital workshops but

"digital is the new normal," says Dempsey, adding that the digital attendees are now considered mainstream buyers alongside the traditional TV acquisitions folk.

David Weiland, executive VP, Western Europe, says that key buyers from recession hit countries in his region were in town for Showcase, and that 2014 should be the year that Italy and Spain start to recover. Meanwhile, the continually big-buying Scandi broadcasters – which Weiland says take 75% of Worldwide's new shows between them – were in Liverpool, as were buyers from the German market, where Weiland says growth in the number of pay TV channels has spurred business.

He also reveals a raft of Showcase deals for the *Sewing Bee* format, with M6 in France ordering a local version of the competitive sewing show that was created by the UK producer behind *Bake Off*, Love Productions.

The free-to-air commercial channel's version will be called *Cousu Main* and fronted by actress Cristina Codula. BBC Worldwide's French production division will make the show. Norwegian pubcaster NRK has also ordered a local version of *Sewing Bee*, as has Swedish commercial broadcaster TV4.

Worldwide execs were keen to talk up *Musketeers* at Showcase, and the hope is that it can join the Premier League of international dramas and sit alongside the likes of *Sherlock* and *Doctor Who*. It has been commissioned for a second season by the BBC in the UK and sales, announced at Showcase, have been made to ARD in Germany and NRK in Norway among others. Privately, however, some buyers told TBI they were sceptical that the series would be as big as other BBC hits internationally.

Whether *Musketeers* swashbuckles its way to ongoing international success is a moot point, but with ongoing dramas and new shows including Cold War spy series *The Game*, Bob Weide's period comedy *Mr Sloane* and BBC America copro *Orphan Black*, Worldwide is the most serious competitor the US studios have.

There's room for US and UK fare in international markets, Dempsey says. "It's not an either/or question between US shows and ours," he says. "It is getting polarised between the very high-end, high-quality shows and the other end, where it is done in a bedroom as shortform. It's a tricky place to be in the middle and that's where the squeeze will come, but there's space for both us and the studios." **TBI**





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## State House opens doors to African drama

Having moved into original entertainment programming, East African pay TV operator Zuku is starting to invest in its own dramas, including Kenya's answer to *The West Wing*. Local execs believe the region could be set for a booming scripted trade

**E**ast Africa's Zuku has moved into originals as a way to differentiate itself from larger incumbent pay TV operator Multichoice. Having commissioned lifestyle shows including *Tales from the Bush Larder*, Zuku's move into drama is now underway.

Particularly in the Kenyan market there is a demand for local content, but it is often produced for just US\$5,000 per half hour.

At the other end of the scale is NGO-funded drama production at US\$40-50,000 per hour, with notable examples including Kenyan series *Makutano Junction*. The Department for International Development contributed to the budget for the show, which was made by Kenyan prodco Mediae for Citizen TV.

Zuku's challenge was to bypass the low-cost, low-quality model and the NGO-backed high-cost content that has, in part, the goal of imparting social messages and would not sit well on pay TV.

"They have high production values but are not what you watch before watching *Dexter*,"



says Hannelie Bekker, managing director of programming at Zuku parent company Wananchi. "There is a gap for mid-priced drama that is pure escapist entertainment."

Music-themed drama *Groove Theory* and political drama *State House* are the first two dramas fitting that bill. *State House* (pictured) launched on March 3 and is billed as Kenya's

answer to *The West Wing*. Filmed in the Kenyan capital, the 12x30mins series is set in Nairobi's presidential residence in 2013 and follows a young newly elected and radical president set on reforms.

The Zuku Entertainment channel coproduces with Wanuri Kahiu and Rebecca Chandler's prodco Awali Entertainment. It is in a mix of Swahili and English.

"At last there is a Kenyan series we can be proud of," Bekker says, adding that she hopes it becomes a returning show and gives Zuku an edge over the competition. "It's really about having a USP. This is ours, it is not something we have licensed for two years. We're engaged in a battle for [subscribers'] hearts and minds, and this goes straight to the heart."

Off the back of a positive reception for *State House*, Zuku has relaunched *Groove Theory*, which was a coproduction between Zuku and Kanjii Mbugua's Kijiji Entertainment.

There is clearly an appetite among producers in the region and beyond to work in the new pay TV drama space.

Zuku had 60 proposals back after putting out a request for proposals for original scripted projects from as far afield as the UK.

The dramatic plan for Zuku, Bekker says, is to have two original dramas on its books at a time, so post-*State House* and *Groove Theory* the door is open for more African drama. **TBI**

### TELEMUNDO'S TELENOVELA ACTION IN AFRICA

Karina Etchison, senior VP of sales for Europe, Middle East, and Africa at Telemundo Internacional, says the genesis of its expansion into Africa was a fax (this was in 2006) from Angola asking about its novelas. A trip to the now-defunct Sithengi African TV market followed and it became clear that the programming would need to be reversioned into English to sell widely.

It dubbed *El Cuerpo del Deseo* (*Second Chance*) and others and built a healthy sales business in Nigeria, Kenya, Ghana and Namibia. Uganda, Zambia, Tanzania, Lesotho and Zimbabwe, and recently Rwanda followed suit and started buying.

Etchison says the similarity between the African 'soapie' and telenovela has helped spur the market. "Soapies and telenovelas

have greater significance locally than they do in the US market, where soap operas are reduced to daytime viewing," she says. When series stretch to over 100 episodes the cost of dubbing is high, but maintaining quality is key to sales, Etchison says. "African audiences are very keen on this issue; it is considered an insult if not done well," she adds.

Last year Telemundo launched a channel on the DSTV-owned Multichoice pay TV platform. Telemundo Africa rolled out in English last August in 48 territories in the region, with a Portuguese version for Mozambique. Etchison says the next wave of expansion will involve reaching into new markets, formatting its novelas and using the African rollout as a template in other English- and Portuguese-speaking markets.





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# eOne's factual drive

**E**ntertainment One has forged a reputation as a distributor of US and Canadian drama, but this MIPTV is making a concerted push into factual. The bigger picture, beyond the Cannes line-up of unscripted shows, is that eOne wants a higher profile in the genre and will be striking deals to ensure that happens. It has already struck agreements, including a first-look with Three River Studios, the UK prodco spun out of Impossible Pictures last year. It is also working with Zig Zag Productions on magic/travel series *Close Up Kings* and will likely end up working more closely with the UK indie.

"If you look at the MIP slate, we will have a good amount of factual and we are picking up loose shows and building that organically," says Peter Emerson, president, eOne Television International. "There will be more first-look and development deals and we really like the idea of pod deals, where we incubate a company; working with someone who has a great track record, but who needs help with infrastructure or the backing to buy rights or staff up."

With so many indies affiliated and tied into deals with distributors, will eOne acquire production companies to get a better foothold, specifically in the influential UK market? "Absolutely," Emerson says. "In the UK it's very thin in terms of what [rights] you can get access to through other arrangements, so we will look at acquiring."

The company is understood to have looked at Raw earlier this year, but the prodco was ultimately bought by Discovery. Recent strong performance has given eOne the heft to cut sizable deals. "Our market cap is over £1 billion (US\$1.6 billion) now, and last year it was £600 million, that makes acquiring a lot easier," Emerson says.

The factual push also opens the door to the format market more widely for eOne. That initiative will require staffing up. Emerson, who is planning on returning to Canada following a stint running the eOne TV business from London, is currently looking to make a trio of senior hires, including a formats chief a formats boss. **TBI**

## ENTERTAINMENT ONE'S FACTUAL BUCKET LISTS



Prentiss Fraser, senior VP, worldwide sales and acquisitions at eOne, says that the drive into factual has seen it stock-up on content and reorganise the way it is presented to buyers. The factual titles will now, she explains, be organised into four specific categories: 'Eat', 'Entertain', 'Crime' and 'Discover'.

"There are so many well-established factual companies, and we wanted a clear strategy and identified different 'buckets'," she says. Accordingly, there is new content for each strand at MIPTV.

The overall factual highlight for MIP is upcoming Discovery series *Cars that Rock with Brian Johnson* (pictured). The six-parter is being produced by UK indie Back2Back Productions and follows AC/DC front man Brian Johnson as he indulges his passion for cars. In the show, he travels to the home countries of iconic car marques such as Porsche, Bugatti, Lamborghini, Rolls Royce and Bentley, to take viewers inside the factories in which they are made, and talks to owners and experts.

Also in 'Entertain' there is Force Four-produced *Shannon and Sophie*. The 8x30mins series will go out on Canadian specialty channel W Network in May. The chalk-and-cheese reality show follows Shannon Tweed-Simmons, the Canadian actress, model and wife of Kiss frontman Gene Simmons, and her straight-A daughter, who runs a charity in Vancouver.

The highlight of the 'Eat' strand is *Cook Your Ass Off*, from New York-based Jane Street, the indie producer behind *Chopped*. The 13x60mins food competition is being shopped by eOne in finished and format format form. It challenges a trio of chefs to turn high-fat dishes into lean, but delicious, alternatives. Other foodie series include Food Network carnival-food show *Midway Munchies* and food-travel programme *One Night Stand with Annie Sibonney*.

The 'Discover' strand includes one-off doc *Twin Life: Sharing Mind and Body*. The documentary tells the story of twins who can see and taste what the other one experiences. It has gone out on TLC and aired on Canadian pubcaster the CBC in March.

The 'Crime' line-up includes *50 Ways to Kill Your Lover*, which was made by UK indie Thumbs Up Productions for A+E's Crime and Investigation Channel. The series has stylised reconstructions of bizarre spousal murders, covering three in each instalment.



A new series starring Kim Cattrall and Don McKellar

# SENSITIVE SKIN

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# Andreae's giant task to fill Darnell's shoes

Stepping in to the reality hot seat at any US broadcaster and succeeding is tough enough, but try replacing Fox's unscripted guru Mike Darnell. Former Optomen, Channel 4 and Discovery exec Simon Andreae aims to do exactly that and is banking on global formats

**S**imon Andreae's arrival at Fox was mired in controversy and he has kept his name in headlines with his first big programming bet being of a markedly different nature to the *X Factor*, *American Idol* and *Hell's Kitchen* series associated with his predecessor, Mike Darnell.

Rarely in television does an executive do a u-turn after accepting a post elsewhere, but Andreae did just that. Having completed an eight-year run in the US, first with his producer The Incubator and then at Discovery Communication's West Coast development and production division, Andreae was set to return to the UK to launch Scarlet Media, a producer backed by Sony Pictures Television. However, his name was constantly linked to the alternative programming post Darnell had vacated over the summer, after 18 years at Fox.

Sure enough, two months after Sony unveiled Scarlet, Andreae – who was understood to have hired staff for his new outfit and was preparing for life in England – was announced as executive VP, alternative entertainment for the US broadcast network.

The role is thought to initially give Andreae less sway than when Darnell – who has since turned up as president, unscripted and alternative programming at Warner Bros. Television. That is unsurprising, considering the length of Darnell's tenure at the 21st Century Fox broadcaster.

It has not stopped Andreae making his mark. Within two months of joining, he plucked reality TV producer Lisa Levenson from Cineflix to become his senior VP and appointed Asylum Entertainment's Alex Piper to become senior VP, alternative. Amy Cohen, a Darnell alumna, was promoted to executive director. Levenson was one of the few execs to avoid the mass cull at Cineflix last year that followed the financial failure of scripted effort *Copper*, while Piper was senior VP, alternative television at Asylum, which was behind Fox Sports 1's doc series *Being Mike Tyson*.



Considered a maverick, out-of-the-box thinker by many industry insiders, Andreae's track record is long and varied. At Discovery, he launched the West Coast unit as a start-up and built it in to a division that delivers a healthy chunk of Discovery Channel's output.

He is credited with developing series including the popular *Naked and Afraid*, *Fast N Loud* and *How Booze Built America*. He also produced episodes of the Sunday night *Curiosity* strand, including the Emmy-nominated *Did God Create the Universe?* with Stephen Hawking, *Your Body on Drugs* with Robin Williams and *How Will the World End?* with Samuel L. Jackson. While running The Incubator, between 2005 and 2010, based at Fox TV Studios, he oversaw shows such as *In the Womb* for National Geographic and former employer Channel 4, *Most Bizarre* for TLC and *Dawn Porter: Extreme Wife* for Channel 4.

He began his career in TV as a founding partner at UK factual indie Optomen Television, which started as a two-man gig, but grew into a prodco that All3Media felt was worth spending a cool £40 million (US\$66.5 million) to acquire; and also led Channel 4's science and education programming team, creating *Bodyshock* and other shows.

Andreae's first big programming play at Fox was commissioning an American version of *Utopia*, the Talpa Media format in which strangers are sent to live together for a year and build a new community.

Announcing the show in January, he said *Utopia* would be "the largest, most ambitious social experiment on television".

His second gamble was another international format. In March, TBI revealed Fox was set to commission Sony's horror gameshow *Release the Hounds* as a six-part series, to be filmed in the UK at the same creepy mansion where the original ITV2 version shot.

The series sees contestants compete over a round of suspense-filled horror-themed challenges for a cash prize. The winner ultimately has to escape from the grounds of a country house while being pursued by a pack of dogs.

With a pair of Darnell's biggest hits on the way out – *X Factor USA* has already been decommissioned and *American Idol* is winding down amid falling ratings – *Utopia* and *Hounds* will be the acid test of Andreae's nose for mainstream US hits. **TBI**



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AMC has struck pay (TV) dirt three times with *Mad Men*, *Breaking Bad* and *The Walking Dead* among the most iconic series ever. AMC Networks boss Josh Sapan tells Stewart Clarke about the company's new shows, how technology is boosting TV drama and how AMC will grow its international business following the US\$ 1 billion acquisition of Chellomedia

## Josh Sapan's drama studies

Josh Sapan acknowledges that making TV cannot be reduced to a scientific process and that there is some good fortune in having hit shows. But the AMC Networks president and CEO quickly adds that AMC has helped pioneer a new, more filmic approach to making cable TV's current breed of genre-defining dramas.

In the new world of content, Sapan says, TV dominates the conversation. "The TV has replaced the allowance for focus that used to be with the movies," he says. "Cinephiles are being replaced with what you might call telephiles."

AMC Networks' AMC Sundance, IFC and WE tv are not premium channels and generated US\$663 million in ad revenues in 2013, a 26.7% year-on-year increase. They have to take a middle ground, winning eyeballs to lure advertisers while providing the high-end content that hooks subs and platform operators. However, there is a connection between AMC and its premium brethren, according to Sapan. "In the US you can see that premium cable dramas are allowing people the time to engage with a programme because [premium channels] don't rely on advertising and can have more patience," he says. "We try to also have some of that patience."

The patient approach has yielded *Mad Men*, a critical if not huge ratings hit; *Breaking Bad*, a slow-burning ratings hit now considered one of TV's greatest ever shows; and *The Walking Dead*, both a critical and off-the-scale ratings hit.

Technology is shaping the new world of drama, and Sapan says the ubiquity of DVRs, TV Everywhere services and social media is changing the way content is developed. "It is influencing what writers in Hollywood write and what directors are directing, and then the success of dramas in the outside world," he says. "People can discover good material on their own time, and if they like it can refer it to friends – 'referral' is the new watercooler." The evolution of scripted content in particular speaks to this trend. "Drama used to be sort of bland and easy to view so that if you were watching in the kitchen, you could sort of follow along," the AMC boss says. "But when these advances occurred, it allowed these series to become more nuanced, with deeper and more immersive characters. This technology created a different mindset."

Given that AMC wants to boost the footprint of its channels in the US and internationally, it is a strong message to operators that the programming on the channels is driving the new ways consumers access content. It has also been making select investments in the digital space, buying into Drama Fever, the New York-based OTT service that is programmed with Korean drama. It has also put cash into YouTube

channel Dance On. "The plan is not to have our existing brands and content on these services, but we are interested in how that world operates," Sapan says.

AMC's *Breaking Bad* and *The Walking Dead* have both become franchises, with accompanying talk shows *Talking Bad* and *The Talking Dead* and spin-off and companion pieces to come. Sony Pictures TV-produced *Better Call Saul* launches this year. The series will inevitably be compared with its predecessor, but Sapan says: "It is important to stay with what made *Breaking Bad* good: craft, character and story. Swinging for the fences in terms of ratings can have a negative effect. We need to let the characters and series have their own life."

Meanwhile, the *Walking Dead* companion piece (not, Robert Kirkman was keen to emphasise at Comic-Con, a 'spin-off', as it will not feature any characters from the original series) is in very early development. The key figures behind the original, Kirkman and Gale Anne Hurd, are both on board. The otherwise convivial Sapan becomes tight-lipped when asked about the project and will not be drawn on details aside from saying it will be true to the voice of the original and the team will work on the project in the same way they did with the first show.

With *Breaking Bad* finished and *Mad Men* coming to an end after two more seasons (it won't get a spin-off), the challenge for AMC Networks is to generate new hits. *Red Road*, about two warring communities, is next up for Sundance, which counts *Rectify* among previous originals. There is also the Maggie Gyllenhaal limited (meaning eight-episode) series *The Honorable Woman*. On AMC there's US Revolutionary War spy thriller *Turn* (see box) and 1980's Silicon Valley drama *Halt & Catch Fire*, both out of in-house production unit AMC Studios.

Given the strong growth in 2013, spurred by the performance of some key originals, year-on-year comparisons will be tough in 2014. Deep pockets are a prerequisite for any channel group that wants a slate of scripted series, and AMC Networks' latest results show programming costs were largely responsible for a sharp uptick in expenses, and AMC recorded a write-down of over US\$50 million relating to the decisions to end the US version of *The Killing* after three seasons and *Low Winter Sun* after one.

There will, however, be more money sunk into programming as the business grows in the US and internationally. "We are increasing our investment in content, and that does require greater top-line growth, and we think it makes sense," Sapan says. **TBI**

## AMC'S *TURN* TO TAKE ON THE SPY GENRE

There are several spy dramas in TV land at the moment, but *Turn* is the only one set during the US Revolutionary War. The show is based on the Alexander Rose novel *Washington's Spies: America's First Spy Ring*. In the story, Abe (Jamie Bell) is a farmer living on Long Island who with his friends forms the spy ring at the centre of the story to fight against the occupying British forces.

Craig Silverstein created the series. His credits include The CW's *Nikita*, but *Turn* is a very different spy show, he says. "I pitched this as a spy thriller, but it is more in the mould of *le Carré* than Fleming. *Nikita* was at the other end of the spectrum." He notes that he actually started working on the idea for *Turn* before *Nikita*, adding: "Alex's book came out at a time I'd done three or four police procedurals in a row and I was looking to do something different."

Silverstein says he has stuck to historical facts and the source material of the book, but taken some dramatic licence – for example, making Abe's father a British sympathiser. However, real battles and events have been recreated – when Silverstein speaks to TBI he is on set in Richmond, Virginia, prepping for the Battle of Setauket.

Heavily serialised, but with bookended spy missions therein, *Turn* kicks off with a 90-minute pilot before settling into its regular one-hour format. The title was changed so as not to give the impression that it was a show about George Washington, although the first



president of the US is an important figure in the story. "We didn't want people to believe that Washington was a heavier character in the show than he was, although he does come in and will be increasingly important in future seasons," says Silverstein. "But we wanted this to feel vital and immediate and about the main characters."

## INTERNATIONAL: LEARNING CHELLO

The US generated over 90% of AMC Networks' revenues in 2013 – US\$404 million versus S\$34 million from international – but the US\$1 billion acquisition of channel operator Chellomedia, which closed earlier this year, will radically change that mix. The contribution of international to the overall bottom line jumps from 7% to 20% with Chello included. "We were attracted to the asset as it was – and given the opportunity of what we think it can become over time," Josh Sapan says. "It also allowed us to diversify and increase our geographical exposure. We were particularly attracted to the fact that Chello channels have such strong local attraction and constituencies, and we have the opportunity to bring our global content."

AMC and Entertainment One struck a distribution deal last year, and the latter is distributing AMC's scripted content in international markets for at least three years. The pair had already worked together, with eOne selling *The Walking Dead* in some territories and *Hell on Wheels*, both of which are on the AMC network in the US. A separate deal means that Endemol Worldwide Distribution sells AMC's unscripted programming, which includes *Small Town Security*, *Freakshow* and *Comic Book Men*. Distribution of AMC's older current series is tied up with, for example, Lionsgate selling *Mad Men* and Sony Pictures Television *Breaking Bad*.

Getting US shows on to the international channels is part of the plan: "We are looking forward to moving closer to a point in time where we can deploy our shows on our own platform simultaneously and widely throughout the globe," Sapan told analysts in February.

The process has started with *Mad Men* on many of the international channels in second windows and *Breaking Bad* in first and second windows. Newer shows including *Rectify* and now *Red Road* will also be appearing on Sundance internationally in the first window. "We want to retain rights where possible, and we want to own content where we can and control it where we can't," says Sapan.

Now the Sundance Global channel is in 60-plus territories it can sometimes justify taking the premium windows, says AMC/Sundance Global president Bruce Tuchman. Chellomedia bought the MGM channels in 2012 and Tuchman, who ran the studio's international channels business before joining AMC, is expected to play a key role in their future rollout now they are part of the AMC fold.

With the Chello deal just closed, its four regional heads report into AMC Networks COO Ed Caroll, as does Tuchman, while the integration process is worked through. Meanwhile, channels from the Chello bouquet could be rebranded to help Sundance get greater traction and Sapan will not rule out IFC and AMC launching outside North America for the first time. The mature nature of the US market, meanwhile, means it is highly unlikely that any of the Chello channels will join their AMC counterparts Stateside.

Sundance in the US last year became the first commercial network to air a subtitled series, French mystery drama *Les Revenants* (*The Returned*). But will the investment in US-originated drama pay off internationally? "We don't know yet," says AMC Networks boss Sapan. "Today, local content has an appeal that is profound and of great strength and at the same time there are certain [US] shows that are brands and global in their appeal."





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Starz is investing more in programming, reaching out to specific segments of the audience and looking at expanding internationally. Starz CEO Chris Albrecht is heading to Cannes along with Curtis '50 Cent' Jackson, who is producing one of the cable net's big new shows. Stewart Clarke talks to Albrecht about the premium cabler and to Jackson about his *Power* play

# Starz Power

**T**hat Starz is coming to MIPTV with CEO Chris Albrecht and US star Curtis '50 Cent' Jackson says a great deal about the US premium cable channel operator. It speaks to a need to have a bigger presence on the global stage, a plan to spend more on high-profile originals, and desire to reach out to segments of the audience that are badly-catered for.

Starz has recently greenlit a raft of programming that it thinks will appeal across its subscriber footprint but also speak directly to underserved segments of the viewing public. "There are groups we have identified for potential demographic opportunities," Albrecht says. "One is gender – women – and *The White Queen* was the first show on Starz that had a target that was more female than male. Premium [pay TV] tends to be predominantly male, but if female-skewing programming is important outside premium, why not in premium as well?"

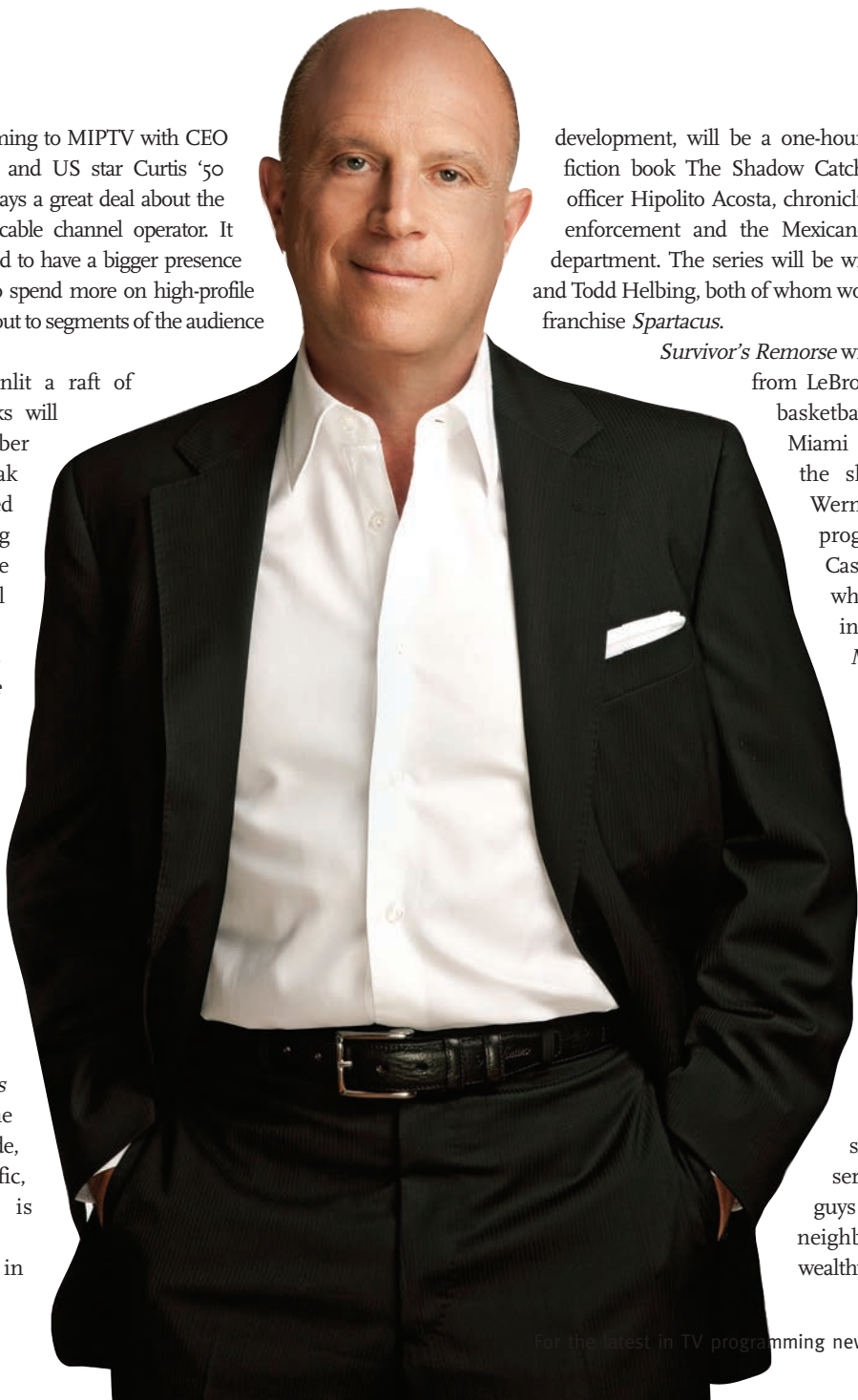
With upcoming shows including *Power*, *Survivor's Remorse* and *Gringo*, the push for shows with a wide, and simultaneously specific, demographic appeal is quickly taking shape.

*Gringo*, which is in

development, will be a one-hour drama based on non-fiction book *The Shadow Catcher* by US immigration officer Hipolito Acosta, chronicling his work in customs enforcement and the Mexican-American immigration department. The series will be written by Aaron Helbing and Todd Helbing, both of whom worked on Starz' big action franchise *Spartacus*.

*Survivor's Remorse* will be a half-hour comedy from LeBron James. The US NBA basketball star, who plays for Miami Heat, will exec produce the show along with Tom Werner, the ex-ABC programming exec and Casey Werner co-founder who launched series including *Mork and Mindy* (and is now chairman of the Boston Red Sox).

"I started in the clubs as an agent for comedians, but we had stayed away from comedy until I heard the idea for *Survivor's Remorse* and thought, 'This is what I have been waiting for, so let's give it a shot,'" Albrecht says. "No-one has done a behind-the-scenes pro-basketball series, and this is about guys from a disadvantaged neighborhood who become wealthy."





Addressing the move to reach out to specific demos, Albrecht says: “Hispanics are the fastest-growing segment in the US, and there’s not a lot on the mainstream US entertainment brands [for them]. There’re not a lot of channels targeted to African Americans, so we saw an opportunity there. We have done the same thing on Encore and repositioned the ‘plexes towards specific demographics.”

At the Encore channels, the shift involved the rebranding of Encore Drama to Encore Black, an African American-targeting channel programmed with series and movies. Encore Classic replaced Encore Love with a line-up of baby-boomer-targeting evergreen series and movies. Another change to the channel bouquet was the move of the Encore Español US Hispanic-focused channel from its premium position. Starz has said that, as part of its channel revamp, the telenovela and movie service will be made available to pay TV operators that want to add it to their Hispanic bundles.

Starz, meanwhile, still lags behind premium counterparts HBO and Showtime in the volume of originals it carries. That is changing with the raft of recent commissions, and Albrecht wants to ultimately have new shows 52 weeks a year.

“It’s only possible to promote so many [originals] at any one time, and having the right mix is more important than scale,” he says. “But we want

new programming every week year round, and that’s a big step. Seventy five hours is probably in the same ballpark as HBO and Showtime, and we’ll ramp up to [that number], which is six-to-eight series. That number seems to be the target sweet-spot.”

The Starz boss is mindful that a key movie deal with Disney is coming to an end in 2016, and says he wants to hit the 70-plus hours of originals by the time that content slips off the schedule.

There is a lot in Starz’ programming pipeline. Production is underway on *The Missing*, a US-European coproduced drama about a man obsessed with finding his abducted son. Starz is making it with UK pubcaster the BBC and All3Media-owned prodcos Company Pictures and New Pictures. In the show, James Nesbitt will play the lead, Tony, who spends years searching for his son after he is abducted on a family holiday to France.

Other shows in development include *WonderWorld*, a one-hour drama with movie star Owen Wilson’s production company, which follows two FBI agents as they infiltrate the mob-controlled porn industry in 1980’s America. There is also a local version of Italian mob drama *Romanzo Criminale* in the works, with *Spartacus* creator Steven S. DeKnight attached as showrunner and Lionsgate on production duty.

Critics level the accusation that despite its clear commitment to original



**“I think TV has evolved over the years... when you look at the quality now, the calibre of talent, acting and production is similar to the level in films” – Curtis ‘50 Cent’ Jackson**

programming Starz has yet to have its breakout show – its *Sopranos*. The point is not lost on Albrecht, formerly CEO of HBO, although he disputes the premise that *The Sopranos* was the channel-defining show for his previous employers. “I always thought the most important [HBO] show was *Oz*, because it showed what was could be done – creative people said, ‘Holy shit, we didn’t know that was possible,’” he says.

Of Starz upcoming originals, Albrecht picks out *Flesh and Bone* as one to look out for. “It’s unlike anything on TV,” he says. “It is set in a ballet, but is not about ballet. It’s from [*Breaking Bad* scribe] Moira Walley-Beckett, and it’s raw and personal.”

He adds that the greenlight for the series does not mean the end of the road for another dance-related show in development, *Blackpool*, and that the two can co-exist. Set in the world of competitive ballroom dancing in the titular British seaside town, Starz is waiting on the first script for *Blackpool*, which comes from brother and sister choreographers, and *Dancing with the Stars* dancers, Julianne and Derek Hough.

At last count Starz had 22.2 million subscribers, an increase of a million on the total a year before. Encore, meanwhile, was almost flat, ending the year with 34.9 million. Albrecht characterises the traditional US pay TV market as offering “sustainable but not explosive” growth, and looking beyond domestic shores is clearly part of his strategy.

With an established programme-syndication business, Starz Worldwide Distribution, but no channels internationally, the Starz boss says the company is looking at harnessing the power of new content platforms. “What we have really got to do is expand in territories outside the US,” he says. “We already sell our product, but now there is an opportunity to create platforms with a much lower cost of entry.”

Starz was spun off from Liberty Media in early 2013, and when Liberty controlled the company “[channels were] not really part of the plan and we’re a little late to the party in that sense,” Albrecht says. While the linear channel business might be tough to get into, the Starz boss does talk about “the first wave of brand extensions outside the US”.

“There is an opportunity to create brand awareness, and technology has offered us the opportunity to create platforms – [SVOD service] HBO Nordic took a fraction of the time to launch [compared with a linear] channel,” he says. “We don’t need to control anything on the platform side, but we have the know-how to run a programming service. We will be opportunistic: in some markets outside the US there is a lot of competition and a lot of well-funded companies. A lot of this will be a function of the partnerships available. It’s part of an evolving strategy.”

Looking at international expansion, the Starz chief says the investment in content and ambition to be a global player are entirely connected.

In the wake of Starz’ latest results, he told analysts that HBO’s success outside the US has been built on selling content overseas, which led to partnerships and the chance to take ownership of distribution outlets.

“We think that’s a great strategy, and we see that it is something that we would look at as we go forward,” he said. “And the first steps of that are to increase the investment in the content that is going to make those other things possible.”

So will Starz push for more rights on its originals, or will it remain a mixed ecology? “We’re open to all models,” Albrecht says. “Wholly-owned, or if someone controls the rights, like Sony with *Outlander*, or if partners bring resources like BBC Worldwide with *Da Vinci’s Demons*, we can spread our programming dollars and widen the net for shows.” **TBI**

## **POWER SOURCE: CURTIS ‘5 0CENT’ JACKSON**

Talent from the world of movies has been migrating to TV for a few years, and big-name music talent making movies is not a new phenomenon. What is unusual is a world-famous musician making small-screen moves. Curtis Jackson says he was lured to TV by the rise in the quality of production and talent.

“I’m a big fan of doing both TV and film,” he tells TBI. “I think TV has evolved over the years. When you look at the quality now – not just visually with HD, et cetera – but the calibre of talent, acting and production, it is similar to the level in films.”

He adds: “When you have Academy Award-winning actors on scripted series on TV, you see the networks and productions spending the money to have the artistic creativity you see in films on TV in your very own households.”

In the *Power*, Jackson will appear as an old associate of lead character James ‘Ghost’ St Patrick. He will also executive produce the series and write some of the soundtrack. “To be able to do the music for the show and include so many of my songs that have never been



heard before really brings it all together for me as an artist,” he says.

As 50 Cent, Jackson has a global fan base, while *Power* is in many ways a quintessentially American story. The singer, actor and entrepreneur says he is convinced that viewers outside the US will be able to relate to the drama series. “Absolutely, I think people in all countries can relate to the narrative and themes of *Power*, a multi-faceted romantic tragedy set in NY’s club scene,” he says. “It can be viewed in many different ways, and the characters all portray roles that many can associate with in their own lives personally.”

Jackson hails from Queens, and the fact *Power* was shot in New York was important in terms of international appeal. “We were thrilled to be able to shoot this in NYC, as the city itself plays such a major role in the show,” he says. “And you know NYC no matter where you live. Myself along with Courtney Kemp Agboh, who will serve as executive producer and showrunner, Mark Canton, Randall Emmett and David Knoller have wanted to bring this story to life for some time now.”

***Power’s* Courtney Kemp Agboh talks to TBI on page 64**



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# Content crunch: the fight for rights



As the pace of consolidation quickens, competition for rights is fiercer than ever. Stewart Clarke talks to distributors about the changing face of the business and how, in the hyper competitive world of TV, they are gaining access to content.

**F**irst-look deals, overall deals, development deals, output deals, umbrella deals and pod deals: all are increasingly part of the lexicon of international content companies. Every agreement is different, but the unifying aspect is the rationale for seeking out these deals – access to content.

Another wave of consolidation has left IP increasingly concentrated among a select group of super producer-distributor – and often – broadcast giants. The likes of ITV Studios, Modern Times Group, FremantleMedia and Red Arrow have led the buying spree. Meanwhile, Warner Bros. and Sony are aggressively expanding, and NBCUniversal has been consolidating shares in producers.

Shine, Endemol, All3Media and Zodiak own numerous production labels, and BBC Worldwide's latest model is to commission, produce and sell content. All the while John de Mol's Talpa is setting up joint ventures.

Everyone else is forced to fight twice as hard for rights, a situation made tougher still by the tussle for third-party fare.

With producers increasing keeping rights, there is a realisation that the real money is in international exploitation: a single sale can eclipse a work-for-hire fee. "If a factual show costs £280,000 (US\$462,000) per hour to make, the production margin might be £40,000, and we can sell it for £75,000 an hour," says a senior executive at a London-based distributor.

The flip side is that unaffiliated production companies with rights are becoming the subject of bidding wars. Their choice of vendor should depend on their priorities – do they want titles packaged, development money, presales, or are they focussed on a US sale?

A mistake is to fixate on the size of the advance. "Savvy indies have had good and bad experiences; if the advance is big, the distributor can end up working so hard to get their money back that they end up not getting as much because there is so much pressure," says one executive who has worked with indies

around the world.

For a distributor, simply writing the biggest cheque is bad business, says Peter Emerson, president of TV at Entertainment One. "We're not shy to cover a deficit, but we don't want the only reason you came to us to be we're going to pay the most," he says.

Picking up one-off shows should be seen as the basis for building a deeper relationship, he adds. eOne has set up a raft of first look deals because "we realised it was so competitive that we need to ring fence rights," Emerson says. It is currently working with Zig Zag Productions, a now rare example of an unaffiliated independent UK producer and one that has worked with distributors and done its own international sales.

Zig Zag CEO Danny Fenton says there is a "feeding frenzy" going on for programming. "Because there is so little content out there, big distributors will pay quite a lot upfront for the right to work with you," he says. eOne will launch the firm's magic-come-travel series *Close Up Kings* at MIPTV.

Indies are, then, well aware there are pots of money for rights as well as for development. Distributors are picking up the tab for TV content R+D with increasing regularity. All3Media International managing director Louise Pedersen says the company receives about five approaches a month from producers seeking cash to work-up ideas.

"Indies are trying to fund development, and if the broadcasters are limiting their spend, they look to distributors," she says, adding that broadcasters will point producers with funding gap issues toward distributors.

One deal All3 did go for was Swan Films, with which it inked a first-look. The executives behind the award-winning *Grayson Perry: All in the Best Possible Taste*, which went out on Channel 4, set up the UK indie. All3Media will sell its shows internationally.

Banjay has been actively acquiring production companies and rights, although its international division is younger than many of its peers'. "The fight for content is fiercer than ever," says managing director Karoline



Nordic World's *The Seaside Hotel* (*Badenhotellet*)

Spodsberg. “The number of places to go for new formats has diminished, there are new players, and they are increasingly willing to put money on the table.”

Spodsberg adds: “There is a greater openness to looking at ideas, even at a very early stage. We’re getting back to the era where if you have a strong idea, it becomes very attractive to a distributor and broadcaster no matter if it is only off paper. It changes the distributor funding model, and we need to be able to step in with financial and creative support.”

The amount of content available differs by genre and territory. Beyond Distribution’s head of acquisitions Yvonne Body says rights competition has been heating up. “It’s probably been happening for the last five years because there is less available content – in particular in the UK, where a lot is made and owned by bigger companies that have a distribution company in the group. That means it is more expensive to acquire rights and requires extremely high advances.

“We’ve always tracked things from an early stage, and that hasn’t changed. What has changed is the stage at which people are looking for a financial commitment; sometimes it’s before they even have a commission.” Beyond, which will launch Great Pacific’s reality series *Airshow* at MIPTV, specialises in unscripted.

The same trend – needing an early commitment – also holds true in the scripted world, but the numbers involved and the gap

left after a broadcaster commission are bigger. With a commission in hand for a scripted series, for example, a distributor will now contribute between 10% and 35%.

The type of deal a distributor will strike depends on how established the company is. Development deals suit young companies that cannot sustain costs. Pod or umbrella deals are for established talent striking out on its own, while acquisitions require three or more years of P&L accounts. Generally, development deals offer distributors a chance to recoup a chunk of the advance as production begins, while first-looks give them the benefit when they start selling a property internationally.

“There’s more competition for great content because people increasingly understand the importance of distribution as part of the finance model,” says Ruth Clarke, director of acquisitions and coproductions at ITV Studios.

The ITV sales arm gets involved in optioning books, developing scripts and at every stage thereafter. For example, it has come on-board early on new period drama *The Great Fire*. “Ultimately it’s about balancing risk,” says Clarke.

Recent British drama successes such as *Downton Abbey*, *Sherlock* and *Mr Selfridge* mean a greater number of returning series, fewer slots for new shows and fewer new shows overall. In these circumstances, UK-based distributors are forced to look further afield for new content. The next wave of projects ITV Studios has identified includes *Hiding*, an Australian drama about a Gold Coast criminal entering witness protection, from Playmaker Media for pubcaster the ABC.

All3Media International’s Pedersen has been instrumental in putting together some complex high-end dramas including *Missing*. The series, about a dad searching for his abducted son, is a copro between US premium cabler Starz, UK pubcaster the BBC and All3Media-owned prodcos Company Pictures and New Pictures. Two Brothers Pictures and Playground are also attached, along with Fortis Film Fund and Czar TV Productions, and the copro has been structured using Belgian tax credits – Belgian broadcaster VRT will also take the show.



Content Television's *19-2*



# AMCN chellomedia

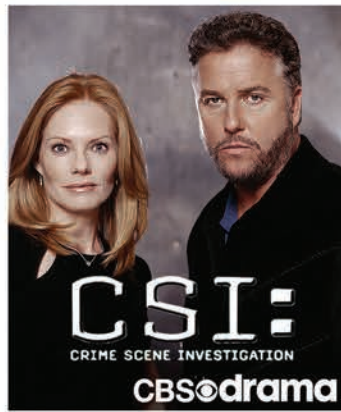


The strongest local brands.

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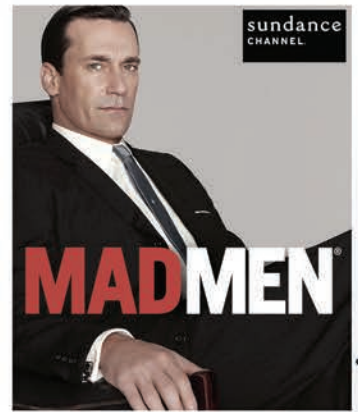
"The Red Road" appears on Sundance Channel Global.



"CSI" appears on CBS Drama.



"Downton Abbey" appears on Film & Arts Network.



"Mad Men" appears on Sundance Channel Global.



BBC Worldwide original series *Mud, Sweat and Gears*

The BBC was lead funder before All3Media added a healthy deficit and brought in Starz (the pair worked together on *The White Queen*). All3 will distribute internationally and has secondary rights in the US.

Putting together deals requires a high level of networking and know-how – good news for market organisers. Video conferencing might be enough to talk details but will not provide the deep market intelligence a trip to MIPTV or NATPE Miami provide.

That is why BBC Worldwide gets buyers to its Showcase event each February – though few (if any) can match Worldwide’s 50,000-hour catalogue or its willingness to invest in an event on that scale.

“It’s a calculated investment, and I’m very confident it gives a short-term benefit to our shows and, in terms of our reputation, the sales teams around the world feel the benefit throughout the year,” says Paul Dempsey, president, global markets at BBC Worldwide.

MarVista CEO Fernando Szew spoke to TBI before heading to US media confab SXSW. He agrees that the current landscape requires

more risk-taking, but notes that the increased number of channels and platforms provide a counter balance. “Now, if three or four outlets pass on a project, there are probably still ten opportunities left,” he says.

Meanwhile, Netflix and other streaming services have started paying significant license fees and are commissioning originals. However, the Netflix model of launching an entire series at once also changes the distribution model.

Lionsgate produces and sells Netflix’s comedy-drama series *Orange is the New Black*. “Before Netflix showed it we didn’t know how the [buyers] would react,” says Peter Iacono, Lionsgate’s managing director, international television. “Would they look at it differently because it was on Netflix and the episodes had run-times of 50-to-55 and sometimes 60 minutes? Now we have seen the reaction and looked at it with 20/20 vision we’ve realised it just comes down to whether it’s a great show.”

Content Media recently acquired Chinese production and distribution companies from

Seven Stars Entertainment and Media, which in turn is taking a stake in the transatlantic firm. The deal will allow Content to pipe its libraries into China through Seven Stars’ Alive Group and get formats from its prodcos into the Asian territory.

Before that, Content Television is launching Canadian cop series 19-2 at MIPTV. Its president Greg Phillips agrees that competition is growing but remains bullish. “When you are up against the bigger or multinational companies and you get something, it is that much more gratifying,” he says. “The obligation is then on you to perform as well as your larger competitors.”

Marketing has become more important, Phillips adds. “We will market something and get behind it as we would a feature film that was going into theatres,” he says.

This often includes getting commissioners up close to on-screen and writing talent. For example, they are more likely to champion a programme having met key production figures. This is why Kim Cattrall, Maggie Gyllenhaal, Curtis ‘50 Cent’ Jackson and Amy



The Sundance Channel logo, featuring the word "sundance" in a lowercase, sans-serif font above the word "CHANNEL" in a smaller, uppercase, sans-serif font, all contained within a light blue rectangular box.

sundance  
CHANNEL

**European  
Premiere  
April 24th**

The title "THE RED ROAD" is displayed in a large, bold, sans-serif font. The word "THE" is in red, while "RED ROAD" is in white. The text is overlaid on a dark, moody photograph of two men's faces, one in the foreground and one slightly behind and to the right.

**THE  
RED ROAD**

**LINES WILL BE CROSSED**

Poehler will all be in town for MIPTV to promote shows from distributors Tricon, BBC Worldwide, Starz and Viacom respectively.

First-look and development deals are also about the marketing and positioning a distributor's own brand.

"We are quite conservative and don't want to do a lot of them just so we can issue a press release and look big," says Banijay International's Spodsborg. "We can deliver strong partnerships because we *don't* do ten of these a year."

Banijay is now pushing into selling finished shows with former Target, ITV Studios and FremantleMedia exec Emmanuelle Namiech spearheading efforts. "We're making a serious move into finished/taped programming," says Spodsborg. "We've been focused on formats and it is a natural next step to do this with English-speaking content."

Nordic World – founded by Scandinavian free-to-air channels – was launched as a local Nordic sales alternative to the super indies. However, with MTG buying Nice Entertainment, ITV taking over Mediacircus and Content Media's investment in Finland's Aito, among other deals in the region, it has been forced to change the model.

"One by one the friends of Nordic World were being bought by superindies," COO Jan Salling says.

Ironically, Nordic World has been forced into consolidation for content by acquiring Netherlands-based Absolutely Independent. "When the world moves into the Nordics, the Nordics move into the world," he says. It has also set up a US office and cut format deals with UK and Irish firms.

Evidently, scale is the name of the game. The Hollywood studios (aside from Sony) and likes of ITV Studios, Keshet International and ZDF Enterprises all have powerful broadcast channels in the family. The same could be said of BBC Worldwide, though its remit dictates treading a fine political line.

The BBC's commercial arm is currently engaged in a content drive to build its catalogue, recently commissioning new channel brand Brit's first original series *Mud, Sweat and Gears*.

Mindful of the advantages of a close broadcaster relationship, others are looking at getting into the channels game. Endemol has bought a 33% stake in Israel's Reshet, while DHX Media paid C\$170 million (US\$151



million) for Family Channel and the Canadian Disney XD and Disney Junior channels.

"We're not a broadcaster yet," says Peter Emerson, whose firm eOne has looked at the model. "Having a channel would be part of the increasing vertical integration of the supply chain, and if we knew we had a home for a show it would make strategic sense."

However, while there is a business rationale, eOne is unlikely to get into channels operation soon, he adds. The firm has instead made output deals with Robert Rodriguez's El Rey Network and AMC for its scripted programmes.

Passion sells content from Scripps' international lifestyle channels, while Tricon Films & Television has a deal to rep AMC Networks' US cable net IFC. "They didn't have an international distribution arm and saw us as an alternative," says Jon Rutherford, senior VP, distribution and business development at Tricon about the latter deal. Similarly, when ex-IFC and Sundance boss Evan Shapiro took over US cable net Pivot, it was Tricon he went to for international distribution.

Mindful of that symbiotic broadcaster-distributor relationship, UK pay TV operator Sky set up sales arm Sky Vision after buying factual producer and distributor Parthenon Entertainment in 2012.

The move came as Sky ramped up investment in original programming. Assuming producers sign over rights, Sky can now invest in production, transmit the resulting programme and sell it internationally.

Regardless of size, top distributors do their homework on the buyers, says TCB Media Rights' Paul Heaney. "There might be 100 people fighting for each slot, but how many have really thought about that broadcaster's schedule? You need to know the buyer's remit and any relevant changes with them."

Having been at Cineflix Rights, Heaney set up his own content business, TCB, in 2012 and says the modern distributor should work harder, be leaner and respond better to market needs. At MIPTV, the factual distributor launches *747: The Plane that Changed the World*, a doc for BBC Two in the UK, Discovery Channel in Canada and Smithsonian in the US.

So, what of the distribution landscape of the future? FremantleMedia has been linked with an All3Media takeover, a recapitalised Endemol will be back in play, Zodiak is eyeing an IPO, and numerous other distribution companies large and small will fight for position at MIPTV. It's time, it seems, to start doing deals. **TBI**



# TAKING CARE OF YOUR BUSINESS

**MIP TV STAND: R8.D11**



## **WORLD'S MOST EXTREME** 6x60

Eye witness stories, user generated clips and cutting edge CGI will count down the World's Most Extreme airports, railways, roads, bridges, tunnels and waterways. *Arrow Media*



## **THE PASSENGER WHO LANDED A PLANE** 1x60

In the face of terrifying odds, 77 year old grandfather John managed to land a plane in pitch darkness having never flown before. *Arrow Media*



## **747 THE JUMBO REVOLUTION** 1x60/1x90

The Jumbo was a game changer; the jet that gave us cheap air travel. This wide-body airliner was a billion dollar gamble which stretched technology to its limits. *Arrow Media*



## **HERCULES THE HUMAN BEAR** 1x60

The amazing story of Andy and Maggie Robin and their relationship with a grizzly bear that became the most famous animal in the world. *Middlechild Productions*



## **HANDSOME DEVILS** 10x60

Vicious predators who have used charm and looks as camouflage. Men who'll have you on top of the world one minute and six feet under the next. *Britespark Films/Argonon International*



## **AINSLEY EATS THE STREETS** 10x60

The ultimate travel guide that reveals the secret foodie worlds of our favourite travel destinations. Ainsley discovers how the identities of different major cities are shaped by their culinary specialities. *Snap TV*

# TCB

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# You Tube gets original





## If YouTube views alone equalled instant financial reward, television probably would no longer exist as a worthwhile venture, but they don't. Jesse Whittock talks with multichannel operators, TV producers and analysts about why original content is the key to monetising the emerging YouTube ecosystem

**Q**uestion: What do a hyperactive Swedish video gamer, a geeky American comic duo and DJ Avicii have in common? Answer: They all featured on channels in the roster of top ten YouTube subscription networks in March 2014, according to data from social analytics website Social Blade. Sweden's PewDiePie was until very recently

the most popular channel on the Google-owned platform, with nearly 25 million subs and more than 3.8 billion views for Felix Kjellberg's video game commentaries. Ian Andrew Hecox and Anthony Padilla, better known together as Smosh, have 17 million subs and three billion-plus views, while Swedish DJ Avicii's official Vevo page has nearly a billion views.

If pure numbers were the only metric, you could argue that these three channels are far more valuable to advertisers and content distributors than CBS, ITV or TF1 could ever be. However, YouTube's ecosystem is not yet at a stage where it threatens to replace linear TV.

YouTube is still often thought of a schizophrenic mess of random user-generated video and cute animal montages, but for the platform's owner, Google, and the wider community of digital content producers, that is just scratching the surface.

In October 2011 YouTube announced that it would fund 100 professionally produced channels in the US as part of a US\$100 million push to make the platform a genuine contender in the growing digital video network sector. Funded channels later launched in the UK, France and Germany. Meanwhile, as this was happening, MCNs (multichannel networks) including Maker Studios, ChannelFlip, Base79 and Diagonal View were emerging – aggregating hundreds and in some cases tens of thousands of channels of content from professionals and bedroom stars and finding ways to turn click-throughs and young platform-agnostic eyeballs and meaningful revenues and into effective partnerships with brands.

All this was compounded last month when it emerged Disney had agreed to buy PewDiePie operator Maker Studios in a deal that could eventually be worth US\$950 million.

"People are starting to realise that there are specific clusters of YouTube audiences that you can target in certain ways, and specific demographics who don't watch as much TV any more whom you can communicate with through social media in a very effective way," says Claire Tavernier, interim managing director of Shine Group-owned ChannelFlip.

Former FremantleMedia digital chief Tavernier joined ChannelFlip this year after the departures of co-founders Justin Gayner and Wil Harris, taking charge of the business's 200-plus channels and production assets. The firm has produced channels for Ricky Gervais and online series for UK stars David Mitchell (best known for *Peep Show*), Richard Hammond (*Top Gear*) and Harry Hill (*Harry Hill's TV Burp*).

"The content needs to be commercially viable," says Tavernier. "It's not the only thing to consider – it needs to feel like it fits our brand – but at the end of the day we take on projects that are going to be profitable."

Television producers are fast coming round to Tavernier's way of thinking and increasingly making businesses out of their content. Barcroft Productions, a London-based indie known for current affairs and documentaries, began using YouTube as a platform for video segments it made for magazine and news programmes.

"All of a sudden, as our white-label video content grew, we started to realise more buyers were finding our content via YouTube than via our [content] sales team. We clocked the fact it could be a great shop window for our content," says company founder Sam Barcroft.

Soon it became apparent that B2B sales weren't the only new revenue stream. "The by-product was we started building a B2C audience because people started wanting to see what we were putting out," says Barcroft.

The firm began drawing revenues from advertising and soon joined the Rightster MCN. More money went into carefully curated exclusive shortform productions – there are now around five uploads a week – and at for a week at Christmas last year, Social Blade stats showed Barcroft overtook the One Direction and *The X Factor* channels as the most watched YouTube channel in the UK. "It made for a great Christmas work party," says Barcroft.

The firm has even had Discovery Networks International commission warm-hearted factual series *Preposterous Pets*, which was pitched with footage and data from the YouTube network.



YouTube's Geek Week

Like Barcroft, US-based music video business Vevo, which operates channels for popular music acts, targets a young Millennial audience. “Traditional TV is increasingly irrelevant for younger audiences who are turning to online, mobile and TV apps at a very high rate,” says Vevo’s chief revenue officer Jonathan Carson. “Vevo reaches as many Millennials as the biggest TV networks.”

Music videos are the bread and butter of the Vevo business model, but it is increasingly creating its own live concert events and original lifestyle programming. “Our original programming strategy is to produce content that helps viewers and brands connect with other lifestyle passion points,” says Carson. “Where it’s fashion, sports, food, travel – music touches everything that we do, every day.”

Meanwhile, traditional programme makers have identified an opportunity to use their TV brands to target online audiences. Unscripted prodco Zig Zag Productions recently partnered with online operator Diagonal View to launch a magic-themed YouTube channel, All Time Magic, after a spate of commissions around the theme that saw Channel 4 pick up *Troy* and Discovery channels in EMEA go for *Close Up Kings*.

“We’ve become a bit of a magic magnet, and young talent is approaching us,” says Zig Zag CEO Danny Fenton. “It felt like a great opportunity to launch a YouTube channel showcasing them.” Zig Zag is producing 30 minutes of original content a week for the channel, which now forms part of Diagonal View’s ‘All Time’ channels bouquet. Talent includes South Londoner Troy, ‘adrenaline magician’ Gerry Sims and Ranjit Singh.

“We self-funded the channel with Diagonal View, and because they’ve got the experience and other channels to cross-promote it, we think of it as educated risk,” adds Fenton. “We’ve learned quickly that a TV production company has to learn to make content for different platforms. That’s not to say we’re going to drop the quality of productions, but we have to make content with a shortform focus in a more cost-effective manner.”

Meanwhile, kids TV producer and IP owner Coolabi sees YouTube as an opportunity to reinvigorate its classic brands, which include Purple Ronnie and Bagpuss. The firm has partnered with Little Dot Studios – the multiplatform channel operator All3Media’s ex-interactive boss Andy Taylor launched last year – to create a bespoke Purple Ronnie channel.

## DIGITAL ORIGINALS: A BUYER’S MARKET

This year at MIPTV, Reed MIDEM is launching the MIP Digital Fronts, an event Laurine Garaude describes as “the first international market for digital content”.

“There is a real demand for discovering new talent from the online space,” says Garaude, Reed MIDEM’s television division director, explaining the move. One thousand of the 4,000 buyers at MIPTV this year will be acquiring for digital platforms, she adds.

The event, at the Palais des Festivals in Cannes, will be held on April 9-10 and see original digital video programming presented to buyers, advertisers, strategists, agencies and distributors from a variety of content creators.

Founding partners include YouTube, which will present a showcase of channels and talent; channel operator Maker Studios, whose executive chairman Ynon Kreiz will deliver a keynote; France-based platform Dailymotion and youth brand Vice Media.

Michael Stevens, creator of YouTube channel group VSauce, will present the event, while US restaurant chain Chipotle Mexican Grill and veteran actor Ray Wise (*Twin Peaks*) will present a session on their *Farmed and Dangerous* web satire (pictured), which launched on Hulu in February.

“The new MIP Digital Fronts initiative will offer an excellent global platform for YouTube creators, digital studios and traditional television and film studios to promote their web video talent and programming,” said YouTube’s director of content partnerships, EMEA Ben McOwen-Wilson in December.

“MIPTV has created an important international platform for online video, and the new event offers a forum for Maker creators to showcase their talents on a global scale and connect with the digital entertainment community,” Maker’s Kreiz, formerly CEO of Endemol, told TBI just days before Maker is acquired by Disney for US\$500 million.

Garaude says inspiration for the event came from the digital advertising trade body IAB-organised Digital Content NewFronts, the digital equivalent of the US TV Upfronts.

The precursor to the current form of the event began in 2008, when ad firm DigitasLBI decided an event was needed to bring digital content makers together with advertisers. In a bid to widen the appeal of the event, it asked the IAB to take over the running of the event ahead of the 2013 NewFronts.

YouTube also held an Upfront week in the UK last year. Clearly, digital video markets are becoming increasingly important to the online content ecosystem because they can “create and move a market where money moves”, says IAB’s senior VP Sherrill Mane. “That’s what advertisers care about.”

But why should traditional TV companies care? Because, Mane argues, the converging worlds of television and digital mean “you cannot stop at TV” anymore.



“Content on YouTube is highly shareable and is available on every platform, which helps to future-proof and make the most of the shift to mobile viewing,” says Naomi Dare, the firm’s head of digital. Furthermore, “What helps is that kids’ content tends to be shorter than traditional TV, which is much better for viewing on YouTube,” she adds.

Coolabi is also planning strategies for the

Bagpuss, Clangers (which is soon to return to television) and Ivor the Engine brands. Dare says Coolabi’s channels primarily act as a marketing tool and a way of forming relationships with highly invested consumers, while Zig Zag’s Fenton contends that “the quickest way to profitability is to have multiple channels” and is therefore planning more networks before long. “The economies of scale



# AUDIOVISUAL FROM SPAIN



MIPTV'14  
STAND R7.J11



El Príncipe, MEDIASET ESPAÑA



The Shower, SECUOYA



Lucky Fred 2, IMIRA ENTERTAINMENT



The ATM, PHILEAS PRODUCTIONS



Bandolera, COMERCIAL TV



The Avatars, ONZA DISTRIBUTION



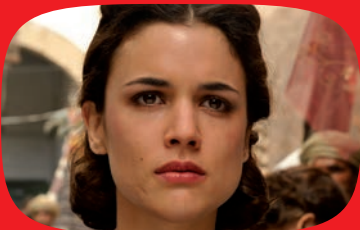
Legendary Hotels, ATN



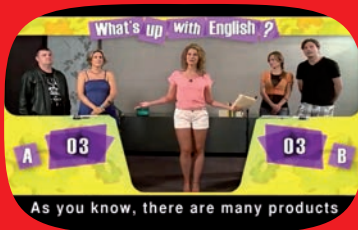
Sing Along, ATRESMEDIA



Australia, a Journey through Evolution  
EXPLORA FILMS



The Time in Between, BOOMERANG TV



What's up with English?, RAYS OF SUNSHINE



Remember When  
GRUPO GANGA PRODUCCIONES



Follow Back, VERALIA



The Red Band Society, FILMAX INTERNATIONAL

[www.audiovisualfromspain.com](http://www.audiovisualfromspain.com)





From YouTube to TV: *Preposterous Pets*

are there if you can get there quickly," he says.

As most content creators have found, YouTube is a young person's medium. Research from the Interactive Advertising Bureau, which organizes New York's Digital Content Newfronts (see box), last year released a report revealing that a massive 45 million viewers were watching originally produced professional digital video in the US every month. Within this number, young adults (18-31) accounted for 31% of all views, markedly higher than other demographics.

As Sherrill Mane, senior VP, research, analytics and measurement at the IAB notes, quoting a separate Nielsen report, "The lightest TV viewers consume the most original online video".

"Look at how Netflix has changed the way people view the TV experience: the notion of binge viewing didn't exist until recently. It's more important than ever to think about sequencing, distribution and windows. There's a whole generation who grew up in the digital media era and they don't care about the TV schedule."

Ironically, one group that does care about the TV schedule is the executives overseeing

YouTube channels, as newly created Defy Media's executive VP Barry Blumberg explains. "Our brands are built with intelligent design from the beginning. They are managed in the same way a television network.

"A lot of traditional rules apply – respect your audience, give them regularly scheduled programming, extend your brand into areas where your audience has affinities, and you want to keep your guys motivated and fresh."

Defy, which came into being in October 2013 upon the merger of digital content companies Break Media and Alloy Digital, operates comedy hub Smosh, a YouTube channel consistently among the site's most popular.

The network, which launched on the Google platform in 2005, has always benefited from investment and professionally produced content. In March, it uploaded a pair of new series, *16 Bit High*, featuring video game characters such as Mario dealing with the dramas of a regular high school, and *Honest Game Trailers*, which puts a cheeky spin on game commercials through snarky voiceovers. "Both are steps forward from the content we've

been producing for the channel," says Blumberg.

Sam Barcroft agrees that treating a YouTube channel with the care an exec would for a television channel yields rewards. "We try to put out a video each day of the week between 45 seconds and four minutes long. The consistency is really important, because the YouTube algorithm rewards a certain type of production value. These are things TV producers wouldn't get excited about – careful metadata captions and information, good titles and strong thumbnails."

Learning the "grammar" of YouTube and correctly identifying how much to invest in original content are the main challenges to successfully running a YouTube channel, Barcroft adds. "Online video is entirely different to a TV or news production because it is consumed in an entirely different way – I always say, only half joking, that most videos are watched on the loo."

Though YouTube as a platform has been an excellent partner for producers, the Google firm's own track record in the originals space is mixed. Its multi-million-dollar original





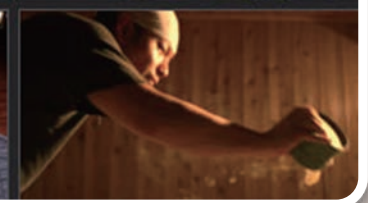
nep  
NHK ENTERPRISES

# Dashi and Shoyu

Essence of Japan

2 x 1h.

NHK/ASIA/Point du Jour/ARTE



# The Ultimate Formula

2 x 52 min.

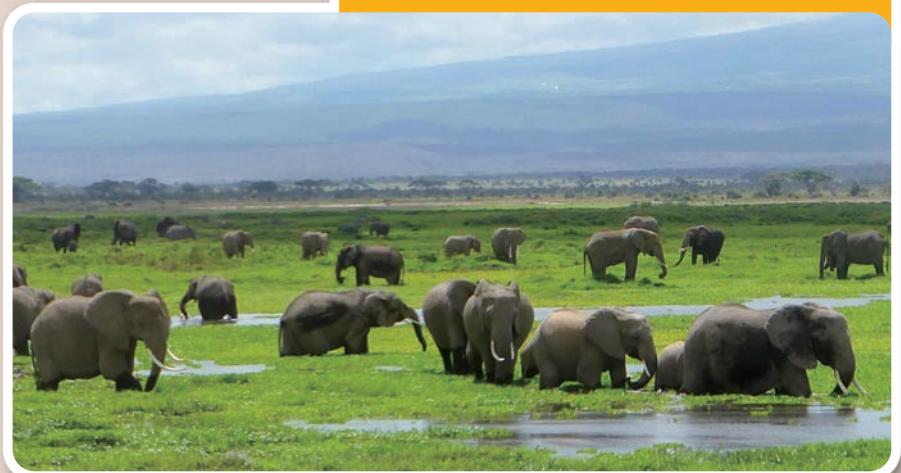


# WILDLIFE

Kilimanjaro's  
Superherd:  
African Elephants

1 x 49 min.

► Booth  
P-1. C51  
at MIPTV2014



channels investments, first announced in 2011 for the US and later expanded into Europe, have been scaled back, with insiders referring to the initiative move as simply “proof of concept”. YouTube’s dedicated Originals page was taken down in November, but YouTube reps say many of the channels are successful, with the top 25 averaging more than 5.3 million views a week, and that 115 have more than 100,000 subs – placing them in the top 2% of channels.

YouTube is now more interested in those ‘home-grown’ stars whose channels have millions of viewers. It has production bases in LA, New York, London and Tokyo and marketing capability, and last year launched two themed content initiatives – Geek Week and Comedy Week.

ChannelFlip oversaw production of the latter, which ran from May 19-25 and showcased US and UK talent, when Harris and Gayner were still in charge. New boss Tavernier describes the web video platform’s strategy as “focusing on those people who’ve grown up through the platform and are branching out and becoming bona-fide stars in their own right”.

In the same way YouTube’s home-grown

stars are coming of age, the wider ecosystem of online digital content is moving toward consolidation – a sure sign high-powered decision makers see the money in the market.

Lis Murdoch’s Shine bought ChannelFlip in 2012 and, as noted, Maker Studios is joining the Disney stable in a US\$500-plus million deal. Elsewhere, Warner Bros. recently led an US\$18 million funding round for Machinima. FremantleMedia has acquired stakes in StyleHaul and German diginet operator Divimove and its parent RTL has invested in BroadbandTV. The Chernin Group and Comcast are said to be among investors in leading MCN Fullscreen, while Endemol has revealed a US\$40 million play in the shape of digital channel division Endemol Beyond.

“Digital video is the fastest-growing area of the

Zig Zag, producer of Troy, has launched a YouTube channel

global content market, and digital platforms not only is the content itself different but also the way it is consumed. The key is for us to invest in both original content and audience development,” says Endemol Beyond International MD Georg Rammes.

Break Media and Alloy Digital’s 2013 merger created a company strong among younger audiences and females through Alloy and men through Break, Barry Blumberg notes.

“There will be continued consolidation in the market,” he says. “From a viewer or advertiser perspective, there is way too much content out there, and there is not enough differentiation between what is being produced. As larger companies are formed or come into the space you’ll see content that is higher end and more viewer- and advertiser-friendly.” **TBI**



**THE BEATLES: THE NIGHT THAT CHANGED AMERICA – A GRAMMY® SALUTE - CBS**

**Running time:** 1 x 150' **Genre:** Music Special

Sir Paul McCartney & Ringo Starr “come together” to celebrate the 50th anniversary of The Beatles’ groundbreaking U.S. debut performance on The Ed Sullivan Show.



**2015 21st ANNUAL SCREEN ACTORS GUILD AWARDS - TNT/TBS**

**Running time:** 1 x 120' **Genre:** Awards Special

One of the awards season’s premiere events in which actors vote solely for actors in honoring the finest film and television performances of the year.



**WORLD’S MOST AMAZING VIDEOS - NBC/Spike TV**

**Running time:** 65 x 60' **Genre:** Reality

One of television’s original reality success stories, it’s the highly popular NBC/Spike TV series that features shocking “caught on camera” footage of gripping, dramatic events.



**WICKED TUNA - NatGeo**

**Running time:** 25 x 60' **Genre:** Reality

It’s the smash hit NatGeo series about a special breed of fishermen who face incredible dangers and unprecedented challenges to hook the elusive, and lucrative, Bluefin tuna.

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**Andrew Haber**, Vice President, International Sales  
**Christopher Brouder**, Vice President, International Sales  
**Steven Weiser**, Vice President, Domestic & International Sales  
**Patricia Villagran**, International Sales Executive  
**Jennifer Askin**, International Sales Consultant





**TV Series**

B&B Magazine  
Length: 16 x 70' (1st season), 50' Version Available  
Genre: Dramedy



**TV Series**

The Lighthouse  
Length: 120 x 50'  
Genre: Drama



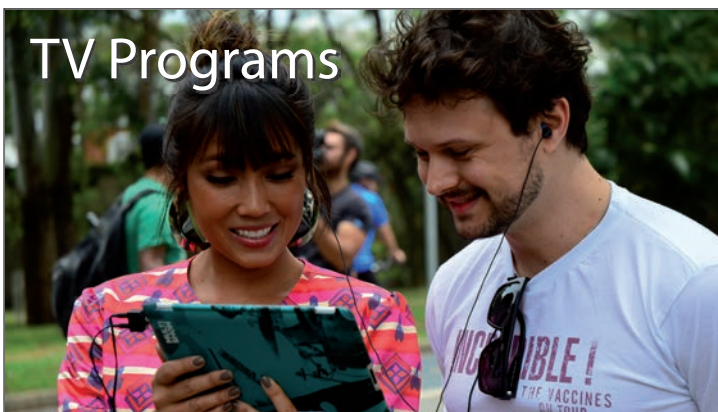
**Feature Films**

Who Killed Bambi?  
Length: 95'  
Genre: Comedy



**Feature Films**

El Somni (The Dream)  
Length: 82'  
Genre: Feature Film Documentary



**TV Programs**

Fifty-Fifty  
Length: 20 x 30'  
Genre: Quiz Show



**TV Programs**

The Target  
Length: 41 x 50'  
Genre: Current Affairs



# CREATIVES SPEAKING

## FROM DUSK TILL DAWN: THE SERIES

Robert Rodriguez, creator and director  
Credits: *Sin City*, *Grindhouse*, *Machete Kills*, *Spy Kids*

THE PRODUCERS: El Rey Network with Rodriguez International Pictures, FactoryMade Ventures and Miramax  
THE DISTRIBUTOR: Miramax  
THE BROADCASTERS: El Rey (US), Netflix (international)

Movie writer, producer and director Robert Rodriguez is the latest big-screen name to make a move into TV. Characteristically, he has done it in a big way, launching his own cable network El Rey in association with US Hispanic broadcaster Univision.

Making TV shows was not an ambition that Rodriguez held. "I was not interested in TV because the process is so convoluted," he says. "Lots of people I know, big names, have made TV, and you have to make a pilot that might not get picked up, then if it does get picked up they might put it on the wrong night or at the wrong time. It seems like a lot of work for something that's out of your control."

However, the rollout of El Rey and control it offered over programme-making meant the shift to TV was actually a smooth one.

"Once I did the network, I knew I would be part of the first original," he says. "It is proof of concept, and this seemed like a great first show. It was perfect that the movie was already known and had a fan base, and that is bringing interest to the network. This is a new network, and a new show would have been more of a challenge. Also, I controlled the rights, so no-one else could do it, although they had tried."

The 1996 *From Dusk Till Dawn* film, which starred George Clooney, Quentin Tarantino and Juliette Lewis, is a cult classic, despite not



doing huge box office numbers.

Like the film, the action in the series is centred on bank robber Seth Gecko and his unpredictable brother Richie, played by D.J. Cotrona (*G.I. Joe: Retaliation*) and Zane Holtz



(*Holes*), respectively. While on the run in Mexico they take pastor Jacob Fuller, played by Robert Patrick (*Walk the Line*), hostage and ultimately end up in a strip club populated by vampires. Don Johnson (*Miami Vice*) and Eiza González also star.

The TV ten-parter does not pick up where the movie left off, but rather approaches events from a different perspective.

"I can explore things that I only got to start to in the film," says Rodriguez. "It's almost real-time, but we find out a lot more. There are new events and characters, and we flash back and flash forward. Some of the signposts along the way are similar to the movie, but we've changed a lot and everyone behaves in different ways.

"Rather than start after the film, we needed to retell the story and add new characters and storylines as you can tell so much more in a series. A character like Quentin [Tarantino's] could go on and in so many different ways."

Rodriguez's background as a low-budget filmmaker helped on his first TV project, he says. "The TV process moves fast, but I have already made low-budget movies – all the time when doing that I was shooting to TV schedules."

In line with Rodriguez's hands-on approach to making movies, he was involved on numerous levels. "I was operating the camera and handhelds, writing and composing the music, and also added 'stills photographer' to my resume, as I found out TV productions do not always have one," he says.

In the US, the series launched on El Rey. Miramax is selling the show globally, and Netflix has taken international rights. The SVOD service launched the horror drama in Canada, Ireland, Netherlands, Nordics and the UK on March 12 and on Netflix in Latin America a week later.

Fans of the movie will warm to the new small-screen version, Rodriguez says. "If the film is the short story, this is the novel. Fans of the original will like it. It will become the definitive version." Has the *From Dusk Till Dawn: The Series* experience changed the filmmaker's attitude to TV and what his appetite for more? "Not for anyone else, only on my own network," he says.



**THE PRODUCERS:** Big Talk Productions, Whyaduck Productions  
**THE DISTRIBUTOR:** BBC Worldwide  
**THE BROADCASTER:** Sky Atlantic (UK)

With HBO's *Curb Your Enthusiasm* as a calling card, Robert B. Weide says he got to know the UK comedy community while directing *How to Lose Friends & Alienate People*, with the film's star Simon Pegg making many of the introductions.

Ultimately the relationships formed cleared the way for *Mr Sloane*, a comedy series with Pegg's longtime collaborator Nick Frost – "when you meet Simon, you meet Nick," Weide says – in the lead role.

It seems fitting that someone who has worked so closely with Larry David on *Curb* knows the exact hour and minute the series came about: at 4:38pm (Pacific time) on July 18, 2010.

Weide was driving down the freeway in LA when he glanced across at an adjacent car and saw a guy he describes as looking like a 'conservative Nick Frost'.

"He had these retro glasses and looked like an accountant from the 1950s or '60s, and I talked the idea through on my phone [thus the timestamp] of an accountant whose wife had left him. He's lost his job and is trying to stay afloat."

Weide says he suspected Frost was capable of carrying a series and asked him if he'd consider the project. The British actor, it transpires, was keen. Weide explains: "He said 'I'd give my left ball to work with you'. His wife later told me that's his good one!"

Frost and Weide fleshed out the story and the resulting series is a six-parter – an opening hour and five half-hours – made by ITV-owned UK prodco Big Talk and Weide's Whyaduck Productions. BBC Worldwide is selling it internationally.

A bittersweet romantic comedy, the series is set in the 1960s and follows Mr Sloane, a buttoned-down man facing a personal crisis that includes his wife walking out on him and a failed attempt to take his own life.

In-demand actress Olivia Colman (*Broadchurch*) plays Mrs Sloane, and the cast also includes comic actor Peter Serafinowicz (*Shaun of the Dead*).

The comedy gives way to drama in some instalments, and Weide says: "Sloane is a decent guy trying to get by, and comedic problems befall him. As the story evolved it got darker, and instead of a comedy with dramatic moments, it started to feel like a drama with comedy moments."

Weide was on writing, directing and executive-producing duty and says it was different from making a show in the US because it was not shot episodically, and unlike *Curb*, had a script. Another difference between the US and the UK is the budget.

"There is a trade-off between money and creative freedom," Weide says. "There is a lack of interference and a smaller budget in the UK. I'd take that trade-off any day."

# INXS: NEVER TEAR US APART

Tim Farriss, INXS guitarist and series script consultant

THE PRODUCER: Shine Australia  
 THE DISTRIBUTOR: Shine International  
 THE BROADCASTER: Seven Network (Australia)

This miniseries from Shine Australia aims to lift the lid on legendary Australian rock band INXS. It has seemingly done so for Network Seven, drawing major crowds in February.

Although the history of a band should be told through its musical merits, the tragic death of Michael Hutchence in 1997 has defined what people around the world associate with INXS. Changing that perception was a key reason for Seven Network's biographical miniseries *INXS: Never Tear Us Apart*, according to band manager Chris 'CM' Gordon. "The last months of Michael's life were so 'tabloidy' that the INXS music and brand was overwhelmed. Then when he died in the way he did, it was great fodder for the tabloids to feast off for a decade or more," he says.

With this in mind, Gordon had been investigating whether a new venture could lead to a surge in INXS nostalgia. "At exactly the time I was sitting in my office getting proposals out of the drawer, this guy [he points at Shine Australia CEO Mark Fennessy sitting to his right] calls me to say he wants to do a two-part free-to-air miniseries. I hadn't seen him for 15 years before, and it literally happened in seconds."

Fennessy, who had an interest in the band stretching back to the 1980s, takes up the tale. "I had a relationship with the guys, albeit at arm's length, and I knew their story, which had been in the back of my mind. There wasn't a defining point where I thought it had to be that exact moment [to produce a programme], but the story always had the making of a compelling drama."

For INXS guitarist Tim Farriss, a script consultant throughout production, the show was not about righting the wrongs of the past but telling the INXS story to a broader – and younger – audience.

"To me, the most important thing and the whole concept was to tell the story. I never thought about making money out of it or saw it as the rebirth of INXS. This was just a totally new and exciting creative process and another chapter for the band," he says.

*Never Tear Us Apart* is divided into two parts, with songs including What You Need, Don't Change and Original Sin included but not driving the plot. Episode one charts the band's formation in 1979 and ascent to one of Australia's largest and most-talked-about acts by the mid-eighties. The finale sees the band members reach superstardom.

Farriss says Luke Arnold's (*Broken Hill*) "extraordinary" turn as Hutchence is the stand-out performance. Elsewhere, Ido Drent and Andrew Ryan play Farriss' brothers Jon and Andrew, respectively; Damon Herriman plays Murphy; Hugh Sheridan plays bassist Gary Beers; Alex Williams plays Kirk Pengilly; and newcomer Nick Masters plays Tim himself. A young Kylie Minogue character and U2's Bono also appear.

"The actors were pivotal. Right from the word go they were rehearsing as a band, and some of them could play really well," says Farriss. "I'd sit in a room in this warehouse and watch 'us'. It was absolutely surreal."

*Never Tear Us Apart* represented Shine Australia's first foray into scripted programming. Episode one won its competitive Sunday-night slot with a consolidated 2.24 million viewers (1.97 million overnight), and the second episode kept most of that audience, delivering 2.08 million (1.77 million overnight). The commercial channel's director of network programming, Angus Ross, called the premiere the "TV drama event of the year". On the back of the success, INXS scored a new number one and number two album in Australia.





**PARIS**

Gilles Bannier, director  
Credits: *Engrenages*, *Les Beaux Mecs*

**THE PRODUCERS:** Son et Lumière with France Télévisions, CNC  
**THE DISTRIBUTOR:** AB International Distribution  
**THE BROADCASTERS:** Arte (France), France Télévisions

Gilles Bannier was lined up to direct *The Tunnel*, the Canal+ and Sky remake of hit Scandinavian drama *Bron* (*The Bridge*), but he put that to one side after a call from the

producer of *Paris*, a new drama series from *Engrenages* (Spiral) writer Virginie Brac.

"I heard it was written by Virginie, and her and I are a great team and love working together," says Bannier. "So I had a real problem, I had to decide whether to do *The Tunnel* or *Paris*. I decided to do *Paris* as I couldn't leave a project written by Virginie Brac." The pair worked together on Canal+ series *Engrenages*, and *Paris* is made by the same production company.

The six-part drama is set in the titular French capital. It tells the story of a seemingly unrelated group of twelve people living in different parts of the city. As the highly serialised show unfolds, the viewers see how their lives and stories are actually closely intertwined. The entire series spans one day in the life of the characters. Viewers will clearly need to pay attention as the plot advances. "There are stories in each episode, but really it is one long story cut into six parts," Bannier says. "If you miss one episode you won't understand what is happening."

The producers were keen to show the iconic parts of Paris as well as less well-known sections of the city. "I was very pleased that we decided to locate the story in different places in Paris," Bannier says. "I wanted the famous picture postcard places as well as other areas where no-one ever films or goes, to create the real Paris." Locations featured include the Sacré Coeur in Montmartre, Place de la Concorde and the offices of the prime minister. Bannier is hopeful of a second season, which would feature new characters or could also be formatted to work in a different city.



**PENNY DREADFUL**

John Logan, writer, executive producer  
Credits: *Hugo*, *The Aviator*, *Gladiator*, *Skyfall*

**THE PRODUCERS:** Desert Wolf Productions, Neal Street Productions  
**THE DISTRIBUTOR:** CBS Studios International  
**THE BROADCASTERS:** Showtime (US), Sky Atlantic (UK)

John Logan is the three-time Oscar-nominated writer behind *Gladiator*, *The Aviator*, *Hugo* and *Skyfall*, among other features, and is also penning the new Bond movie. As a playwright and movie scribe of some

repute, the move to TV was not top of Logan's to-do list – and yet he is the man behind the much-anticipated drama *Penny Dreadful*, which sees some of the most iconic literary horror characters reimagined in a dark gothic TV thriller.

"I've never done TV before. I'd always needed the right idea," he says of the eight-part drama for US premium cabler Showtime and UK pay TV channel Sky Atlantic.

The resulting show is described by Showtime as a psychosexual thriller. Logan says it is an "adult family drama... but not for a family audience".

Alongside Logan, several of the cast have James Bond connections. Bond girl Eva Green (*Casino Royale*) is the female lead and Timothy Dalton, who played the suave British secret agent in two movies, also stars. *Quantum of Solace* and *Skyfall* actor Rory Kinnear makes an appearance, and *Skyfall* director Sam Mendes is an executive producer.

The cast also includes Josh Hartnett (*Black Hawk Down*) and Billie Piper (*Doctor Who*).

Frankenstein, Dorian Grey and Dracula are among the famous characters to appear alongside new creations from Logan in the story as it unfolds in Victorian London.

"The deeper I got, the more I realised there was so much material from that era," says Logan. "There are so many famous fictional characters, but the real spine is the new ones, and it then becomes about how the classic characters weave into them."

The series is dark in tone and in its portrayal of the English capital of the Victorian era. "It is literally and figuratively dark. I am drawn to complex, flawed characters, and I think [audiences] are also – the philosophical thrust is that we are all monsters and can all feel alienated, flawed, cursed," says Logan. "There is nothing like this [on TV], and the way I have approached it is to take it very seriously – it's not camp, there's no knowing wink. I took it very seriously, in the same way as if writing for Bond."

The finished show has a definite edge, Logan says: "The audience deserves to be provoked, and we want to be as provocative as Mary Shelley was in her era."

**SENSITIVE SKIN**

Niv Fichman, producer  
Credits: *Blindness*, *The Red Violin*,  
*Hobo with a Shotgun*, *Slings and Arrows*

The new *Sensitive Skin* is a Kim Cattrall passion project. As *Sex and the City* was winding down and Cattrall was looking at what she was going to do next, a remake of the BBC Two series became a possibility. However, it was several years before Canadian pay TV stepped up.

Toronto-based Rhombus Media is making the series and Niv Fichman has produced it. "The way Kim spoke about the show so personally and intimately got me hooked," he says, adding that it was a brave move for the star to go from playing a sex goddess to a woman of a certain age going through a life crisis. In the original, which ran for two series from 2005 to 2007 in the UK, Joanna Lumley plays Davina Jackson, one half of an affluent London couple hitting their sixties. The comedy drama covers the anxieties, fears, and family and social life of Davina and her newspaper columnist husband Al.

The Canadian show has Don McKellar (*Blindness*) in the husband role, and he also directs the series. Other big names include Elliott Gould, who plays Al's physician and Nicolas Wright (*White House Down*) as the couple's son, Orlando.



**THE PRODUCERS:** Rhombus Media in association with Baby Cow Productions  
**THE DISTRIBUTOR:** Tricon Films & Television  
**THE BROADCASTER:** The Movie Network, Movie Central (Canada)

Toronto doubles well for London, Fichman says. "The transposition was not that complex, and we chose to stick quite closely to the original. We made certain tweaks. It's easy to see what works after production, and [with the finished UK series] we had that privilege."

Rhombus has got the first six-episode

season away in Canada but hopes to take a second season, if greenlit, into new territory. Fichman says the plan is for a twelve-part second run, which would use the last remaining six scripts from the British series before requiring six original scripts for the second half of the season.



**THE GREAT FIRE**

Tom Bradby, writer  
Credits: *Shadow Dancer*

**THE PRODUCER:** Ecosse Films  
**THE DISTRIBUTOR:** ITV Studios Global Entertainment  
**THE BROADCASTER:** ITV1 (UK)

Producer Ecosse Films is burning a (replica and computer-generated) London to the ground for *The Great Fire*, a new four-part

drama about the 1666 fire of London, which saw a large part of the English capital destroyed. Tom Bradby has written a dramatised account of the fire in the four-part series, which spans four tumultuous days in the life of the city. Bradby is well known in the UK as ITV News' political editor and host of current affairs show *The Agenda*.

Off-screen he has published six novels and the 2012 film adaptation of one, *Shadow Dancer*, for which he wrote the screenplay, led to move into TV drama, although it was not a career move Bradby had planned.

"I had no intention of writing TV drama, I thought I'd concentrate on film and books," he says. "But off the back of *Shadow Dancer* people approached me to do interesting things. and Lucy Bedford at Ecosse Films asked whether I'd like to talk to her about a project. She asked me what I thought about the Great Fire. I said I thought it was one of the greatest natural disasters of all time and a great historical event everyone knows of but doesn't really know about."

Bradby and Ecosse decided that, given the

fire lasted four days, the drama suited four hours, one per day, and should take in the lives of people in the capital city as the fire takes hold. Baker Thomas Farriner, in whose Pudding Lane shop the blaze started, and his family are at the heart of the story, which also features King Charles II and historical figures including diarist Samuel Pepys.

Bradby says he has stuck to historical facts but that the series – part disaster movie, part thriller, part character drama – is entertainment first and foremost. He adds that the period piece has a contemporary relevance. "There's a huge resonance in many ways, from what I see at the top of government to man-made disasters around the world. I was shot [covering a 1999 riot in Jakarta], and I'm interested in what happens when things go wrong – there's a huge amount of what I've seen in *The Great Fire*."





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**BABYLON**  
 Sam Bain and Jesse Armstrong, writers  
 Credits: *Peep Show*, *Fresh Meat*

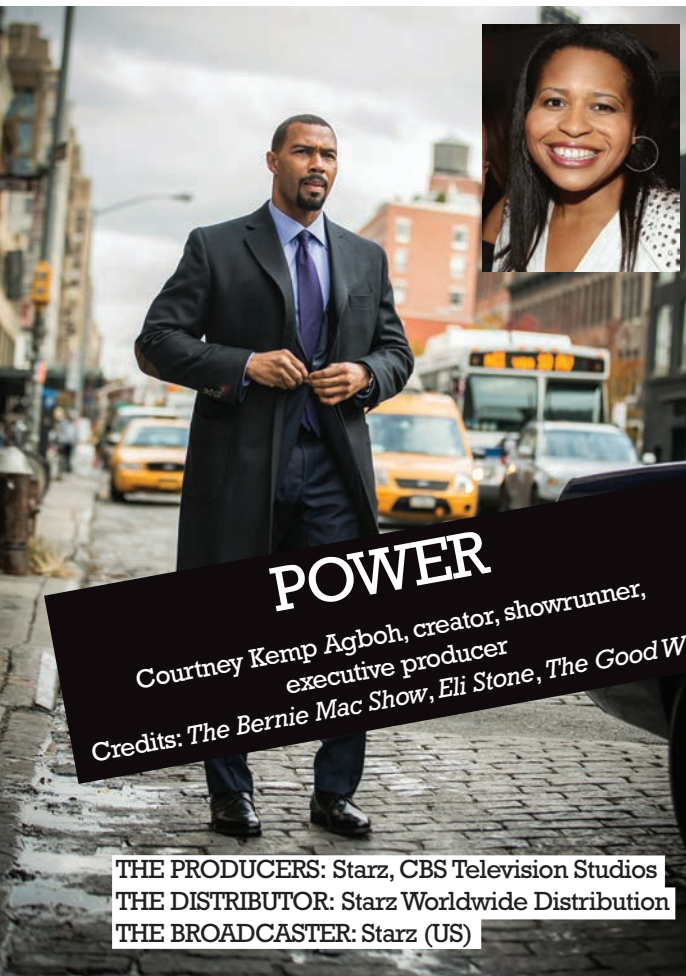
**THE PRODUCER:** Nightjack  
**THE DISTRIBUTOR:** DRG  
**THE BROADCASTER:** Channel 4 (UK)

“*Babylon* is about everyone watching you and waiting for you to make a mistake,” says the show’s executive producer, Robert Jones. The “you” in question is London’s Metropolitan Police Service, which is put under the spotlight by a production dream team of Jones, best known for films including *The Usual Suspects* and *The Constant Gardener*, *Trainspotting* director Danny Boyle and *Peep Show* writers Sam Bain and Jesse Armstrong. The show follows different members of the force played by an all-star cast. They include an American social media PR guru (played by Brit Marling) parachuted in to clean up the Met’s public image, a gluten-intolerant police commissioner (James Nesbitt) and

frontline officers who are the subject of a documentary on modern policing. Scriptwriters Bain and Armstrong’s background in Channel 4 sitcoms such as *Peep Show* and *Fresh Meat* might suggest this is a laugh-a-minute series, but Armstrong says *Babylon* is more “a drama-comedy than a comedy-drama”. It therefore, marks a departure from the prolific pair’s previous work.

“It’s not pro- or anti-police, but it is from their point of view,” says Bain. “That’s the idea – to get into the shoes of someone doing good or bad things in the police force.”

The Channel 4 show went out as a 1x90mins pilot directed by Boyle earlier this year and won 1.6 million viewers. A six-part series is forthcoming. Plots came through reading police blogs, books by frontline officers and memoirs of retired chiefs, and speaking with “loads of people of all ranks”, Armstrong reveals.



**POWER**  
 Courtney Kemp Agboh, creator, showrunner,  
 executive producer  
 Credits: *The Bernie Mac Show*, *Eli Stone*, *The Good Wife*

**THE PRODUCERS:** Starz, CBS Television Studios  
**THE DISTRIBUTOR:** Starz Worldwide Distribution  
**THE BROADCASTER:** Starz (US)

*Power* marks Curtis ‘50 Cent’ Jackson’s move into TV drama. When premium cabler Starz announced the series, the immediate assumption was that the show was inspired by the tumultuous life of the rapper and entrepreneur. In fact the star collaborated on the story and appears in the show, but the lead character, James ‘Ghost’ St. Patrick, is fictitious while informed by some of Jackson’s experiences.

St. Patrick leads a double life as a wealthy New York City nightclub owner who caters to the city’s elite and as the kingpin of the most lucrative drug network in New York. The character is actually part-inspired by Jackson, alter-ego 50 Cent and various other people, explains co-creator and showrunner Courtney Kemp Agboh. “There are elements of Curtis’ life in there – Ghost is a combination of Curtis, my father and me.”

300 producer Mark Canton and Jackson had been talking about a music-driven project, and Canton called in Agboh to see whether she wanted to be involved. The resulting eight-part series looks at how people cope with money and success and at the different personas people take on in life.

“This is about people who got what they wanted – but how do they then deal with it?” Agboh says. “James St. Patrick and Ghost are two different entities in the same way 50 Cent and Curtis are different.” Omari Hardwick (*Kick Ass*) plays St. Patrick. Lela Loren (*Gang Related*) has been cast as Loren, an old flame of Ghost, and Naturi Naughton (*Mad Men*) is his wife. Joseph Sikora (*Shutter Island*) plays a business partner and childhood friend.

“Starz was willing to take a chance on a showrunner that didn’t look like anyone else and a cast of characters that does not look like any other,” says Agboh. “I want to tell a story that is real – and how being of colour [in America] has changed – but the themes are universal.”

Curtis Jackson will play Kanan, a recurring character. “He is a strong force in the series,” Agboh says. “We do see Curtis in a way we’re not used to seeing him.” Agboh adds that she has sketched out future seasons. “Because the stakes are so high, anything can happen to these characters at any time.”



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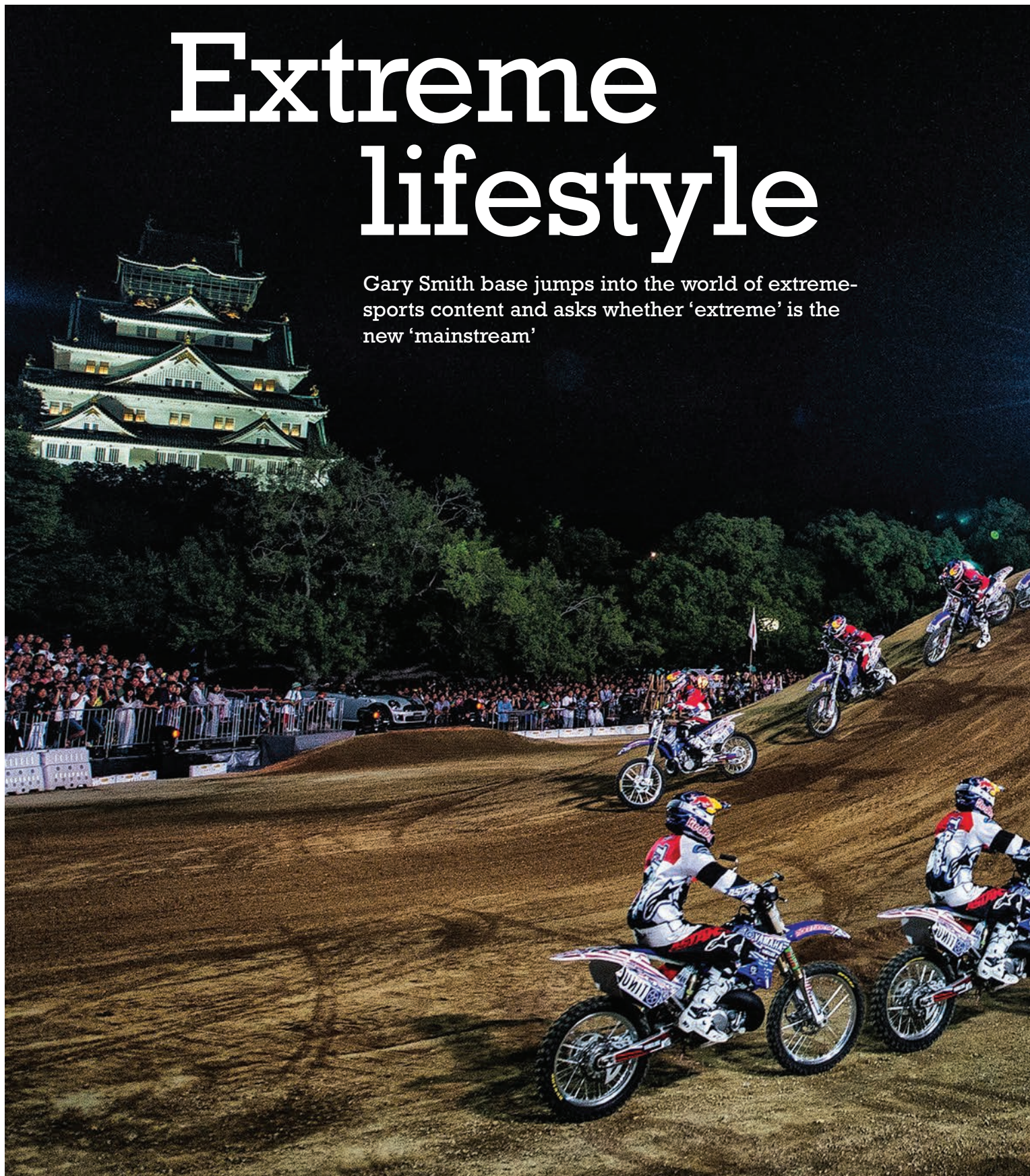
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# Extreme lifestyle

Gary Smith base jumps into the world of extreme-sports content and asks whether 'extreme' is the new 'mainstream'







Red Bull X-Fighters

To the majority of Generation Y, generally defined as people born in the late '70s to early '90s, extreme sports are an expression of rebelliousness that equates to Punk, a movement with a similarly devil-may-care attitude to personal safety that, coincidentally, was in full swing when Generation Y was being born. However, since October 2012, the spectacular half-pipes, sheer mountain descents, base jumping and death-defying stunts that define what is 'extreme' have started to make real inroads into mainstream entertainment culture. This has been driven in part by the vast mediatization of Red Bull Stratos, Felix Baumgartner's jump back to Earth from a helium balloon, alongside the combining of extreme sports with music and celebrity, and the growing popularity in the US and Europe of MMA, or Mixed martial arts.

When a firm like Marvista Entertainment, firmly positioned in the middle of the mainstream with a slate of TV movies, drama, live action and family entertainment, gets involved in *Cubicle to the Cage*, an MMA-based reality series, it is clear that the market is broadening.

Marvista's executive VP, sales, Vanessa Shapiro, explains how it happened: "We've done well with various reality and lifestyle shows, and this project is at root a very compelling documentary. Of course, the fact of it being MMA-based means it's not for everyone, but we believe that it'll perform strongly as a format that could break MMA out of its niche audience."

Like *American Idol*, it starts with a mass audition of 250 people, which is then reduced to 30. "Eventually over the 12 episodes we get down to the three who will take part in real MMA bouts in a cage," she says. "The show did well in Canada, and we took it partly because we were amazed that no-one had done this sooner. We're already planning to make it more of a competition for season two, but right now we're focusing on selling the tape internationally, and developing the property's digital assets."

Psychologically speaking, *Cubicle to the Cage* is a bridging exercise. The people involved are motivated to escape a life in an office cubicle, something to which a large swathe of the mainstream audience can relate.

Bridging, albeit in a different form, is equally high on the agenda of Trace Sport Stars CEO



Laurent Dumeau: “Trace’s aim is to broaden the appeal of extreme and mainstream sports by making connections between sports and entertainment, featuring the stars of both of those areas to offer value to, and emotional connections with, the audience,” he says. “Trace Sports Stars also has a specific tone of voice, that we believe brings a coolness factor, and we are the only sports channel that a man can watch with his girlfriend and vice-versa, which we believe is a unique proposition.”

The acquisition in late February of 75% of Trace Partners by the Modern Times Group indicates that a lot more viewers will soon be exposed to Trace’s offer. Trace Partners, which already has agreements with network operators in 160 countries including all 55 African states, is, says Dumeau, looking forward to benefitting from MTG’s commercial focus. “MTG is very strong in Africa, and we’re both looking to grow our market share in that region, so there are plenty of synergies and common aims that will unfold as soon as we have regulatory approval from the French authorities,” he adds.

Trace creates in-house productions, including *Battle of the Bling*, *Craziest Tattoo*, *Footballers vs. Rappers*, *Star Block Workout* and *Brazil Diaries*, and they constitute 80% of the channel’s output.

“We derive over 30% of our revenue from syndicating our shows,” Dumeau says. “Plus we’re currently working hard to create real solutions for mobile and TV, and our interactive channel MyTrace Interactive allows viewers to ‘like’ shows and then builds a profile of individual viewer preferences. We have to



Trace Sport Stars’ original *Star Block Workout*

MacMullen, ESC’s general manager, it takes a very agile approach to on-the-ground events.

“Perhaps our biggest impact work last year was entering a couple of cars into the Gumball Rally through Europe,” he says. “Both were Extreme-branded, and one was a giant blue elephant crewed by [Finnish stunt group] The Dudesons, so there was plenty of chance to engage with the hundreds of thousands of fans that lined the route. We were also on the ground at events such as Simple Session, the Nitro Circus Live Tour and the WWE live events in Poland. We’re about moving quickly, working closely with partners and getting the best bang for our buck.”

do,” MacMullen says. “We very much focus on bringing the best of action sports and entertainment to our viewers, no matter where it’s from. If you’re too tightly focused on one country, you miss out on what is a very international scene. Sports lifestyle is a bit more competitive – I like what the guys at Trace Sports are doing, for example, but they’re in a very much more mainstream, celebrity-driven space than us.”

Some of ESC’s events such as Dew Tour and X Games are available on premium sports channels, but usually only very briefly and often in less-than-convenient timeslots. “We’re offering more convenient and more affordable access for fans,” MacMullen adds. “A more recent change is that the competitive athletic factual-entertainment space we work in has gained notice at some of the bigger players.

“For example, we’ve had an amazing Canadian production called *Mantracker* on air for seven seasons, and Discovery have just launched *Manhunt*, which has a not-entirely-dissimilar premise. It’s rather flattering that we’re setting trends.”

ESC’s audience naturally skews to the younger male, but the channel attempts to make sure that Extreme doesn’t exclude viewers outside that demographic. “It would be quite easy to alienate the wider audience with the wrong, aggressively cool and exclusionary tone, so it’s something I keep an eye on,” MacMullen says. “Concerning that wider audience, at the Winter Olympics a lot of

**“Of the non-traditional sports, roller derby is bubbling under – it is a real grassroots scene and very exciting”**

***Tim MacMullen, ESC***



innovate constantly because we’re a relatively small operation.”

Promotion away from the TV screen is also a priority for the Extreme Sports Channel. The channel is even available on Cabvision in London’s black cabs, and according to Tim

Extreme is, for the moment at least, the world’s largest action-sports network by some distance. “There are some smaller, local channels but they don’t have the scale or international outlook to provide the kind of breadth and depth of programming that we



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## MMA SQUARES UP TO BOXING

Is MMA stealing boxing's thunder? Not really, at least not yet, according to Fighting Spirit's head of program sales, Sacha Puysegur: "Boxing targets mainly males aged from 35-65, while MMA has a younger target audience of 15-to 45-year-olds. The two sports share some viewers, but each sport has its own fan base, and even with the lack of big names in boxing today, I can't really say that MMA is taking boxing's audience."

The real impact will be in five to 15 years, he adds: "Nowadays teenagers are discovering combat sports through MMA – which, incidentally, includes boxing techniques. They consume more MMA than boxing on TV or VOD, therefore fans who have grown up with MMA will stick with it, and ratings of boxing will gradually decline, unless the promoters manage to build new stars and create strong match-ups."



Marvista's *Cubicle to the Cage*

Red Bull's presence in multi-screen bars and increasingly on broadcast TV is expanding, but the brand is also very present on online platforms including Dailymotion. "Ironically, when we started Dailymotion in 2006, extreme sports was one of the areas that we identified as being a core category because it wasn't getting much airtime," Dailymotion's head of content, Marc Eychenne, says. "We now host extreme sports channels from Red Bull, Epic TV and MPORA, and that includes live-streaming some events like [surfing competition] *Rider's Match*."

On the one hand, Dailymotion defines itself as a multi-niche platform, but some extreme sports are moving beyond such labels. "We see extreme sports as a growing area, and it's regularly in our top five categories," says Eychenne. "When we've live-streamed events such as the Red Bull BMX competition in the Grand Palais in Paris, we had 100,000 views in two hours. Of course, given the demographic there will be an above-average online audience, and a lot of interaction and sharing by them. But wherever that demographic is, there are plenty of brands wanting to engage with them, such as Quiksilver and Coca-Cola [energy drink] Burn, so in terms of sponsor relations it's important for Dailymotion."

When a channel like Discovery starts to show an interest in live-streaming extreme-sports events such as last year's Grand Canyon Skywalk and Joby Ogwin's base jump from Everest next month, it seems reasonable to conclude that there has been a significant shift in audience tastes.

"I wouldn't say Discovery is moving into extreme sports, but we are keen to be involved in events which we see as an extension of our DNA," Howard Swartz, VP, production and development at Discovery Channel and executive producer of *Everest Jump Live*, says.

"Base jumping is an extreme sport, but it's also about the challenge. These sorts of events have a must-watch quality to them, as evidenced by the fact that we had 13 million viewers for the live stream of Nik Wallenda's Grand Canyon skywalk.

"The beauty of live-streaming is that it's DVR-proof, and on top of that the possibilities for online engagement are considerable. Our live coverage is genuinely 360-degree and non-stop, including using a different host for an online continuation of the broadcast during the commercial breaks on broadcast TV." **TBI**

people were exposed to the new action sports disciplines and liked what they saw. We're all still waiting for the big upswing in skate and BMX that's been due for a while. Of the non-traditional sports, roller derby is bubbling under – it's a real grassroots scene and very exciting, as we showed in our commission *Roller Derby Till I Die*."

While a dedicated action or extreme-sports channel is likely to attract real fans, UKTV channel Dave cherry-picks shows like the *Red Bull's Soapbox Derby* and *Gravity Challenge*, *Cliff Diving* and *X-Fighters*. "Is the *Gravity Challenge* an extreme sport? Yes it is!," says

UKTV's director of commissioning, Richard Watsham. "Even though the people taking part are amateurs, and these shows produce so many shareable moments on social networks that help to market the broadcast events."

Red Bull is an ideal fit for a generalist channel like Dave, says Watsham. "They're always pushing for better and more spectacular events, and the quality is extremely high. *Cliff Diving* is a good example in that it's as much about the characters as it is about the danger, and if the audience knows the background of those people and feels for them, it becomes more than just a niche sporting spectacle."



# This man's having a great time



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# What next in the Netherlands

Endemol- produced *Hotter Than My Daughter*



From *Big Brother* to *The Voice* via *Deal or No Deal* and *Splash!* Dutch producers have proved time and again that they know how to construct an international television hit. But do deep budget cuts at the public broadcast group and the increasing influence of international content threaten the Netherlands' status as a creative powerhouse? Andy Fry investigates

**W**hy has a small northern European nation had such a big impact on the international market? Endemol Netherlands managing director Laurens Drillich believes it begins with “the character of the Dutch, which is progressive and open-minded. Challenging behaviour is part of the national psyche, which is why we have a history of creating such distinctive shows”.

*Big Brother* is the best-known example, but Drillich says this liberal attitude was evident as far back as 1991, when Endemol launched love-themed reality show *All You Need is Love*. “More recently there was [organ donation show] *The Big Donor Show*, which was another example of the Dutch willingness to tackle taboos.”

Shattering sacred cows is a Netherlands national sport, but it's not the only factor that explains the creativity of its producers, says Drillich. “Also important is that the Netherlands is a small market with three very competitive broadcasters,” he says. “There has always been a drive towards innovation, even before there was a global market for formats.”

In addition to liberal attitudes and intense competition, Patty Geneste, CEO of format specialist Absolutely Independent, believes the country's history as a trading nation has been a key factor in the TV export story. “As a country, the trading instinct has been in our genes for centuries. That has made us entrepreneurial and open-minded. Because we have been exposed to so many cultures and ideas it makes us brave and inventive. I used to work for Joop van den Ende [co-founder of Endemol] and he was always looking to export ideas.”

However, developments that could threaten the country's status are emerging. One is the government's decision to cut public broadcaster NPO's budget by about €300 million (US\$414.5 million) a year. EBU president Jean-Paul Philippot has slammed this move, saying it will severely weaken the organisation. “Cuts this deep will start a downward spiral that it will be near impossible to recover from,” he says, “starting with a hit on

the quality and variety of NPO's output.”

Of particular concern is that NPO is being forced to cut the number of broadcasting organisations under its umbrella from 22 to eight, starting in 2015.

“Competition between the various NPO broadcasting organisations has always been one of the factors that has encouraged innovation,” says Tuvalu Media managing director Taco Zimmerman. “The cutbacks are disappointing.”

The other factor that could have a negative impact on the export potential of Dutch creativity is the growing number of global players that operate in the Dutch production market.

Endemol, while nominally Dutch, is actually now a network of companies generating ideas from multiple sources, so it is just as happy importing an international idea into the Netherlands as it is exporting a Dutch idea abroad. Endemol's MD of creative operations, Iris Boelhouwer, acknowledges that this is the case. “We made *Hotter Than My Daughter* for the Dutch market,” she says. “That was originally a UK show that we turned into a primetime winner for RTL4. We're happy when that happens.”

A similar situation pertains at Eyeworks, Blue Circle, Palm Plus and IDTV, which belong to Warner Bros., FremantleMedia, Zodiak

Media and All3Media, respectively.

Among Blue Circle's biggest hits are foreign formats including *The Farmer Wants A Wife*, the local version of *The X Factor*, *Got Talent* and *Bake Off*.

Palm Plus, which rebranded as Zodiak NL in 2013, is another good illustration. Last year, it produced 15 primetime shows for the three main broadcast groups (NPO, RTL and SBS) and Discovery-owned TLC. A significant number of these were imports from the Zodiak catalogue such as *Save My Holiday*, *Fort Boyard* and *Embarrassing Bodies*, as well as third-party formats including *Junior Masterchef*.

“There's a clear commercial logic in rebooting franchises with a strong track record – and you've seen it happen in a lot of territories,” Zodiak Media's VP of entertainment Andrew Sime says. “But the Dutch are particularly susceptible to this trend because of their willingness to take creative risks. When they see an innovative idea from abroad they like to tackle it for themselves, which does make for a crowded market.”

This interest in foreign formats has also played into the hands of international firms. All3Media has done well with *Undercover Boss* on RTL4, while ITV Studios Global Entertainment has broken into the market with



Dutch- led catalogue: Absolutely Independent has shows including *Checkpoint*



local versions of *Come Dine With Me* (which is now in its third season on Net5), *Keeping the Nation Alive*, produced by iCare for Ned1, and *I'm A Celebrity, Get Me Out Of Here!* The latter deal was negotiated in March 2014 by Phil Sequiera, senior sales executive, NW EMEA for ITVSGE, who says: "Endemol will be producing the local version for RTL5, and the location for it will be Dutch-speaking Suriname."

The Dutch production community, however, believes it is still on top of its game. "We like ideas to come from everywhere, but people still look to the Netherlands for inspiration at Endemol's global creative conferences," says Boelhouwer. "There's a level of trust that something that worked for a Dutch channel can be scaled up for the US or scaled down for small markets. A lot of broadcasters have aired Dutch formats in the past, and that makes them comfortable."

Absolutely's Geneste, whose catalogue is about 60% Dutch in origin and includes titles like *Find My Family*, *The Phone* and *Checkpoint*, agrees, arguing that Dutch creativity tends to thrive in adversity. "Issues like the financial crisis and industry

consolidation actually encourage creativity," she says. "The crisis made audiences crave something new. Plus, ownership consolidation creates openings for new young companies."

Zodiak's Sime is also upbeat: "Formats like *The Voice* [Talpa], *I Love My Country* [Talpa] and *Celebrity Splash!* [Eyeworks] pick up where the classic Dutch formats left off – you still see that edge in the schedules," he says. "We have a show called *Well Sick* [for Ned3], in which the show's presenter tries to live like people who have serious medical conditions. It's exactly the kind of show the Dutch excel at, using humour to confront taboos."

There is a creative resurgence in the Netherlands now, the Zodiak exec adds. "There is a return to some of the more risky stuff the Dutch used to be renowned for," he says. "For example, RTL5 is airing *Adam zkt Eva* [Adam Looking for Eve], a naked dating show from Eyeworks founder Reinout Oerlemans."

If there has been a resurgence, then a lot of credit must go to Talpa Media talent show *The Voice*, which has shaken up the global market. "*The Voice* [which debuted on RTL4] is continuing to do excellent business for us,"

says Talpa International MD Maarten Meijs. "We now have 55 local versions around the world and are continuing to add new territories such as Greece. Following up behind there is *The Voice Kids*, now in 25 territories, and *Beat the Best*, a format that we have sold into France, Ukraine and Vietnam."

Talpa belongs to John De Mol, co-founder of Endemol and creator of *Big Brother* (interviewed elsewhere in this issue of TBI). While the company is best known internationally for *The Voice*, the big story domestically right now is the company's latest format, *Utopia*. "In a sense, it is a return to what *Big Brother* was at the very start," says Meijs, "a kind of reality TV social experiment. In this case, 15 people agree to go and live together in an isolated community for a year. The show, which airs five nights a week on SBS6, follows their daily challenges as they build things up from scratch."

Domestically, it has been a massive hit, increasing SBS6's ratings by 500% in the slot in question. "It has already been picked up by Fox in the US and TV8 in Turkey," says Meijs. "We're also in negotiations with other major territories."



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Zodiak NL produces UK format *Embarassing Bodies* locally

This ability to get ideas to the international market is viewed by many local players as another key advantage that the Dutch have over other countries.

“You often hear of hit formats emerging from markets like Israel, Japan or Turkey,” says Meijs, “but one thing that gives the Dutch an edge is that we have the logistical experience to take shows worldwide very quickly.”

While most of the above companies have consolidated into larger groups, Tuvalu Media demerged from Sony Pictures Television last December. “We enjoyed our five years with SPT,” says Tuvalu CEO Taco Zimmerman, “but we think being independent gives us a better chance of exporting our IP. It’s a chance for our shows to get more attention from buyers.”

As an indie, the big challenge for Tuvalu will be how to avoid being squeezed by the Dutch market’s big players. “Our strategy is to specialise in areas where we know we are strong, like factual entertainment,” says Zimmerman. “We won’t be going into shiny floor shows because that’s where companies like Endemol, Talpa, Eyeworks and FremantleMedia compete.”

Key titles for Tuvalu include *I Can Make You a Supermodel* for RTL5, a format in which girls are approached on the street and then transformed into catwalk-capable models. It is also making *Milky Way Mission* for NPO, a show that will send people into space. “For a lot of countries, that’s a show which will deliver them their first astronaut,” says Zimmerman.

The format is being sold internationally by former owner SPT.

In Zimmerman’s opinion, titles like *Milky Way Mission* and *Utopia* show that the Dutch system is still open to ambitious ideas. “The market is big enough to cope with multiple trends. Alongside the big productions, there is a simpler, more nostalgic life. *The Great Bake Off* has been a big success here [FremantleMedia for NPO’s Ned1], and we have made *The Patch* for Ned1.”

While the Dutch make a good case in defence of their creativity, one obvious question is whether consolidation at the top end of the production sector will block new talent coming through. Meijs doesn’t think so. “I still believe there is room for younger producers to enter the market if they do it in a smart way,” he says. “It’s still a country that likes to support creativity.”

Sime agrees. “The Netherlands has a track record of bringing through talent-led production companies,” he says. “Young producers have seen the impact that John de Mol and Reinout Oerlemans have had and realise there is an opportunity to emulate that.”

While the Dutch are masters of the entertainment format, their track record in other genres is patchy. Off the Fence CEO Ellen Windemuth is glad she based her factual production/distribution business in Amsterdam, but she didn’t do it in order to secure Dutch commissions.

“There’s a great quality of life, great transport

links and a progressive tax regime that works well for companies that deal in royalties, but the Netherlands has no direct role in my business. The channels here are more interested in factual entertainment than the kind of specialist factual productions that we work with.”

Drama is a more mixed story. Building on its success in non-fiction formats, Endemol has started to have some success with scripted formats, says Drillich, selling *Penoza* to the US where it ran for a season on ABC as *Red Widow*. Drama is a genre where foreign distributors do well.

“Our detective dramas such as *Midsomer Murders*, *Inspector George Gently* and *Foyle’s War* have had a very loyal following on KRO [part of NPO] for many years,” All3media International sales executive Kelly Shek says. “They have also recently licensed *Hinterland*, which will launch later this year.”

In general NPO looks for good-quality drama, high-end docs and festival style docs. By contrast, RTL and SBS are more commercial and tend to look for factual entertainment and lifestyle programming, lighter programming and sometimes more risqué documentaries or shock docs. They are also more likely to acquire US drama than NPO.

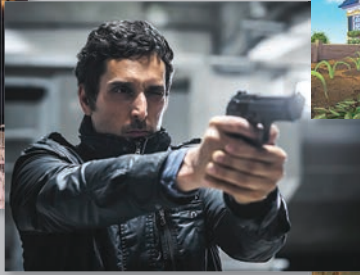
One opportunity that has emerged, however, is for content skewed towards females at RTL8 and males on RTL7. “We licensed *Hunt vs Lauda* to RTL7,” says Shek. “That’s a one-hour documentary on the rivalry of the two Formula 1 drivers that fits RTL7’s profile and is timely because of the movie *Rush*.”

While the big three groups still dominate, ITVSGE’s Sequiera says new outlets are opening up for content. “We sold *Four Weddings US*, *Australia* and *Canada* to Discovery. Having some North American content in the catalogue is a big advantage; *Hell’s Kitchen US* sold to SBS, for example.”

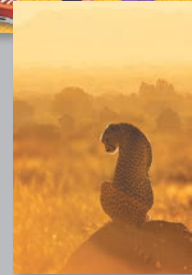
Shek makes a similar point, saying that *Undercover Boss UK*, *US* and *Australia* are all in the market alongside the local version.

For Sequiera, sales to the Netherlands offer a secondary benefit, particularly in the field of formats. “If you sell a format into the Netherlands, other countries take notice,” he says. “We have title called *Game Of Chefs* coming to MIP, which could perform a similar role to *Come Dine With Me* and *Masterchef*. If we make that sale in Holland, then I’d expect markets like Eastern Europe to take note.” **TBI**





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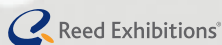
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**Get Ace Episodes** 52x11' **Genre** Animated Comedy **Synopsis** A new animated series following nerdy high schooler Ace McDougal, who's catapulted into adventure when he's accidentally fitted with some super cool, ultra high-tech, experimental braces.



**Nerds and Monsters Episodes** 40x11' **Genre** Animated Comedy **Synopsis** A comedy aimed at 6-11 year olds that tosses a group of nerdy kids on a fantastic uncharted island with a tribe of hideous but dimwitted monsters that think the nerds are invaders!



**Monkey See, Monkey Do Episodes** 26x11' **Genre** Animation & Live-Action **Synopsis** An animated and live action preschool series that follows our host, Monkey, and his good friend Parrot as they learn about friendship, animals and the importance of movement.



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**Who's there** Marielle Zuccarelli, Managing Director, International Content Distribution; Denis Cantin, Vice President and Head of Sales, International Content Sales, EMEA; Ellen Lovejoy, Vice President, International Content Sales; Jo Lovell, Senior Director, International Content Sales, EMEA



**Flowers in the Attic Episodes** 1x120' **Genre** Movie **Synopsis** A movie based on V.C. Andrews' controversial book that quickly became a cult classic, starring Heather Graham and Ellen Burstyn.



**World Wars Episodes** 6x60' or 3x120' **Genre** Conflict **Synopsis** A historic account of the two most cataclysmic conflicts of the 20th Century, WWI and WWII.



**B.O.R.N. to Style Episodes** 10x60' **Genre** Lifestyle **Synopsis** A lifestyle makeover series centered on a "fierce" four-some from New York, and their larger-than-life boss.



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**The Embassy Episodes** 8x30' **Genre** Factual/Factual Entertainment **Synopsis** For the first time, diplomats at the Australian embassy in Thailand take us behind the scenes at their Bangkok offices where cultures collide on a regular basis.



**Undeniable Episodes** 2x60' **Genre** Drama/Series **Synopsis** How do you prove that you've found your mother's killer 23 years after her murder? Jane sets out to prove she's right and convince her family and the police.



**Killer Magic Episodes** 7x60' **Genre** Entertainment Series /Format **Synopsis** Five young magicians compete against each other to avoid having to face an infamous killer trick that has jeopardised the lives of magicians before them.



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**Who's there** Helen Jackson, Chief Content Officer; Paul Dempsey, President Global Markets



**Da Vinci's Demons Series 2 Episodes** 10x50' **Genre** Drama **Synopsis** Set against the backdrop of Renaissance Florence, Da Vinci's Demons is a fantastical, revisionist account of the early life of the genius and free thinker, Leonardo da Vinci.



**The Honourable Women Episodes** 8x45' **Genre** Drama **Synopsis** Written and directed by Bafta winner Hugo Blick and starring Maggie Gyllenhaal, The Honourable Woman is a fast-paced thriller set against an international backdrop.



**Human Universe Episodes** 5x50' **Genre** Science **Synopsis** Combining dramatic specialist photography with innovative CGI all set in spectacular locations across the world as we explore the ultimate wonder of the universe – us.





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**Airshow Episodes** 8x30' **Genre** Factual Reality **Synopsis** This is the most dangerous part-time profession on the planet. From the ground it looks glamorous, but every year pilots push too hard and pay the ultimate price.



**Hillbilly Preppers- Atlanta Episodes** 6x30' **Genre** Factual Reality **Synopsis** Barry and his boys are here to train you, arm you and build you anything you can dream up to protect yourself, even if it is against invading aliens.



**Manufactured Episodes** 13x30' **Genre** Science & Technology **Synopsis** From the inventors through to the factory floor workers, Manufactured tells the story of iconic products – from the Stetson hat, Toto Drake II toilet to Jack Daniel's whiskey.



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**Who's there** Ed Galton, CCO & Managing Director; Grainne Rowe, VP, Development & Sales; Marie-Laure Roche, Senior Sales Manager; Bianca Rodriguez, Sales Manager



**Ella Bella Bingo Episodes** 78x7' **Genre** Pre-School Animation **Synopsis** Follow the adventures of happy-go-lucky Ella and her friends as she uses her boundless creativity and infectious enthusiasm to solve everyday problems in spectacularly innovative ways.



**Wanda and the Alien Episodes** 52x10' **Genre** Pre-School 2D Animation **Synopsis** When an alien crashes his space rocket into the wood, little rabbit Wanda's world becomes more interesting, magical and exciting than ever before.



**Dennis the Menace and Gnasher Episodes** 52x11' **Genre** 6-12 yrs Animation **Synopsis** Dennis is unruly, wild and uncontrollably fun, his dog Gnasher is his kindred spirit and together they set out to make every day as fun as possible.



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**MIPTV Stand:** C15.A6  
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**19-2 Episodes** 10x60' **Genre** Drama Series **Synopsis** Officers Ben Chartier and Nick Barron must put differences aside as their lives intertwine, both professionally and personally within the environment of Montreal's 19th precinct.



**Field Punishment No. 1 Episodes** 1x90' **Genre** Drama Feature **Synopsis** This film tells the remarkable story of New Zealand's first conscientious objectors who were imprisoned for their stance against the First World War.



**Journey to Le Mans Episodes** 1x60' or 1x90' **Genre** Drama Special **Synopsis** Journey to Le Mans follows privateer team Jota Sport and their quest to win the world's oldest endurance race, the 24.



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**MIPTV Stand:** R7.E53  
**Who's there** Pierre Sissmann, CEO and President; Carole Brin, VP International Sales & Acquisitions; Silene Chaves, International Sales executive; Antonio Macipe, International Sales executive



**Mini Ninjas Episodes** 52x11' **Genre** Animation/Action **Synopsis** Epic stories about a new generation of 12 year-olds ninjas, whose mission is to defend the Land Below The Clouds from the war-lord Ashida.



**Mademoiselle Zazie Episodes** 78x7' **Genre** Animation/Adventure **Synopsis** A resolutely contemporary series about friendship, packed with comedy, with all of the kids' crazy ideas, their silliness and quirkiness!



**Mia Episodes** 39x11' **Genre** Animation **Synopsis** A six year old inquisitive, daring and fearless mouse Mia and her friends: from a tiny little world to big adventures!



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**Who's there** Mark Rafalowski, EVP International Distribution; Bob Kennedy, SVP Sales & Acquisitions; Joshua Mortel, EA International Distribution



**Billboard Music Awards Episodes** 1x180' **Genre** Award Show **Synopsis** Live on ABC Sunday May 18th 8:00 - 11:00pm EST, The BMA's feature the hottest performances from the biggest stars in pop music today.



**The 18th Annual Hollywood Film Awards Episodes** 1x120' **Genre** Award Show **Synopsis** Hollywood Film Awards have been an ultra exclusive A-list party for Hollywood's inner circle...until now. Televised for the first time this fall on CBS.



**Fail Army Presents... Episodes** 20x30' **Genre** Comedy **Synopsis** Fail Army Presents... from the worldwide leader of fail compilations with over 4 million subscribers, showcases humiliating and absurd videos from around the world.



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**web:** http://sales.eonetv.com  
**MIPTV Stand:** C15. A5  
**Who's there** Darren Throop, President & CEO, Entertainment One; John Morayniss, CEO, Entertainment One Television; Peter Emerson, President, Entertainment One Television International; Prentiss Fraser, SVP, Worldwide Sales & Acquisitions



**Turn Episodes** 10x60' **Genre** Drama Series **Synopsis** In this epic drama, a farmer and a group of his friends become unlikely spies and turn the tide in America's fight for independence.



**Halt & Catch Fire Episodes** 10x60' **Genre** Drama Series **Synopsis** A dynamic illustration of the American dream in the 1980s with three underdogs who overthrow corporate empires during the personal computer boom.



**The Red Road Episodes** 6x60' **Genre** Drama Series **Synopsis** A hard-hitting drama that revolves around a cop struggling to keep his family together while policing two clashing communities and the dangerous alliance he's forced to make.



**Tel:** 0049.89.244 12 95 - 500  
**web:** www.globalscreen.de  
**MIPTV Stand:** P-1.K1  
**Who's there** Dr. Thomas Weymar, Managing Director; Marlene Fritz, Head of TV Sales; Helge Köhnen, Senior Sales Manager TV; Kerstin Grünwald, Senior Sales Manager TV



**Iron Fist Episodes** 1x120' **Genre** Event Movie (In production) **Synopsis** The hero's journey of the most famous knight in Germany, Iron Fist Götz von Berlichingen, who risks all to save the Emperor from a deadly plot.



**The Undertaker Episodes** 10x58' (2 seasons), 6 new episodes in production **Genre** Crime Series **Synopsis** An undertaker and a police inspector form the oddball duo at the heart of this screwball whodunnit. Record ratings in Switzerland: 48% (all audiences).



**Pinocchio Episodes** 1x96'/2x90'/3x60' **Genre** Family Entertainment **Synopsis** A wonderful, partly animated retelling of Carlo Collodi's world-famous adventures of the wood puppet who wants to be a real boy.



**Tel:** +44 (0) 207 491 1441  
**web:** www.itvstudiosge.com  
**MIPTV Stand:** R7.N3  
**Who's there** Maria Kyriacou, MD, ITV Studios Global Ent.; Mike Beale, Director of International Formats, ITV Studios; Ruth Clarke, Director of Acquisitions & Co-productions; Tobias de Graaff, Director of Sales, ITV Studios Global Ent.



**The Great Fire Episodes** 4x60' **Genre** Drama **Synopsis** As the Great Fire tears London apart; this brand new epic drama details the heart-wrenching stories of a city and its people in crisis.



**Rocky Mountain Bounty Hunters Episodes** 6x60' **Genre** Documentaries **Synopsis** Every year 8,000 felons jump bail in the Rocky Mountain States. If police can't find the bail jumpers, bounty hunters get the call.



**Game of Chefs Episodes** 6x60' **Genre** Prime-time reality format **Synopsis** Three world-renowned chefs assemble their teams to compete in the ultimate cookery challenge. With reputations on the line and a life-changing prize on offer, this is more than just a game.



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**Tel:** +972 3 7676031  
**web:** www.keshetinternational.com  
**MIPTV Stand:** R8.C9  
**Who's there** Alon Shtruzman, CEO; Keren Shahar, Head of Distribution & Acquisitions; Sales Director, Nelly Weber Feld; Sales Director; Cynthia Kennedy; Sales Director, Kelly Wright; Director of Marketing, Limor Gott Ronen



**BOOM! Episodes** Format **Genre** Game Show **Synopsis** BOOM! fuses the drama of a movie with the fun of a video game. A team must defuse (replica) bombs by answering trivia questions.



**Rising Star US Episodes** US tape and format **Genre** Talent Show **Synopsis** Leading US network ABC's take on the trailblazing interactive talent format which will air in Summer this year.



**She's With Me Episodes** 10x30' **Genre** Romantic Comedy **Synopsis** She's With Me follows the impossible love story between a simple baker and an international supermodel. The most-viewed scripted series in Israel (30% average share).



**Tel:** +81-3-6215-3036  
**web:** http://www.ntv.co.jp/english  
**MIPTV Stand:** R7.K5  
**Who's there** Shigeko Chino (Ms.), Senior Director, Int'l Business Development; Taro Ozawa (Mr.), Director, Int'l Business Development; Mikiko Nishiyama (Ms.), Director, Int'l Business Development; Eito Teshiba (Mr.), Sales Manager, Int'l Business Development



**Mansion Madness Episodes** 60' **Genre** Format **Synopsis** A format that tests your knowledge, wisdom, patience, and whether or not you have what it takes to be "Survival of the Wittest"



**Ebizo Ichikawa Reinvents The Kabuki World Episodes** 1x150' **Genre** Documentary **Synopsis** Through charismatic young actor Ebizo's attempt to develop the future of Kabuki, the program communicates the allure of Kabuki.



**La Corda d'Oro - Blue Sky Episodes** 12x30' **Genre** Animation/Series **Synopsis** Twelve handsome boys and one girl spend a summer giving everything they've got to win a music competition. A story of youth, music and love.



**Tel:** +1 818 784 9912  
**web:** www.rgjt.com  
**MIPTV Stand:** P-1.N51  
**Who's there** Jon Kramer CEO; Marine Ksadzhikeyan VP Int'l sales; Tomas A Silva VP Int'l sales; Bryan Gabourie, Director of Int'l Sales



**APB with Troy Dunn Episodes** 6x60' **Genre** Investigation **Synopsis** APB with Troy Dunn, is a new investigation series featuring Troy Dunn, a foremost expert in locating and reuniting long-lost persons.



**DJ Diaries Episodes** 6x30' **Genre** Reality/Lifestyle **Synopsis** International DJ Caroline D'Amore travels the globe to spend 48hrs with the world's biggest DJ's to get the inside story, go back stage and beyond into the world of Electronic Dance Music's hottest stars.



**The Super Episodes** 26x60' **Genre** Reality **Synopsis** Landlord, Plummer, Psychologist, and Bodyguard - Dave Palladino is The Super. With over 1,700 units under his care, repairs and maintenance only begin to scratch the surface of his everyday duties.



**Tel:** +001-416-363-1411  
**web:** http://shaftesbury.ca  
**MIPTV Stand:** R7.A12  
**Who's there** Christina Jennings, Chairman & CEO, Shaftesbury; Maggie Murphy, Head, Shaftesbury U.S.; Jay Bennett, VP, Digital/Creative Director; Ryan St. Peters, VP, Sales & Business Development



**Backpackers Episodes** 10x11' **Genre** Comedy **Synopsis** Web, mobile and broadcast, straight narrative or an interactive adventure, follows Ryan (Noah Reid) and Brandon (Dillon Casey) as they race across Europe in search of Beth, Ryan's missing bride-to-be.




**State of Syn Episodes** 8x5' **Genre** Sci-fi motion novel **Synopsis** 3D-enabled novel for broadcast, web, mobile and Google Glass explores the mystery surrounding a global technology corporation that is manufacturing a highly addictive new sensory experience.



**Good God Episodes** 23x30' **Genre** Comedy **Synopsis** Neurotic, left-leaning George (Ken Finkleman) runs a right-wing TV news net staffed by a dysfunctional team including devout Christian show host Shandy Sommers (Samantha Bee, The Daily Show with Jon Stewart).





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**Tel:** +1 (424) 204-4110  
**web:** starzglobal.com  
**MIPTV Stand:** Riviera 9.A32 (formally Riviera Sea View 25)  
**Who's there** Gene George, EVP, Worldwide Distribution; Alecia Dixon-Kurschner, VP, Worldwide Distribution; Meggan Kimberley, Sales Executive; Todd Bartoo, Senior Manager, Sales & Acquisitions



**Power Season 1 Episodes** 8x60'  
**Genre** Drama Live-Action Series  
**Synopsis** James "Ghost" St. Patrick owns Truth, the hottest club in New York. However, Truth hides an ugly reality. It's a front for Ghost's criminal underworld; a lucrative drug network.



**Black Sails Season 1 Episodes** 8x60'  
**Genre** Drama Live-Action Series  
**Synopsis** Gritty pirate drama following the most brilliant and feared pirate captain of his day, leading his crew for survival on New Providence Island. Starring Toby Stephens, Hannah New.



**Far From Home Episodes** 88' **Genre** Drama, Family, Feature  
**Synopsis** Returning home after his uncle's death, Nicholas meets a businessman planning to close the local newspaper which was his uncle's passion. Will he abandon his past and return to the city?



**Tel:** +00 44 207 693 1000  
**web:** cartoonnetwork.co.uk  
**MIPTV Stand:** A0.02  
**Who's there** Patricia Hidalgo, SVP, Chief Content & Creative Officer, EMEA; Liisa Tikka, Sales Director, EMEA



**Adventure Time Episodes** 53x30', 160x11'5 series **Genre** Animation  
**Synopsis** Finn and Jake gallivant across the mystical land of Ooo. There is a world built for adventure, filled with weird and wonderful creatures and places for the two buddies to explore.



**Ben 10: Omniverse Episodes** 40x30'  
**Genre** Animation **Synopsis** The award-winning show is back. Ben 10 follows an ordinary boy who becomes extraordinary when his Omnitrix watch transforms him into 10 different alien beings, each with unique powers and abilities.



**The Amazing World of Gumball Episodes** 76x15'3 series **Genre** Animation **Synopsis** Gumball and Darwin bring their wildest imaginings to life through wacky antics and over the top humour, while untangling life's lessons both at school and at home.



**Tel:** +49 6131 9910  
**Web:** www.zdf-enterprises.de  
**MIPTV Stand:** P-1.L2 / P-1.M1  
**Who's there** Mr. (Dr.) Alexander Coridass, President and CEO; Mr. Ralf Rueckauer, Vice President ZDFE.factual; Mr. Peter Lang, Vice President ZDFE.junior; Mrs. Sylvia Brucker, Vice President ZDFE.entertainment



**Thicker Than Water Episodes** 10x60' HD **Genre** ZDFE.drama / Series / Crime + Suspense **Synopsis** Before dying, the owner of a popular B&B stipulates that her quarrelsome children run the place together for a year, or there's no inheritance.



**Dalli Dalli Episodes** Format 90' **Genre** ZDFE.entertainment / Quiz Show **Synopsis** With its quick-fire guessing rounds, this timeless quiz show brings celebrities together to play against the clock in competitions full of laughter and suspense.



**Nature's Greatest Secret - The Coral Triangle Episodes** 3x50' HD **Genre** ZDFE.factual/Wildlife+Nature **Synopsis** With unrivalled richness, beauty and biological importance, the Coral Triangle has the greatest concentration of marine life. A stunning documentary!



**Tel:** +020 7013 4400  
**web:** www.zodiakrights.com  
**MIPTV Stand:** R8.D3  
**Who's there** Steve Macallister, CEO Zodiak Rights; Tim Mutimer, Head of Non-Scripted, Zodiak Rights; Caroline Torrance, Head of International Scripted, Zodiak Rights



**Bam's Bad Ass Gameshow Episodes** 6x30' + format **Genre** Entertainment/Studio-based Entertainment **Synopsis** Let the Mayhem Begin. Jackass star Bam Margera is taking his wild stunt ideas to a whole new level with this over the top competition series.



**Mother Of All Talent Episodes** 8x30' **Genre** Factual Entertainment/Lifestyle **Synopsis** Managing showbiz kids. This eight-episode docu-series follows the dynamic mother-daughter duo running one of America's leading talent agencies for under-18s.



**Big Ballet Episodes** 3x60' + format **Genre** Factual Entertainment/Lifestyle **Synopsis** Big-hearted television as two maestros mentor a group of plus-size dancers to prove that ballet isn't just for the super-skinny.



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 <b>Komang Aryasa</b> AVP Convergent Product <b>PT Telkom Indonesia</b>	<b>NEW</b>  <b>Raffaele de Peppe</b> Chairman of DLNA EU Task Force Industry Relations and Cross Business Initiatives, <b>Telecom Italia</b>	<b>NEW</b>  <b>Birna Ósk Einarsdóttir</b> VP - Product Management and Innovation, <b>Siminn</b>	<b>NEW</b>  <b>Eduardo da Cunha Alexandre</b> Senior Pay TV engineer New Technologies Director, <b>GVT</b>	 <b>Adrian Thurlow</b> Creative Technologist <b>BT</b>
 <b>Vince Maret</b> Director E-Lab <b>Bouygues</b>	 <b>Alvaro Gallardo</b> Director - Smart Home Services & Assistance at Home <b>Orange France</b>	<b>NEW</b>  <b>Daniel Fox</b> Senior Research Manager <b>BskyB</b>	 <b>Marianne Tamborini</b> Senior Home Product Manager <b>Swisscom</b>	<b>NEW</b>  <b>Erik Bussé</b> Program Manager <b>Belgacom</b>

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# LAST WORD

DEAN POSSENNISKIE, A+E NETWORKS



## The great merge: global content

A decade ago, there were predominately two types of original productions: US content and local fiction, and factual programming. We've seen a major shift in tastes in recent years, growing from viewers contented to see anything produced in their own language to developing a more sophisticated palate. Audiences want gripping, smart entertainment – even when it's home-grown. Instead of seeing a distinction between the look and feel of US programming versus local content, we're witnessing the merging of a singular, global style.

The international television landscape has been evolving towards the localisation of well-known brands. At A+E Networks, we've had success when an established brand with universal characters is formatted in different regions. The authentic, inadvertent heroes of *American Pickers* already have incredible appeal on a global scale, so when we launched *Aussie Pickers* in Australia and *Italian Pickers* in Italy, the local audiences responded immediately. There's the thrill of learning/exploration in artifactual programming that's both positive, aspirational and universal – we'd all like to find a lost treasure in grandma's attic or grandpa's shed.

Likewise, character-driven franchises that feature a family business, or 'occu-soaps', foster genuine warmth on-screen as well as family conflicts to which viewers can relate. In the past, producers didn't consider these programs as formats, since they weren't gameshows or competition reality programmes. But we were able to think out-

of-the-box and take the *Pawn Stars* format overseas. We found a family-owned pawn shop in the UK, Regal Pawn, through extensive casting with our global partner, Leftfield Pictures. The cast have fantastic chemistry and trademark British humor, while the objects that local residents bring into the shop all tell stories of British history.

Other factual channels have been focusing on producing premium local content as well. With Warner Bros.' recent acquisition of the international production company Eyeworks, it will have instant access to local production expertise in over a dozen territories in Europe, South America, Australia and New Zealand. It will be able to take its stable of scripted and non-scripted formats and exploit them locally. Meanwhile, Discovery and Nat Geo have opened international commissioning hubs in London to have better access to European formats and production entities. Another example is BBC Worldwide's successful adaptation of *Top Gear* in markets as diverse as Russia, the US and Australia or *Come Dine with Me*, which has been successfully adapted across the globe from the US to South Africa.

It obviously works both ways – Keshet's Israeli format *Prisoners of War* has had tremendous success as *Homeland* on Showtime in the States, Fuji TV's *Iron Chef* became an established hit for the Food Network and BBC's format *Top Gear* just finished its fourth season on History in the US and is the youngest-skewing programme on the channel. A+E also develops formats from our own international partners. History Latin America produced *Milagros Decodificados*, a programme exploring local

miracles and unexplained spiritual phenomena. We've taken that concept and produced an international version in English: *Miracles Decoded*, featuring miracles from all over Europe, including Italy, Poland and Ireland, where a faith healer uses a secret prayer and lays on hands to cure the sick.

In recent years, A+E Networks has put far greater focus, talent and resources into stand-out local commissions, both with factual entertainment series and tent-pole event programming, including *Miracle Rising: South Africa*. An inspirational story of triumph over oppression, this special focused on the political transformation in South Africa, culminating in the free election of 1994 that Nelson Mandela won. The programme was produced in South Africa by a local production company, Combined Artists, and debuted there on History and subsequently aired on History channels worldwide, including the US. The production values of *Miracle Rising* are on a par with the programming our affiliates expect from major US networks, further blurring the lines between what is considered local production versus truly global entertainment.

These local commissions are not only growing core brands, they are taking prime placement on channels across the globe where they are successfully drawing in major audiences. As tastes are changing worldwide, viewers' access to content on multiple platforms has evolved as well. They can watch their favorite global content streamed from Netflix, on their iPad with TV Everywhere, recorded on their DVR or on traditional television. With so many choices and so many ways to watch, the programming has to be smart enough and engaging enough to keep viewers' attention. We've found that cutting-edge: Local/global content is the answer. **TBI**

**Instead of seeing a distinction between the look and feel of US programming versus local content, we're witnessing the merging of a singular, global style**





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