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Television Business International



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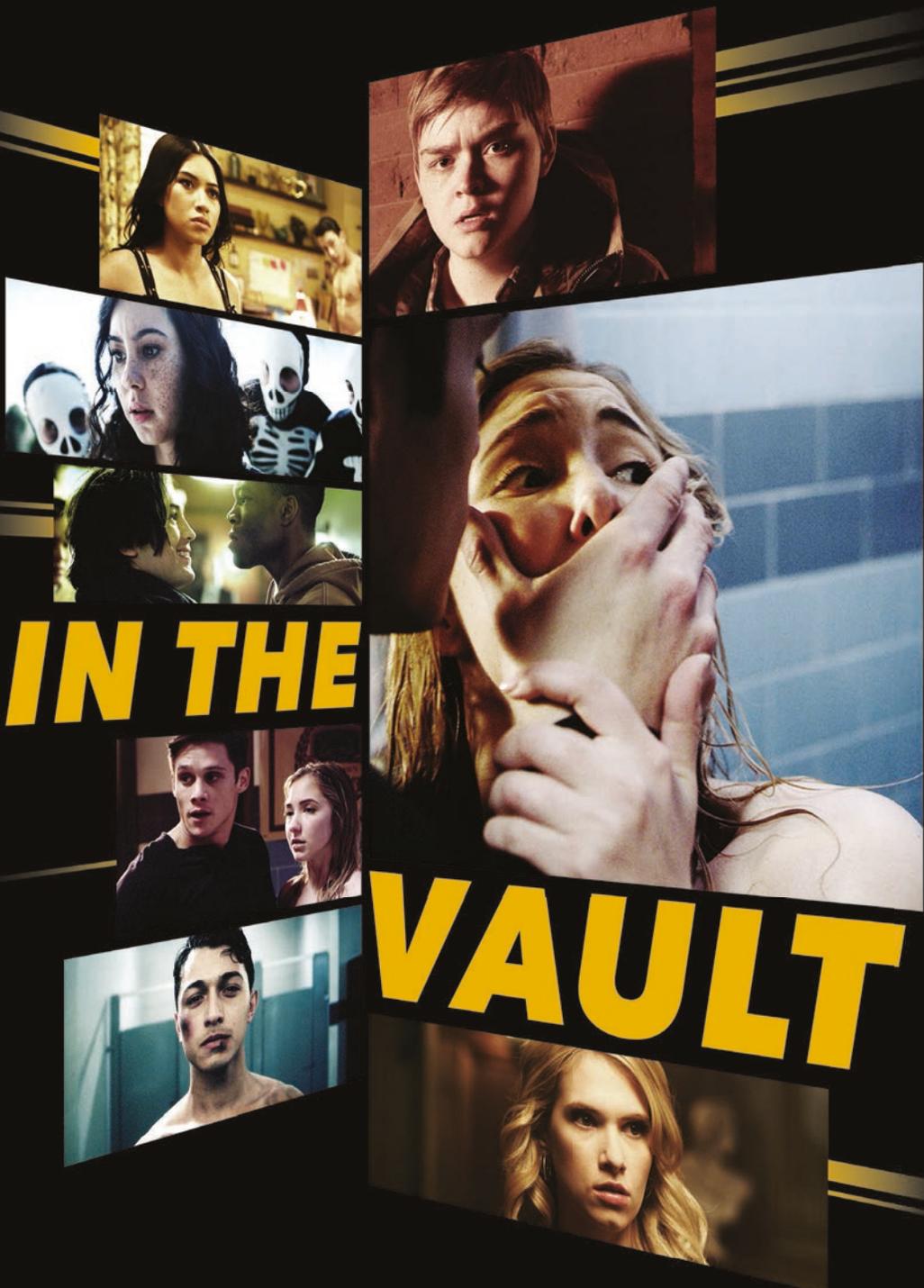


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Complex Networks

TBI LA Screenings special



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+++US NETWORK PICK-UPS 2018-19+++US NETWORK PICK-UPS



A MILLION LITTLE THINGS (Prod: ABC Studios, Kapital Entertainment **Sales:** CBS)
GRAND HOTEL (Prod: ABC Studios, UnbeliEVable Entertainment, Beta Film GmbH **Sales:** Disney)
SCHOOLED (Prod: Sony Pictures Television, ABC Studios **Sales:** Sony)
SINGLE PARENTS (Prod: ABC Studios, 20th Century Fox Television **Sales:** Fox)



Single Parents



FBI

FAM (Prod: CBS Television Studios, Kapital Entertainment, TrillTV **Sales:** CBS)
F.B.I. (Prod: CBS Television Studios, Universal Television **Sales:** CBS)
GOD FRIENDED ME (Prod: Berlanti Productions, CBS Television Studios, Warner Bros. Television **Sales:** Warner Bros.)
HAPPY TOGETHER (Prod: CBS Television Studios, 3 Arts Entertainment, Fulwell 73 **Sales:** CBS)
MAGNUM P.I. (Prod: CBS Television Studios, Universal



LAST MAN STANDING (Prod: 20th Century Fox Television **Sales:** Fox)
PROVEN INNOCENT (Prod: 20th Century Fox Television, Danny Strong Productions **Sales:** Fox)
REL (Prod: 20th Century Fox Television **Sales:** Fox)
THE COOL KIDS (Prod: 20th Century Fox Television, FX Productions **Sales:** Fox)
THE PASSAGE (Prod: 20th Century Fox Television, Scott Free, 6th & Idaho **Sales:** Fox)



The Cool Kids



The Village

ABBY'S (Prod: Universal Television, Fremulon, 3 Arts Entertainment **Sales:** NBCU)
I FEEL BAD (Prod: Universal Television, Paperkite Productions, Cannylads Productions, 3 Arts Entertainment **Sales:** NBCU)
MANIFEST (Prod: Warner Bros. Television, Compari Entertainment **Sales:** Warner Bros.)
NEW AMSTERDAM (Prod: Pico Creek Productions, Universal Television **Sales:** NBCU)
THE ENEMY WITHIN (Prod: Universal Television **Sales:** NBCU)
THE INBETWEEN (Prod: Universal Television, NBCUniversal International Studios, Heyday Television **Sales:** NBCU)
THE VILLAGE (Prod: Universal Television, 6107 Productions **Sales:** NBCU)



Charmed

ALL AMERICAN (Prod: Warner Bros. Television, CBS Television Studios, Berlanti Productions **Sales:** Warner Bros.)
CHARMED (Prod: CBS Television Studios, Propagate Content **Sales:** CBS)
IN THE DARK (Prod: CBS Television Studios, Warner Bros. Television, Red Hour Films **Sales:** CBS)
LEGACIES (Prod: CBS Television Studios, Warner Bros. Television, Alloy Entertainment, My So-Called Company **Sales:** Warner Bros.)

PICK-UPS 2018-19+++US NETWORK PICK-UPS 2018-19+++US

TAKE TWO (Prod: Warner Bros Television, Doozer
Sales: Disney)

THE FIX (Prod: ABC Studios, Mandeville Films
Sales: Disney)

THE KIDS ARE ALRIGHT (Prod: ABC Studios
Sales: Disney)

WHISKEY CAVALIER (Prod: Warner Bros. Television,
 Doozer **Sales:** Warner Bros.



Schooled



Whiskey Cavalier

Television, Davis Entertainment, Perfect Storm
 Entertainment **Sales:** NBCU)

THE CODE (Prod: CBS Television Studios, Timberman/
 Beverly Productions **Sales:** CBS)

THE NEIGHBORHOOD (Prod: CBS Television
 Studios, Kapital Entertainment, TrillTV, A Bird And A Bear
 Entertainment **Sales:** CBS)

THE RED LINE (Prod: Berlanti Productions, CBS Television
 Studios, Warner Bros. Television **Sales:** Warner Bros.)



Fam



The Neighborhood



Proven Innocent



Rel



The Passage



I Feel Bad



New Amsterdam



The Enemy Within



All American

ROSWELL, NEW MEXICO (Prod: Warner Bros Television, CBS Television Studios,
 Amblin Television, Lawrence Bender Productions, My So-Called Company
Sales: Warner Bros)

Key (full distribution companies' names)

CBS: CBS Studios International **Disney:** Disney Media Distribution **NBCU:** NBCUniversal
 International Distribution **Sony:** Sony Pictures Television **Fox:** Twentieth Century Fox
 Television Distribution **Warner Bros.:** Warner Bros. International Television Distribution

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The mass success of *Roseanne* at the start of this year has shown studios that audiences currently want familiar, warm-hearted and laid-back television and it seems that the top US players have followed suit during this year's Upfronts. Kaltrina Bylykbashi reports.



Up nostalgia street



Magnum P.I.

Roseanne had a two-part premiere in March and drew 18.2 million viewers on its opening night, a smash hit on all accounts and one that studios are looking to recreate through a range of 2018/19 programming.

While certainly playing to their strengths and branding, it seems that the top move for each studio involved a show that is either familial or familiar in some way, possibly a response to an uncertain political climate facing viewers and execs alike.

Perhaps the edgiest of the lot was NBC, which had the highest number of titles picked up with varied and original ideas. From clairvoyance crime drama *The Inbetween* to treason spy thriller *The Enemy Within*, the titles show a mixture of genres and approaches.

Initial pickups *Abby's* and *I Feel Bad* are both female-led multi-camera comedies also directed by female TV creatives Pamela Fryman and Julie Anne Robinson. *Abby's* is starred by Natalie Morales as a bar owner with a strict code of conduct that includes no phones and earning a seat at the table. The series is from Universal Television, Fremulon and 3 Arts.

Universal TV's *I Feel Bad* is executive-produced by Amy Poehler and Aseem Batra, and starred by Saraya Blue as a mother who faces a range of moral dilemmas, while attempting to be the perfect mum, boss, wife and friend.

The title with the most heart seems to be *The Village*, which follows the lives of residents in a Brooklyn apartment and their relationships. This is counteracted by edgier titles such as *Manifest*, which sees plane-crash survivors return after being reported missing for five years.

Despite NBC's moves, its biggest play still remained its last minute pick-up of *Brooklyn Nine-Nine* after Fox cancelled it a few days earlier. The move stands out, not only because it was clear that there was demand for the show after an uproar from fans post-cancellation, but also because NBC forwent picking up a newer comedy for a title that is tried and true.

Belinda Menendez, president and chief revenue officer for global distribution at NBCUniversal, tells TBI: "We believe that with the slate of titles we have this year, we should be able to place them on the largest platforms around the world and our goal is to get these series into the top ten performing shows internationally."

This goal will also be supplemented by NBC's international rights to a *Mangum P.I.* reboot by CBS, another move towards the familiar. "This is a 'blue sky' procedural show that we think will be a huge hit around



Abby's



the world," says Menendez.

Despite this, she says: "The volume of content is actually similar to last year's and our direction remains the same: to make the best possible series that will resonate with buyers around the world – we think this year will be very successful."

Disney's ABC Network, responsible for the *Roseanne* comeback, has also focused on well-known stars and family favourites.

Disney has renewed popular titles such as the *Goldbergs* and picked up titles such as *The Rookie*, featuring fan-favourite Nathan Fillion, *Take*

Two, starring *The OC*'s Rachel Bilson and *Whiskey Cavalier* featuring *Scandal*'s Scott Foley.

In keeping with the brand, family comedy was key for the network which has also brought in single-camera title *The Kids Are Alright*, focusing on 70s Irish-Catholic family the Clearys, and along with Sony Pictures Television (SPT) worked on *Goldberg*'s spin-off *Schooled*.

SPT has international rights for the title. Keith Le Goy, president of worldwide distribution at Sony described such titles as "warm bath TV".

"In some ways it's a response to the whole anti-hero trend which



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has obviously been very strong for the past ten years,” says Le Goy. “You snuggle up and it’s really uplifting and it’s not explosions and everything, but you really feel empathy for this character and you just want the best for them.”

Le Goy also says a need for nostalgia in the current worldwide political climate points to some of the studios decisions.

“One of the things that we’re living through at the moment is, whether it’s Trump or Brexit or North Korea, there’s a lot of uncertainty. There’s a lot of fear right now and when you’re feeling that there’s always this nostalgia for what seemed like an easier and more communal time and a more harmonious time,” he adds.

Bucking the trend for ABC are Eva Longoria- (*Desperate Housewives*) produced *Grand Hotel*, which focuses on a wealthy Hispanic family in Miami and the corruption surrounding their hotel, and *A Million Little Things*, a friendship drama focusing on the meaning of life.

While reboots have been a strong trend in the last couple of years with the comeback of *Will & Grace*, *MacGyver* and *Dynasty* all making an appearance, the trend was also firmly highlighted in this year’s Upfronts. CBS has likely made the boldest move in this field, bringing back *Magnum P.I.* and legendary anchorwoman *Murphy Brown*.

The two series are certainly a focus for the network with much buzz



around the Jay Hernandez-starring *Magnum*, which will appear on its schedule on Monday evenings, and Candice Bergen-starring *Murphy Brown*, which will air on a primetime slot on Thursdays.

Keeping with the theme CBS has also picked up family comedies *The Neighborhood*, Nina Dobrev-starring *FAM* and Damon Wayans Jr. project *Happy Together*, which focuses on a married couple facing the realities of ageing.

Focusing on an edgier supernatural theme, The CW also bet on comebacks with a reboot of *Charmed* and a *Roswell High* spin-off, *Roswell: New Mexico*. The network also brought back *Vampire Diaries* writer Julie Pec with a new title that will stay within the same universe, *Legacies*.

In fairness, CW is known for its revivals from *Riverdale*, based on characters from Archie Comics, to *Supergirl*. Other titles coming from the studio are *In the Dark*, which follows a blind woman who sets to solve a murder case, and *All American*, a Warner Bros. TV, CBS TV Studios and Berlanti Productions title about a rising high school football player.

Fox, known for its risqué titles from *Family Guy* to *Empire*, has also taken a mellow approach, possibly related to the company beginning to split its assets with Disney and shape the ‘New Fox’ brand. It’s most poignant play saw it take Tim Allen’s *Last Man Standing* from ABC, something it highlighted as a triumph during its Upfront presentation.

Its multi-camera comedy pickup *The Cool Kids* also focuses on intergenerational issues as a group of pensioners get up to no good in their older age. The show’s stars, in addition to *Last Man Standing*’s Tim Allen, are from an older age bracket, perhaps suggesting a new direction for Fox in the future.

“In this day and age we definitely see the audience gravitating toward more comfort-food type programming or ones where the good guy wins, or there’s an uplifting storyline,” says Gina Brogi, president of global distribution at 20th Century Fox TV Distribution.

“I think there’s also part of the marketplace moving more towards nostalgia and themes, characters and stories that are familiar to them,” she adds.

While Brogi maintains that “breaking rules” is part of Fox’s DNA, she emphasised its “diverse, broad” slate over any risqué favourites. **TBI**



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Axed for '18/'19

There were some high-profile casualties at this year's Screenings, with a range of titles that achieved ratings also facing the axe. Two execs go head to head on what this means for the season.



**Keith Le Goy, president, worldwide TV distribution,
Sony Pictures Television**

"The cancellations speak to the restlessness of the age we're in and the restlessness of broadcast networks in trying to figure out in 2018 what their business is and how they keep people engaged."

"I think it's tougher now than it's ever been. The bets that people took three years ago, that were the right bets to take then, are harder bets to take today and therefore the bar for winning them is higher."

"I think the value of a TV show these days, in the fierce heat of the competition, has to be undeniable either to a very large group of people or to an incredible, important, passionate group of people."



Designated Survivor



Wisdom of the Crowd



Zoo



Quantico

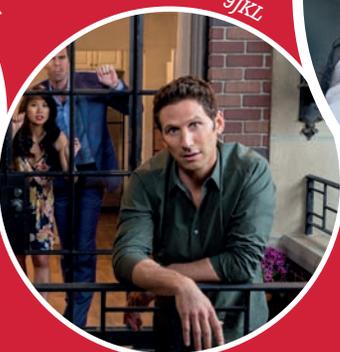


***Gina Brogi, president of global distribution,
20th Century Fox TV Distribution***

“I’m not sure that cancellations this year were shocking and I think that the Fox Network was fairly stable in the shows it picked up and cancelled.”

“I don’t know that the bar is any higher than it has ever been, as some people have suggested, or that it aligns with the idea that there’s so much content in the marketplace now.”

“For the last several years we’ve seen production companies continue to up their game, so this year is no different in that regard. Television is getting better and better and it’s combined with the fact that there’s more of it.”



While the studios announce the network series for autumn at the LA Screenings, the indies have an opportunity to meet with international buyers from Lat Am and Korea, reports Andy Fry.

Lat Ambitions

At its heart, the LA Screenings (May 15-May 25) is a chance for international acquisition execs to get their first look at the new US network series set to land in the autumn. But the presence of an estimated 1,000 buyers in one location has also made it a key draw for independent studios and distributors, which arrive in town with mixed slates of scripted and unscripted content.

The rhythm of indie marketing activity is very different from that of the studios, however. MarVista CEO Fernando Szew says: “Most of the independent activity takes place at a separate three-day event ahead of the studio screenings. And in my experience, most indies don’t use the event as a launch pad for new shows. It’s more about keeping up a dialogue with clients.”

According to Szew, a lot of indies will spend the duration of the Independent Screenings (May 15-17) “talking to Latin American and Hispanic US buyers, many of whom don’t travel to MIPTV in April. Alongside NATPE and MIP Cancun, the LA Screenings are now a key opportunity to talk to this group of buyers.”

For Szew, LA Screenings 2018 will be an opportunity to talk about the company’s mix of TV movies and scripted series, and also a new arrangement with Hemisphere Media. Hemisphere has just acquired control of LatAm distributor Snap TV, in which MarVista has a minority stake. As part of the deal, Hemisphere has signed an agreement with MarVista to coproduce new scripted shows. The upshot of the partnership, says Szew, is that it will “deepen our ties with the Latin American region.”

As for the main Studio Screenings, says Szew, “most indies tend to stay out of the way during the day and let the buyers get on with their business. LA is our home city, so our approach is to meet up with key clients for dinner at the end of the day.”

A number of indies approached by TBI confirmed Szew’s observation, agreeing that they will not launch new product into the maelstrom of the LA Screenings. For some, this is about avoiding the tidal wave of studio competition; for others, it’s more a reflection of the fact that drama these days is being commissioned at all times of the year, which means it may not be at the right stage of development for the LA Screenings.

Gaumont Television head of worldwide distribution Vanessa Shapiro says: “Our main focus will be the thriller *Nox*, which we launched at MIP, and the linear rights to all four seasons of *Narcos*, which come available in 2019. We’ll also have season two of our French series *The Art Of Crime* and titles like *Hannibal* and *Hemlock Grove*, which continue to sell well.”

Working alongside VP, Latin American distribution and co-production Ezequiel Olzanski, Shapiro says: “We’ll be having short back to back meetings with Latin American buyers during the Indie Screenings. When

the Europeans arrive in week two for the Studio Screenings we’ll follow up with them from MIP.”

The back to back meetings format described by Shapiro is pretty standard among indies. While the Studio Screenings are all about corralling as many buyers into a room at once, “the indie screenings are one to one meetings with buyers where we show them trailers – not complete episodes,” says Sheila Aguirre, EVP of content distribution and format sales, Latin America for FremantleMedia International. “We’ll be showing our Latin American buyers MIP launches like *My Brilliant Friend* and *The Miracle*. These are both from Italian producer Wildside, which has a good track record with LatAm buyers (*The Young Pope* did well in the region). We will also be in negotiations on Australian drama *Picnic At Hanging Rock*.”

Arguably, the opportunity to meet the LatAm buyers is more important this year than it has been for a while. While the region is often hampered by economic volatility, many of its key markets are currently experiencing decent growth, which has a positive knock-on effect on content buying. “We mainly deal with the pan-regional Pay TV and SVOD players,” says Aguirre, “and they are very active right now. But I also know that certain kinds of international content, such as Turkish drama, also do well for the region’s free-to-air broadcasters.”

All told around 80 indie firms will have suites at the Intercontinental Hotel, from which they’ll conduct their LA Screenings business. In terms of geographic spread, there are the likes of BBC Studios (UK), Beta Film (Germany), Keshet International (Israel), Zee (India) as well as several Turkish players (Global Agency, Inter Medya, Calinos and ATV).

The Koreans are also out in force, though their focus is as much on the US as LatAm potential. Tony Kim of CJ E&M’s drama studio Dragon says his company will be in LA with a mix of titles including *Live, Black, Stranger, Nine, Let’s Eat, Reply, Circle* and *Emergency Couple* (which is about a divorced couple whose feelings are rekindled when they become interns at the same hospital years later). Kim says: “We have seen substantially increased demand in our formats, especially in the US market. The success of KBS format *The Good Doctor* in the US has raised awareness of Korean creators and increased interest in working with CJ E&M and Studio Dragon, to come up with original scripted TV ideas geared towards US market.”

According to Kim, the Koreans are also targeting the US with their unscripted formats. He points to the K-Screenings event, taking place in the Intercontinental Grand Ballroom on May 16 at 3:30pm. A 90-minute screening during which 10 unscripted formats will be presented to US buyers and producers by KBS, MBC, SBS, CJ E&M and JTBC, Kim describes it as “a big plus”.

It’s a similar story with Israel’s Keshet International. While the company will talk to buyers about its new drama *When Heroes Fly* (Best Series at



The Rookie



My Brilliant Friend



Das Boot

Canneseries in April), four of its top five priorities in LA are factual and gameshow. These include *The Search*, game show *Superstar Dogs*, *How Far* and *Bad Habits*, *Holy Orders*, in which five party girls abandon booze, boys and smartphones, and move into a Catholic convent for four weeks.

While there is a pretty clear delineation between the way the US studios and the indies approach the LA Screenings, some of the bigger indies will go toe to toe with the majors if they have the right show at the right time. Stuart Baxter, president, international, at eOne, says: “The LA Screenings has been a particularly important event for us since Mark Gordon came on board the company. Mark has a great track record producing network shows and this is the right platform for presenting them to buyers. Key events for us in terms of timing are the February Screenings in the UK [an event that has grown up on the back of BBC Showcase], LA Screenings and MIPCOM.”

In 2018, eOne will screen *The Rookie*, with an estimated 600 buyers due to attend. “We will present the first episode and have a lot of the talent on hand to talk about the show. We’re excited because we already have a number of people who have registered interest in markets like the UK, France and Germany,” says Baxter.

The show itself is a 13-part series that will launch on ABC in the US later this year. It stars Nathan Fillion (*Castle*) as John Nolan, “the oldest rookie in the LAPD”. At a time when the market is still skewed towards limited series, Baxter believes *The Rookie* will appeal to mainstream broadcasters looking for a story-of-the-week crime procedural with US production values. “It’s a good-humoured, accessible cop show that has the slightly retro feel of a precinct show – with the added appeal of Nathan Fillion.”

In terms of launching at the LA Screenings, Baxter stresses that you have to have a show that can hold its own against the new US studio fare: “Buyers are screening 60-80 shows over 10 days, so you wouldn’t typically come and pitch a European coproduction against all those great US series. A few non-studios companies like HBO can hold their own but not many others.”

Indeed, says Baxter, “buyers are more pushed for time now than they’ve ever been. Not only is there more drama on the market, but the shift away from output deals has intensified their workload. They used to just come and screen shows that their companies had already contracted to. But now they are actively cherry-picking shows that they think will work.”

Sonar Entertainment president, global distribution and coproductions, David Ellender, takes a slightly different line to Baxter, arguing that there

is scope for pitching some co-production, cable and SVOD series shows in amongst the mainstream US titles. “Buyers come to look at US network shows, but often they are acquiring for a range of channels – so they are looking across the entire scripted content spectrum. We’ll have three screenings for *Das Boot* at the Four Seasons Hotel, and I’d expect us to have around 300 buyers attending. Last year we had 450 buyers attending *Mr Mercedes* events,” he says.

Das Boot is a high-end eight-part TV series set during World War 2 and focusing mainly on the story of a German submarine crew, a €26 million coproduction between Sky Deutschland, Bavaria Fiction and Sonar Entertainment. Ellender says: “we’ll now be in a position to show buyers 20 minutes of one episode. We’ll also have cast members and the writers present.”

Like the other indies, Sonar will target LatAm for the first few days of the LA Screenings, but Ellender sees opportunities throughout the full course of the event to discuss Sonar content. “We have second seasons of *Mr Mercedes* and *The Son*, but the Screenings is also a great forum to look into the future and have in-depth conversations about co-productions. I expect we’ll see around 400 buyers over the full ten days.”

Particular quirks to the LA Screenings format include the fact that Canadian buyers get their own screenings (reflecting the importance of US scripted series to that market). The Latin American big guns (e.g. Televisa) also screen content in a more formal way, reflecting the strong LatAm buyer presence.

Also of note this year is a new alliance between NATPE and The LA Screenings, unveiled in February 2018. Under the terms of the arrangement, NATPE “will provide attendees at LA Screenings Independents with a range of new services at a minimal administration fee to gain access to the entire event database, exclusive business driven sessions and NATPE Connect, an interactive platform to facilitate meetings on site.”

Asked about the link up, most independent exhibitors said they wouldn’t really be able to assess the value of partnership until they arrived at the event, though Aguirre says that, “there is a logic to it given the strong LatAm presence at both events.” From NATPE’s perspective, president, and CEO JP Bommel says: “This partnership exemplifies our mission to provide buyers a first look at new programming opportunities from all over the world including Canada, Latin American and Asia.” **TBI**

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