

TBI

Television Business International

UK Screenings 2018

TBIvision.com

February 2018



Take your seats

The definitive guide to the UK Screenings

Featuring BBC Worldwide Showcase plus MGM, ITV Studios, All3Media, FremantleMedia & more



SOME SCARS NEVER HEAL

HIDDEN

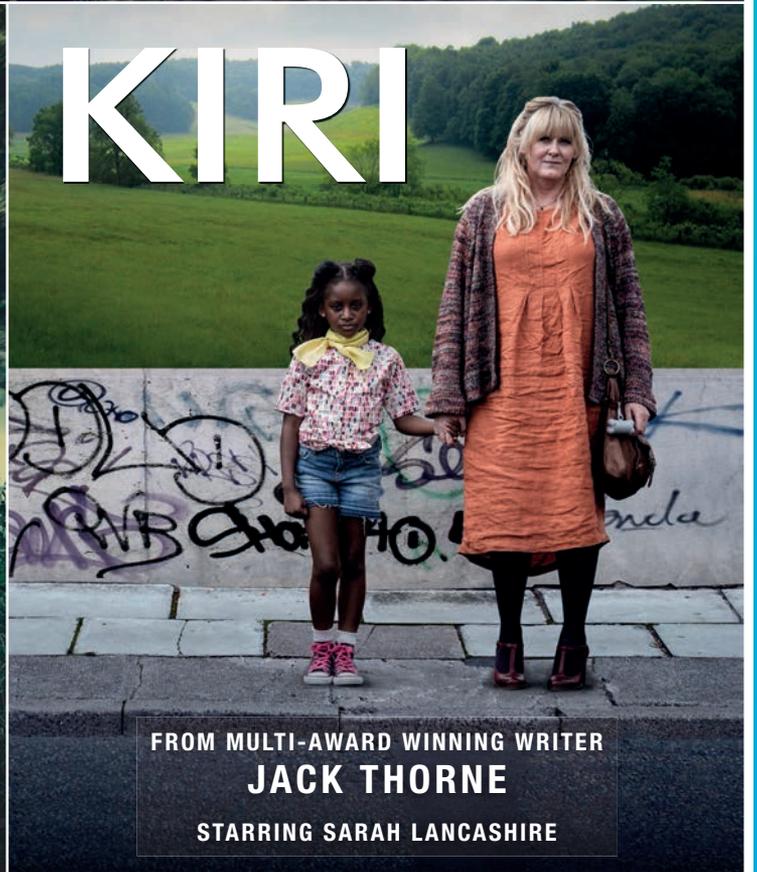
FROM THE PRODUCER AND CO-CREATOR OF *HINTERLAND*
FOR S4C, BBC WALES - AND BBC FOUR

drama that captivates

from talent that resonates



REQUIEM



KIRI

FROM MULTI-AWARD WINNING WRITER
JACK THORNE

STARRING SARAH LANCASHIRE

TBI UK Screenings spotlight

By some distance, the BBC Worldwide Showcase is the largest international programming market held by a single distributor away from the Hollywood studios and their LA Screenings in May.



Just as any decent festival spawns fringe events, the 700-plus buyers expected at the ACC conference centre in Liverpool between February 18-21 has led to clever indie distributors scheduling their own gigs around the big event. Success breeds success, as the old adage goes.

This is the second time TBI has dedicated an online magazine to the various screenings and programming showcases taking place around the UK this month, and there's no doubt the period is becoming an increasingly important time for all involved.

Of course, the majority of our reporting goes on the BBC and its giant content event, which brings together the biggest stars the Corporation has to offer with the highest profile buyers on the planet. Facebook, Amazon, Apple, Netflix and Google – the 'FAANGs' – will all be in town.

It usually takes a home game for Everton or Liverpool to get so many people in one place on Merseyside these days, so credit to BBC Worldwide for the scale of its ambition.

The other distributors – all thankful for the passing trade Showcase brings to the UK – are carefully to schedule their events around and not during the main show, and we profile the new shows debuting before MIPTV comes around in April.

Distribution itself is a changing game, and K7 Media's Dan Whitehead uses his Last Word article to predict that Western distributors will need to adapt their formats to suit Eastern tastes. Read on to find out more, and TBI hopes to see you at the ACC.

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Dan Whitehead from K7 Media predicts seven trends for 2018



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Can Brexit-bound Britain keep production boom going?

Though the uncertainty over the UK's economy intensifies daily and the territory's population war over the future, television production has never been better, new stats reveal. Distributors are going big this month, but will Brexit derail the progress?

An often-used phrase in British politics, especially at times of uncertainty, is the UK is 'open for business'. You can usually guarantee the opposite is true when the expression is employed, but for British production it's no lie – for now at least.

Stats from the British Film Institute (BFI) show that the UK's film and television

production industries are reaching record levels, aided by helpful tax breaks, talented workers and expert producers.

Things have become so good that there's a question of how the demand can be met – the studios are creaking under the weight.

That poses it's own questions, but as street kingpin Marlo Stansfield memorably said in HBO's seminal drama *The Wire*, "that sounds

like one of them good problems". However, research from the Commercial Broadcasters Association paints another picture.

It claims that unless the UK and Europe start talking about a deal fast, as much as £1 billion (US\$1.4 billion) of inward international channels investment could fall away, leaving the industry in turmoil.

Winter could be here to stay to the UK.

Philip K. Dick's Electric Dreams



Peaky Blinders



Howards End



Hard Sun



Outlander



White Dragon

Shows pictured are UK-based productions

* Stats courtesy of the BFI's Research and Statistics Unit



The Miniaturist



Kiri



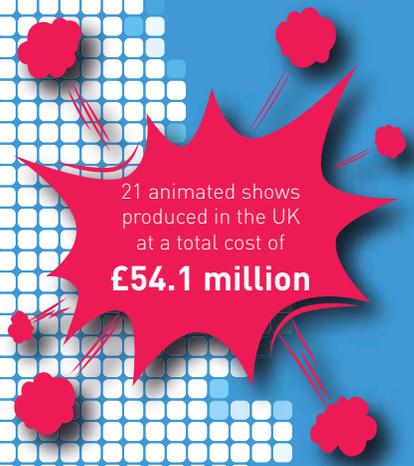
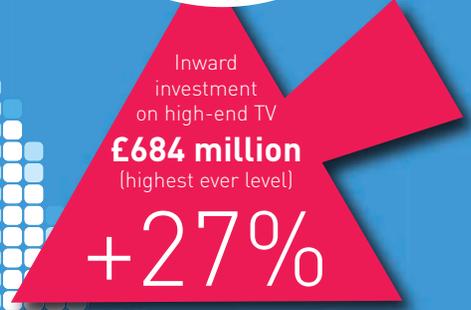
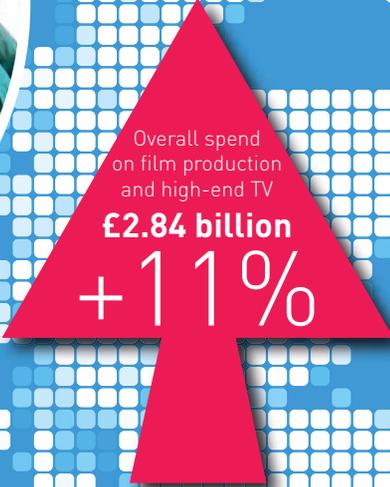
Vanity Fair



Replik



Game of Thrones





Worldwide ambitions open the Showcase

BBC Worldwide's annual four-day programming sales event in Liverpool, England, is a regular trip for 700-plus buyers. TBI looks what the commercial arm of the BBC is planning in 2018

These are momentous times for the BBC, the UK's public service broadcaster. While it is under constant ideological pressure from some corners of the British media and political forums, it continues to impress creatively through flagship series

such as *Blue Planet II*, and commercial arm BBC Worldwide (BBCWW) continues to profit handsomely as a result.

Times are a-changing, however, and the tax payer-funded BBC is changing with them. BBC Studios, the production wing, became a commercial entity and wholly owned subsidiary

of its broadcaster parent in April 2017, with some previously in-house shows going out to tender. Now developments are going one stage further.

This April, BBCWW and BBC Studios are merging under the latter's name, bringing together production and distribution for the



Despite all this change and upheaval, the BBC Worldwide Showcase, the BBC's major programming event held in Liverpool, England, every February remains of massive importance.

BBCWW estimates that more than 700 buyers will attend the 42nd iteration of show, where they will have access to thousands of hours of TV programming through 600 specially designed digi-booths.

Top British talent such as the new *Doctor Who*, Jodie Whittaker; *Luther's* Idris Elba; Alan Partridge creator Steve Coogan and Ricky Gervais collaborator Karl Pilkington will all descend on Liverpool's Albert Dock to help entice buyers, as they are presented with numerous shows for the first time.

While the BBC does not break out how much it costs to put on the event, estimates from informed sources suggest it accounts for as much as 20% of the entire year's programme sales. Overall, BBCWW made sales (all business units, including programme sales) of £1.06 billion (US\$1.48 billion) in 2016/17, making a headline profit of £157.3 million and returning £210 million to its public service parent.

BBC Worldwide's president of global markets, Paul Dempsey, declines to put a figure on how much Showcase generates other than to confirm it is "a significant portion of our annual sales revenues".

The BBC seems keen to keep up that pace, and BBCWW CEO Tim Davie has been handed the same role at the merged BBC Studios, which still needs regulatory approval. BBC Studios director Mark Linsey will be chief

creative officer of the new operation, which this month secured its first non-BBC commission, Discovery Channel conservation documentary *The Red List* and followed that up with another for Channel 4, the iXGomins *Fatberg Autopsy*.

Davie and his chief sales lieutenant, Dempsey, will be in Liverpool courting its biggest ever number of tech giants – Netflix, Amazon, Google, Facebook, Apple and Microsoft will all be in attendance, along with local SVOD services such as Hulu, iFlix, Showmax and Stan.

Along with the hard sell, BBCWW will be hosting a coproduction forum, with many buyers in town to find great British projects to invest in and market locally as originals.

"It's been a good year so far in content sales," says Dempsey. "Foreign exchange has gone against us in recent months, but our content continues to perform very well.

Blue Planet II, hot on the heels of *Planet Earth II*, has redefined expectations of what premium natural history can do. *Top of the Lake: China Girl*, *The Last Post* and the second season of *Doctor Foster* and *The Durrells* have captivated audiences around the world. Encouragingly we've seen a new and growing customer base of local SVODs and telcos, who are keen to do business with us and help us reach new audiences."

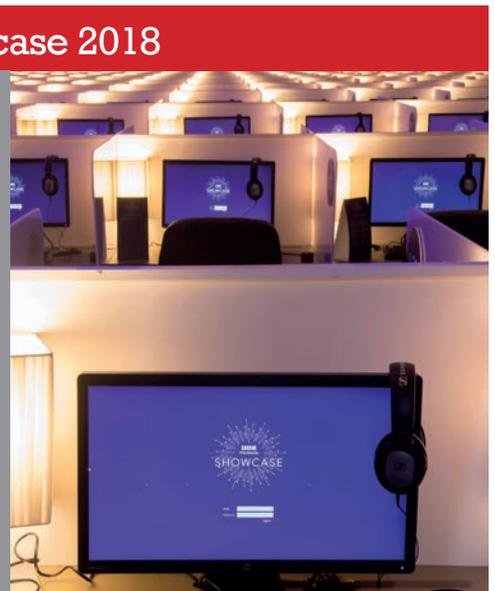
This is the week Beeb sales executives earn their keep, at an event their employer, the world's biggest distributor apart from the US studios, describes as "the largest international TV market to be hosted by a single distributor". **TBI**

first time. This has led to concern about how the BBC's existing relationships with indies will operate going forwards, seeing as both sides of the business could (in theory) have access to reams of vital information about rivals.

The BBC claims the move is simply "into line with the rest of the industry" in an "increasingly competitive and global market for production and distribution", citing the business models of FremantleMedia, All3Media, ITV Studios, Banijay Group and NBCUniversal.

Paul Dempsey on Showcase 2018

"BBC Worldwide Showcase has always set the tone for the year ahead for our sales team. It's where we launch our big shows and invite top British talent to come and share their passion for their work with our clients, but more and more it's transforming to become an earlier stage creative exchange and partnership building experience."





New dramas are popping up at a break-neck pace worldwide, giving the BBC a run for its money in the scripted game. But Liam Keelan, BBC Worldwide's director of scripted content, says this year's diverse catalogue is a cut above the rest

At this year's Showcase, the BBC will be highlighting its dramatic range, from comedy dramas such as *The Omen*, which will star *Mad Men*'s Jon Hamm, to relationship dramas such as Abi Morgan's *The Split* (pictured) and detective dramas that steer away from the serialised trend such as *Shakespeare & Hathaway*.

"No one wants a cookie cutter approach within the genre, and everyone's looking for different kinds of shows, so that variety is most important to us at the BBC," says Liam Keelan, director of scripted content at BBC Worldwide.

Importantly, top talent both on and off screen will back this eclectic mix of scripted series. The slate will feature hot writers from Mike Bartlett to Neil Gaimon.

The starring title will be the returning *Doctor Who*, featuring Jodie Whittaker as the lead – it's still worth noting this is the first time a woman has won the iconic role.

"It just feels like a very exciting new chapter for that show," says Keelan. "I went to the read-through for episodes one and two, and there

was a really good vibe about the place and where it's going."

Keelan also says Morgan's new series, *The Split*, can be Britain's answer to the Reese Witherspoon-produced HBO hit *Big Little Lies*. The "big, brassy" relationship drama will tell the tale of a family of divorce lawyers, headed up by Nicola Walker. The project, from Jane Featherstone's Sister Pictures, is for BBC One and frequent US collaborator, AMC Networks-owned SundanceTV.

"Having just come back from the States, it's clear these shows are really important to our partners out there," says Keelan. "You look at someone like Abi Morgan when you're talking to partners like AMC, and they're really keen to get behind talent like her."

Bartlett's biggest venture since striking gold with drama hit *Doctor Foster*, a series called *Press*, will also be highlighted. The series uses rival newspapers as a backdrop, but Keelan says the crux is about big, important relationships, and the intrigue and turmoil in people's lives as they fight for their ambitions and what they want from life.

"Everyone's waiting for Bartlett's next big show, and this is a pacey series starring David Suchet, Charlotte Riley and Ben Chaplin," adds Keelan.

Also on the slate is *Good Omens*, an Amazon copro based on a Nail Gaiman and Terry Pratchett novel that stars John Hamm, Michael Sheen and David Tennant among others. **TBI**

TBI's ones to watch

Dr Who

Jodie Whittaker's turn as the enigmatic time traveller is a major draw for buyers

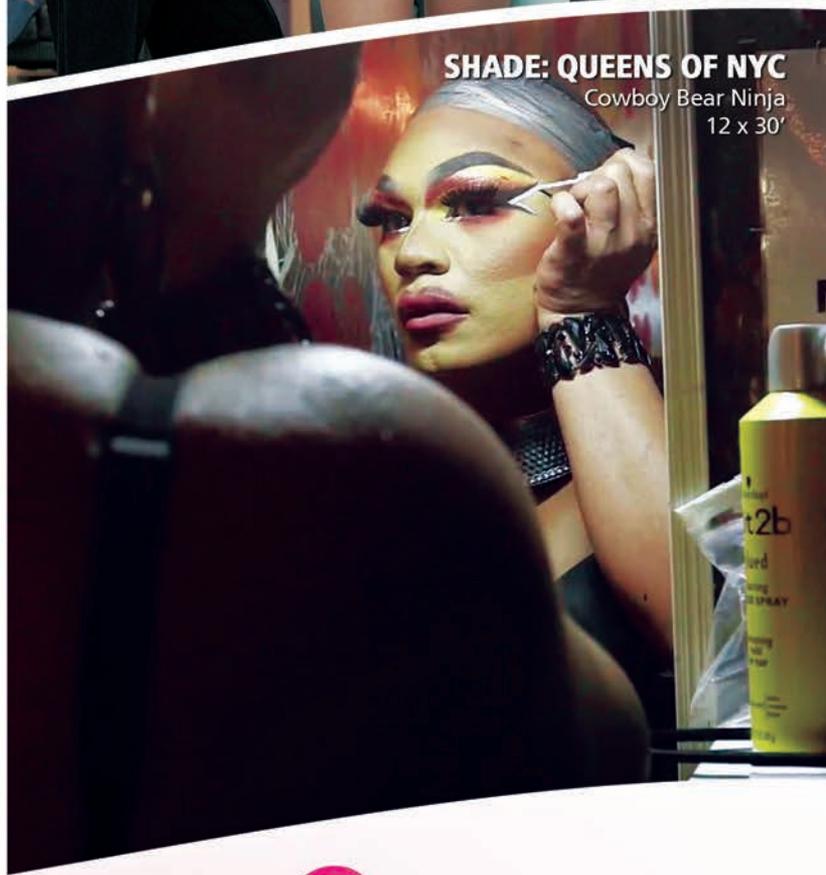
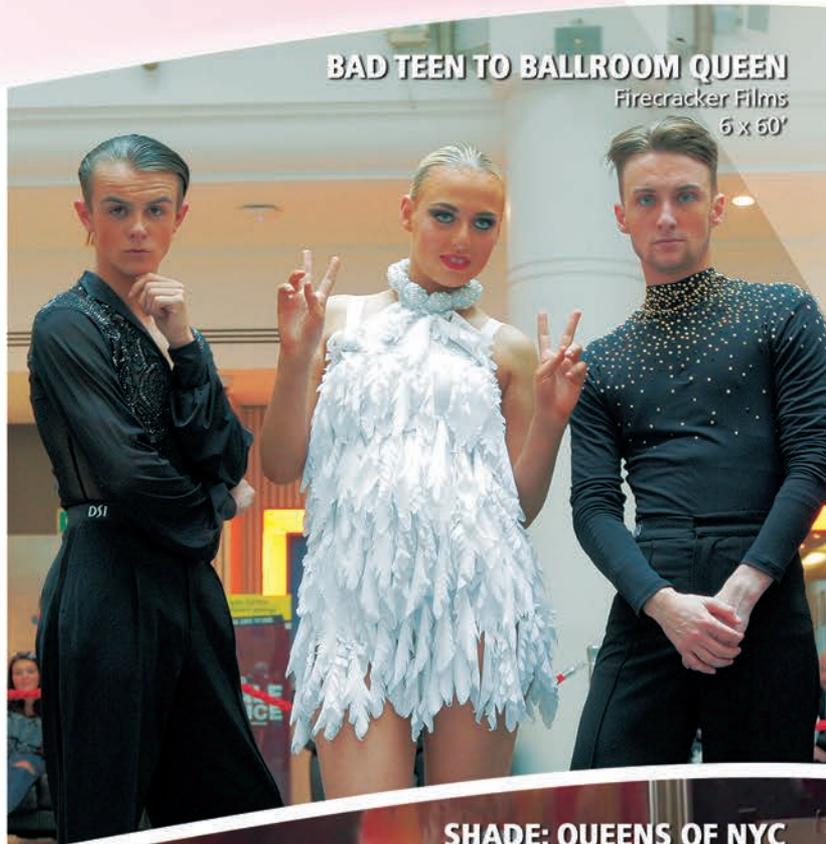
The Split

Drama following female-led family divorce law firm in London from Abi Morgan

Shakespeare & Hathaway: Private Investigators

A failing PI teams with a friendly hairdresser to solve crimes in Stratford-Upon-Avon

SHOWCASING NEW STAND OUT FACTUAL SERIES



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Bringing 'Game of Thrones' to the animal kingdom

The BBC is perhaps best known for its world-leading natural history output, and is bringing dramatic new stories to Liverpool, as BBC Worldwide factual genre chief Mark Reynolds reveals

The BBC's factual slate is bringing drama to its animal kingdom this year, as the broadcaster moves forward from the tremendous success of *Blue Planet II* in 2017 and *Planet Earth II* a year prior. The 2018 selection welcomes a range of critters, with aims to tell their stories like never before.

Topping the list is *Dynasty* (WT), a 5x60mins series for BBC One, with each episode focused

around one species, including chimps, tigers, penguins, wild dogs and lions.

The show will tell the story of one individual family through the course of a number of years and show the battle to control or survive in the landscape and environment in which they live.

"It's kind of like *Game of Thrones*, in the sense that they are all going through these power struggles – just as we're seeing in the human world of the moment," says Mark Reynolds,

genre director for factual at BBC Worldwide. However, where HBO's mega-hit trades off of shocking twists and the danger of death, *Dynasty* will feature more upbeat moments.

"There will also be uplifting stories," says Reynolds. "There are defeats within it, but we're all looking for that positive outcome. The audience will find it's a different take on factual, but will get very quickly engaged and immersed in these stories."

Another natural history series incorporating dramatic stories is John Downer Productions' *Serengeti*, which will be a major highlight. Simon Fuller – a man known for his reality TV credentials rather than a pedigree in blue chip factual – is among producers on the show, which is filmed in a “pristine” African filming location. Over six hours, it follows groups of animals, from lions to warthogs, baboons and vultures, to see how all their lives interconnect.

“It’s a very innovative take in natural history – looking to the dramatic devices that are used in the ongoing drama serials and bringing those into the natural world,” says Reynolds.

Similar tropes were found in another recent major BBC natural history series, *The Hunt*, which used filming and editing devices usually associated with thriller drama to tell its stories.

With BBC factual programming now encompassing natural history, science history, factual documentaries and music, the slate does not begin and end with ‘animal stories’, however. Reynolds says the BBC is also always looking for that big, all-in-one spectacle.

“It’s always striking a balance between doing the big landmark pieces, but also wanting to show a range of different formats and films, so we’re not looking for one kind of storytelling. We’ve got range,” he adds.

Along with Alison Kirkam, the controller of factual for the BBC, Reynolds will also be leading a presentation on where Worldwide sees its global market position, alongside a look at market trends. The duo plan to offer a broad outlook on where they believe factual programming is heading. **TBI**

TBI's ones to watch

Big Cats

UK-Europe-US coproduction celebrating the entire cat family, from the smallest to the biggest and most lethal

Serengeti

Idol creator and Spice Girls manager Simon Fuller does BBC natural history. Need we say more?

Rick Stein's Road to Mexico

Celebrity chef relives a roadtrip along the Californian coast, sampling food and scenery along the way

BBC's kids are alright

Henrietta Hurford-Jones, BBC Worldwide director of children's content, answer's TBI questions about her latest programming slate

What will you be showcasing at this year's event?

We're always looking to build on our really varied collection of quality titles in the children's catalogue – preschool to teen, in animation and live action.

Part of that is to strengthen our existing, hugely successful brands, and we have two series, *Hey Duggee* and *Go Jetties*, that are available to screen, along with the brilliant third season of *Sarah and Duck*. All of these continue to have the classic elements we love, but also bring fresh narratives that should entice buyers to take the latest series to their markets to expand the global footprint further.

Hey Duggee and *Go Jetties* have both been recommissioned for a third season, so there is even more to come as well.

And on the live action side?

Other highlights include the launch of brand new series *Andy's Safari Adventures* – Andy Day is back this time at the amazing Safari World with its cornucopia of animals. He's discovering more about Earth's animals.

As in previous series using the brilliant archive from BBC Studio's Natural History Unit, this is an exciting, adventure filled series introducing preschoolers to the incredible wildlife around the globe.

In the 6-12 space, we have the critically acclaimed third season of *Jamie Johnson*

(pictured), a unique drama about a boy who dreams of being a professional football player.

As well as football, the show features many universal themes such as bullying, family and romance, and does so in an intelligent and contemporary way. Also look out for some incredible cameos from the world of football, including the Barcelona star Luis Suarez.

How is this year different to others? Are there any particular trends that you're tracking?

We know that global awareness of our content and the way we work has grown, but we continue to work closely with our public service counterparts and global indies to support the children's genre, and discover stand out creativity and IP for the audience across our international channels and our wider businesses.

Elsewhere, we continue to see creator-led concepts with strong characters, themes and narratives succeed – and of course adapt and engage across many new means of delivery.

How has the BBC Children's division changed since the restructuring under Cheryl Taylor last year?

The recent changes at the public service arm of BBC Children's are an exciting indication of the BBC's commitment to the future of getting quality content out to audiences of all ages and across all delivery platforms. **TBI**



Caught up in the ‘nowstalgia’



BBC Worldwide is focusing on a mix of the old and current with its latest formats slate, pushing a genre it's branding ‘nowstalgia’

The BBC's unscripted pedigree matches rivals around the world, with *Dancing with the Stars* now in 54 territories, *The Great Bake Off* nearing 30 remakes and car format *Top Gear* in seven.

“Our big focus is trying to continue that type of show that can work as tape and formats,” says Tracy Forsyth, BBC Worldwide’s genre director of factual and factual entertainment.

In terms of trends for this year’s Showcase, BBCWW is on the same track as others such as Endemol Shine Group and CBS Studios International, who have been delving into their libraries to find older formats with modern day appeal.

This tallies with BBCWW’s strategy shift from last year, which moved away from commissioning programming for its local channels in favour of reworking existing formats for local markets.

As such, a key title in Liverpool will be *The Generation Game* (top), which is finally coming

back to BBC One after a number of false starts. “Heritage titles are massive,” says Forsyth, noting *The Weakest Link* returned as a special

TBI's ones to watch

The Generation Game

The classic BBC game show format is returning for the first time since 2011 as the trend for heritage formats continues

Phone Dater

Young adult-skewing dating format that brings consumer electronics and modern romance together

Safety in Numbers

Format in which concerned individuals with conditions such as cerebral palsy have others with the same condition help change the way they think

recently in the UK to big numbers. “We’re hoping to preview *The Generation Game*, as we’re seeing the trend for ‘nowstalgia’ – comforting themes and familiar formats brought up to date.”

Also on the entertainment slate is new Channel 4 comedy quiz show *Blink* from Zig Zag Productions. It sees celebrities go head-to-head in rapid-fire knowledge quizzes in which clues appear for mere fractions of seconds.

Closer to the core BBC public service remit is *Safety in Numbers* (below), which Hello Halo has produced for the BBC. The format questions the notion of ‘difference’ by having a group of people who share unusual conditions such as alopecia or cerebral palsy help another person with the same condition to overcome their isolation.

For the younger demos, BBCWW is offering up *Phone Dater* (fka *Phone Swap*), a cringe-inducing dating show in which couples get access to their potential suitor’s mobile phone during the date.

The short-form series for online channel BBC Three runs episodes to six minutes, meaning the content can be disseminated on a number of social media platforms, as well as online networks or linear channels.

Factual entertainment comes in the shape of *Romesh's Really Rough Guide*, in which celebrity comedian Romesh Ranganathan goes to the world’s least tourist friendly destinations.

Buyers will not only have the opportunity to screen the new shows and experience them during a main event on the Tuesday morning of Showcase, but also at two other ancillary sessions – one on unscripted trends and the other on scripted formats. **TBI**





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The London Screenings

Most of the UK's television distribution companies are hosting events to highlight their new content before MIPTV this month. In the following pages TBI finds out what's happening and where

The temperature in the UK often drops below zero, turning the near-constant rain into snowflakes, sleet and hailstones. The weather is grim, but February will still see many international buyers brave the conditions to check out new programming from UK-based distributors and US studios.

Some, such as ITV Studios, have been putting on events in February for years – correctly identifying international executives will extend their British trips a few days in order to see what's happening away from the BBC Worldwide content juggernaut.

Less than two months before MIPTV, a slick event or showcase can give sales execs and buyers a head start on deals. With original and exclusive content becoming the differentiator around the world, early conversations can mean the difference between a brand-defining deal and losing out.

Sky Vision will be shopping shows such as Idris Elba-inspired comedy *In the Long Run* and Australian military drama *Fighting Season*.

Big name North American studios such as MGM and Entertainment One Television will be in town. The former is debuting season two of last year's most-critically acclaimed drama, *The Handmaid's Tale*, while the latter will be screening quirky crime drama *The Rookie* and Canada-produced police procedural *The Detail*. New eOne president Mark Gordon is also likely to reveal some of his latest projects.

Some Hollywood studios are representing. Mark Endemaño, senior VP of media distribution at Walt Disney, says February is a great time to screen. "Firstly, as it allows us to show clients new episodes from the series we first screened back in May in LA, and also, to show clients our midseason series. This is particularly pertinent this year, as we currently have a high number of midseasons, both

network series, and also from Freeform, which has more of a year-round launch strategy."

Among the standout shows on the Mouse's slate is *Harrow*, the first drama from ABC's international programming push, which Keli Lee has spearheaded. The shot, from ABC Studios International, is an Australian detective drama. "An international copro series like "Harrow" is an exciting addition for us, and complements our existing US-produced ABC Studios slate well," says Endemaño.

Disney will also be shopping *Grey's Anatomy* spin-off *Station 19*, plus the likes of *For the People*, *Cloak & Dagger*, *Marvel's Runaways* and *The Crossing*, which buyers may well remember from last year's LA Screenings.

The Hollywood upfronts in May still seem a long way off, with the networks yet to commit their 2018/19 programming slates, and conditions right now make London firmly the epicentre of the international TV world. **TBI**

ITV Studios: formats focus

The ITV Studios Formats Festival was among the very first events that sprung up to take advantage of those buyers in the UK in February. The distributor's creative chief, Mike Beale, reveals the latest slate



ITV Studios Formats Festival 2018
Where: Ham Yard Hotel, London
When: February 16

The ITV Studios Formats Festival is now a well-established event in February in London, now in its seventh year. This time round, formats such as the resurgent *Dancing on Ice*, *Brightest Family*, *Change Your Tune* and *What Would Your Kid* feature on the entertainment front.

Following *Dancing on Ice*'s successful return to the UK, Beale is keen to get the skating format in tip-top form internationally. "There will be a big focus on there – I did suggest an ice rink, but the marketing team was not impressed," quips ITV Studios' managing director of its global creative networks and Nordics.

Brightest Family, from UK-based Gameface, is a quiz show in which 16 smart families

compete in a knockout tournament, the twist being one family member nominates another to provide answers.

Guess the Star, an in-house entertainment show, sees five popular stars transformed into pop icons before lip-syncing a song in front of three teams of celebrities, who must then identify the person underneath the makeup.

Survival of the Fittest, meanwhile, is in the vein of *Love Island*, the reality format that has brought so many 18-34s to ITV2 and sold around the world. The show, which takes place in sunny South Africa, is billed as a battle of the sexes and sees the contestants, all singletons, compete in mental and physical challenges before voting who remains.

An intriguing and unusual option comes from ITV Studios-owned Potato. *An Hour to Catch a Killer* follows specialist detectives as they receive news of a murder, recording the decisions they make within 'the golden hour', a term police use to describe the all-important window of time critical to solving crimes.

Talpa Media and Twofour, both of which are also part of the ITV family, will once again be pitching in front of the expected 160-plus guests, and there will be callbacks to existing formats from the ITV Studios stable.

Overall, the event promises the usual celebrity host and interesting takes on presenting from different corners of the UK broadcaster's business. "We're trying to make the morning a little more entertaining, so there will be more variety and we will hopefully be a little more starry," says Beale. "We'll be bringing some talent to the event as well."

TBI's ones to watch

Survival of the Fittest

Reality competition show attempting to capture some of the magic that made *Love Island* the breakout hit of recent years

An Hour to Catch a Killer

A behind-the-scenes look at detectives piecing together crucial evidence in the crucial hour after a murder is committed

Brightest Family

Quiz show that pits smart families against each other in a knockout tournament format that tests the family bond

ITV's drama debut

While ITV Studios has held its formats festival for years, 2018 sees the first ever drama event. Distribution boss Ruth Berry reveals all



ITV Studios Global Entertainment
Drama Festival 2018
Where: Victoria House, Bloomsbury Sq
When: February 21

While ITV Studios' formats day is an annual event, the company's drama festival is happening for the first time an invite-only event in central London.

"We've been growing our drama business for a few years now," says ITV Studios Global Entertainment (ITVSGE) managing director Ruth Berry. "We're in that rather privileged position of having a wealth of new drama as a result, and MIPTV and MIPCOM are not enough for us any more. We have to be launching shows in new ways."

Further to that, buyers are under more pressure to make early decisions on acquisitions and coproductions, Clarke says, meaning distributors are duty-bound to offer exclusive footage to them at an earlier stage. "This is a great way to bridge that gap," she adds.

ITVSGE is planning an "immersive experience" for around 200 attendees, whom will include many international buyers.

Toplining the slate is early footage from Mammoth Screen's 7x60mins adaptation of a literary classic, *Vanity Fair*, which is for ITV and Amazon Prime Video. There will also be a session for Sister Pictures-produced six-part drama *Clean Break*, which stars Sheridan Smith as a struggling gambling addict who realises she has access to lucrative stock market information.

With ITV's international drama output

growing significantly through a series of acquisitions, there will also be a major focus on foreign language drama. Former DR drama chief Piv Bernth, who recently went into business with ITV Studios through her new prodco Apple Tree Productions, will host a panel on trends.

Series on show include Spanish ten-part romantic thriller *Félix*, which is from Movistar+; and *Greyzone*, a 10x60mins Danish-Swedish-German coproduction from Cosmo Films for TV2 in Denmark and C-More in Sweden. The character-driven drama follows events leading up to a terrorist attack in Scandinavia.

Sci-fi include a focus on Tomorrow Studios' comic book drama *The Oracle Year*, and a special look at the upcoming *War of the Worlds*. **TBI**

TBI's ones to watch

Vanity Fair

Tom Bateman and Olivia Cooke star in new TV adaptation the 1848 novel

War of the Worlds

Three-part retelling of H.G. Well's sci-fi drama, for the BBC and from Mammoth Screen

Félix

A thriller series from Cesc Gay that is part of Movistar+'s original content drive



Cars for sale at Passion Showcase

Ever-fashionable London haunt The Ivy is once again playing host to the Passion Distribution Showcase, where a 'Top Gear for millennials' factual entertainment series will be upping the mileage

Having recently announced exclusive new partnerships with UK prodcos Renowned Films and Lambent Productions, Passion Distribution will be highlighting its latest unscripted slate at the ever-popular Ivy in central London. Programming includes primetime factual entertainment series, thought-provoking documentaries and entertainment franchises.

In its fourth year of showcasing, Passion CEO Emmanuelle Namiech says the event has always been “a mixture of business and pleasure”. “It provides us with an opportunity to entertain our clients in a relaxed way in one of London’s iconic venues,” she adds.

This year, alongside celebrating the Tinopolis-owned distributor’s ten years of existence, the firm will be showcasing some highlights of its content ahead of MIPTV.

Passion Distribution Showcase
Where: The Club at The Ivy, London
When: February 21, 4-6pm

Shows include *Bad Teen to Ballroom Queen*, a Firecracker production for 5Star in the UK that follows the transformation of a group of unruly youngsters into competitive ballroom dancers.

Passion will also be bringing in *Where to I Do*, a wedding series focusing on one of the most important decision couples make ahead of their nuptials: location.

Car Vs. America is the perhaps the major highlight, following petrol-head duo Michael Ballaban and Raphael Orlove in a millennial-focused *Top Gear* of sorts. The show sees the pair tour the US as they explore a range of automotive cultures from city to city.

Similar to last year, Passion expects 80 buyers for an evening with “a unique sense of

fun and style” at one of London’s original and best media haunts, says Namiech. **TBI**

TBI’s ones to watch

Car Vs. America

Immersive FusionTV series diving helmet-first into the US from the view of two car-obsessed hosts

Where to I Do

Bell Media and MCG production for Bravo taking engaged couples to three potential wedding destinations

Bad Teen to Ballroom Queen

Tearaway teens are given a crash course in ballroom dancing over a period of 30 days



FMI Presents
Where: Ham Yard Hotel
When: February 23

Fremantle provides Picnic for buyers

FremantleMedia International COO Bob McCourt on why the RTL-owned distributor hosts its annual scripted programming screening with producers, stars and buyers in attendance

What's the key purpose of the screening?

To introduce our latest scripted shows to key buyers. We will have both on- and off-air talent attending, which means the creators can talk directly to buyers about the essence of these projects and how they came to be.

How many buyers are you expecting and what represents a successful result?

We invite around 750 buyers and commissioners from all over the world. A successful result would be those buyers and commissioners coming away excited by what we have coming up, and of course having as many of them attend as possible. We had an excellent turn out last year.

How do screenings such as this work alongside bigger markets?

FMI Presents is a more intimate way of us introducing our new scripted content to buyers, because the talent and creatives are actually with us in the room to talk about it. Some of the dramas we are presenting are very much in the early stages of production, but by the time MIP comes along we will have more detail to share

on these projects. FMI Presents provides a taster of what's to come from the creatives themselves.

Tell us about the key new shows screening at the event this month.

Picnic at Hanging Rock (pictured) produced by FremantleMedia Australia for Foxtel, is a stylish re-imagining of the classic Australian novel about the disappearances of three schoolgirls and one teacher on Valentine's Day 1900 and has Natalie Dormer in the lead role. It will premiere at Berlinale next month.

My Brilliant Friend is an HBO-Rai original series, produced by our Italian producer Wildside (*The Young Pope*), Fandango and U Media. It's based on the best-selling novel by Elena Ferrante and is one of the most anticipated TV events of the year.

Also from Wildside is *The Miracle*, produced with Sky, Arte France and Kwai, and created by prize-winning author Niccolò Ammaniti.

Hang Ups is a farcical, dark and perceptive comedy from Slam Films for Channel 4. It stars Stephen Mangan as an unconventional therapist who does sessions with his patients online through a webcam.

Finally, *The Breach: Inside the Impeachment of Bill Clinton* is a fascinating political thriller from FremantleMedia North America for History Channel. Created by Emmy award-winning producer and director R.J. Cutler, it's based on Peter Baker's bestselling novel about one of the US's biggest political scandals – President Clinton's affair with Monica Lewinsky. **TBI**

TBI's ones to watch

Picnic at Hanging Rock

Natalie Dormer's first major TV role since her royal turn in *Game of Thrones* is based on a classic Australian novel

My Brilliant Friend

Drama based on novel from Elena Ferrante's best-selling book series Neapolitan Novels

The Breach

Political scandal thriller that marks FMNA scripted entertainment president Dante di Lorento's first show with the company



Cineflix showcases UK's national treasures

Cineflix Rights is heading into its London showcase with a slate of shows featuring everyone from the Queen, David Attenborough and climate change fighters

With its biggest volume of new programmes to date, London-based sales house Cineflix Rights will be bringing a slate of titles to its showcase with a focus on

science, natural history and history, highlighting its factual credentials.

The distributor will lead with *The Queen's Green Planet*, which is from ITN Productions and for ITV. The doc follows the progress of Queen Elizabeth II's ambitious project to

Cineflix Rights
Where: Archer Street Cocktail Bar, Soho
When: February 21, 6-9pm

build a global network of protected forests – The Queen's Commonwealth Canopy.

"At the centre of this special is a unique, informal conversation between the Queen and world-renowned broadcaster and naturalist Sir David Attenborough," says Chris Bonney, CEO of rights at Cineflix Media.

Sinking Cities will also be brought forward to buyers as the latest big ticket factual series from US pubcaster PBS. The series introduces local planners, first responders, scientists and engineers as they gear up for an epic battle with climate change.

Special to this year, Cineflix will also be premiering a range of new lifestyle programming, which will launch more widely at MIPTV in April.

Kicking off the push into the genre is *Expecting*, a new format built around self-shot content by pregnant mums and their families that give a unique perspective on the run up to having a baby.

Cineflix will be hosting around 150 buyers in Soho at its event. "We try to make it as fun and enjoyable as possible – more of an informal, celebratory atmosphere with a short show reel and giveaways related to programming," says Bonney.

Other titles to be showcased include *Ice Bridge* and *Drew's Honeymoon House*. **TBI**

TBI's ones to watch

The Queen's Green Planet

Factual show following the British Royal's charitable initiative to create a network of forests across the Commonwealth

Sinking Cities

Science-based doc following the teams who want cities around the world to adapt to climate change

Expecting

New twist on parenting formats giving viewers a first-person perspective, from Up Entertainment

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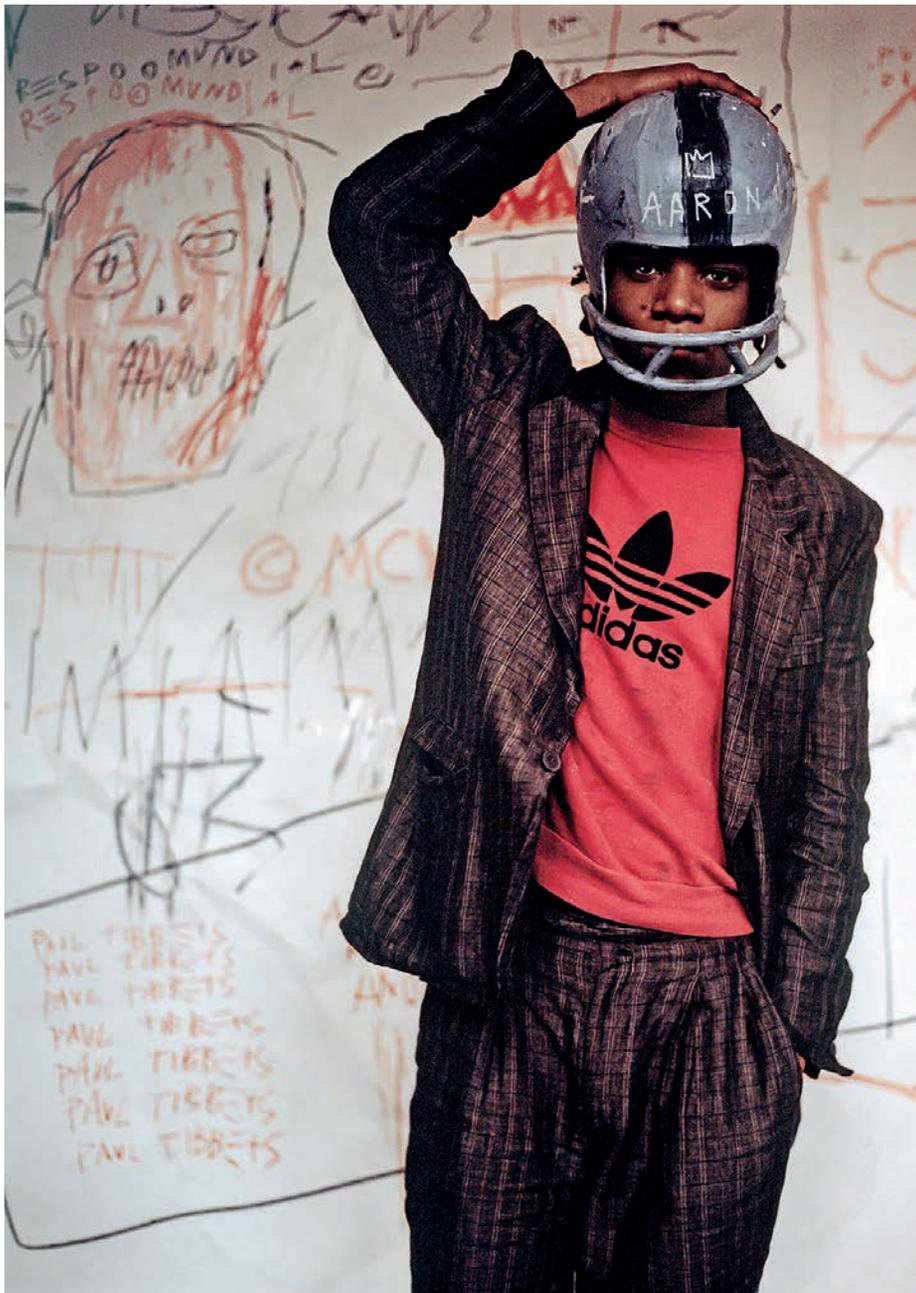
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TVF's fashion parade

London-based distributor TVF International will be focused on fashion, art and modern history programming at its debut February content showcase



TVF International (TVFI) sales boss Harriet Armston-Clarke calls the company's first February screening in the UK a "no-brainer".

"The buyers are in town and we throw a good party," she says. "We usually send

our slate out directly to buyers, but it will be nice to show it all off."

Factual-focused distributor TVFI releases four slates a year, each of around 75 to 150 hours, meaning it will be highlighting plenty of new content to buyers at the Zari Gallery.

TBI's ones to watch

Basquiat: Rage to Riches

Focus on influential 1980s New York artist Jean-Michel Basquiat

A Century on Film

Series that uses archive footage of major events to tell the story of the 20th century

Celebrity Car Wars

Petrol-head format from History in Asia in which six celebrities are trained in extreme driving challenges

These include *Basquiat: Rage to Riches* (pictured), a BBC, PBS and ZDF coproduction that comes 30 years after the tragic death of 20th century artist Jean-Michel Basquiat. The 1x52mins doc looks at how the enigmatic painter tapped into the energy of 1980s New York to create art that fought prejudice and racism.

Other shows will include the BBC's *Mechanical Monsters*, Channel NewsAsia's *China on Film* and NHK's *A Century on Film*.

Another ChannelNews Asia show, doc series *The Asian Century*, runs to eight parts and deals with major historical events and current affairs such as the death of Chairman Mao and North Korea's development of a nuclear bomb.

On the format front, TVFI has *Celebrity Car Wars*, an History Asia series in which six celebrities are trained to become extreme drivers in everything from rally cars to 4x4s.

There will be clips of various upcoming programmes and focus on shows looking for presales at the event, where Armston-Clarke is looking forwards to welcoming more than 100 guests through the door.

"MIPTV is still a really big event for us, but this gives the buyers an early chance to get to know our new slate," she says. **TBI**

TVF International 2018 Showcase
Where: Zari Gallery, London
When: February 22, 4-6pm



All3 marries style with substance

All3 Media International's drama-focused slate will include shows for the BBC, Channel 4, Amazon, Hulu and more, says EMEA sales chief Stephen Driscoll

All3Media expects to host 200 buyers in London this month, where the distributor's new slate will include 20 new scripted series that range from thrillers to comedy. All but two are contemporary stories.

Stephen Driscoll, executive VP for EMEA at All3Media International, says highlights will include *Informer* from subsidiary Neal Street Productions, *White Dragon* from Two Brothers Pictures and Lucy Kirkwood's new Channel 4 drama *Chimerica*, which follows the story of an photojournalist who attempts

to uncover the real story of an iconic image that launched his career.

The latter series is "a personal favourite, because I loved the play back in 2014", says Driscoll, adding: "That story deserves to make the move to TV."

The long-serving All3 exec is also looking forward to *The Bisexual*, a new comedy breakout from Channel 4 and Hulu from *Girls* alum Desiree Akhavan, which looks to target the crowd that enjoyed *Fleabag*.

Throughout the day, buyers will be treated to a curated collection of pitches, clips, promos and interviews from producers such as The Forge, Playground, Company Pictures, Snowed-In Productions and Balloon Entertainment.

"We've reached capacity and had to strictly limit attendees this year, so we are very keen to

find a bigger venue to host everyone who would like to attend in 2019," says Driscoll. **TBI**

TBI's ones to watch

Chimerica

Drama reimagining the story of the photographer behind the infamous Tiananmen Square image taken in 1989

Bisexual

Dramedy exploring the difference between dating men and women with a comical tone

Informer

Six-part thriller starring *Peaky Blinders* star Paddy Considine for the BBC and Amazon

All3Media Upfront
Where: Regent Street Cinema, London
When: February 22



The Handmaid's Tale

MGM International Television Distribution reshuffled its ranks in Europe last month, and the new look team – led by Paul Bischoff – will be presenting a new look slate. Here, MGM’s executive VP of international television distribution for EMEA tells TBI about the new slate

What’s unique about the screenings slate?

MGM Television has had a successful track record with dramas like *The Handmaid’s Tale*, which won eight Emmy Awards and three Golden Globe Awards, and *Fargo*, which won an Emmy and Golden Globe Award. We now add a fast-paced spy thriller *Condor*, which we will premiere in London.

This is a series that can engage a wide audience across a variety of platforms, with a strong cast that includes Academy-Award-winning actor William Hurt, Max Irons with Academy Award-nominee Bob Balaban, Academy Award-winner Mira Sorvino and guest star Brendan Fraser. This series complements our strong slate perfectly.

How does a local screening like this compare with the bigger markets such as MIPTV or NATPE Europe?

Everyone on the MGM worldwide distribution team is passionate about content, and markets like MIPTV and NATPE give us the chance to

sit down with each client and pitch the MGM’s current slate, while also hearing directly from our broadcast partners about what content is resonating in their market.

On the other hand, the screenings in London let the content speak for itself. Viewing a complete episode of a television series is still the most powerful way to demonstrate to an acquisition executive that our series is the right fit for their programming goals.

We feel very fortunate that a new local screening event has come onto the scene with the inaugural Canneseries television festival in April, where we will premiere a sneak peek at a new ten-part television event based on the best-selling novel by Joël Dicker *The Truth About the Harry Quebert Affair* starring Patrick Dempsey in his return to television, Ben Schnetzer, Kristine Froseth and Virginia Madsen.

Jean-Jacques Annaud, director of the Academy Award-winning film *Black and White in Color*, makes his television directorial debut as the director of all ten episodes of the series. **TBI**

MGM Screening
Where: Soho House
When: 16, 22, 23 February

TBI’s ones to watch

The Handmaid’s Tale
Second season of last year’s best-received new drama is sure to attract attention at the Soho House screenings

Condor
Spy thriller for AT&T Audience Network from MGM and Skydance TV stars the likes of William Hurt, Bob Balaban and Mira Sorvino

Vikings
A first look at season 5B of the historical drama, which has been on hiatus in the US since January 24

Lionsgate London Screening
Where: Covent Garden Hotel
When: 22-23 February



done much faster these days,” says Peter Iacono, president of international television and digital distribution at Lionsgate Television.

“The LA Screenings is definitely a high point of the year, but the idea content is only sold at certain times is a misnomer. Shows are produced all year round.”

Iacono says that as margins bite, buyers want to make more informed decisions. While a screening link is a quick route to programming, screening event can help them more to build the consensus often needed to invest in a new show.

Lionsgate will be offering those buyers *Wrong Man*, which comes from Starz’s first push into unscripted content – its presence showing that the studio is not just active in the scripted game. The six-part documentary series goes deep-dive into criminal investigations that may have ended in the convictions of innocent people.

On the scripted side, both *Vida* and *Sweetbitter* are half-hour comedy dramas. The former, a Big Beach TV production, follows a pair of estranged Mexican-American sisters who reunite to take over the bar their recently deceased mother has left them.

Sweetbitter is based on a Stephanie Danler novel about a girl who lands a job at a celebrated downtown restaurant soon after arriving in New York in the era before smartphones and selfies. Brad Pitt’s Plan B produces.

Danler is writing, and according to Iacono, could well become a major player in television drama in the future. “She is absolutely amazing in the room,” she says. “I want her here for every pitch.” **TBI**

Light shines on Lionsgate half-hours

Lionsgate will be putting the spotlight on half-hour comedy dramas from its premium programming network, Starz, in London

UK-based companies are not the only distributors to be showing off their wares in London in February. LA studio Lionsgate will be debuting a pair of

comedy-dramas and a doc series, all of which are for its US premium channel Starz, at its event on February 22-23.

“We do screenings around the world because buyers want to see content and business is

TBI’s ones to watch

Sweetbitter

Television adaptation of Stephanie Danler’s debut novel based on her experiences as a waitress in New York

Vida

Based on a short story from Richard Villegas Jr., the series explores the family dynamic of a majority female family in Eastside LA

Wrong Man

Criminal system doc series from Third Eye Motion Picture Co., Electus and RadicalMedia

LAST WORD



DAN WHITEHEAD

Seven TV trends for 2018

With 2018 already well underway, K7 Media has been fielding lots of questions from clients regarding what lies ahead. The TV content industry continues to go through seismic changes at almost every level, from the way shows are developed and where they are sold to how they are consumed. With that in mind, consider this an overview of the trends we've observed throughout 2017 and how we see them developing over the next twelve months.

For many broadcasters, the big battle is no longer against their traditional rivals, but against the sudden aggressive influx of well-financed digital and technology companies looking to capitalise on this age of abundant content. These new competitors for audience eyeballs are known by the ominous acronym FAANGS (Facebook, Apple, Amazon, Netflix, Google and Snapchat), and are spending big to land top creators and producers, buying up classic IP, and have a proven willingness to invest for the long-term where market share is concerned.

Ironically, after several years of time-shifted and binge-viewing being touted as the next evolutionary step for TV, it seems that *live programming is one area where broadcast can still dominate the conversation*. The big US networks have had hits with live musicals,

and A+E shook up factual TV with true crime format *Live P.D.* How long this advantage will last is open to question.

Last year saw the SVOD platforms expanding heavily outside of scripted, showing that factual, reality and entertainment formats have a place in the on-demand market. Notably, Netflix recently made a foray into format rights, picking up UK show *The Big Family Cooking Showdown* for the global market.

SVOD has also had an impact in the way shows are made. Multiple drama and comedy producers say they have been surprised by how quickly the likes of Netflix and Amazon will move when they see a pitch they like. More than one producer admits to us that the speed with which SVODs will go from pitch to greenlight, and production to release, has caught them off-guard after years of being used to the more methodical pace of traditional broadcasters.

As the digital platforms will be expanding their local production slates, we don't see this swift decisiveness changing any time soon.

While SVODs are proliferating, the number of top-level companies is shrinking as mergers and takeovers continue.

The Disney/Fox deal is an obvious game changer, but with Lionsgate and Sony both subject to discussions, and Viacom and CBS rumoured to be moving closer together, it seems *consolidation is the keyword for 2018*.

The television industry continues to go through seismic changes at almost every level, from the way shows are developed and where they are sold to how they are consumed

When thinking globally, of course, it's impossible to ignore the increasing importance of Asia, and in particular China, as emerging markets. *A knock-on effect of Asia's increasing confidence as an exporter of formats is diminishing imports*. South Korea, for example, has been very active with co-productions and exports across almost all genres, but this incredible rise has seen a parallel fall in imported formats since 2014.

Similarly, Japan has always been a tough place to sell formats for Western companies, yet Japanese distributors have learned many lessons in recent years. As a result, they are reaping export success off the back of much more 'Western-friendly' formats and marketing.

Growth in 2018 will therefore hinge on Western distributors' ability to adapt their formats to suit eastern tastes. Formats need to be more flexible, high energy, and zanier in both character and presentation than most western broadcast fare to stand a chance at selling in Asia.

Syco Entertainment has teamed with Star China to develop talent show *Brilliant Chinese – Path to Glory*, while UK company Zig Zag and Chinese distributor 3C Media have co-developed upcoming physical challenge show *Ancient Games*. These shows, along with deals such as the one between ITV Studios and CJ E&M, suggest that there are at least companies already bridging this cultural divide.

In kids content, the big story of the last year has been the series of scandals and scares regarding children's viewing on digital platforms such as YouTube. As young viewers often don't know or even care what is behind the content they view, the lines between creator-generated content and that made by brands has become blurry.

In 2018 we're likely to see a 'firming up' of official content, so youngsters (and parents) know who, and what, is trustworthy. **TBI**

See You in May 2018

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