

TBI



30 years
of TBI
Television
history
Page 16



Spotlight
on drama
Survey
results
Page 24

Television Business International

TBIvision.com

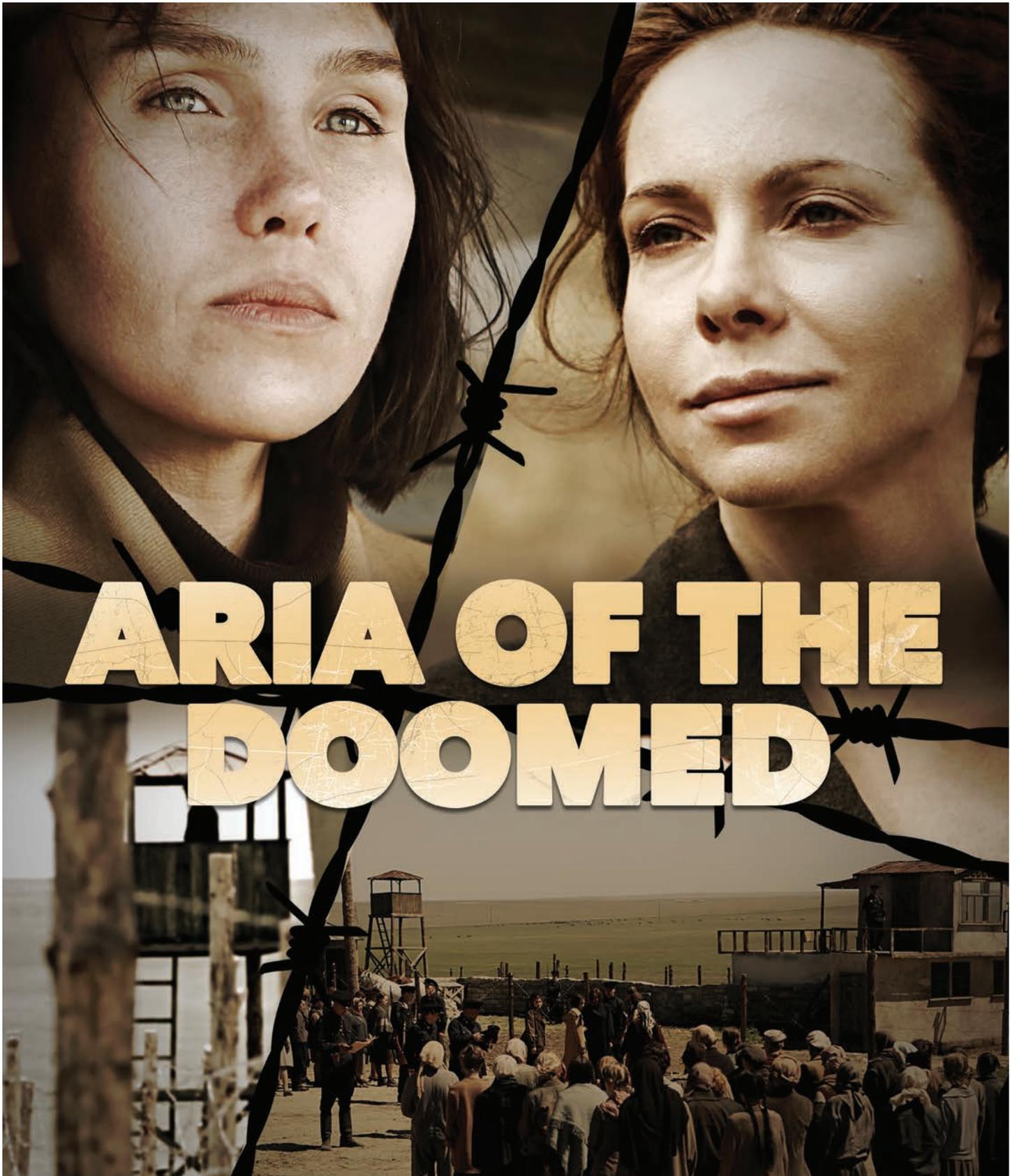
April/May 2018 MIPTV Issue

BRAND NEW SERIES 3

VERSAILLES

10 x 60'







FASHION AUCTION

— *Anyone can sell, anyone can buy* —

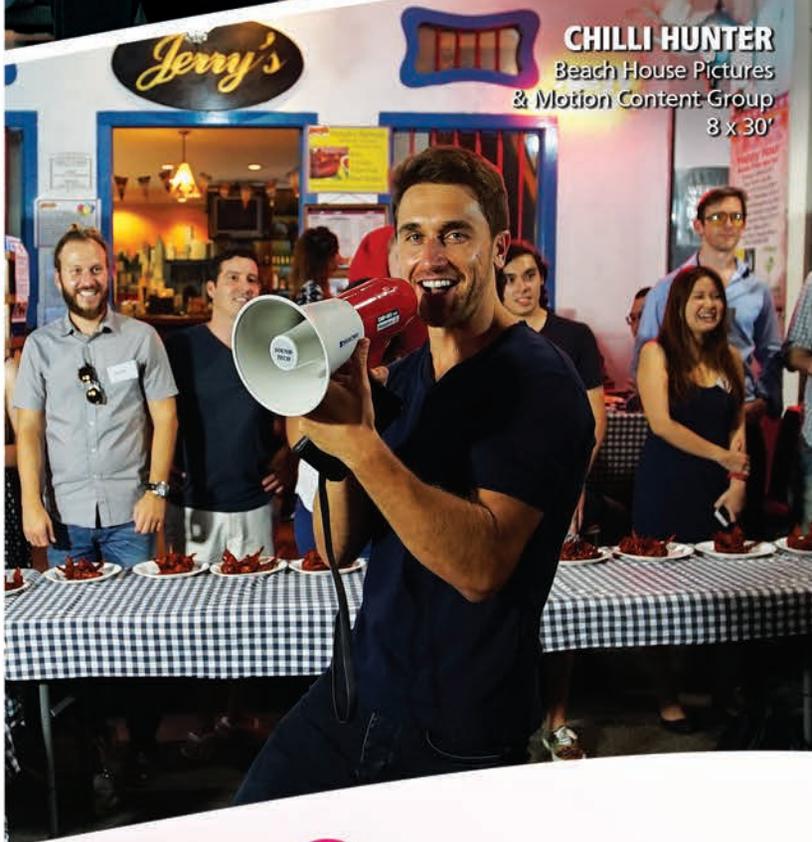
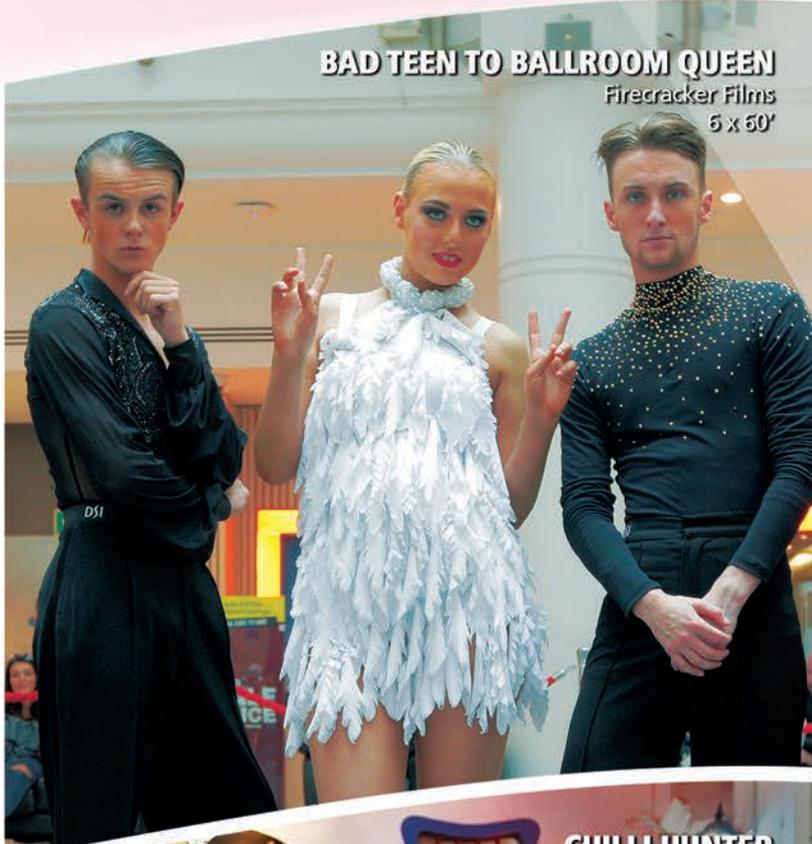
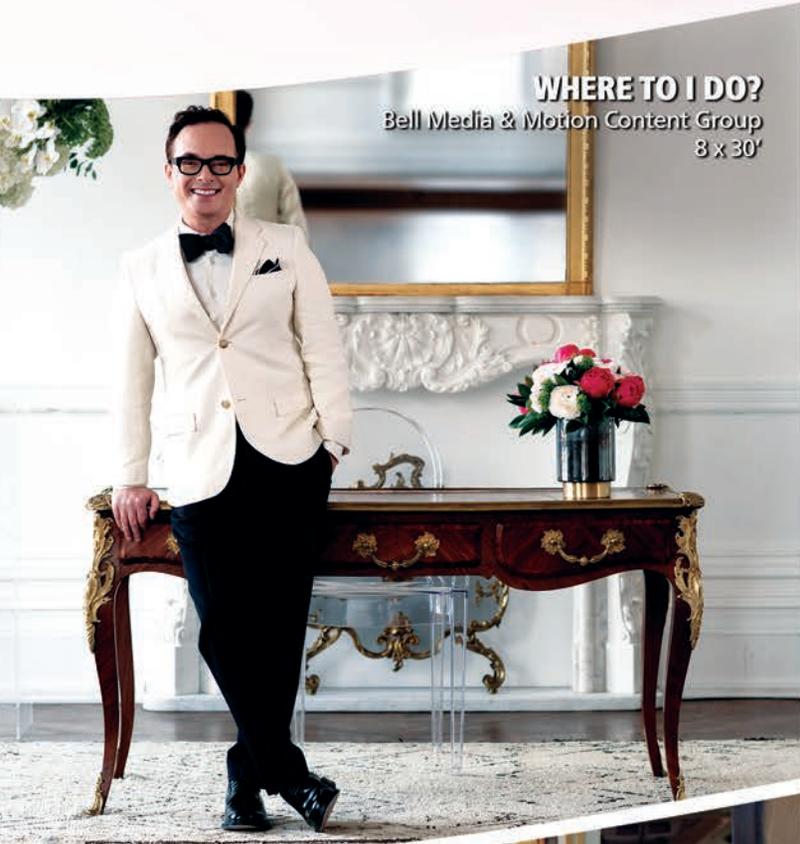


HERVÉ HUBERT



Leading Independent Distributor

CELEBRATING 10 FABULOUS YEARS OF PASSION DISTRIBUTION



PASSION
DISTRIBUTION

VISIT US AT MIPTV 2018
AT OUR STAND P4.C18

passiondistribution.com



10 The TBI Interview: Kevin Reilly

US programming veteran Kevin Reilly talks about aging down cable channels TBS and TNT, how to find hits and take risks, and why the future is all about betting on great content

16 TBI @ 30

A retrospective look at how the international television business has changed since TBI first published back in 1988, with views from former editors and key industry figures

24 Drama Survey

Some say there is a drama bubble, but every year that it doesn't pop breeds more and more confidence in global scripted TV. Does our exclusive survey promise more of the same?

34 New forms of funding

There are plenty of ways to get a show made, but what are the pluses and pitfalls of each option? Andy Fry speaks with the industry to find out

40 Company profile: Mediawan

France's newest production and distribution group has made waves locally since launching last year, and now has its sights on the European market. Pascale Paoli-Lebailly reports



This issue

Also in this issue

6 Ed Note • 143 MIPTV Hot Properties • 148 Last Word: David Luner, Lionsgate

This issue



44 Women in TV

Female producers are finally having their voices heard, and have capitalised on the new faith and interest with commissions and deals, but there is still a way to go, Kaltrina Bylykbashi reports

48 African television

Where are the African television hotspots and who is behind them? Nick Edwards speaks with key players across the continent about how high-end TV is cutting through

Plus TBI Scripted

Steve Coogan on Alan Partridge; Walter Iuzzolino in the spotlight; Drama acquisitions; On location in the Arctic; *Das Boot* in-depth; Nathan Fillion on *The Rookie*; and David Farr on *Troy: Fall of a City*

TBI Formats

The latest from ITV Studios and BBC Worldwide; MTV International's Craig Orr; the latest formats on the market; Spain's newest formats company; and a viewpoint on Indian reality TV

TBI Factual

Sports documentaries; new factual fare for MIPDoc; Podcasts as a development source; Icon Films' Stephen McQuillan on handling developing correctly

TBI Kids

The return of Spanish toons; Kids Hot Picks; Children's TV news matrix; Andy Heyward viewpoint



STATE OF HATE



THE GROUNDBREAKING NEW FORMAT FROM
THE CREATORS OF *MARRIED AT FIRST SIGHT*

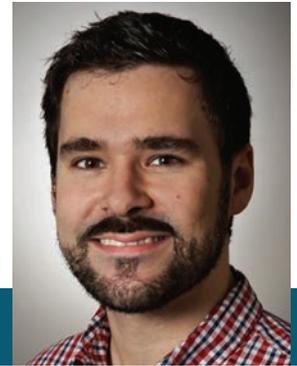
Reality Format

MIPTV: Stand P4.C10 redarrow.tv/international



Red Arrow Studios
INTERNATIONAL

EDITOR'S NOTE



JESSE WHITTOCK

Back when TBI launched as Television Business International magazine in the late 1980s, the issues playing on the minds of TV execs were financing programming, distribution revenues, market consolidation and digital disruption.

In those heady days, the threats to the status quo were the coming of direct-to-home satellite television services such as Sky Television, what Rupert Murdoch's acquisition of Twentieth Century Fox would mean for the future of the studios and broadcasting in the long term, and the effects of the soon-to-close US\$18 billion mega-merger of Time Inc. and Warner Communications.

Three decades later, satellite and cable pay TV is under enormous pressure from subscription video-on-demand services, Rupert Murdoch is selling his entertainment empire to Disney, and Time Warner is in court arguing its right to sell to AT&T for nearly US\$110 billion.

In some ways everything's changed, yet it's exactly the same, and that's why a publication like ours remains as vital today as it was on launch day in 1988. Industries like international television need objective voices to question when things don't sound right and credit the right companies and people when they do.

In this issue, you'll find a retrospective look at the last 30 years of international television, plus our latest TBI Drama Survey,

interviews with top US and European executives, and features on sports documentaries, drama acquisitions, funding models, African television, the re-emergence of Spanish animation and the future for women in production. On the talent front, we get the low down from former *Castle* star Nathan Fillion on his new ABC show and Steve Coogan gives us the lowdown on Alan Partridge's return to the BBC (goal #20 ticked off my career bucket list there).

The TBI @ 30 retrospective features contributions coming from some of the key industry players of yesteryear and today, and a pair of TBI editors of from the past. We'll take this opportunity to thank them, and everyone else – from former staff to industry friends – who have helped keep TBI as relevant in 2018 as it was in 1988.

Editor Jesse Whittock • jesse.whittock@knect365.com
Direct line +44 (0) 20 7017 5809

Deputy editor Kaltrina Bylykbashi • kaltrina.bylykbashi@knect365.com
Direct line +44 (0) 20 7017 5390 **Twitter** @bylykbashi

Sales manager Michael Callan • michael.callan@knect365.com
Direct line +44 (0) 20 7017 5295

Art director Matthew Humberstone • matthew.humberstone@knect365.com
Direct line +44 (0) 20 7017 5336

Marketing manager Marita Eleftheriadou • marita.eleftheriadou@knect365.com
Direct line +44 (0) 20 7017 3533

Commercial director Patricia Arescy • patricia.arescy@knect365.com
Direct line +44 (0) 20 7017 5320

Published by KNect365 TMT, Maple House,
149 Tottenham Court Road, London W1T 7AD

Tel: +44 (0)20 7017 5000

e-mail: tbi@knect365.com **web:** www.tbivision.com

Printed in England by Wyndeham Grange Ltd, Southwick, West Sussex BN4 4EJ.

Television Business International (USPS 003-807) is published bi-monthly (Jan, Mar, Apr, Jun, Aug and Oct) by KNect365 TMT, Maple House, 149 Tottenham Court Road, London, W1T 7AD. The 2006 US Institutional subscription price is \$255. Airfreight and mailing in the USA by Agent named Air Business, C/O Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Periodical postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Television Business International, C/O Air Business Ltd / Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Subscription records are maintained at KNect365 TMT, Maple House, 149 Tottenham Court Road, London W1T 7AD, United Kingdom. Air Business Ltd is acting as our mailing agent.

© 2018 Informa UK Ltd All rights reserved

Reproduction without permission is prohibited



KNect365
TMT



I'M ALIVE

Prime Time Leader

MIPTV 2018
Riviera Hall R7-L15



FUGITIVE

rtve

High Quality Fiction

AUDIOVISUAL FROM
SPAIN

TALK TO US

CRIME

A KILLER'S MISTAKE

10 x 60'
First Look TV

Ten iconic and international murder stories from the last three years featuring interviews with convicted killers. Each episode focuses on the key error that a killer made which led to their arrest. With emotionally-charged interviews, dramatic reconstruction and accounts with experts.

ANIMALS



ANIMAL AIRPORT SERIES 3

26 x 30'/13 x 60'
Icon Films

Heathrow is the world's busiest international airport and each year around quarter of a million animals pass through; from reptiles to livestock and pets to predators. Over 40 staff look after the welfare of these animals entering or leaving the Animal Reception Centre. Any species are welcome so expect the unexpected!

COMBAT MACHINES

8 x 60'
Woodcut Media

These are the quintessential stories of the machines that changed the face of warfare. From the remarkable engineering inventions and technological prowess through to the human craftsmanship and personal accounts of those who used them.

HISTORY



REALITY & ENTERTAINMENT



RICH KIDS GO SKINT

6 x 60'
Kalel Productions/Greenbird

Rich kids ditch their fast cars, five-star hotels and endless shopping trips to go skint with families living below the poverty line. Sparks will fly and tears will fall as they face the most challenging few days of their entire lives.



REALITY & ENTERTAINMENT

MODERN ROYALS

1 x 60'

Blackball Media/Woodcut Media

It's an exciting time for the British Royal Family - with William and Kate's third baby and a royal wedding between Prince Harry and American actress Meghan Markle, the monarchy has undergone quite the transformation. Including interviews with royal correspondents, journalists and those in the know, we explore how these two couples have modernised the royal family.

MARRY ME, MARRY MY FAMILY

3 x 60'

CJZ

The journey to every wedding day brings tears and tension, chaos and compromise. So what happens when you try to send two vastly different cultures down the aisle? You get an epic, colourful tale of love against the odds.



HEALTH & LIFESTYLE



REALITY & ENTERTAINMENT

MONTANA WILD

6 x 60'

T2MP

Montana is definitely one of the wildest American states - with rugged mountains, dense forests, glaciers, lakes and rivers. Each episode looks at the daily life of rural, funny and atypical characters who were all born and raised at the heart of the state and developed a symbiotic link to the environment.

VIKINGS - THE LOST REALM

6 x 60'

Like A Shot Entertainment

Welcome to a world of secret graves, mysterious death ships, newly-discovered skeletons, missing fortresses, and lost Long Ships. A leading archaeologist travels to Scandinavia, Estonia, Britain and beyond to get new insights into the world of those they called the North Men - The Vikings.



HISTORY



SCIENCE & TECHNOLOGY

SUV SUPERBUILD

10 x 60'

Cry Havoc Productions

The machine that put Land Rover on the map, the ride that saved Porsche from disaster, and the cornerstone to Jaguar's most recent revival - welcome the new age of the SUV! Whether it's hauling tons of material or battling for supermarket parking lot supremacy - there is no genre in the automotive world that is more versatile or contested.

MORE GREAT SHOWS!

MIPTV
STAND R8.D3

sales@tcbmediarights.com
+44 20 3735 5222
www.tcbmediarights.com

Life of Reilly

Kevin Reilly has led an original content revolution at TNT and TBS since becoming Turner Entertainment's chief content officer. He tells Jesse Whittock about his motivations, where traditional TV is under pressure from consumption trends and what he is doing about it

Kevin Reilly has high standards. “Generally, I try to advocate never settling, and instead going deeper,” he tells TBI of his management style. “I love it when I can see my team pushing themselves, and luckily nobody is resting on their laurels. Often they don’t need me because they just seem to rise to the occasion and set the bar even higher.”

The veteran executive is in bullish mood, and he has good reason. When he joined Turner in November 2014, cable channels TBS and TNT were both highly profitable, but a bit old-fashioned – reliant on sports, procedurals and re-runs, and Reilly believed they needed updating before time caught up with them.

“We had no original comedies on TBS, and TNT had older, more mainstream shows,” recalls Reilly, who runs both as president along with his post as chief creative officer for the wider Turner group. “People don’t realise that those channels are the two most profitable networks in the US, and probably by extension the world.

“However, that in of itself doesn’t attract talent. For all of the profitability from the NBA and acquired shows,

Reilly’s career is one strewn with relationships with major stars and industry gold standard shows. After working on shows such as *Homicide: Life on the Streets* and *ER* at NBC, he had become president at Brillstein-Grey Television by the mid-1990s. There, he helmed game-changing mobster drama *The Sopranos* and popular NBC comedy *Just Shoot Me!*

By the early Noughties, he was president of entertainment at Fox-owned cable channel FX, where he commissioned shows such as *Nip/Tuck* and *The Shield*, the latter of which really put the network on the map and launched the career of hitmaker Shawn Ryan.

Later, during a second stint at broadcast network NBC, he championed shows such as *30 Rock* and *The American Office*. The latter suffered poor ratings in its first season, but Reilly can wear his support for the show as a badge of honour, as it went to become a top-rating series that is still coining in syndication revenues and considered a classic of the mockumentary genre.

Now it’s on to TBS and TNT. “We have seen our brand perception change so much,” he says, pointing to shows such as *Full Frontal with Samantha Bee*, the award winning,

“People don’t realise TBS and TNT are the two most profitable networks in the US – and by extension the world. However, that in itself doesn’t attract talent. They were not sexy propositions.”

they were not sexy brand propositions, and the profits came from having the best repeats, series and movies. The originals worked well with a certain audience, but skewed older and were very broad.”

Examples of those are mainstay cop dramas *Rizzoli & Isles* and *Major Crimes*. While both brought in multi-million audiences per episode, they kept the target demographic remarkably high, and as a result, they were cancelled.

When Reilly first joined Turner, he rarely saw talent coming in to meet executives while looking through the glass walls of the office in LA. Things are very different today, however. “Just last week I looked out and Jamie Foxx was walking in,” says Reilly. “Film directors and major talent are coming to us, and that’s great to see.”

female-led talk show for TBS, and new TNT ratings-winning drama *The Alienist*, a period drama-meets-mystery thriller starring Danuel Brühl, Luke Evans and Dakota Fanning as team hunting a serial killer in 1896. (Anonymous Content and Paramount Television are the coproducers.)

“*The Alienist* is the biggest risk I’ve taken on a ten-episode event series,” says Reilly of the big budget show that also has *True Detective*’s Cary Fukunaga and *McMafia*’s Hossein Amini attached. “It’s going gangbusters, growing each week and even so against the Olympics. That goes against all the received wisdom, and it’s growing on both linear, DVR and streaming.”

Again, Reilly sees the programme as one he has had to back against the odds. He says that unlike markets where





limited run, six- or eight-episode series are normal, a short-run ten-episode drama goes against business planning that usually works in five-year increments.

“This is one of my favourite wins,” he says of the ratings. “The stress can keep you up, but if we can keep [the numbers] up, I’ll sleep better.”

Furthermore, selling international rights to an SVOD service like Netflix, as is the case with *The Alienist*, means much of the financial burden is removed at an earlier stage than higher-ups might expect.

Overall, ratings under Reilly’s tenure have been mixed, with *Samantha Bee* a shining star as ratings have fallen. However, this has been the case with virtually every US cable network, as cords continue to get the snip. Critical acclaim is up through shows such as *The Detour*, *Animal*, *Claws* and *People of Earth*, and this is the metric that Reilly believes will have more value in the long run.

In the same vein, he sees Nielsen overnight ratings as both limiting and incomplete in the modern world. “Consumers are consuming on the long tail and we’re measuring on a very short window,” he says. “Consumption actually goes on for months and months, or longer – shows will continue getting views for a very long time. That pattern is constant and consistent.”

With all this in mind, Reilly’s end-game is to get Turner ship-shape for a future in which ratings will mean even less to advertisers and content ownership is the key device that media companies use to achieve profitability.

Turner is among those that companies that have moved away from their broadcasting roots to embrace a diversified business model, but the current impasse with the government over AT&T’s attempted takeover of parent Time Warner is hamstringing progress.

“The dilemma for traditional media right now is a vast majority of activity and content is rooted in linear, so we have to address that, as trends are moving elsewhere,”

says Reilly. “I want us to move even quicker than we are, but we’re on hold at the moment with AT&T. We have to perform while we transform.”

Reilly sees his role at Turner as primarily being “a student of human behaviour” – watching trends to discover where and when people are actually consuming content, and then working out how he can facilitate that. “People consuming Netflix have a completely different idea of how they watch TV to those watching only linear,” adds Reilly, saying this is akin to a producer throwing out basic plot points and replacing them with exciting, new tropes.

“We had an amazing thing going that worked for years, but there was a crazy disconnect,” he says. “TV was reaching new levels domestically and internationally, in terms of art and commercial success. It was invigorating, but also I could also see we were giving away the store. Nobody had a crystal ball, but I could see consumption was going somewhere else.”

The answer was to adapt, Reilly says: “Like everything in this life you could get out ahead of change and make it healthy or have it knock you on the ass.”

However, he predicts that while new rivals threaten media companies, people should not assume that the likes of Netflix, Amazon and Google have all the answers. “There is a lot of that going on across the industry, but I don’t think it’s just traditional companies failing – some will fail, of course, but some digital companies will make huge missteps and do the same,” he says.

Reilly is complementary of Netflix, saying it was benefitted from capturing “a moment in time” and “some great business decisions”, but less so about Google.

Turner recently allowed TNT and TBS on to the Google-owned skinny bundle service YouTube TV, along with other flagship networks such as Cartoon Network. “It’s excellent in that we get additional revenue and distribution,” says Reilly. “With that said, I don’t think Google is a friend to traditional media. Google is in some ways the most opposite of traditional media.”

Others at Turner share similar opinions. Reilly’s former boss at NBCUniversal, CNN chief Jeff Zucker, recently said government agencies should be looking into the potential internet industry monopolies of Facebook and Google, while others such as Turner EMEA president Giorgio Stock have been critical of YouTube making money from kids content while fighting to stay away from the regulation and scrutiny level of linear channels, despite some very unsavoury issues with advertising in recent years.

Ultimately though, Reilly sees his key challenge as one rooted in content. “I’ve done this for a pretty good run of time, and at the end of the day, you pick the right talent and try to advocate for that talent, draw out the best elements, and then launch,” he says.

Of course, that’s not a guarantee for success, he warns with a glint in the eye: “You don’t know how screwed your karma is.” **TBI**



SIDE GAMES

DIRECTED BY DANIEL CALPARSORO

MONEY **POWER** **PASSION** **POLITICS**

BASED ON THE NOVEL BY JAVIER TEBAS (PRESIDENT OF LA LIGA DE FUTBOL PROFESIONAL) AND PEDRO TORRENS

AN ORIGINAL SERIES

 **DIRECTV**
ORIGINAL


MEDIAPRO

AUDIOVISUAL FROM
SPAIN

Stand: R7.F31

imagina
International Sales



MERAVIGLIE

A Journey to Italy, the land of treasures

DOCUMENTARY SERIES 8x52' 4K



BACK HOME

FAMILY DRAMA 12x50'



TENEREZZA

HOLDING HANDS

FEATURE FILM 100'

A film by Gianni Amelio

Rai Com

www.rai-com.com

VISIT US AT MIPTV #R7.D5

CAPTAIN MARIA

DETECTIVE SERIES 4x100'



ESCAPE FROM MAFIA

A FAMILY SAGA

PERIOD DRAMA 8x50'

INSPECTOR COLIANDRO

DETECTIVE COMEDY 26x100'



OCTOBER
NEW
EPISODES
2018

Contact:

DAVID BOGI

Head of International Distribution
Marketing and Business Development
davidfabio.bogi@rai.it

MARGHERITA ZOCARO

International Sales Manager
nellamargherita.zocarofrai.it
Mob. +39 3357557907

ALESSANDRA SOTTILE

International Sales Manager
alessandra.sottile@rai.it
Mob. +39 3351332189



TBI turns 30 in 2018. Here, editors past and present cast their eye over the history of international television in the past three decades



The first ever Television Business International magazine published in February 1988 in time for the Monte Carlo Television Festival. That year saw the birth of Nick Jr. as a Nickelodeon programming block and TNT as a cable channel, the first Comic Relief on the BBC in the UK, and the finale of *Magnum P.I.* on CBS.

Christine Ockrent from French network TF1 became the first woman to deliver the MacTaggart Lecture, and *The Simpsons* predicted Disney and Fox would merge (that'll never happen, surely?). Rupert Murdoch and Michael Eisner were, in fact, in discussions over a joint venture UK channel at the time.

Since those heady days, the world has changed immeasurably and TBI has changed with it. We now publish news and features through print magazines, digital stories through our website and e-newsletters, podcasts via iTunes and Soundcloud, and more content on social media.

Some friendly industry folk that have followed TBI through the ages will remember when our MIPTV and MIPCOM operations were conducted from a rented yacht (above) and our 10th birthday bash at Le Cat Corner (now sadly under a new guise).

The magazine has existed entirely for the benefit of the international TV industry since its inception – and especially for those who have contributed to the editorial, filled our ad pages, and given up their time to attend and speak at our events. Combined over the years, these supporters number in the thousands. Thanks for the continued support!

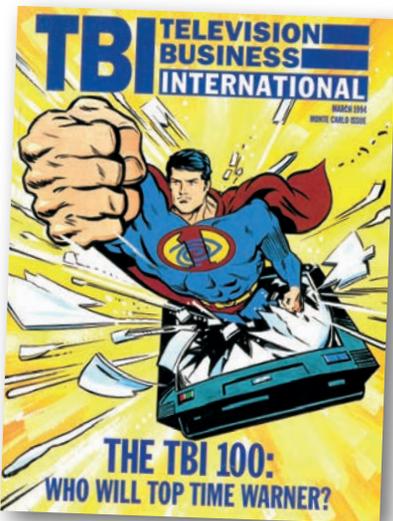
A SHORT HISTORY OF TBI

Television Business International launched as a premium magazine for the global TV business in the late 80s, with the late Les Brown the publisher. The initial publishing house was named TBI Ltd. – a venture between Television South subsidiary Telso Communications and Act III Publishing, part of Norman Lear's Act III Communications.

Telso, then the ITV franchise holder for the south of England, would also acquire MTM Enterprises, the production and distribution firm Mary Tyler Moore co-founded, and the Midem Organisation, which ultimately became MIPTV and MIPCOM organiser Reed Midem.

While TBI is now based in the giant Maple House building near Warren Street Station in central London, it originally operated out of the Cable and Satellite Europe office above an antique shop and Rusty Egan's Embargo night club on the King's Road in Chelsea.

After launch, the title quickly became known for excellent, in-depth quality business features that looked at the TV industry through a fair but firm lens. Dozens of stringers [local journalists] were employed from as far





EDITORIAL MEETING

TBI chats with former editor Tim Wescott, who led the magazine as editor between 1995 and 1998. He is now a senior analyst at IHS Markit

TBI: Who was the biggest interview scoop during your time at TBI?

TW: Probably in terms of seniority it would have been Warren Littlefield, while he was running the *Friends/ER/Seinfeld*-era NBC network (he's now producing the excellent *Fargo*). We also got an interview with Michael Grade while he was head of Channel 4, who engagingly confessed how he simply didn't get *Father Ted* while the show was in development.

TBI: What stories were dominating the headlines?

TW: There was a lot of buzz about vertical integration and consolidation, particularly in distribution. The first time I went to MIP there would have been six or seven separate ITV company stands, as well as the likes of Worldvision, MTM International and King World. There was a lot of debate about the pros and cons of content quotas, and media moguls like Murdoch, Berlusconi and Ted Turner loomed large.

TBI: What technologies and programming trends were coming in around that time?

TW: Digital TV and video-on-demand were probably the key technologies in the late 90s – but the internet was still very niche. We didn't even have e-mail when I joined TBI.

TBI: Where was TBI based during your time and how big was the staff?

TW: We were in a loft off the Kings Road in Fulham – not as glamorous as it might sound – before we moved to Tottenham Court Road after Pearson bought the company. Just working on TBI, we had an editor, deputy editor,

publisher, a sales team of four and an art director.

TBI: What was the best story TBI published during your time as editor of the magazine?

TW: We did an in-depth and totally exclusive piece about CLT-UFA [now RTL Group], which was preparing a massive push into digital pay TV. A year or so later, they got cold feet and decided to focus on free TV, so it didn't turn out to be much of a scoop! On another story, a very senior executive at Canal+ described digital TV as a "catastrophe", but then claimed he'd been misquoted and asked us to remove the comment before we went to press.

TBI: How did you deliver news at the time?

TW: TBI was a monthly, and the news was a round up of anything of major importance that had happened in the month before publication – it would have been pretty old by the time most people got round to reading it, but we had some great correspondents from a wide cross-section of countries, from France and Germany to Kenya and India.

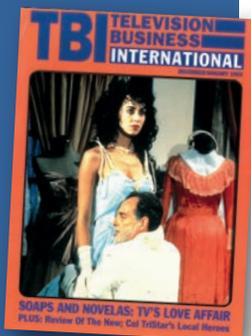


and wide as Kenya and the USSR, though the envious number of editors named on masthead makes for a reminder of publishing's heyday.

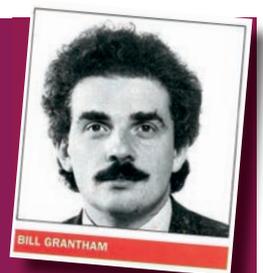
In 1996, FT Media & Telecoms, which was part of FremantleMedia progenitor Pearson, had acquired TBI, and held it until December 1999, when events and business information group Informa swooped to buy the wider publishing unit of which it was a part.

Since then, TBI has remained in the Informa stable. Over the past 18 years the title has moved from its print publishing roots to launch (and recently re-launch) an influential website, TBIvision.com, and several new digital products and live events. The TBI Pub Quiz remains a must-attend do in Cannes.

Though things have changed aesthetically as the landscape for the publishing business alters beyond recognition, TBI remains – at its core – the same as it was on day one: an industry bible dedicated to the international television business.



TBI's first editor, Bill Grantham, recalls a memorable encounter with a high-powered European executive leading a major satellite firm in the UK



Super Channel was a pan-European, English-language satellite service originally owned by all of the ITV companies except Thames, together with Virgin Group. The ITV owners sold 90% of it to the Marcucci family, who ran successful TV services in Italy.

Marialina Marcucci, an experienced executive, came over to run the company. We angled for an interview, but these were hard to come by, not least because Marcucci wasn't confident in her English.

When we got to see her, I took our deputy editor, Jay Stuart, a great journalist who spoke fluent Italian. After the introductions, I left Jay with Marcucci to do the interview and waited outside.

He came out with a huge grin on his face. After months of frustration with the company, Marcucci had someone she could vent to in Italian – and she did. It was a great interview; the best line: 'These people', she said of the English staff, 'are like Roman postal workers!'

Jay had lived for a long time in Rome and knew what an insult that was. The Marcuccis later sold Super Channel to General Electric, and it became NBC Europe [before closing in 1998].

International TV: the past 30 years

TBI has polled a variety of TV producers, distributors and broadcasters to gain a picture of the moments that have shaped international television since 1988

WHAT WAS THE BIGGEST MOMENT OR TREND IN THE PAST 30 YEARS?

We got DVRs that shifted the way people watch TV with TiVo in 1999, letting them record the content, play it when and where they want while skipping the commercials. Considering genres, it's hard not to mention the value of the moment when reality shows broke into the market. In terms of watching, VOD should be marked down, for sure – **Artem Zapolsky, head of sales and acquisitions, MK Distribution**

The explosion of reality formats that travel internationally has grown exponentially with the success of global formats such as *Big Brother*, *Idol* and *Survivor* being produced around the world. In turn, this has led to the growth of global production groups, which are able to take good ideas from one market and recreate them in another – **Tim Mutimer, CEO, Banijay Rights**

Clearly, the biggest trend in the worldwide TV market at the moment is the focus on local programming over imported programming. The production of locally produced shows is at an all-time high. By the way,

why wouldn't a German audience want to watch a show produced in Germany with German actors speaking German? The big Hollywood shows will always have a home, but that space is shrinking – **Robert Halmi Jr., Great Point Media**



The moment John De Mol and his team conceived of *Big Brother*. For better or worse all existing assumptions of content, scheduling, PR, consumption, perspective, talent, purpose, access, narrative and context – basically everything – changed in that moment – **Adam Bullmore, managing director, October Films**

Binge watching. TiVo gave us the first taste of marathon TV watching, but it required a whole lot of remote control work and fast forwarding. Now, you can just hit one button and not have to pick up the remote until the next day – **Vanessa Shapiro, president, worldwide TV distribution and coproduction, Gaumont**

THIS YEAR IN TV...

1988 The Writers' Guild of America East and West strike... **Canal+** floats in France... **Kinnevik** founds **Strix Television**

1989 **Rupert Murdoch** launches **Sky Television**... *The Simpsons* debuts

1990 **Hit Entertainment** founded... **Time Inc.** & **Warner Communications** merge... **Sky** merges with **British Satellite Broadcasting** and forms **BSkyB**

1991 **Viacom** pays \$60m for 50% of **MTV Europe**... **CLT** & **Joop van den Ende** form new prodco **Deluxe**

1992 The French and German governments form **Arte**... **Cartoon Network** and **Sci Fi Channel** (now **Syfy**)... **Channel 4** debuts influential morning show *The Big Breakfast*

1993 **Endemol** is created through merger of **Joop van den Ende's JE Productions** and **John de Mol Productions**... **News Corp.** buys majority stake in **Star TV**... **David Frank** creates **RDF Media**... **Telemundo** goes bankrupt

1994 **Viacom** buys **Paramount Communications** for \$8.2bn... *ER* and *Friends* debut on **NBC** in the US

1995 **Time Warner** launches broadcast net **The WB**... **Paramount & BHC Communications** debut the **United Paramount Network (UPN)**... **The Walt Disney Company** buys **ABC** and **ESPN**

1996 **TF1** trials video-on-demand service... **Fox News Channel** debuts in the US... **BSkyB** begins planning for digital TV service... All **BBC** commercial activities merge into **BBC Enterprises**... **Granada** and **Sky** create a digital channels venture

AUDIOVISUAL SPAIN

FROM SPANISH COMPANIES NATIONAL PAVILION

MIPTV 2018
RIVIERA (R7J11)

TV SERIES



HEROES WANTED
TV Series - Comedy - 13x70'
Atresmedia TV



TRUTH
TV Series - Drama - 2seas.x8x75'
Mediaset España

FEATURE FILM



GOLD
Feature Film - Adventures/History - 110'
Film Factory

DOCUMENTARIES



KILIAN JORNET: PATH TO EVEREST
Documentary Film - Adventures - 80'
Filmax



MOTHER CHEF
Documentary series - Lifestyle - 90'
Comercial TV



THE QUEST
Documentary Series - Adventures - 4x50'
Onza Dist.

ANIMATION SERIES

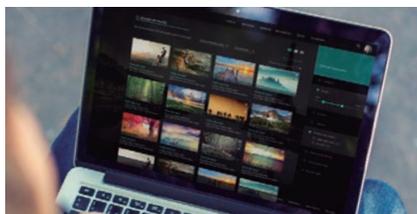


BYRON & THE FLEA
Animation - Children & Family - 52x7'
All the Kids

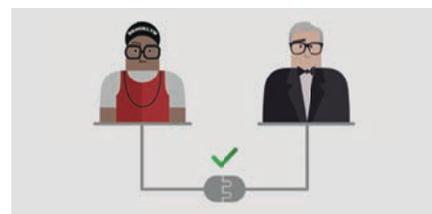


CLEO & CUQUIN
Animation - Children & Family - 52x7'
Anima Kitchent

ONLINE SERVICES



MEDIABANK
Distribution platform



FILMARKET HUB
Distribution platform

Films FROM GALICIA



Adivina Producciones Maruxiña Film Company
CTV Treeline Distribution
Ficción Producciones Voz Audiovisual

www.audiovisualfromspain.com

@spainfilmstv



ICEX



THE MOST IMPORTANT OR INFLUENTIAL SHOW IN THE PAST 30 YEARS

Breaking Bad, of course. The defining show for the golden age of television, the definitive anti-hero in Bryan Cranston's Walter White, and one of very few shows to have put two networks – AMC and Netflix – firmly on the map – **Keith Le Goy, president, worldwide distribution, Sony Pictures Entertainment**

The unscripted shows that are produced nationally and locally in every country in the world. My company, Telepictures, started the trend with *People's Court*, which is still on the air after 32. *Love Connection* is also back on the air after many years. It was the original dating show – **Michael Jay Soloman, founder, Digital Content International**

Law & Order, along with all the spin-offs, gets this title. For more than 20 years, it has worked in every territory in the world – **Robert Halmi Jr., Great Point Media**

Breaking Bad. Walter White is one of only a few in TV history that you could love and hate equally, all within the same hour – **Vanessa Shapiro, president, worldwide TV distribution and coproduction, Gaumont**



Twin Peaks season one in 1990 – it's the most influential. It became the inspiration for many shows and influenced *The Sopranos*, *The X-Files*, *True Detective*, *Mad Men* and *Breaking Bad* – **Artem Zapolskyi, head of sales and acquisitions, MK Distribution**

I'm choosing two – both families: *The Sopranos* and *The Simpsons*. *The Sopranos* raised the bar for television content in a way that laid the groundwork for the golden age of television – **Jonathan Chinn, co-founder, Lightbox**

Pop Idol, which led to a new type of entertainment show and audience interaction that has rolled out across the world and still going strong, as well as spawning similar shows such as *The X Factor* and *The Voice* – **Chris Bonney, CEO, rights, Cineflix Media**

The UK's *Big Breakfast* was an incubator for ideas and creative talent who continue to have a huge influence on the UK and global industries – **Tim Mutimer, CEO, Banijay Rights**

THIS YEAR IN TV...

1997 UK commercial terrestrial **Five** (now **Channel 5**) launches... Italy's **Rai** debuts commercial arm **Rai Trade**... **Fox** acquires **New World Communications**... **Westinghouse** becomes **CBS Corp.**

1998 Canadian content giants **Alliance Communications** and **Atlantis Communications** merge to form **Alliance Atlantis**... **AT&T** buys **Tele-Communications**, with **John Malone** retaining control of **Liberty Media**

1999 **Viacom** buys most of **Spelling Entertainment**... **CBS** acquires **King World** for \$2.5bn... **Viacom** then pays \$37bn for **CBS**... **Endemol** launches *Big Brother* in the Netherlands on the **Veronica** network... **HBO** launches *The Sopranos*

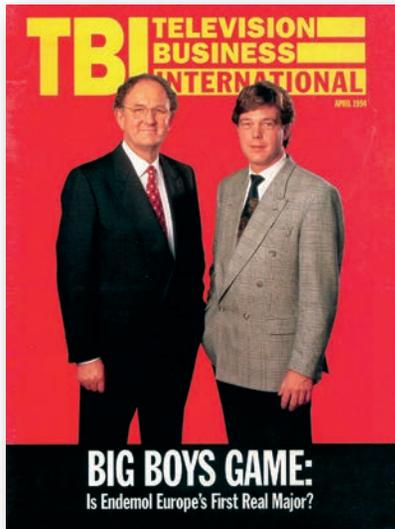
2000 **AOL** acquires **Time Warner** for \$164bn... *CSI: Crime Scene Investigation* bows on **CBS**... **UPC** acquires pan-Euro network **SBS**... Spain's **Telefonica** acquires **Endemol**

for \$5.3bn... France's **Vivendi** gains control of **Universal** through **Seagram** deal... **Pearson** buys **Talkback**

2001 **BBC & Discovery** launch *Blue Planet*... **Pearson Television** becomes **FremantleMedia**... **Disney** buys **Fox Family Worldwide** from **Haim Saban** for \$5.3bn... **Shine Group** created with backing from **3i**, **Sky** and **Sony** also invest

2002 **Comcast** buys **AT&T's** cable business... **Univision** signs landmark 15-year output deal with **Televisa & Venevision**... **CBBC & CBeebies** debut in the UK... **HBO** debuts seminal street drama *The Wire*

2003 **RTL** acquires **FremantleMedia** and **Pearson's** broadcasting assets... The **UK Communications Act 2003** changes the face of format ownership in Britain... **Haim Saban** buys large stake in Germany's **ProSiebenSat.1**... **All3Media** formed with backing from **Bridgepoint**

THE MOST INFLUENTIAL EXECUTIVE IN THE PAST 30 YEARS


John de Mol – Adam Bullmore, managing director, October Films

Tyler Perry has gotta be one of the leading candidates as a combination of right and left brain who broke the old model and invented – and then owned – a new one – **Sean Cohan, president, international and digital media, A+E Networks**

In my opinion, **Anne Sweeney** is clearly the most influential executive in the last 30 years.

She started as a programme executive at Nickelodeon and became the co-chair of Disney Media and president of the Disney-ABC Television Group. She was known as 'The most powerful woman in entertainment', but men who were threatened by her success gave that title to her – she was really one of the most powerful people in entertainment. She forged her career in a time when equality wasn't a buzzword in the news every day – **Robert Halmi Jr., Great Point Media**



Ted Sarandos led the transformation of an analogue business into the most talked-about entertainment platform in the world, and has changed the way programmes are commissioned – **Tim Mutimer, Banijay Rights**

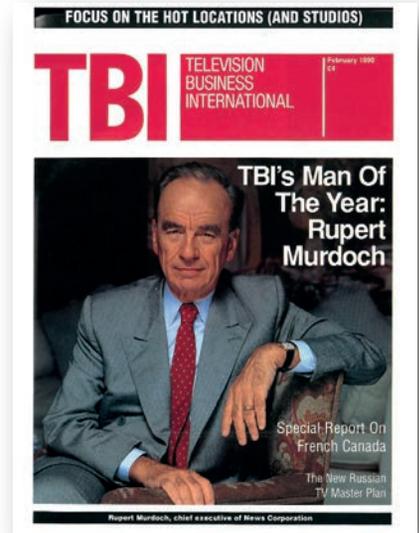
Rupert Murdoch – various

My good friend **Les Moonves – Michael Jay Soloman, founder, Digital Content International**

Oprah Winfrey.

She is the only person to have birthed a network around a singular personality [OWN] – **Vanessa Shapiro, president, worldwide TV distribution and coproduction, Gaumont**

Whoever invented the internet – **Tim Berners-Lee**, or **Al Gore**; you take your pick – **Keith Le Goy, president, worldwide distribution, Sony Pictures Entertainment**


THIS YEAR IN TV...

2004 TBI launches **TBI Buyers' Briefing**, a weekly web mail out... **NBCUniversal** formed through merger of **General Electric's NBC** and **Vivendi**... **ProSiebenSat.1** creates sales arm **SevenOne International**... **Lost** launches on **ABC**... **Cinar** is sold and rebranded **Cookie Jar Entertainment**

2005 **Crown Media** sells **Hallmark** to private buyers for \$242m... **UGC Europe** buyers European channels business **ZoneVision**... **Viacom** and **CBS Corp.** split in two... **Apple** begins selling TV shows downloads of **Lost** and others... **Doctor Who** returns to British television 16 years after the last regular run ended... **Endemol** announces plans for a \$1.9bn IPO

2006 Holland's **2waytraffic** acquires **Who Wants to be a Millionaire** company **Celador**... Private equity firm **Permira** buys **All3Media** for £320m... **CBS Television Distribution** is formed... **CBS & Warner Bros.** merge **UPN & The WB** to create **The CW**... **DHX Media** created by Canadian kids firms' merger

2007 **Netflix** launches its subscription on-demand service... **KKR & Permira** buy **ProSiebenSat.1** for €5.7bn... **Comcast** buys shares **E! Entertainment** it doesn't yet own... **De Agostini** buys **Marathon Group** and **Magnolia**... Nordic noir **The Killing** debuts on **DR**

2008 **Writers' strike** shuts down Hollywood... **Cookie Jar** buys **DiC Entertainment**... **Zodiak Entertainment** launches after **De Agostini** buys **Zodiak TV**... **Stéphane Courbit** creates **Banijay Group**... **AMC** debuts **Breaking Bad**... **The Tribune Company** files for bankruptcy protection

2009 **Endemol** buys **Southern Star** and launches sales arm... **Disney** buys **Marvel Entertainment** for \$4bn... **Noggin** becomes **Nick Jr.**... **Scripps Networks Interactive** acquires 65% of US cable net **Travel Channel**... UK broadcaster **ITV** buys **Disney** out of **GMTV**... Cable giant **Comcast** agrees \$30bn deal for 51% of **NBCUniversal**

THE COMPANY THAT HAS BEEN THE MOST INFLUENTIAL IN THE PAST 30 YEARS

From a purely creative standpoint, I would say **HBO**, which also pioneered on-demand and was among the first outlets to offer a really powerful streaming platform in HBO Go – **Jonathan Chinn, co-founder, Lightbox**

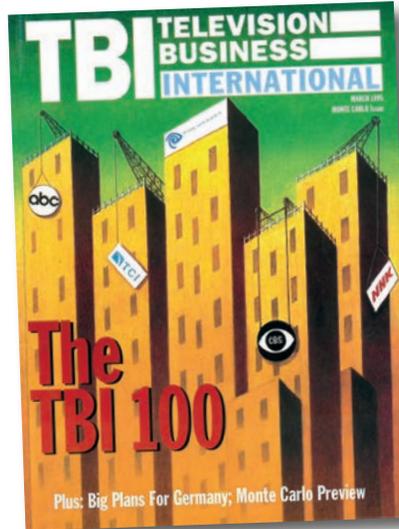
There are too many to choose just one. **Google** – it's not just a company, it's a verb; **Amazon** – changing the way we consume; **Apple** – changing the way we interface with technology; and **Sony** – the first company to grasp the opportunities from combining technology and content – **Keith Le Goy, president, worldwide distribution, Sony Pictures Entertainment**

Netflix – numerous

Despite my dislike of rodents, I would have to say **Disney** is the most influential company of the last 30 years – **Robert Halmi Jr., Great Point Media**

YouTube, definitely. It changed perception of content viewing and creation, giving the viewer the opportunity to watch what they were just thinking about – **Artem Zapolsky, head of sales and acquisitions, MK Distribution**

News Corp's global empire – Fox, Sky, National Geographic, Star TV and more – and how it's changed the broadcasting landscape – **Chris Bonney, CEO, rights, Cineflix Media**



THE BIGGEST DEAL IN THE PAST 30 YEARS

The biggest deals in the history of television are being made now – **Artem Zapolsky, MK Distribution**

AOL-Time Warner was a watershed transaction that serves as a bit of a cautionary tale looking back – **Sean Cohan, A+E**

Whatever I say here will have been surpassed by the time this is printed – **Keith Le Goy, Sony**

Disney doing a deal to acquire 21st Century Fox will be the biggest in the past 30 years in terms of content-driven deals. This deal is a big bet on streaming. Netflix beware – **Robert Halmi Jr., Great Point Media**

WHERE WILL TV BE IN ANOTHER 30 YEARS?

There's a 100% chance there will still be schedules – clung onto with the same irrational, glorious and innately human non-conformity that sustains vinyl – **Adam Bullmore, October Films**

Television will probably be on a Google Glass kind of device that is always on, providing you information throughout the day, and when you are in the mood for involved viewing, it will turn itself into a cocoon, which will thrill all your senses and provide you a seat inside the show – **Jonathan Chinn, Lightbox**

THIS YEAR IN TV...

2010 **MGM** emerges from bankruptcy... **Zodiak Media** is formed after **Zodiak Entertainment** buys **RDF Media**... **Netflix** begins offering streaming-only option... *The Walking Dead* debuts on US net **AMC** and **Fox** internationally... **Haim Saban** buys the *Power Rangers* franchise back from **Disney**

2011 **Amazon** buys **Lovefilm**... **Comcast** completes **NBCUniversal** deal... *Game of Thrones* debuts on **HBO**... **Netflix** plans to split its business in two, but quickly reneges

2012 **Netflix** acquires international rights to *Lilyhammer*... **Mattel** buys **Hit Entertainment**... **ProSiebenSat.1** sells Scandi ops to **Discovery**... **Disney** acquires **Lucasfilm** for \$4bn

2013 **MTG** acquires **Nice Entertainment Group**... **Amazon** orders first original dramas... **Rupert Murdoch** splits his empire into two & creates **21st Century Fox**

2014 **Discovery & Liberty Global** swoop to acquire **All3Media**... **Viacom** pays £450m for **Channel 5**... **HBO** tees up **SVOD** option... **Warner Bros.** buys **Eyeworks**

2015 **Endemol Shine Group** launches to market... **Zodiak Media** and **Banjay Group** agree merger... **ITV** buys **Talpa Media**... **Fox** takes over **National Geographic**

2016 **Netflix** announces instant global launch... **Amazon Prime Video** follows suit... **Sky** agrees £11.7bn sale to shareholder **21st Century Fox**... **NBCUniversal** buys **DreamWorks Animation**... **SVOD** net **YouTube Red** debuts... Telco **AT&T** lands \$108.7bn takeover of **Time Warner**

2017 **Apple & Facebook** debut first original shows... **Disney** lands **21st Century Fox** asset deal... **Discovery** buys **Scripps** for \$14.6bn... **CBS** buys **Network Ten**

can't cope
won't cope



THE FUN CAN'T LAST FOREVER...

CAN IT?

MIPTV Stand C15.A6, Croisette 15

Millennial Comedy Drama Series, Seasons 1 & 2: 12 x half hours 

A Deadpan Pictures Production for RTÉ 2

www.kewmedia.com

KEW
MEDIA GROUP

DRAMA SURVEY 2018

Original drama programming is the hottest topic in international television right now, with pay TV broadcasters and SVOD services increasingly reliant on their success. TBI has polled executives working in the field to create a crystal clear picture of the state of the market in 2018.

Each section has been broken down to assess how the various parts of the scripted sector are faring. Read on to find out the results...

CURRENT STATUS

Game of Thrones. Stranger Things. The Handmaid's Tale. Television dramas are fast becoming the international cultural currency that movies once were, and TBI has been well placed to witness the explosion in popularity.

Our second scripted survey has polled broadcast executives, producers, writers, talent agents, literary scouts and digital gurus to find out what they make of it all. A large percentage of respondents come from three territories – the UK, US and France – with others based as far afield as New Zealand and India.

Almost half are producers, a quarter come from broadcast companies or on-demand services, with distributors comprising just under a fifth. Three-quarters are from indies with no parent, with more than half representing companies of between one and ten staff. Some 28% are from firms with staffs of more than 50.

Just under 40% have affiliate producers or distributors, and 14% have broadcast companies in the same stable.

In terms of genre, 25% dealing primarily in high-budget drama (classified as more than US\$5 million per episode), with 29% operating in lower budget drama, 33% in international coproduction and 27% in returning drama series.

25%
deal primarily
in high-end drama



TASTE MAKING

RETURNING DRAMA (JUST) RULES

With so much drama in the international TV business, aligning with viewers taste is more crucial than ever. Our survey reveals respondents believe returning dramas were still marginally more appealing than limited series in 2017 (47% versus 39%). While international coproduction is considered vital to the future of production (see page 31), only 7% believe that the programme type specifically matters to consumers.

In terms of genre, there is a clear sense crime and thriller dramas are the most important genres. Interestingly, while returning series are seen as most appealing overall, this is not true in crime, where four times as many respondents see limited series such as *Fargo* or *American Crime Story* as more appealing than procedurals such as *NCIS*.

No doubt powered by the successes of *Game of Thrones* and *The Crown*, our survey also shows high propensity for fantasy and period drama, with both believed to be twice as appealing as procedural crime.

At the other end of the scale, sci-fi is seen as marginally more attractive than soap/melodrama, dramedy and political dramas.

SPHERES OF INFLUENCE

You could have guessed it: subscription-video-on-demand is seen as the platform that's changed drama the most in the past year. Some 82% agreed with that notion, and other types of content platform barely registered votes. Sorry, traditional pay TV.

On the flipside, two-thirds (66.7%) see public service broadcasters most at risk from current drama economics, followed closely by commercial free-to-air (60.8%). In the UK, pubcaster the BBC has been pushing such a narrative over the past year, claiming while SVOD services may seem like messiahs right now, they will not fill shortfalls in funding in years to come, with 2025 earmarked as the year of reckoning.

What everyone agrees on is the importance of original programming: 78.3% of respondents say it is the most important thing for channels and services worldwide. Acquisitions and, moreover, output deals, trail in the wake. Many buying execs have privately been saying the same for years.

78%

believe original programming is the most important thing for channels and services worldwide



TERRA MATER

THE MOON OUR GATEWAY TO THE UNIVERSE 1x50 min.

4K

WILD KOREA 2x50 min.

4K

SEX, LIES AND BUTTERFLIES 1x50 min.

4K

www.terramater.com

We're at MIPTV!
Visit us at our booth:
RIVIERA R7.N1



TERRA MATER
Factual Studios

FINANCIAL PLANNING



61%

agree deficit financing
is a necessary risk

RISK REAPS REWARDS

Increased demand for content has meant extra pressure on those making it. Subsequently, as our survey reveals, gambling on programme finance is now the norm and fears around the model is usually put to a side.

Questioned if deficit financing (where a company puts up development money in order to secure rights and recoup spend at distribution stage) is a necessarily risk, some 60.8% agree it is.

These sorts of challenges mean the need for international collaboration has never been greater, and two-thirds or those surveyed agreed they would seek out production partners purely to access local or regional tax rebate systems and funding mechanisms.

This harks back to long-held concerns that such agreements end in what has become known as the 'Euro-pudding' (arguably the threat is now a 'global-pudding') – a programme that tries to be all things to all partners, but ends up failing on all counts.

One way to avoid such messes to go down the SVOD route – Netflix and Amazon will offer significant cheques up front to get shows from all over the globe into production, as their on-going frenzies for original content continue. In exchange, producers sign away back end rights and distributors are often cut out of the equation altogether.

While such deals have their restrictions, 64.7% ultimately see them as positive for their companies, with a slightly smaller number (61%) seeing them as good for the industry as a whole.

COPRODUCTION

COPRODUCTION TRACTION

With hundreds, if not thousands, of new scripted shows hitting the international market every year, finding the right people to make a programme with is vital. It is also extremely commonplace: more than 70% of respondents said they follow the practice of coproduction.

What throws up much bigger disparity is what companies are willing to trade in order to bring a new financial or production partner on board a new project. While 8% are willing to work as hired guns for a production fee, nearly 20% want all rights to a show, including international distribution.

A similar number (19.6%) are willing to drop down a rung and agree to coproduce in exchange for multi-territory and other ancillary rights, as are a comparable number of companies who want local territory rights and other back-end revenue guarantees (21.6%).

Just over one in ten companies (10.2%) will work for a 50-50 split, while 6% want just local territory rights and the same number want all territory rights, but no back end.

A positive trend is that of foreign-language drama. Whether it is a co-language series like Netflix's *Narcos*, German-language shows like

Deutschland 83 scoring record numbers in the UK, or Nordic noirs that pay no mind to English, they are on the increase, and this is helpful to coproducers working the global market.

Happily, 84.3% say that audiences will now happily accept foreign-language drama, with 78.4% expecting the number of such shows to increase. MIPTV will likely have a record number of such series on show.

Whatever the set up, spend is paramount. A whopping 88.2% agree they would coproduce to keep costs down, regardless of their initial business position. Whether the remaining 11.8% deserve commendation for their bold approach or are putting their operations at unnecessary risk is up for debate – it all depends on taste.

Our survey also lays bare the importance of large-scale coproductions (classed as US\$2 million per episode or more). Nearly 55% say this type of programming is very important to the wider drama ecology, with 31.4% suggesting it is somewhat so. Just 14.1% see these shows as either not very or not at all important.

As a final note about coproduction, it can be guaranteed 2018 will see more of the model than ever, if our survey proves correct. Just 2% expect them to become less prevalent this year than in the past.



TALENT AGENCY

BIG NAMES COME AT A PRICE

The clearest way to express how high-end drama has changed the television market is the calibre of stars those projects attract. It's no longer a surprise to see the likes of Reese Witherspoon, Nicole Kidman or Carey Mulligan fronting a big name series from linear or digital players.

Talent costs money, however. A massive 88.2% say the price of talent is increasing. This is also changing the business model, as 62.7% report having to give up more rights when working with established talent, whether that is someone in front or behind that camera.

That stat throws up questions about how new voices can break through – if buyers are willing to give up revenues to attract the rights star power, how can an non-established act get their chance? Working for nothing?

Such questions are exacerbated by the fact buyers now expect projects offered to them packaged with writers, directors and stars at the earliest stage. Some 58.7% say this trend is more prevalent than in previous years, with 25.5% saying demand is about the same and less than 16% saying the trend is either dying off or that buyers simply don't want packages at all.

Unpicking a standard package throws up an insight into the minds of commissioners, and actually reveals story is still central to their thinking. A third (33.3%) see plot as the most important element, with 56.9% pointing to script. Directors are not seen as vital (8%), with producers and writers most important to about a quarter of respondents (29.4% and 27.5% respectively).

Here is where on-screen star power is most starkly visible – 49% see this as the most important part of the packaged programme. However, it



63%

report having to give up more rights when working with established talent, from either in front of or behind the camera

appears that while individual star power is taking some earnings away from companies, they are ultimately creating a bigger pot for everyone.

Nearly fourth-fifths of those surveyed (78.4%) say that the influx of talent to the industry has been a positive development. Just 4% see it as a negative, highlighting an industrial shift that is shows television is becoming the cultural centrepiece for many consumers.

Don't buy this show.

(The brand already did.)

Shaftesbury CEO **Christina Jennings** and SVP Branded Entertainment **Kaaren Whitney-Vernon** will speak about the evolution of branded entertainment and this year's Brand Content of the Year Award winner, Kimberly-Clark's **CARMILLA**, at the *Carmilla Keynote Showcase* on Wednesday April 11 in Auditorium Debussy.



MIPCOM STAND R7.A12
shaftesbury.ca



SHALLOW GRAVE

Running time: 8 x 60' **Genre:** Crime/Reality

The gripping new reality series where bodies that are discovered burnt, dismembered and decomposed in shallow graves all share one thing – clues to the killers.



ELTON JOHN: I'M STILL STANDING – A GRAMMY® SALUTE **Running time:** 1 x 120' **Genre:** Music/Variety
Ed Sheeran, Lady Gaga, Miley Cyrus, and more lead the spectacular, performance-packed gala concert celebrating the extraordinary career of five-time GRAMMY® Award-winner, Sir Elton John.



HELP! MY HOUSE IS HAUNTED!

Running time: 12 x 60' **Genre:** Reality

From Zak Bagans, the creator and star of Ghost Adventures, it's the spine-tingling new series that helps families reclaim their homes from unwelcome spirits.

ALFRED HABER

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

Executives Attending:

Alfred Haber, President

Andrew Haber, Vice President, International Sales

Steven Weiser, Vice President, Domestic & International Sales

Patricia Villagran, International Sales Executive

MIPTV Booth: Palais 1, P-1.L50

Company Description

The Alfred Haber Group of Companies – Alfred Haber, Inc., Alfred Haber Distribution, Inc. and Alfred Haber Television, Inc. – together form one of the world's largest distributors of U.S. network annual events and music specials, and are leading independent distributors of primetime reality series, specials, and documentaries. Please visit www.alfredhaber.com.

THE FUTURE

SVOD DRIVING DRAMA TO NEW HEIGHTS

The question everyone wants answered definitively is where drama is headed. Asked if original scripted programming has reached its peak, as some top industry folk say it has, the answer from most is 'no'. Just 23.5% believe original drama is on its way down from the pedestal. When asked if drama is in a healthy place right now, the answers are exactly reversed – 76.5% believe it is, and 23.5% say it's not.

With Netflix set to launch 700 original shows in 2018 and spend US\$8 billion on content; Amazon and Apple both laying down huge sums for big ticket fare; Facebook Watch and YouTube Red on the scene; and pay TV providers spending more than ever, there's good reason for the optimism, one might say. Even those financially threatened free TV networks are producing some of their best work.

That optimism reaches fever pitch when respondents are asked about levels of drama they expect to be produced in 2018. A massive 88.2% see it going up. Not only that, but the widespread feeling is buyers only want more. Some 76.5% expect drama budgets to go up this year.

Among these buyers, producers and distributors see Netflix and Amazon has by far the most exciting for their businesses this year (72.5% and 70.1% respectively cite them as such), with Apple and Sky tied for a joint third spot (21.6% each).

There is still apprehension over Facebook Watch and YouTube, which were only named as key by 13.7% of viewers, while regional players such as Viaplay and Hulu hardly figure in international thinking despite both wanting projects from abroad. That number may well change.

For buyers, the US and UK are providing the most fertile hunting ground, with 33.3% seeing the best drama pitches coming from the States and 27.4% suggesting they hail from Blighty. Few other territories figure in their strategic thinking around development.

However, the importance of US drama appears to be falling in a wider context. Just 50% of respondents say the world's biggest television market is as vital to the international industry as ever – perhaps a numerical representation of the widespread notion that studio output deals no longer represent good value for buyers. That said, 84% believe the future for acquired programming is positive in general.

We end the survey with the most strongly skewed answer, and one that should be welcomed by all reading: a staggering 98% are optimistic about the future of original drama. While there are plenty of questions our survey cannot answer definitively, it can end on a note of positivity. **TBI**

77%
believe drama
is in a healthy place

NEW EUROPE MARKET

Every year in June, TV professionals gather to share their knowledge on future industry trends and make business deals, talk business and enjoy an authentic Mediterranean atmosphere.

2018

DUBROVNIK, CROATIA
JUNE 11TH - 14TH

*CATCH FIRST
MINUTE PACKAGE
PRICES UNTIL
MARCH 15TH*

neweumarket.com

Fund facts



As the value of television programming becomes an increasingly handsome equity prospect to outsiders, Andy Fry discovers many new funding mechanisms launching and that big financial players are getting in on the action. What does that mean for the future of IP ownership?

Television funding has traditionally revolved around commissions, coproduction deals and distribution finance to plug any budgetary deficit. However, several commercial factors have come together recently to disrupt this relatively stable state of affairs.

The first, says James Richardson, co-founder of Vertigo Films, “is that budgets are getting higher, especially at the quality end of TV drama”. As a result, producers either need to

bring in more broadcasters as coproducers or find new ways of covering their deficits.

The second, says The Ink Factory co-founder Simon Cornwell, is that producers are looking for financial structures that ensure they “don’t give too much away” when packaging and funding their shows. At a time when SVOD platforms and major international broadcasters are attempting to exert evermore control, the ability to go into a negotiation from a position of financial strength is welcomed.

The third is that “broadcasters are facing increased competition from non-traditional platforms, meaning that the amount they can pay for shows is under pressure”, says Danny Fenton, CEO and co-founder of indie UK-based Zig Zag Productions.

A typical response, he says, is for channels to put most of their budget into primetime slots “and look for entrepreneurial producers to help fill the rest of the schedule with programming that has alternative funding attached to it”.



Cuckoo

Against this backdrop, the industry is buzzing with talk of new sources of money and new funding solutions. Barclays Bank recently launched a £100 million (US\$140 million) fund that is, in effect, a tailored loan that enables companies to recoup their production fee early so that they can put it to use in other ways.

Indie producer Roughcut TV accessed this fund when it arranged for Barclays to purchase its fee from Netflix for the licensing of comedy series *Cuckoo*. In simple terms, Roughcut paid

a fee to the bank that allowed it to access the Netflix money earlier and put it straight into new development.

There is also money on offer from the Len Blavatnik-backed firm Access Entertainment, which is in the process of investing hundreds of millions of dollars in television, films and theatrical productions from London.

In this case, the ambition is to achieve ROI by backing the right projects and partners. This is not the same as the Barclays model, which is about loaning money for a fee against a proven future source of income. In fact, it's more akin to a distribution advance based on sales projections.

Alongside Barclays and Access, there are several other non-traditional players circling the TV market such as Anton, Bob & Co, Ingenious Media, Stone Story, Silver Reel, Motion Content Group (MCG), Story Lab and Krempelwood. Again, they are all distinct in character – linked only by the fact they are potential sources of funding.

Ingenious, which raises cash in various ways, is one of the most established players, having co-financed programmes including *Marcella*, *The Frankenstein Chronicles*, *Scott & Bailey* and *Jonathan Strange & Mr Norrell*.

MCG (fka GroupM Entertainment), by contrast, is a division of WPP-owned GroupM, which means that it is – simply put – a content creation fund fuelled by advertiser money. Explaining the company's rationale, MCG CEO Richard Foster says: "Our objective is to help create and support editorially and commercially vibrant premium content for the benefit of our content partners and advertisers."

MCG was involved with ITV's *Love Island*, Channel 4's *The Jump* and Sky's *The Last Dragonslayer*, and also worked with Canadian broadcaster CHCH on *Wynonna Earp* and *The Pinkertons*. The latter deal turned into a more wide-ranging partnership. CHCH's VP of programming, Jennifer Chen, is overseeing the initiative for the network. She says it "will unlock great opportunities for Canadian content creators".

Mark Wood, co-founder of MCG competitor Krempelwood, says this model will does result in direct product placement. "We don't pitch shows and rarely do deals which link brands to specific shows," he explains.

"At Krempelwood, we only get involved at the point where a channel wants to commission a show, but doesn't have the necessary budget. It's never about saying 'here's the money, off

you go' – it always starts with the programme." "The payback for the agencies that get involved comes in the form of advertising airtime, a share of the back-end receipts from distribution and a better understanding of how TV production works," adds Woods' business partner, Blair Krempel. "It really is a 'win-win-win' model for all of the partners involved."

To date, Krempelwood is best known for its participation in factual series like History series *Rocket Ronnie's American Hustle* and Channel 5's *Tour de Celeb*, but the company is also exploring scripted and international opportunities, says Krempel. "In theory we can help a distributor fund any show, anywhere in the world," he adds. "All we need to ensure is that certain boxes are ticked; for example, the insurance that the show goes on to a commercial broadcaster with sufficient scale."

So what does new money mean for content creators? For Sonar Entertainment president, global distribution and coproductions David Ellender, it means "no two projects are ever the same", but he adds that there are principles to follow. These include creating a script and talent package before identifying the right broadcast or on-demand partners.

Ellender says the "cost of money" from banks and VCs is relatively cheap at the moment, and that there are more film financiers entering the market. Whether you turn to any of them for additional tranches of funding really depends on the financial profile of your own company, says Ellender.

Vertigo's Richardson is a recent arrival in the TV business – having partnered with Sky on *Britannia* and more recently *Bulletproof*. He says the changes happening in TV "are not really anything new" to his firm, because that is generally how films are financed.

"I'd expect the way things are changing to be an advantage for us because TV increasingly resembles an independent film model, and it's probably a good thing – because every industry needs to be challenged at some point," he adds.

If anything, however, Richardson's initial assessment of the TV market is that its risk profile is still – for all the changes – better than that in film. "There's more stability thanks to the broadcasters and distributors, and there's a kind of production rigour that exists on the budget side," he says. "There are high sums of money involved, but TV doesn't have film's unpredictability."



Wynonna Earp

The Ink Factory – which raised US\$180 million late last year from Hong Kong-based 127 Wall Productions and French film firm Natixis Coficiné, a coproducer of *The Night Manager* – moves between film and TV, which means it is comfortable with complex financing packages. One of Cornwell’s chief complaints about existing TV financing structures is that “the old-fashioned distribution model of a 25% fee plus expenses is completely inappropriate for high-end big budget TV”.

“I see the advantage of using a distributor for smaller territories, but if they are doing a seven-figure deal for you in a major territory, then a large amount of money is coming off the screen and going to the sales company,” he says.

Echoing Ellender, Cornwell says access to funding means the company can “take a good step or two before talking to a broadcaster. By taking a level of risk in putting together an IP and talent package it puts us in a better bargaining position”.

Marvista Entertainment CEO Fernando Szew agrees that there is greater pressure to

invest at development phase these days. “The market is so competitive that it’s not enough to go in to a pitch with just a concept, and you need to build a compelling talent package,” he says. “Partly that’s about finance, but it’s also about how friendly your terms are for the talent.”

So far, he has not called on private equity, but he adds: “There is often a fork in the road during financing where you have to look at the best way to realise your ambition for a project. In the case of *Kong: The Series*, we acquired the IP and developed it as a global franchise.

“For us to do that, it made sense to partner with IM Global. That was a new approach for us, but reflects the way every project needs to be handled differently.”

Indeed, IM Global is a classic example of the changing nature of the TV business. Primarily known historically as a film financier, the company moved into television in 2014 and was taken over by Chinese firm Tang Media Partners in 2016 for around \$200 million (TMP recently rebranded as Global Road Entertainment).

Zig Zag’s Danny Fenton says there is “no question your project will go to the top of the pile if you can bring some funding with it”.

Zig Zag was one of the first producers to work with MCG, on an adventure series for Channel 5 in the UK. It went well, says Fenton, though he is glad the likes of Krempelwood, which he worked with to bring *The Next Jamie Vardy* to Sky, are bringing competition to the market.

Another model Fenton has pursued is working with Michael Grade’s investment-backed outfit Infinity Creative Media, which produces programming such as *The Wine Show* and *The Classic Car Show*, and then finds a home for it. The pair is working together on *The Football Show*, a six-hour production that launches before the World Cup.

While all of the above funding models can be used in tandem with distribution, it’s clear that any of them could represent a threat to traditional distributors. It’s not surprise to see that the leading players in this sector have evolved their businesses, as Bo Stehmeier, SVP global sales at Red Arrow Studios International,

IF IT'S ASIA, IT'S ATF!

MARINA BAY SANDS | SINGAPORE

4 DEC 2018

ATF Leaders' Summit

5-7 DEC 2018

Market. Conference.
Networking Events

MEET US AT MIPTV

Booth P-1. L64

Held in conjunction with:

An event of:

Produced by:

Supported by:

Logistic partner:

Held in:





explains. “We’re not just a rights trader, we cover everything from development and production to digital and distribution,” he says. “Aside from finance, we bring market intelligence that allows us to match opportunities with each other.”

The fact that the big distributors are generally plugged into global production networks means they can “also facilitate a new approach to production, which may not actually need a bigger budget”, says Stehmeier, referencing thriller drama *Embassy Down*, which is for MTG in Scandinavia, but also involved Red Arrow’s US production division Fabrik “to give it a US feel that will appeal to North American audiences”.

At very least, he concludes, distributors have a key role in assessing how much IP is worth: “We provide a safety net for whoever is responsible for turning rights into cash.”

All3Media International CEO Louise Pedersen makes a similar case for the expanded

role of distributors, saying her firm has 80 hours of new drama for buyers this year. “We really want to support producers both as a financier and a conduit to new broadcasters, so we have moved from the ‘off the peg’ model that used to be the distribution standard and towards a ‘haute couture’ approach,” she adds.

Market access and insight are pivotal to the distribution offer, Pedersen says, with All3 playing an active role in coproductions like *Collateral* for Netflix and the BBC.

“An interesting new group of commissioners is emerging: broadcasters like Virgin/Liberty Global, Acorn TV, UKTV and S4C in Wales,” she adds. “We’re working with our producers and these broadcasters to find and fund original new shows that work for them.”

Typically, All3Media International wholly or jointly funds commissioning with the broadcast partner, and then combines the commissioning fees with a significant

investment to gain international rights. All3 struck such agreements on Liberty Global-Amazon coproduction *The Feed* and *Agatha Raisin II* for Acorn.

It’s only a short step from here to distributors acting almost as commissioners on behalf of several networks. MTG-backed DRG, for example, is behind Atrium TV, a ‘commissioning club’ launched to create premium drama content for regional OTT players and telcos that don’t have the financial firepower to match Netflix individually.

Atrium develops projects then gives partners the option of investing in them, with DRG handling world distribution rights. Titles coming down the Atrium pipe include *The Eagle Has Landed* and *Saigon*, based on the novel by Anthony Grey.

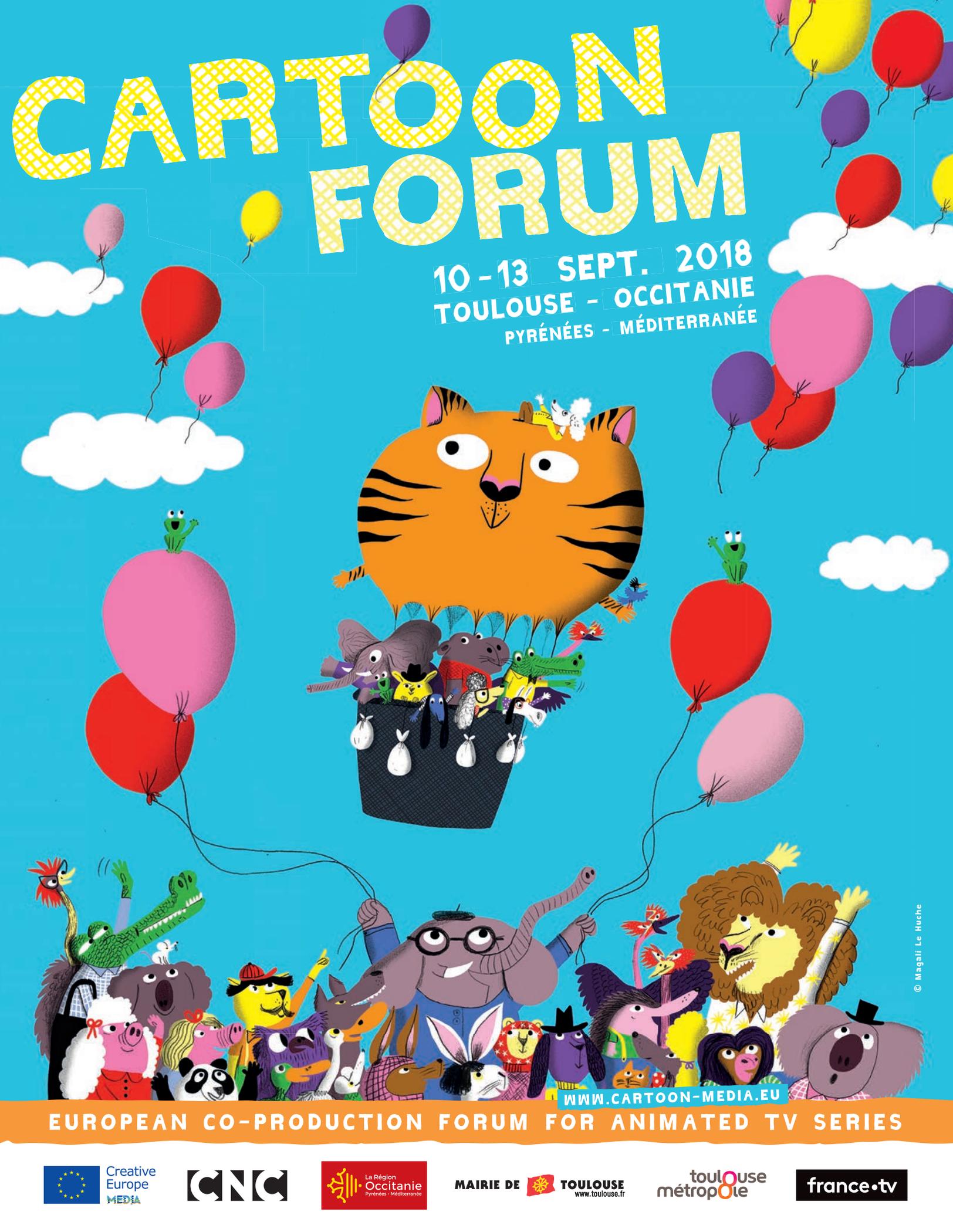
Nicky Davies Williams, CEO of DCD Rights is pursuing a similar path. “Cable and specialist networks are looking for original programming tailored to their audiences, so we have seen the growth of custom pre-buying and coproduction,” she says. “We have found ourselves in the position of coproducer or commissioner in a number of instances and see a growth in this area.”

An example is *Swipe Right for Murder* – a combination of DCD, producer Popkorn, UK channel Really, Seven Network in Australia and Mediaworks in New Zealand. *Nurses Who Kill* also followed the model.

As for other funding, Davies Williams says brand-supported content is good depending on the brand presence, and while private equity can work for producers, it means more questions for distributors. **TBI**

CARTOON FORUM

10 - 13 SEPT. 2018
TOULOUSE - OCCITANIE
PYRÉNÉES - MÉDITERRANÉE



© Magali Le Huche

WWW.CARTOON-MEDIA.EU

EUROPEAN CO-PRODUCTION FORUM FOR ANIMATED TV SERIES





Is this Europe's next super-indie trio?

L to R : Xavier Niel, Pierre-Antoine Capton, Matthieu Pigasse

Mediawan has ambition and the cash, but what is the strategy? France's newest production-distribution group has closed six takeover deals in the past year, and is now looking beyond its Gallic foundations. Pascale Paoli-Lebailly talks with co-founder Pierre-Antoine Capton about the plans to grow

By acquiring a 77% share of drama-orientated TV production group Makeover in mid-March, Mediawan got its hands on the fourth largest scripted producer in France. The deal for the owner of Makingprod, Scarlett, Verna Production, Mademoiselles Films, Love My TV and Alauda Films was also the fourth that France's fastest growing new production and distribution consolidator had completed.

Formed in December 2015 as a €250 million (US\$307 million) special purpose acquisition company (SPAC), Mediawan is an investment company founded by finance and telecoms businessman Matthieu Pigasse; Xavier Niel, the CEO of telco Free (aka Iliad); and 3ème Oeil Productions boss Pierre-Antoine Capton.

It filed for an IPO in 2016 after having launched with objective to become the “top European independent platform for premium

content”. The group has already grabbed half a dozen animation, drama and documentary production companies in France, including Groupe AB and the French TV business of Luc Besson's movie firm, EuropaCorp.

Now valued at €360 million, Mediawan is close to reaching a critical mass in the French market, and is being eyed favourably by institutional investors. Its share price currently oscillates at between €12 and €13, according to

French finance website France Bourse, which adds it has grown 30% since the start of 2018.

“Our purpose is to develop premium European content, both in production and distribution, and this perfectly matches with animation, documentary and drama,” Mediawan’s talent ‘headhunter’ and chairman Capton tells TBI.

Through his entertainment and format company 3ème Oeil, the third largest in France behind Banijay and Lagardère Studios, the producer owns 6.69% of Mediawan. Pigasse’s media group, Les Nouvelles Éditions Indépendantes, and Niel’s holding vehicle NJJ Presse are also shareholders, each also owning 6.69%. However, Capton’s prodco has not been brought in to the ensemble.

“Whatever the platform is, and as long as the financing is ensured, we’re aiming at developing our brands,” he says. “Films become series, kids animation programmes turn into movies, and the most important thing is to be able to create strong properties that strengthen our rights catalogue.

“We aim at becoming an unavoidable player in all genres of programmes, and for all kind of broadcasters and platforms such as Netflix, Amazon and Apple.”

To that end, it was with the acquisition of a profitable library of 12,000 titles that Mediawan kick-started its business last year.

The 100% acquisition of Groupe AB for €280 million was an ideal tool to get into the market, as it owns the French-language rights to German series *Babylon Berlin*, as well a bunch of internationally-sold French programmes such as *Black Spot* (*Zone Blanche* from Ego Productions), whose exclusive worldwide SVOD rights went to Amazon.

AB has also developed a limited but solid production business, and operates a bunch of pay TV channels in France and Belgium.

This acquisition was followed last July by that of Clarke Costello & Co (CC&C), after the small documentary producer’s three co-owners sold 80% of their shares to AB. CC&C is behind the *Apocalypse* franchise, which rights holder France Télévisions Distribution has licensed into 165 countries.

In December, Mediawan launched exclusive negotiations to take a majority shareholding of animation studio On Kids & Family. The agreement should be finalised shortly.

Co-founded by animation and movie producers Aton Soumache and Dimitri Rassam, the Paris-headquartered On, which

also has offices in Montreal, Luxemburg, Los Angeles and India, owns TV toons producer Method Animation (*Miraculous*) and feature film arm On Animation Studios. On has produced animation shows like *Le Petit Prince* and is now prepping a new movie, *Playmobil*.

Early 2018 has been equally as buoyant for Mediawan, which announced further acquisitions of companies that made revenues of over €50 million in 2017.

One deal saw the firm enter into exclusive talks to acquire a majority share in Makever, whose affiliates produce more than 30 programming hours each year, including *Cherif* for France 2, *Kaboul Kitchen* for Canal+ and *Les Bracelets Rouges*. The latter, adapted from Spain’s *The Red Band Society* format, averaged 5.7 million viewers for TF1 across its six episodes and will get a second season.

With the Makever deal closing last month, Mediawan is still finalising the agreement for 60% of Mon Voisin Productions, a small

producer behind France Télévisions’ TV series *Call My Agent! (Dix Pour Cent)*.

It also closed the deal for EuropaCorp Television’s French TV series business, which adds a library of 250 hours of series and TV movies shot both in French such as *Les Bleus* and *No Limit* and English (*XIII, Flight of the Storks*, *Taxi Brooklyn*), plus a 2018-2019 production line-up that is said to include a dozen projects and TV series. Among these is *Les Rivières Pourpres* for France 2.

That takeover was completed through a newly formed company, Storia Télévision, in which Mediawan owns at 80% and former EuropaCorp Television boss Thomas Anargyros has 20%.

“Thanks to these acquisitions, we have become the European leader in animation over just a few months, and the French leader for drama,” claims Capton.

“We are lucky to have the best creative talent and the best producers with us. This



Les Bracelets Rouges

consolidation obviously aids our objective to become an independent leader for premium TV content in Europe. If new opportunities to integrate other talent rise up, it won't be a problem, wherever the territory is."

Above all else, Mediawan needs to continue at this pace. Its priorities lie in animation, documentary and drama, as well as the format and entertainment sectors, but its acquisition criteria is first "based on the talent and their production quality".

Rumours of a potential acquisition of broadcast and radio group NRJ and/or international distributor Wildbunch are baseless, claims Capton. Instead, he says more generally: "All the companies that have joined the group will show strong growth in 2018 and the coming years. Our acquisition strategy is very ambitious. Like Matthieu Pigasse says, we have no limit to our investments."

Indeed, speaking to French news portal BFM Business recently, Mediawan's bosses even claimed "putting €500 million on the table would not be a problem".

2017 finances in brief

Paris-listed Mediawan secured revenues of **€115.7 million** on EBITDA of **€25.5 million** (including Groupe AB on a nine-month consolidated basis). On a pro forma basis, those numbers become **€163.8 million** and **€37 million**. Though financial statements showed a small underlying net operating loss, analysts are convinced the business will become a significant international player

That financial capacity allows Mediawan to look beyond France. "We wish to associate with content producers in Germany, Spain and Italy," Capton confirms.

A few months ago, the company missed out on the acquisition of Cattleya, the Rome-based producer of *Gomorra* and *Romanzo Criminale*, which ultimately went to ITV Studios last October. However, other opportunities are being studied, as Mediawan believes German and Italian TV series have never performed like they do now, and that in a post-Brexit Europe, having a pipeline of content from mainland Europe will be a boon.

"Those countries know how to tell a story and have all proven their international production capacity as well as their ambitions," says Capton

referencing shows such as *The Young Pope*, *La Casa de Papel* and *Babylon Berlin*.

"Together, we can do more have to target the international market and find new ways of financing projects," he adds. "We're considering all the creative talent worldwide."

For Mediawan's partners, expectations are high. Makeover chief Matthieu Viala recently told Le Film Francais that he was enticed by the fact the buyer was French and the management trio experienced. Added to that was the guarantee of editorial independence and help with areas such as international development and global programme marketing strategies.

Assessing Mediawan's first year with AB, Capton says synergies have been identified and new processes established: "We started to put the strategy we had defined with the management into practice. Existing activity has been strengthened and new projects launched. The new companies joining us this year will allow us to enlarge our sphere of action and operate more as an industrial group that builds on the assets of each of its parties."

So far, Mediawan's positive language and acquisitions strategy are appealing to investors. Being a SPAC, which allowed it to raise a lot of money without having to identify acquisition targets, means it has attracted twelve shareholders, from Sycomore Asset Management, which owns 20.99%, Amiral Gestion (10.49%), Deutsche Bank (4.57%) and JP Morgan GT Corporation (4.60%).

"We are very confident about Mediawan's capacity to build strong properties and sell them to major platforms worldwide," says analyst Babi Kulasingham from Midcap Partners-LCM.

"The content business was quite well financed before entering in production, there is no major risk and Mediawan should keep an organic growth of 5%," he adds. Groupe AB's pay TV activity is seen as "non-core", but the financial prospects in production and distribution are fancied, while Mediawan's overall matrix of collective acquisitions is seen as "coherent". Kulasingham predicts Mediawan's value will "double in the coming year".

Full year 2017 financial results released March 22 show annual revenues (including AB on a nine-month consolidated basis) were €115.7 million on earnings of €25.5 million (see box). The numbers appear a good start.

However, competitors talk of the company as a "mysterious phenomenon". Despite having well known industry figures such as



former Canal+ CEO Pierre Lescuré, Eutelsat boss Rodolphe Belmer and Facebook Europe's Julien Codorgnou on its board and a solid management team, intrigue remains over its emergence and goals.

One competitor wonders about the overall purpose. "Convincing investors to give money to buy content companies is good," they say, "but what is the strategy behind that and who is piloting it all?"

Others question the coherence of the acquisitions. "They talk about building a European premium content strategy, but all these companies are very French," one professional observes, adding Mediawan has not really branched out in Europe yet.

"Is it a good equity story aimed at creating external growth and betting on the boom in demand that was created by new entrants worldwide, or is it a real industrial project aiming to create value with distribution, coproduction and digital developments?" they add.

There are also suggestions the company itself is gearing up for a sale within five to ten years – something Capton denies. "We have on a long-term strategy, with no sales objective," he says. "We have already attracted investors who are here for the long-term and many new ones are considering accompanying us."

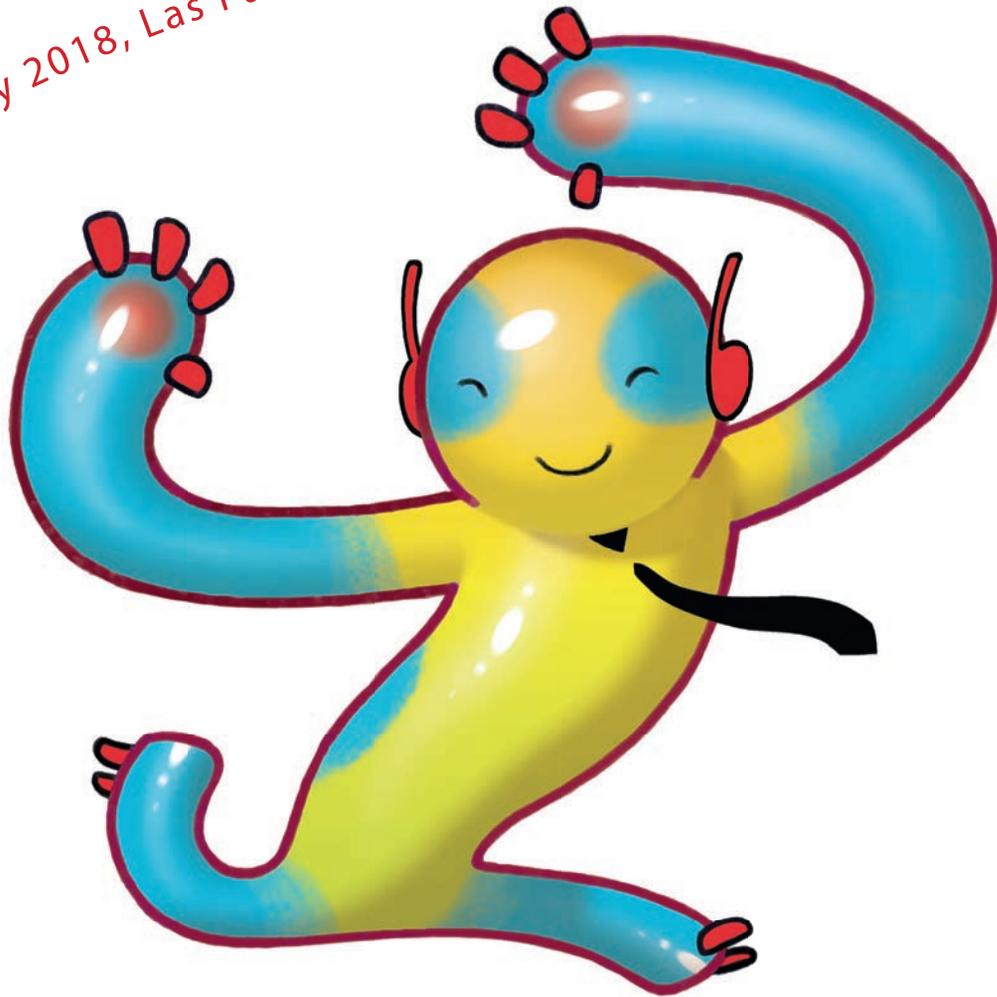
Producers also point to the need for collaboration. "Mediawan is currently piling up small and bigger companies, but it needs someone to drive and organise the group," says one producer.

"The positive point will be when it will hire someone to make the link between the subsidiaries, integrate them and select the future European acquisitions as part of the established strategy."

France, and the wider international TV business, will be watching with interest. **TBI**

Cartoon Business

7-9 May 2018, Las Palmas de G.C (Gran Canaria - ES)



Conference > New Emerging Business Models in Animation

www.cartoon-media.eu





Women are in charge

Recent years have shown that TV programmes focused on female experiences can be as lucrative as they are timely, and a focus on this notion must be maintained if movements such as #TimesUp are to make a long-lasting change in the business, as Kaltrina Bylykbashi reports

Recent events have seemingly led to a wave of new female-fronted and female-focused production companies. In the US, Nina Tassler has created content biz

Patma, Double Yay Productions appeared out of a Kickstarter campaign in the UK, and over in Scandinavia Bigster was born out of a TV royalty trio, including actor Alexandra Rapaport and senior regional producers.

Certainly, after the fallout of the Harvey Weinstein saga began late last year and the emergence of the #MeToo and #TimesUp movements, it may seem like a no-brainer that women would want to climb to the helm of



Can't Cope, Won't Cope



Big Little Lies

their industries and use the resultant spotlight on female experiences to project their creations forward. There's one thing to remember, though: women have been leading production companies for years now anyway.

Many of the various female production power brokers interviewed for this feature have witnessed women leaders in action for many years. The difference is that projects led by women are finally being recognised as lucrative.

"Having films like *Lady Bird* or *Wonder Woman* do well is going to help more in making this change permanent," says Lauren Grant, producer and creator of Clique Films. "It's the projects that make money that do, because then the people who don't care about 'what's right' are going to be motivated by that bottom line."

In the TV business in recent years, no one has shown the potential for successful projects that detail the female perspective more than Reese Witherspoon.

Her HBO series, *Big Little Lies*, has received many accolades, including 16 Emmy Award nominations in 2018, which in turn won eight, including Outstanding Limited Miniseries. The series also reached 1.9 million people for the Time Warner premium network on its final episode, making it a smash hit.

The high regard for the series has also led to Witherspoon scoring deals with streaming giants such as Apple and Hulu through her new Hello Sunshine label.

Partly, the success of such projects has been down to gradually changing attitudes, but

they have also been helped by the #MeToo movement and, ultimately, big names such as Witherspoon that have backed projects.

Julia Sereny of *Cardinal* producer Sienna Films says: "There's always been a tradition of producers who are female. There's now certainly a rise in Hollywood of women actors using their influence, and insuring that there's material that has meaning and significance for them. It's fantastic.

These titles have almost created a form of sub-genre that is hyper-real, funny but dark, and caters to specific young adult audiences. They have also opened doors for newer shows such as *Derry Girls* and *Can't Cope Won't Cope*.

Such titles are also helping other deals close. Merman co-founder Clelia Mountford says this is one of the core reasons that Amazon this January struck a deal with her prodco, which she formed with *Catastrophe*'s Sharon Horgan.



"I'm not sure that the kind of shows that they develop would be made otherwise – *Big Little Lies* being a perfect case in point. It really was a unique and wonderfully-made show and it's continuing, which is great. Reese Witherspoon, specifically, has been very vocal."

The dramedy genre has particularly seen a wealth of titles emerge from female voices – shows such as Phoebe Waller-Bridge's *Fleabag* and Issa Rae's *Insecure* have achieved critical acclaim and ratings success.

"They like the fact we do tell female stories because it needs more of them and has told us that, so that genre is something we're actively developing for them.

"It's early days, and it's a back and forth dialogue about what fits and what suits their sensibility, but I think we're in the right place," she says.

While the sources TBI has spoken to are hopeful about the increasing number of titles highlighting authentic female experiences, they



Insecure

are also cautious that it doesn't become the 'hot topic of the moment'. The execs are yet to see some markers of change that would ensure truly equal representation for years to come.

The TV production business has been welcoming to women, but there are disparities in the industry: there are still fewer female directors than men, fewer projects led by female writers picked up, fewer women at the helm when it comes to financing projects, and a lack of true representation for women aged 50 or over.

Mountford says: "In terms of behind the camera and crews, there is definitely some work to do for parity in the TV business.

"Sharon [Horgan] talks about this in directing. A lot of men have this in-built confidence, where they're like, 'I can pick up a camera, I can learn, I can do that', whereas women are a little bit more hesitant and want to get some more training. There are also issues about having kids, taking time out, not having enough childcare, and the unsociable hours."

Such topics require work. At Merman, the co-founders have been tackling the issue at hand by helping yet-to-be-established female directors find projects, just as they did with a series of Halloween-themed shorts for the UK's Sky late last year. Kate Heron, Emily Greenwood and Nida Manzoor all landed work out of the project.

Sienna co-founder Jennifer Kawaja, meanwhile, believes unapologetically that until ageism for women is addressed on TV, the #MeToo movement will have been fruitless.

"I will only believe that there's change when we see women on screen that have not altered their faces with plastic surgery," she says. "I have nothing against surgery, but I feel until older women over 50 are on screens as legitimately



as men over 50 that #MeToo has had only had limited impact because it all ties together.

"Sexual objectification, sexual harassment in the work place, how we view women, what women we put on screen, how we ask them to behave on screen, how we ask them to dress, the consistent and relentless portrayal of older men with younger women, and what we see as feminine beauty versus male handsomeness – they can all be related to this age gap."

None of this will be possible, however, until those financing the projects believe that audiences want to see women on screen and will buy into these stories. Part of the ongoing problem, according to Clique's Grant, is that a lot of major financiers are still male and don't

"In TV and film, so much decision-making power rests in the hands of men," she says. "Even in Canada, where the creative heads of our networks are women, the bosses that allow for the final greenlight are all men."

Part of the solution to these problems is to keep valuable conversations going, and Mountford says its also about being "pushy", which some women can still be hesitant about.

Zoe Rocha, who was recently brought in by Fyzz Facility to lead its TV production arm admits she has experienced this in the past. She explains that as co-founder of LittleRock Productions, which she set up with Ralf Little, investors always deferred to him, despite the fact she had the strong financial background.

She says this happened partly due to her having a feeling of 'imposter syndrome', which she has since addressed. Things have changed significantly since she has started going into meetings more confidently.

Overall, despite these aspects, the former boss of Stephen Fry's production company believes that there has been gradual progress for change in the industry. "I really feel that, from ground level, the conversation is

starting to sway, as a lot of these companies are now set up by women," says Rocha. "I've come into Fyzz after formerly being on the financing side of show creation to really drive forward projects. I'm really looking at female-driven projects, both because that's what I'm interested in and also where I see that things are moving.

"With our projects, I want to make sure that we're employing women behind the cameras, so I'm looking at writers, directors and crew. We're addressing that at every level and that's what a lot of people are doing. I really feel the tide is turning and it's quite exciting actually.

"We have to be cautious, but I think that the changes are definitely here to stay." **TBI**

CONTENT INNOVATION AWARDS 2018

from **DIGITAL TV EUROPE** and **TBI**
Television Business International

14 October 2018
Carlton Hotel, Grand Salon, Cannes

Celebrating innovation in content, distribution and delivery

Now in their 4th year, the Content Innovation Awards – from Digital TV Europe and Television Business International - have firmly become established as the premier international event celebrating innovation in content, distribution and delivery and the wide-ranging achievements of the companies and individuals who bring video content to the world.

Key dates

Entry submission deadline: July 2
Shortlist announced: August 7
Awards ceremony: October 14

Enter now!

Visit contentinnovationawards.com for more information on this year's categories and sponsorship opportunities



CONTENT INNOVATION AWARDS 2018

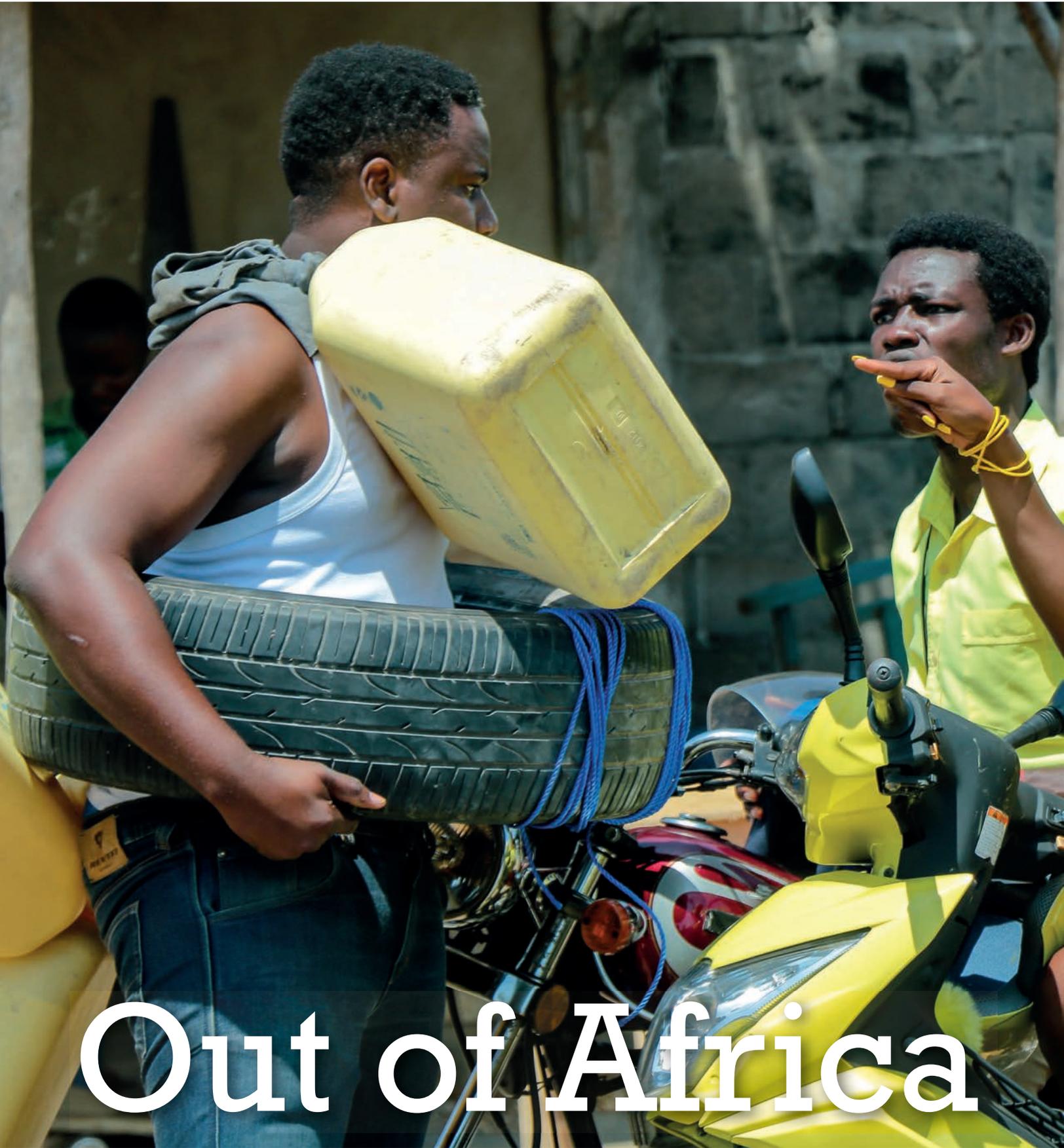
Patricia Arescy
Michael Callan

Tel: +44 (0)20 7017 5320
Tel: +44 (0)20 7017 5295

Email: patricia.arescy@knect365.com
Email: michael.callan@knect365.com

Delivered by
KNect365
TMT

www.contentinnovationawards.com



Out of Africa



Africa's television markets are rapidly expanding, as many of the nations gradually grow richer. Nick Edwards speaks with local and international players working to create and distribute original content across the continent

Made up of over 50 different countries, it is impossible to make a sweeping homogenous statement about Africa's TV industry. Some countries share a TV landscape similar to that of the UK – a mixture of public service broadcasters, commercial rivals, subscription and streaming services. Others have one or two of these elements, and other parts of the continent are not on the electrical grid at all.

In many regions there is widespread poverty, but GDP is generally rising and subsequently there is a growing middle class with disposable income to spend. Hotbeds of creativity are springing up and TV's global players are eagerly watching this highly coveted market.

While Netflix, Amazon and others have created a cord-cutting revolution that has

China's StarTimes has the rights to air top flight football events such as France's Ligue 1, Italy's Serie A and Germany's Bundesliga in football-mad, sub-Saharan countries – many of which have provided players to those leagues – and is expected to perform well over the next few years.

Likewise pay TV service Kwese TV, which launched during 2017, includes the American sports channel ESPN in its offering.

Sports programming largely depends on the depths of an individual TV provider's pockets, but in TV drama there is more room for ingenuity and creativity.

At one end of the extreme, South Africa's wealthy market has far more in common with the wealthy markets of Europe or America, while other countries have their own unique characteristics.



“English-speaking African countries understand what a powerful tool audiovisual media can be”

Angela Aquereburu

created havoc for incumbent players in the West, the cost of technology – particularly data (significant for many African viewers who like to watch TV on their phones) and a lack of political impetus means that the digital transition in Africa has been far slower than was expected.

Therefore, satellite remains the major distribution channel. New players are entering the market in the pay TV sector, and competition is intense due to low subscription fees and free hardware. Not everyone is expected to survive.

The genres that drive growth are sports and drama, says Fabrice Faux, CEO of Thema TV, the Canal+–owned content distributor. “Africa is no different from the rest of the world in that sense,” he adds.

Nigeria has the same industrialised approach to its TV output as it does to its Nollywood cinema industry, and can mass-produce over 20-plus episodes of a series in a single month. Senegal also has a tradition of cinema that helps support the TV industry's infrastructure. Imported telenovelas from Latin America are very popular.

“There is such an appetite for drama, but there is not enough local offering,” says Thema TV's Faux. “Once there is enough local content, we believe the audience will switch to local dramas.”

This belief is shared by SVOD service Showmax, which recently launched its first original production in South Africa, a mockumentary about a Johannesburg-based,

Zem

Instagram-generation couple. *Tali's Wedding Diary* generated more than double the views of any of Showmax's other shows on its first day of airing.

"Hyperlocal works," says Akash Bhatia, CFO and head of content for the company. "Rather than creating shows that need to work in multiple markets and countries, we've adopted an original content strategy of getting things right on a market-by-market basis," he adds.

Ten years ago, Angela Aquereburu and her husband, actor and comedian Jean-Luc Rabatel, spotted this gap for localised content and moved from France to Togo in order to start delivering it. They found financial partners and made the dramedy mini-series *Zem*, about Togolese motorcycle taxi drivers.

It proved very popular, not only at home, but also by putting the series online – something many professionals and the public do via video sharing platforms such as Dailymotion and Youtube. *Zem* found audiences all over the world, particularly amongst the African diaspora, which is not well served in adopted homes.

Yobo Studios, the prodco Aquereburu created, has now moved into making longer formats: *Hospital IT* (pronounced 'hospitalité'), funded by Côte Ouest, is a series of 26 roughly

half-hour long episodes, which tell the story of the daily life of a mixed care unit where conventional medicine coexists alongside traditional remedies.

The show, which airs on French-language network TV5Monde, is "an African version of *Grey's Anatomy*", says Aquereburu. Yobo Studios is currently also developing a 12x45mins female-led thriller for the same channel.

While Yobo is very well respected at home and abroad (its programmes include the first African series to be shown at a French industry festival held in La Rochelle), the problems companies such as Aquereburu's face are mainly due to a clunky infrastructure at home.

"In English-speaking countries, which have had access to the BBC and CNN for years, they understand what a powerful tool audiovisual media can be," she says. "In French-speaking African countries such as Togo, governments do not." Therefore, a producer in Togo (like in many other African countries) must create, write, and direct shows, and also negotiate advertising and distribution deals with local broadcasters themselves.

France's Canal+, meanwhile, hopes to build a high quality 'premium' offering by working with local producers and talent. "We try to identify African producers who not only can

come up with great stories, but who also have the capabilities to make them," says Cécile Gérardin, head of drama at Canal+ International, which is well established in the French-speaking countries of Africa.

"Coproducting a TV series takes several years to complete," she says. "Canal+ plays an important role in the support of African production, and is becoming a key partner on coproducing exclusive African TV series – as the company did in France with internationally acclaimed series such as *Engrenages* [*Spiral*] and *Les Revenants* [*The Returned*]."

On the events front, Série Series Ouagadougou (aka The African Series Summit) took place for the first time this year in Burkina Faso. The business and creative festival aims to share ideas and even develop potential coproductions between the continent and Europe.

Série Series, a similar event for the European industry that takes place in Fontainebleau, France, gives the show its inspiration. Marie Bracco, who organises both festivals, believes that the time when viewers all over the world regularly binge an African series is "not so far away".

With so much production action across the continent underway, her sentiment is likely to be right. **TBI**



MIPTV 2018 HOT PROPERTIES



Tel: +44 (0)20 7845 4350
web: www.all3mediainternational.com
Stand: P3.C10
Contacts: Stephen Driscoll, EVP EMEA & European Co-Productions; Caroline Stephenson, SVP EMEA North; Graham Spencer, SVP EMEA South; Sabrina Duguet, EVP Asia Pacific



Mystery Road Episodes 6x60' **Genre** Drama **Synopsis** Detective Jay Swan is sent to a remote town in Australia when two young farmworkers go missing from an outback cattle station.



Inside IKEA Episodes 3x60' **Genre** Factual **Synopsis** No stone - or allen key - will be left unturned as Raw TV explores the iconic Scandi furniture giant, IKEA's curious world.



Best in Shop Episodes 60' **Genre** Format **Synopsis** Over seven heats and a finale this uplifting, knock-out business challenge, pits small scale artisan food producers against each other.



Tel: +49 221 4848 200
web: www.autentic-distribution.com
Stand: R7.F2 (Beta-booth)
Contacts: Anne Hufnagel, General Manager; Sophie von Doetinchem, International Sales Manager; Julian Althaus, Junior Sales Manager; Petra Wersch, Marketing & Sales-Coordination



The Emperor's Darling - Joséphine de Beauharnais Episodes 52' (ENG, GER, FRE), 45' (GER, FRE) **Genre** History **Synopsis** Josephine de Beauharnais was Napoleon Bonaparte's Empress, his muse and his great love. The film presents the life of the French Empress.



The Black Sea Coast Episodes 5 x 52' (ENG, GER, FRE), 5 x 45' (GER, FRE) **Genre** People/Places **Synopsis** The Black Sea Coast: a region characterized by contrasts which emerge from a tumultuous history. Six neighbouring countries that couldn't be more different.



Fish Fraud - The Ecolabel MSC Episodes 52' (ENG, GER), 45' (GER) **Genre** Current Affairs **Synopsis** The seal of the MSC serves as a guarantee that fish products are obtained through safety means that preserve the marine ecosystem. But does it really?



Tel: 00 44 207013 4000
web: www.banijayrights.com
Stand: C20.A
Contacts: Tim Mutimer, CEO; Caroline Torrance, Head of Scripted; Emily Elisha, Head of Factual; Andrew Sime, VP of Formats



Versailles Series 3 Episodes 10x60' **Genre** Drama **Synopsis** New challenges await King Louis XIV. Nothing seems to be able to counter his grand ambitions to extend his kingdom but revolution is near and Versailles isn't safe.



Date Night Episodes 10x30'+ format **Genre** Entertainment/Format **Synopsis** Can they find love at first swipe? With the rise of dating apps, looking for love has turned into a spectator sport. Join singles along with their friends and families as they attempt to make a real connection.



Sun Sea And Brides To Be Episodes 20x30'+ format **Genre** Factual **Synopsis** Marrying in the Mediterranean. With access to a dedicated band of wedding planners, this series captures all the drama, laughter and emotion as brides and grooms get set to tie the knot.



Tel: +4670 733 28 55
web: www.eyewell.se
Stand: Creative Europe MEDIA stand P4.B1., Palais, floor 4 – 5
Contacts: Michael Werner, CEO



The Eternal Road Episodes 1x103'
Genre Drama/History **Synopsis** An untold story about the American immigrants escaping depression in US, for the new workers paradise in 1930's Soviet Union - based on a true story.



Children of the Fall Episodes 1x110'
Genre Drama/Horror/Thriller **Synopsis** Rachel, a gentle young immigrant with a dark secret, arrives in Israel with hopes of finding a new home and serenity turns into a hellish bloodbath.



The Regulars Episodes 1x95' **Genre** Action/Drama **Synopsis** Criminal Josef has spent most of his grown life in prison and is back in jail again, where he tries to save a young naive boy.



Tel: +33 1 84 25 02 70
web: http://fedent.com
Stand: R9.A5 - Riviera 9
Contacts: Jean-Michel Ciszewski, Head of international; Monica Levy, VP Sales & Acquisitions; Leyla Formoso, Latin America Sales & Acquisitions Manager; Sarah Zarka, Eastern Europe & Asia Sales Manager



One Night Episodes 10x26' **Genre** Dramedy **Synopsis** One Night centers on Elizabeth and Jonas as they meet for the first time on a blind date, which is told in real time!



Undercover Episodes 10x60' **Genre** Crime/Thriller **Synopsis** Two Flemish agents go undercover as a couple to gain the trust of a drug lord and his family, hoping to shut down his network.



Bad Banks Episodes 12x60' **Genre** Thriller **Synopsis** Jana, a talented young investment banker, is offered a dream-job. But soon she realizes that her former boss has secretly been manipulating her!



Tel: +44 20 7691 6000
web: www.fmscreenings.com
Stand: Croisette 11



Pope: The Most Powerful Man in History Episodes 6x60' **Genre** Factual **Synopsis** An astonishing six-part documentary series that goes inside the Vatican to reveal the true power held by popes throughout the ages.



The Miracle Episodes 8x60' **Genre** History **Synopsis** From the producers of The Young Pope comes a new event drama series. A remarkable discovery brings consequences for all who witness it...



My Brilliant Friend Episodes 8x60' **Genre** Drama **Synopsis** The highly anticipated adaptation of the internationally best-selling novel by Elena Ferrante. The beginning of an epic story of a lifelong friendship set in Naples, 1950.



Tel: +33 (0) 4 9299 8811
web: www.kewmedia.com
Stand: C15.A6
Contacts: Greg Phillips, President of Distribution; Jonathan Ford, EVP of Sales, Distribution; Carrie Stein, EVP Global Scripted Series; Jennifer Brinkworth, EVP, Marketing and Communications



Can't Cope, Won't Cope Season 2 Episodes S2: 6 x 30' (Also available S1: 6 x 30') **Genre** Millennial Comedy Drama Series **Synopsis** The coming-of-age millennial drama continues to follow Aisling and Danielle as they navigate the perilous waters of adulthood.



Dealt Episodes 1x86' **Genre** Documentary Feature **Synopsis** The inspiring story of sixty-two-year-old Richard Turner who is renowned as one of the world's greatest card magicians, yet he is completely blind.



Soufra Episodes 1x73' (1x55' version also available) **Genre** Documentary Feature **Synopsis** The inspirational story of Mariam Shaar and a team of fellow refugees, setting out to change their fate by launching a catering company in Beirut.

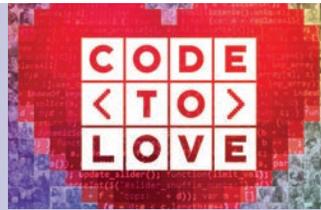


Red Arrow Studios
INTERNATIONAL

Tel: +49 89 9507 7303
web: redarrow.tv/international/
Stand: P4.C10
Contacts: Henrik Pabst, President;
Bo Stehmeier, SVP Global Sales;
Alex Fraser, SVP Acquisitions



Squinters Episodes 6x30' Genre Scripted series/Comedy **Synopsis** Hilarious commuter comedy featuring Academy Award® nominee Jacki Weaver (Silver Linings Playbook) and multi award-winning performer/composer Tim Minchin.



Code to Love Episodes Format Genre Reality **Synopsis** The smash-hit new Danish social experiment, that uses the power of big data, science and algorithms to crack the code to love.



Man's Best Friend Episodes 1x120' or 2x60' Genre Factual/Natural History **Synopsis** An epic new 4K primetime documentary that combines natural history, science and anthropology to explore the enduring relationship between humankind and dogs.



Tel: +44 (0) 207 032 3000
web: https://skyvision.sky.com/
Stand: R7.C39
Contacts: Jane Millichip, Managing Director; Gillian Rose, SVP US Sales & Acquisitions; Jason Simms, Director of Drama & Comedy; Leona Connell, Director of Sales



Bulletproof Episodes 6x60' Genre Drama **Synopsis** Full of grit and sometimes gloss, Bulletproof mixes action, drama and humour to deliver a distinctive and dynamic new take on the police buddy genre.



Patrick Melrose Episodes 5x60' Genre Drama **Synopsis** A subversive and savage skewering of the upper classes, featuring a stellar cast, led by Benedict Cumberbatch. Based on the acclaimed Edward St. Aubyn novels.



Revolution Episodes 8x60' & 1x60' Genre Entertainment/Format **Synopsis** Large-scale, competitive show featuring a thrill-packed war on wheels over a jaw-dropping, purpose-built course. Skill, speed and nerves of steel are basic requirements!



Tel: 001 424 230 7140
web: sonarent.com
Stand: R7.N11
Contacts: Tom Lesinski, CEO; David Ellender, President, Global Distribution and Co-productions; Andrea Gorfolova, President, Kids, Family and Factual; Jenna Santonianni, EVP, Television Series



Das Boot Episodes 8x60' Genre Epic War Drama **Synopsis** Follows the acclaimed novel and movie, expanding the storylines of the heroic men and women confronted with the realities of war on land and sea.



The Son (Season 2) Episodes 10x60' Genre Multigenerational Family Drama **Synopsis** A multigenerational drama charting the rise and fall of a Texas oil empire based on the novel by Phillip Meyer, starring Pierce Brosnan.



Taboo Episodes 8x60' Genre Dark Mystery Drama **Synopsis** James Delaney (Tom Hardy) returns home after 10 years in Africa to inherit what is left of his father's shipping empire and rebuild a life.



Tel: +44 780302 7519
web: SPTFormats.com
Contacts: Sarah Edwards, Creative Director, SVP Unscripted Entertainment; Tracy-Jean (TJ); Executive Producer Global Formats; Laura St Clair, Executive Director, Formats, Sales



The Launch Episodes 6x60' Genre Factual Entertainment **Synopsis** Unsigned artists from every music genre compete for the chance to record a brand new song and launch themselves to the world.



Million Pound Menu (WT) Episodes 6x60' Genre Factual Entertainment **Synopsis** Restaurant hopefuls demonstrate their cooking, business acumen, and front of house abilities to potential investors to secure a life-altering sum of money.



Doodlebugs Episodes 6x15', 3x30' Genre Entertainment **Synopsis** Clip show meets sketch show - With simple animation and comedy voiceover, inanimate objects come to life, turning into living, breathing, comical characters.



Tel: +49 89 960855 0
web: www.studio100.m4e.de
Stand: R7.C15

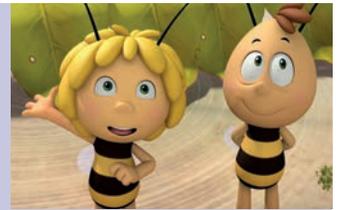
Contacts: Ulli Stoef, CEO; Jo Daris, CCO; Martin Krieger, Head of Global Distribution



Arthur and the Minimoys Episodes 26x24' **Genre** CGI Animation, Adventure
Synopsis Arthur found the world of the Minimoys and visits his friends while the king of the Minimoys is organizing the resistance against tyrant Malthazar...



Tip the Mouse Episodes 78x7' **Genre** CGI Animation, Preschool
Synopsis Tip the Mouse returns with 26 brand-new episodes. With more adventures of the tiny mouse and his friends on their way to growing up.



Maya the Bee Episodes 130x12' **Genre** CGI animation, adventure
Synopsis A brand-new season with 52 new adventures with Maya and her very best friends, including the funny ants patrol peacekeepers Billy Joe and Jimmy Joe.



Tel: 0203 735 5222
web: www.tcbmediarights.com
Stand: R8.D3

Contacts: Paul Heaney, CEO; Mem Bakar, Senior Sales Manager; Simona Argenti, Sales Manager; Holly Cowdery, Sales Executive



Vikings - The Lost Realm Episodes 6x60' **Genre** History
Synopsis Archaeologist, Tim Sutherland, travels to Scandinavia, Estonia, and beyond to get insights into the world of those they called the North Men - The Vikings.



Animal Airport S3 Episodes 6x30'/13x60' **Genre** Animals, Pets & Their Owners
Synopsis From 10,000 bees overnight to a two-legged Mongolian street dog - This looks at the wild experiences of the staff at Heathrow's Animal Reception Centre.



Modern Royals Episodes 1x60' **Genre** Reality & Entertainment
Synopsis With interviews with royal correspondents & journalists we explore how Prince William, wife Kate, Prince Harry and Meghan Markle have modernized the British royal family.



web: www.vivendientertainment.com
Stand: P1.A1.

Contacts: Matthieu Porte, EVP International and Development; Arnaud Renard, EVP Creative Affairs; Damien Porte, VP, International Distribution



Couple or Not? Episodes Format
Genre Gameshow
Synopsis A pair of contestants have to turn themselves into perfect love investigators to win up to 50K euros, throughout 5 rounds and a final.



Guess My Age Episodes Format
Genre Gameshow
Synopsis A pair of contestants is granted 100K Euros. Throughout 6 rounds (5 + a final), they must guess the age of 6 complete strangers they have never seen before.



Facing the Classroom Episodes Format
Genre Factual Entertainment
Synopsis The leading candidates for election (along with A-List celebrities) are back to school to be cross-questioned by a group of 20 kids. Will they pass the test?



Tel: +44 20 7013 4000
web: www.zodiakkids.com
Stand: C20.A

Contacts: Jean-Philippe Randsi, CEO; Delphine Dumont, Vice President of Sales & Co-Productions; Julia Rowlands, Vice President of Sales, Acquisitions & Co-Productions; Danielle Davies, Vice President of Sales & Co-Productions



Lilybuds Episodes 52x11' **Genre** Animation/Preschool
Synopsis The Lilybuds are tiny, magical gardeners who live under our noses, undetected, in an urban oasis called Garden Park.



Tee & Mo Episodes 50x7' **Genre** Animation/Preschool
Synopsis The adventures of a fun-loving three-year-old monkey, Tee, and first-time super-mum, Mo, as they navigate the swings and roundabouts of their life together.



Joe All Alone Episodes 4x30' **Genre** Live Action/Scripted
Synopsis Joe Holt is 13. His mum and boyfriend are heading off for Spain, whilst Joe's being left behind in their London flat...but that's only the start of the trouble.

NATPE™

NAVIGATING CONTENT

MARK YOUR CALENDAR

Navigate Content Year-Round
at these events and more.

LA
screenings
independents

may
15-18
2018

NATPE

NATPE
BUDAPEST
INTERNATIONAL
25-28 JUNE 2018

NATPE
MIAMI
JANUARY 22-24, 2019

Visit NATPE.com

LAST WORD



DAVID LUNER

Marketing forces

In this 'platinum age' of television, we are not only seeing a proliferation of content, but day-and-date globalisation and distribution of shows. Although consumers across the world are benefiting from this shift, it is providing new and unique challenges for marketers.

In a perfect ecosystem, the marketing for any specific show should be consistent, adaptive and authentic to each territory. With the global reach of Netflix, shows like Lionsgate's *Orange is the New Black* have the benefit of a strategic, multi-faceted and unified marketing approach worldwide.

Netflix can orchestrate a global rollout strategy, test and modify regional artwork, work with talent to capture local content, localise social media, and drive local promotions.

However, with shows that are sold to various broadcasters around the globe, we take a more bespoke approach, working independently with specific territories. Although we build and supply a 'universal' marketing asset toolkit for our partners as a solid foundation for their marketing activations, we also need to facilitate the creation of custom assets that will resonate with a regional audience.

In the current global economy, where shows are being broadcast on various networks around the world the day after the initial release, the timelines become challenging. Standard

episodic promos are often only completed the day before broadcast – marketers are now under pressure to turn these around more quickly to allow for global distribution, dubbing and usage.

In order to support this shift in business dynamics, marketers are necessarily required to continually review and improve their asset management systems and procedures, as well as automate the delivery of marketing collateral to partners.

This time-pressure factor is further compounded by the social and digital components of any marketing campaign. Although many tent-poles of a social media campaign are planned and built in advance, certain elements are opportunistic.

In addition, there is a high-volume of social interaction and conversation facilitation that requires a much more dynamic programming of the social dialogue. Given the 'real-time' aspect, as well as the need for a 'local voice', marketing divisions must aim to provide a solid foundation for creative direction and types of assets that work best, but also encourage partners to create their own conversations with viewers – and still remain on brand.

This customising and regionalising of the message to local consumers can also affect the general positioning and artwork used to support a territory. Lionsgate's *Nashville* is a music-oriented show, and our positioning

in the US leans heavily into this theme. It is also an incredible soap opera-style drama, an element that actually resonates more with certain territories. Based on these subtleties of consumer preference by territory, we need to adjust our messaging and lead with the characters and storylines rather than the music.

In theory, this is a logical adjustment that the DVD business has been making for years, but in the next-day-air distribution dynamic this fine-tuning must be addressed proactively and promptly.

Finally, talent remains a driving promotional force for any show. Cast members often have huge obligations to support the launch of any series on the lead network, and this can leave little time to replicate those efforts around the globe.

As marketers we dedicate a lot of time, thought and planning to find 'add-on' and opportunistic openings for our international partners to have time with key actors to drive local PR and social media initiatives.

In addition, we proactively capture exclusive talent EPK, tags, behind-the-scenes (BTS) footage and other content that can be used by future broadcasters that need a little longer to get on board.

As the landscape for global television distribution continues to evolve, we are continually working to revise our strategy, creation, communications and delivery timelines to meet the changing needs of the marketplace.

We are adapting our marketing toolkits to satisfy and exceed consumer expectations – allowing our partners the freedom to adjust for their local markets with the proper global brand framework and approvals in place.

In short, we must all have a very partnership-oriented, dynamic and flexible approach to ensure our content has the support it deserves internationally. **TBI**

In the current global economy, where shows are being broadcast on various networks around the world the day after the initial release, timelines become challenging. Standard episodic promos are often only completed the day before broadcast – marketers are now under pressure to turn these around more quickly to allow for global distribution, dubbing and usage

See You in May 2018

12th INTERNATIONAL
**BUSAN
CONTENTS
MARKET**
2018 MAY 9-11
BEXCO, BUSAN, KOREA

Online registration available at
www.ibcm.tv

CONTACT

Ms. Jungwon Lee International Marketing Director
TEL: +82-2-786-4701 E-MAIL: bcm@ibcm.or.kr



MEHMED

THE CONQUEROR

miptv.

Visit Us At R9.A32

