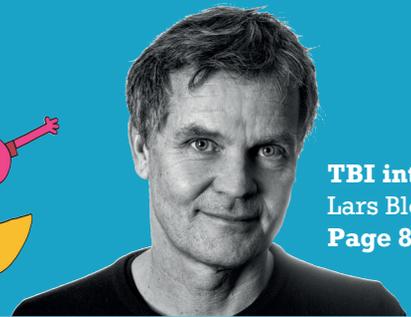


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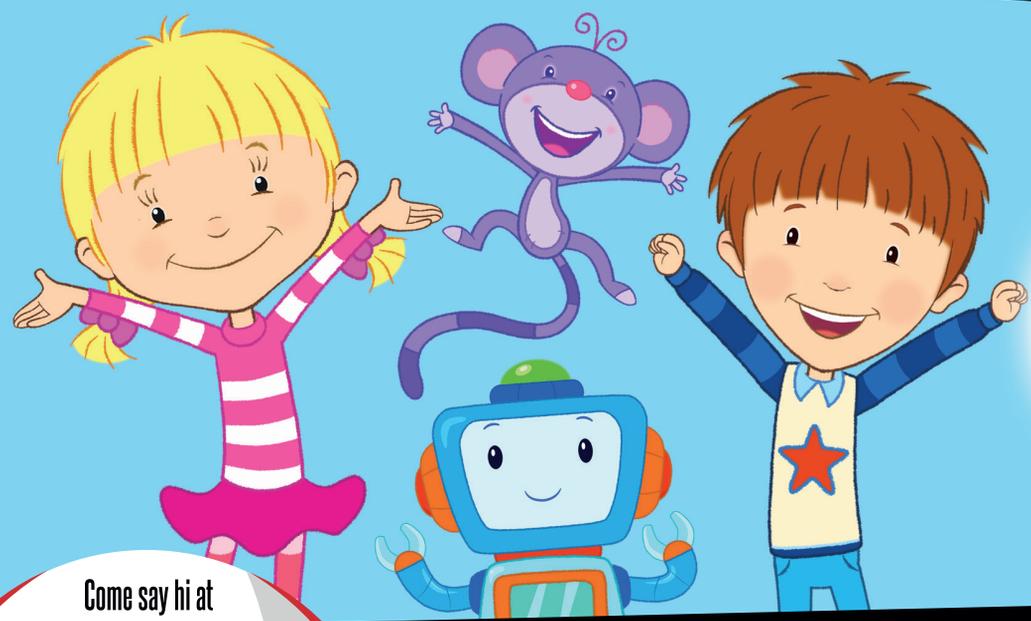
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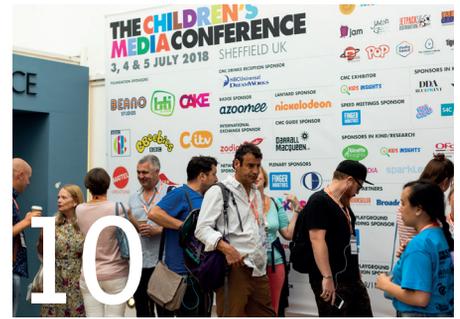
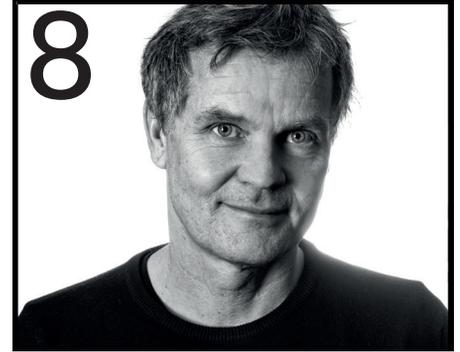
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EDITOR'S NOTE

KALTRINA BYLYKBASHI



The global streaming boom has created somewhat of a paradox when it comes to content. While on the one hand our favourite shows are more international than ever, on the other we find nations increasingly concerned about how to protect and further build their own television infrastructures in today's messy ecosystem.

The issue is filled with these trends. While Spain's biggest local players are now shopping their programming to international SVOD players over local primetime spots at Conecta Fiction, at the UK's Children's Media Conference we found broadcasters are more worried than ever about protecting British content for British kids.

But the globalisation of content is showing no sign of slowing down, as Endemol Shine's new head of non-English scripted titles, Lars Blomgren, will tell you. Unlike other TV trends in history, this movement is here to stay according to the producer of *The Bridge*.

Across our variety of kids' and mixed-genre hot picks, you can find the best of global and local programming as examples of this international boom, as we highlight the best of what's to come from a plethora of territories and platforms.

We will also celebrate the top players in the business at this year's Content Innovation Awards, which looks to be bigger and more universal than ever. From *Peaky Blinders* to *Gunpowder*, *Masterchef* to *Masters of Dance*, we preview our shortlisted nominees that have made an impression on the industry this year.

In the lead up to MIPCOM, we hope to continue to be your companion as the TV business grows bigger than ever.

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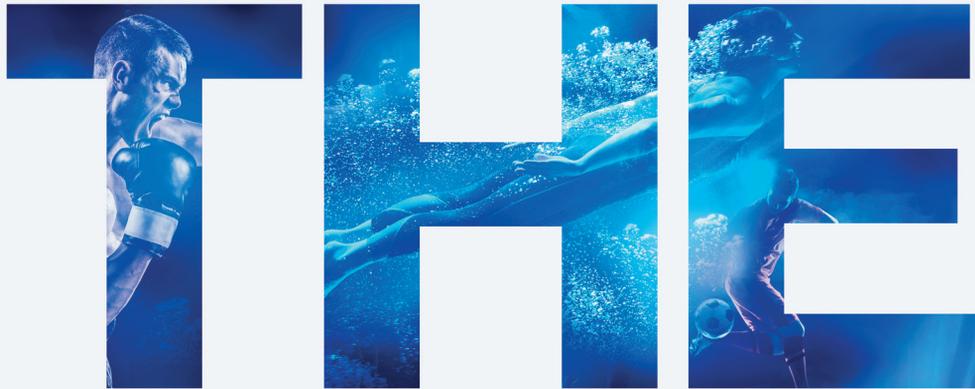
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La Casa de SVOD

Spain's drama boom continues, generating once unimaginable alliances between global SVOD platforms and the biggest local players, as they extend their race to tap Spanish creative talent in an exclusive way. Emiliano de Pablos reports the latest Spanish TV trends after Conecta Fiction 2018.

In the linear TV era, not too long ago, Spanish TV broadcasters produced their TV fictions mainly for viewing during the highly competitive local primetime. International sales for series were a secondary source of income.

Now, in an increasingly streaming platform-driven world, as free-to-air TV ratings decline, TV dramas no longer enjoy the huge primetime audiences of before, and are instead licensed to international SVOD players.

As OTT giants build their presence in local markets, with a growing amount of original content produced outside the US, Spanish TV operators are rapidly adapting their TV drama productions to the tastes of global audiences.

Some players, such as private network Atresmedia, are transforming into third-party TV content creators, moving away from their traditional TV distributor role.

Although they compete with TV broadcasters in the search for local viewers, OTTs have

become clear allies when it comes to building the Spanish TV drama brand abroad.

Created by Alex Pina, *La Casa de Papel* (*Money Heist*), one of the most-watched non-English-language TV series on Netflix, highlights some of these changes.

Designed as a 15-episode, one season series, *La Casa de Papel* was produced by Atresmedia with Pina's Vancouver Media. The heist thriller aired on Atresmedia core channel Antena 3 last year in two parts. In May-June, it scored a 16.6%



Vivir Sin Permiso

fiction history on the international market. Then, the streaming giant signed a licensing agreement with Atresmedia, which allowed Netflix and Vancouver to produce the series' third part, to be released worldwide next year, exclusively on Netflix.

The move suggests how new pay TV/SVOD players are taking advantage of the strength of conventional TV.

It was further confirmed in June, during the second edition of Santiago de Compostela's Conecta Fiction, (Europe's main TV co-production meet with Latin America), top Spanish-language TV broadcasters are strengthening TV drama ties with big SVOD operators.

Launched in January to create and design exclusive TV fiction content for both new TV operators, and new distribution and exhibition platforms at home and abroad, Atresmedia Studios kicked-off teaming with Vancouver Media to produce *El Embarcadero* (*The Pier*), a TV series commissioned by telco giant Telefonica's Movistar+, and a Beta Film pickup to world premiere at Mipcom 2018.

Atresmedia Studios has also snagged an order to produce romantic comedy *Little Coincidences* as Amazon Prime Video's first fiction series from Spain, teaming with local companies MedioLimón and Onza Entertainment.

A romantic drama-thriller set in Valencia's Albufera National Park, *El Embarcadero* marks the start of a new period in Spanish fiction, where free-to-air and pay TV operators jointly tackle production alliances for the biggest budget series. The aim is to play in the same league as leading TV drama productions.

"International TV platforms have made the Spanish TV series accessible to a much wider market, which has discovered them and has liked them," says Atresmedia Studios CEO, Ignacio Corrales.

The close Atresmedia-Netflix relationship consolidated in July with a preferential deal that allowed the streaming giant to release exclusively for the global market recent primetime hits such as Bambú narco-thriller, *Fariña*, and Diagonal TV epic drama, *La Catedral del Mar*.

"Spain produces high quality series with tight budgets that travel very well. They provide a different way of telling stories emotionally," says Sonia Martinez, Atresmedia head of fiction.

In a further step to adapt to both new TV drama consumption and international TV

platforms, Atresmedia has started to cut the running time of all its new series from 70 to 50 minutes per episode, a long-term demand from both independent producers and international buyers.

Mediaset España, Spain's leading broadcast network, is also expanding its activity to produce exclusive TV series in partnership with international players. Via its co-owned outfit, Alea Media, Mediaset España is at present developing TV drama *Patria* for HBO España, an adaptation of Fernando Aramburu's bestselling novel of the same name, with Alea founder Aitor Gabilondo, as both writer and producer.

One of Spain's best-known showrunners, Gabilondo has created successful TV series such as *El Príncipe* and *Allí Abajo*. *Vivir Sin Permiso*, Gabilondo's first TV drama at Alea Media, picked up by Netflix, follows a Galician drug lord diagnosed with Alzheimer's disease.

With *El Príncipe*'s José Coronado and Alex González in the lead roles, *Vivir Sin Permiso* is scheduled to launch on Mediaset España's core channel Telecinco by the end of the summer.

Gabilondo considers *Vivir Sin Permiso* more of a family saga than a narco-style series. "Its distinguishing element is the fact that the main character has Alzheimers. I found it very interesting to apply it to an evil character," the showrunner explained at Conecta Fiction.

Mediaset España and Netflix have also teamed on Torremolinos-set cop thriller series project *Brigada Costa del Sol*, alongside Warner Bros. Intl. TV Production España.

The Gabilondo-Mediaset alliance enhances another feature of the current fast-changing TV landscape: the growing interest of big TV drama houses in tying down key creative talent.

Javier Olivares, co-creator TV dramas *Isabel* and *The Department of Time*, inked a deal in January with Mediapro-Globomedia to develop new fiction projects. This is part of Mediapro's plans to tap high-profile TV creators to strengthen its position as a global production company.

In the last two years, Mediapro has signed *Homeland*'s Ran Telem as head of international development and taken a significant stake in Argentine Daniel Burman's Burman Office.

Although developing two TV drama projects for Globomedia, Olivares' most immediate production would be a TV series adaptation of the classic Alfred Hitchcock movie, *To Catch a Thief*, for Viacom, fruit of a pre-Mediapro

audience share but fell to 11.1% when aired in Oct-Nov, under Antena 3's 12.2% average share, according to TV analysis company Geca.

However, there is a second life on the pay TV/SVOD market for series initially launched on free-to-air, as new operators recoup well-known TV brands with a solid audience-base, that have been discarded by broadcasters.

Available from December on Netflix, *La Casa de Papel* became a global phenomenon, probably the most important in Spanish TV



Fariña

agreement.

“Since 2000, the art that shows how we really live in society is TV series,” Olivares said during a masterclass at Conecta.

Weekend Studio, a Madrid-based company launched in 2017 by producer Tomás Cimadevilla and director Jorge Iglesias, has as its goal the discovery of big talents and providing them with the tools necessary for creating upscale series.

That has already happened with *Hache*, a ‘1960s Barcelona-set heroin trafficking drama, based on a true story, created and written by Verónica Fernández (*Velvet Collection*), and produced by Weekend Studio for Netflix.

“Talent is the main key. For us, the creator has to be the creative motor of every project,” Cimadevilla explains.

The biggest move to date in terms of international talent hunting for TV drama came in July, when Netflix agreed with *La Casa de Papel*’s Alex Pina to produce new series exclusively for Netflix. Beyond *La Casa de Papel* part three, Pina is preparing for the OTT giant Sky, *Rojo*, a female action drama slated to go into production in 2019, as well as *White Lines*, about the investigation of the disappearance of a legendary Manchester DJ in Ibiza.

“Series are becoming one of the most important cultural movements ever. The possibility of reaching the most remote corner of the planet and building a world where content of all languages can travel globally, is part of the dream of thousands of creatives from around the world,” Pina says.

A driving force behind the current effervescence of the Spanish TV fiction industry,

Telefonica’s Movistar+, Spain’s leading pay TV operator, kicked off in 2016 one of the biggest bets on scripted content production in Europe ever, with a yearly investment commitment of €70 million in series production.

Telefonica’s global partnership with Netflix, unveiled in May, making Netflix available to Movistar+ subscribers in Spain and Latin



America from year’s end, confirmed the determination of Movistar+ to become a leading player in original content production as well as distribution. The big question is whether both TV players will end up extending their alliance to TV drama production.

Hierro, Movistar+’s first internationally co-produced TV drama, represents a new model for the paybox, which “guarantees access to relevant markets from the very beginning,” according to Movistar+ head of business affairs, Ismael Calleja.

Best project award winner at Berlinale’s 2015 CoPro Series, the TV thriller combines local with global aspects.

Facilitating co-production networking is one

of the great advantages Conecta Fiction puts on the table for international TV drama sector.

Based on Isabel Allende’s epic novel of the same name, TV drama *Inés del Alma Mía* follows Inés Sánchez, a young conquistadora from Extremadura, who co-founded Santiago de Chile and played a decisive role in its defence. The project was pitched at Conecta last year and has just become an international co-production after Conecta Fiction 2, teaming with Chile’s Chilevisión, owned by Time Warner’s Turner Broadcasting System, Lagardere Studios’ Spanish arm Boomerang TV and Spain’s public broadcaster RTVE.

Further co-production deals presented at Conecta Fiction 2 involved two Galicia-based production houses. In domestic abuse thriller project *O Sabor das Margaridas*, CTV teams with Galician pubcaster TVG and Mexico’s Comarex.

Running June 18-21, Conecta Fiction 2 also suggested how key networks such as RTVE are raising their bet on the production and promotion of short-series.

In a pioneering initiative, Playz, RTVE’s online service that nurtures young TV talents,

premiered short-series thriller, *Limbo*, at the opening gala of the event. Showing action via Skype screens and mobile phones, *Limbo* teams Argentina’s Cruz del Sur Cine and Spain’s Aquí y Allí Films, and is directed by Argentine helmer, Fabián Forte.

According to Geca, Spain produced six dramas in 2014 and 14 in 2017. The figures should rise even more this year as Movistar+ is in its first full annual slate of one fiction series a month. Atresmedia Studios’ potential clients will be looking to produce 50% more drama series in 2019 than the current year, says Ignacio Corrales.

The future looks even rosier than the present for the Spanish TV drama sector. **TBI**

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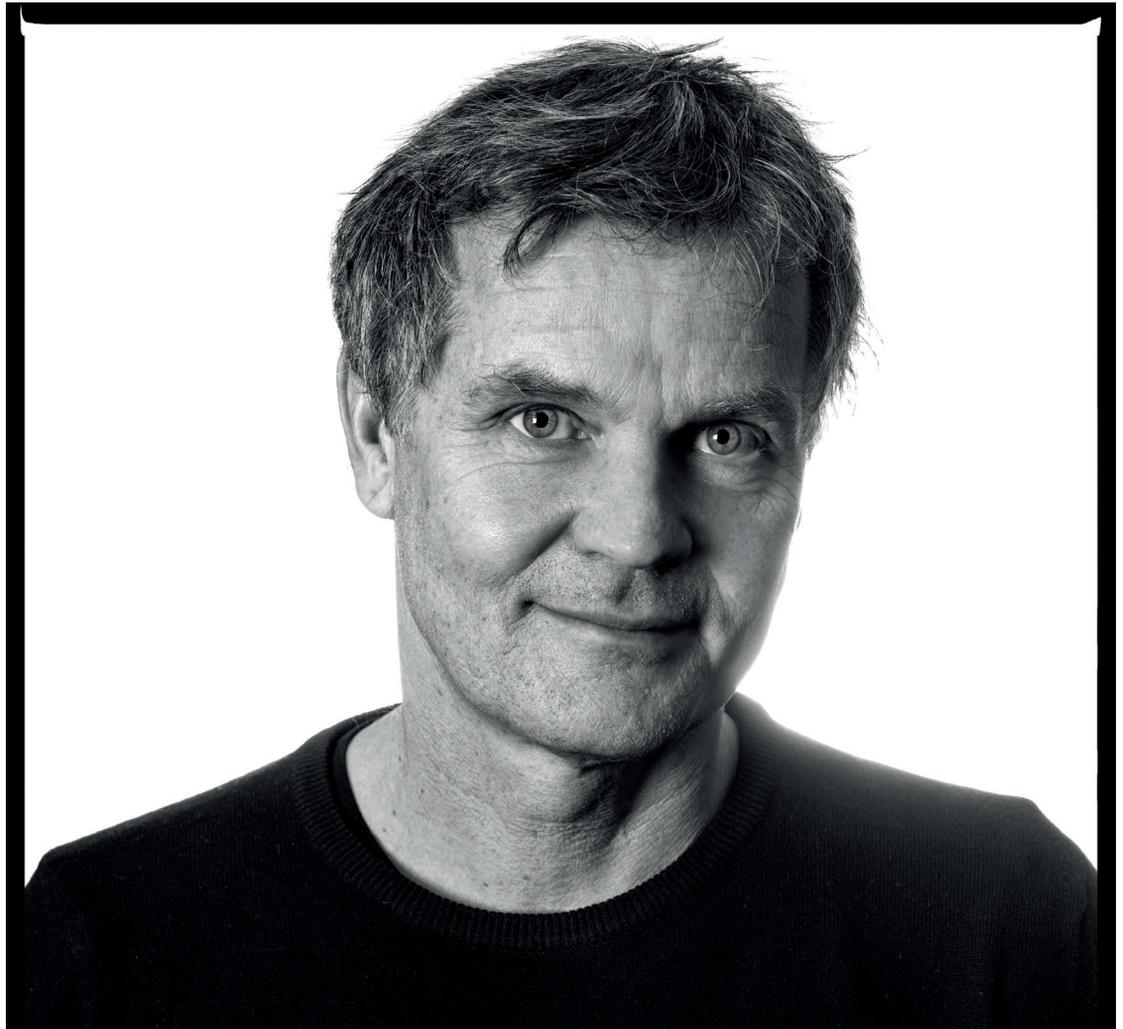
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Bridging local and global

The Bridge producer Lars Blomgren sits with TBI to discuss his preparation for an upcoming role as head of scripted for non-English language titles at Endemol Shine

You only have to look at Blomgren's own hit drama *The Bridge* (*Bron*), and its successful international adaptations in Denmark, the US, UK and France, as well as Singapore and Malaysia, to see the power of non-English language titles today.

Such titles have boomed in recent years, largely driven by the rise of big name SVOD players and localised services like the UK's Walter Presents.

Streamers are repeatedly noting that these titles are some of the most popular content across their services. Netflix content chief Ted Sarandos has repeatedly stressed that titles such as Brazil's *3%*, Germany's *Dark* (another Endemol Shine hit) and Spain's *Money Heist* (*La Casa de Papel*) are some of the most watched on the platform, both in their local territories and internationally.

TBI talks to Blomgren about how his new role will address this wave of content and what the transition will look like from his former role as MD at ESG-owned Filmlance and chairman of Endemol's Scripted Exchange.

How is your role different from Filmlance and how much crossover is there from what you were doing with scripted exchange at Endemol Shine?

There's a big difference, I ran Filmlance for 24 years and I was the MD of a production company. Endemol Shine is not so much like a big ship but a flotilla, or really fast moving small boat.

As you're about to join what are your plans for the next year?

First of all we're talking to all the MD's about local needs and also matching this with the needs of the big new international clients. As you know the FAANGs have all opened up for subtitles and the non-English world and this is an area where we're already big.

We have more than 40 productions going on in non-English, so we want to maximise the value that we have and pinpoint the projects that can travel.

Are there any territories that you're particularly excited by?

I know some better than others and I've always been very passionate about the Nordics, because I am from there, but also I would say that Spain and France are really impressive right now. I'm impressed by the development slate there. It's the same in Israel and as you know we had huge success with Germany's *Dark*. Apart from that we're all also really excited about China and India.

Has the popularity of non-English titles made it easier to finance projects and get them going?

Yes, with players like Netflix and HBO, just by being there they will raise the bar for everyone. But it also opens up new collaborations, for example in the Nordics, the public service channels are moving together to finance on a bigger scale and everyone wants to step up the quality around the world.

Competition is harder but there are also more opportunities. The fight we all have is for the best talent. I love the fact that the most important people in the business are the creatives. That's the way it should be.

How big can this business get? Is it just another trend?

People are more interested in different cultures now. Of course there's going to be changes down the line, and one of the challenges that we have right now is the more attention non-English projects get, the more careful you have to be with planning your success.

What was *Bron's* international appeal? How can you recreate this kind of success?

It's very difficult to repeat that success. I've produced more than 70 titles and it's very rare.

It's always a balance between plot and character. We're really lucky because we had to change one of the leads and it gave the creative teams extra energy, it ended up being a perfect move. So the stars aligned at that time. And of course having a brilliant creative team helps.

The *Bron* original reached its end this year. How does it feel to close such a popular title?

It took us some time to make the decision to close such a popular series. The creative team has been absorbed by this series for 10 years now and if you want to refresh it and make something better it's very difficult.

When we decided to do the final season, it was a big



Bron, season ten

challenge. Normally it's not a proper ending if you're going to do one more season, but this was a crime plot that needed to be resolved by the end.

We also had two strong characters that the audience cared a lot about so we needed to give them a proper ending as well. It was actually a challenge to write those episodes.

Personally I'm very happy with it. One of the good things about this job is that by doing *Bron* I learnt to step into different cultures and also touched on planning for success. I come from a small country, so before that I always had a slightly off-side perspective about everything. We didn't plan for success, the aim was to get the show into Denmark. And all the deal making in the beginning could have been done in a completely different way. Today it would be very different, I think. **TBI**



Futureproofing kids content

While international presence continues to grow at the annual Children's Media Conference, it was the protection of British content that dominated the conversation at the event. Kaltrina Bylykbashi reports from Sheffield.

The international presence at CMC was “the biggest yet” according to the conference’s editorial director Greg Childs, but the question of how the UK will protect its content is what led the conversation at this year’s event.

The development of the contestable fund, Brexit, regulation of social media and how the

UK’s public service broadcasters (PSBs) are keeping children on their platforms were all front and centre of discussions during the three day event.

The launch of the contestable fund in December 2017 saw the UK government introduce a program that aims to provide a £60 million boost to UK children’s television. Creators, mainly PSBs, will be able to receive up

to 50% of the production and distribution costs via the initiative.

Very little has been announced about who will be able to apply, and what the criteria for gaining much needed funding towards children’s programming in the UK will be.

At CMC, the UK’s minister of culture Margot James revealed that the first funds from the initiative will be available from April 2019 until



L-R: Tim Collins, Cheryl Taylor, Stuart Rowson, Lucy McLean

2022, and a policy paper will be published setting out the final details of the fund later this year.

“A contestable fund is just one part of a broader government effort to stimulate the children’s TV market, following on from the extension of tax relief for animation and high-end programmes to UK children’s titles in 2015,” said James.

It was also revealed that to receive funds, all content must be free-to-air and aimed at young people up to the age of 18.

“Politicians are now acutely aware of the

value of the children’s media industry in economic terms, cultural terms and in terms of gluing society together, and also its troubles and the need to help,” says Childs, who added that this is the first time a minister has taken such an interest in the event.

There has, however, been more interest in the children’s content from the UK government in general. Under the Digital Economy Act 2017, it has given Ofcom, the UK’s TV and broadcast regulator, the ability to set criteria and quotas for public service broadcasters.

At the event many also anticipated findings

by the regulator, which carried out a nationwide report on children’s television, launched days after CMC. Three major challenges emerged from the report that were also frequently tackled by TV execs at the conference.

Firstly, it revealed that there was a lack of original, high-quality programmes specifically made for older children across all genres. It also said there is a limited range of children’s programmes that help children to understand the world around them.

Lastly, it saw a limited range of original, high-quality, children’s programmes available that

are reflective of their lives in the UK today.

The BBC is particularly making strides to serve the 13-16 year-old market, as revealed at the event. It plans to create an online hub on its iPlayer service dedicated to the age group.

"Kids are watching CBBC and then there's a bit of a gap before we're going to BBC Three," said BBC Children's controller Cheryl Taylor at CMC. "That's a really important time of their lives. There's things we'd really like to make for that audience and you don't often see teenagers on the BBC. Some of those subject matters we can't address on CBBC because of our 6-12 remit."

Another PSB that tackled the issue is Channel 4, which said their remits are for 10-14 year-olds and 14-19 year-olds.

Titles aimed at these age groups include *Gogglesprogs*, *Class of Mum and Dad* and *Postcode Playdates*.

"Our current strategy is to put these programmes at the heart of the schedule with proper budget and promote them as mainstream Channel 4 offerings," said Emily Jones, C4's education commissioner.

No other PSBs mentioned how they will

tackle this age group, or provide more topical programming for children, although all of them discussed how they will find their place online via apps and on-demand players.

Such tactics will help to futureproof the UK kids industry, especially as very few older children now incorporate PSBs into their daily lives.

"It is in [PSBs] commercial interests to attract young viewers now, to create the audiences of the future," the Ofcom report stated in July.

The impact of Brexit negotiations was another issue for concern at the event, with many producers and indies worried about what the impending negotiations will mean for future relationships with international parties.

In particular, many of the panel rooms were filled with producers asking: how likely it is that the UK will be considered a part of EU quota; how producers can gain access to funding and how much talent will be effected in the industry?

Answers to these questions came in varied forms. While ITV's director of policy and regulatory affairs, Magnus Brooke, believes that for the time being, the European Convention of Transfrontier Television and Audiovisual Media Services Directive will protect British producers from being far removed from the European process, others stated that British-based international broadcasters are likely to move base, resulting in wider travelling costs for production companies.

The British Film Institute's (BFI) director of the film fund, the department which will also administer the mentioned contestable fund, said that the UK government is prompting producers across film and TV to think of alternative collaborations outside Europe.

A wide array of producers in attendance expressed concern about what will happen to their non-UK talent as Brexit negotiations go on.

Protecting future international relationships will be all the more important as the number of international players at the event continue to grow, according to Childs.

Snapshots from Sheffield

Three execs discuss what they noticed during CMC's three-day event



Nicola Andrews, senior sales and commercial director, kids, at Keshet International

The CMC International Exchange is definitely worth attending. The small independent producers have done their homework from last year, and came back in 2018 with projects that were slicker and more developed, with proper business plans attached.

Producers are becoming much more resourceful when it comes to creating new content, which I think, in part, stems from the uncertainty around what the post-Brexit landscape will bring... and no one being prepared to wait to find out. Although negotiations with broadcasters seem to be getting tougher, I felt that CMC was more upbeat this year, with a wave of optimism that was contagious

Louise Bucknole, VP programming, VIMN kids

My main takeaway is that in a world of disrupted viewing and business models, creativity and great content is still the most important aspect to create killer not filler.

Hearing from and meeting with the many producers and creators at CMC affirms this and was highlighted by *Becca's Bunch*, one recent Nick Jr show that really demonstrates that a great idea can become amazing content.

It has made me think about the type of content we need to bring to kids and how we need to continually innovate and take risks to ensure we stay connected with the audience.

There was also an increase in creating more inclusive and diverse content for kids as we understand Gen Z and Gen Alpha in more depth.



Jeff Norton, founder of Awesome Media & Entertainment

CMC was incredibly buoyant this year and there was a buzz to the industry that felt refreshing and optimistic.

There are so many new opportunities to connect our stories with audiences, and a concerted effort to ensure we're both deepening inclusion and broadening representation on-screen.

The cliché is true: the more that changes, the more that stays the same. Creative excellence is still paramount, but as the industry becomes more global, it becomes increasingly complex.

The challenge for content creators is to stay focused on the creative while attending to the commerce. I think co-productions and partnerships are the way to navigate the landscape, and finding partners who share a creative vision is the key to teaming up for success.



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mip Driving the content economy

Commissioner tips from CMC

These channels discussed new ways indies can pitch to their platforms

SONY

Philosophy: Sony channels Tiny Pop, Pop and Pop Max, currently follow a dominantly acquisition-led strategy

Needs: The company is looking to vary its slate with commissions and new partnerships



Sarah Muller

A few months into her move from Channel 5's Milkshake, Sarah Muller, now Sony's VP of kids and youth, discussed the company's kids model and how it's looking to change over the next few years.

Its pre-school channel Tiny Pop, boy-skewing channel Pop Max and general kids channel Pop, currently work largely under an acquisitions-based model. Top titles include *PJ Masks*, *Masha*

and *the Bear* and *My Little Pony*.

The free-to-air channels have done "incredibly well" with this strategy according to Muller, and if great acquisitions are available the exec will always consider them for all kids offerings.

"But within that, because the landscape is changing, we need to access ideas, relationships, partners of content at different points to make sure we get other rights and have a different relationship with brands other than just buying them," she explains.

Muller would like to see some acquisitions, some pre-buy and some commissions in the future. However, with newer business practices she also adds that anything that Sony embarks on would have to be extremely popular.

"If a show we'd like to commission arrived tomorrow we'd have to properly interrogate it because it's new and I very much want everything we do in this newer area of commissioning to be very successful. The best way to develop and grow this type of business is to be very successful," she says.

As it stands, these changes will be enacted further down the line. For now, acquisitions, mainly of animated series, are the bread and butter of the business.



"Animation is the easiest way in," says Muller. "It's easy to demonstrate an income cycle model from animation, and if you get it right there will be international sales."

"I'm going to argue that Sony would be a good partner because we only need a few key territories, compared to the rest of the world. So we're open to business to all sorts of international partners in a way that I haven't been able to work with previously."

To finance shows, Sony would be looking at partially financing titles with a mixture of distribution guarantee, soft money and tax credits.

DISNEY

Philosophy: Story, character and authentic vision are most important

Needs: Coproduction opportunities with independent studios

The Disney EMEA content hub is focused on creating programming for its linear channels Disney Junior, boy-skewed Disney XD and Disney Channel. While a wider array of apps and digital platforms are all a part of its ecosystem, programming director Matthew Robson and the Disney Channels EMEA VP of content, animation and digital acquisitions, Orion Ross, say that linear is "very much the center part of it".

But, rather than focusing on the platform, the duo say that content is key when it comes to pitches and that they prefer shows that fit tonally, stylistically, and emotionally, while also working for the brand. However, they must be different from what they already have.

An example of this is Disney Junior EMEA's British cartoon *Claude* by creator Alex T. Smith. Ross says the show is, "Disney through-



and-through, but stylistically it's very different from our US shows and we're always looking to add things to our slate that are different from what we've already got."

Claude has a different graphic style to normal Disney titles, and has a "super" British sentimentality, but he's "a great optimistic warm-hearted character".

Part of the show's success in the pitching process, which was aided

BBC

Philosophy: The BBC's 'fewer, bigger, better' strategy will see it streamline its content to target specific audiences

Needs: Short-form, high-volume content for various BBC Children's platforms

The BBC has an obligation to give "a balanced diet of content to kids", according to BBC Children's controller Cheryl Taylor. This results in a mass amount of content that the department is increasingly trying to disperse among its platforms in a targeted and focused way under the 'fewer, bigger, better' strategy.

"We are regulated to provide 400 hours of content on CBBC and 100 hours for Cbeebies," says Taylor. "As we have a finite amount of money we can't go off and commission 400 hours of drama because it would use all of our cash in a very short space of time."

While the pubcaster has been tilting towards more drama, due to the popularity of the genre, it can only do a few. It wants to see more factual and good lower cost shows to create more space for it.

The BBC is also planning to target 13-16 year-olds, mainly through increased positioning for a teen only iPlayer area. This means for the first time Taylor will be



Cheryl Taylor

commissioning content where there's no channel for it.

While the first commissioning rounds for the year have already passed, with 234 submissions, meaning that the BBC is "stocked up" for kids titles in the next 18 months, these growing destinations will provide opportunity for indies looking to break into BBC channels.

Taylor is looking for three or four short-run dramas that run at about five episodes for iPlayer. "They're really useful because we do try and cover everything and reflect all of the UK's children's lives so this is a great way of covering off niche areas in a genre that we know our audience finds accessible," she says.

There will also be opportunities to get involved with the pubcaster through a range of kids apps such as CBBC Buzz and Playtime Island.

"We've commissioned some great short-form sketches, like *You Be The Judge*, so there are some opportunities for relatively low-

cost but high volume ideas that can feed that app," the commissioner explains.

For younger audiences, live-action dramas such as *Waffle The Dog* are welcome, alongside mood management titles such as the Olivia Coleman-starring *Daydreams*. A cooking or crafts show that involves parents is also something the controller is eyeing.

"We're using influencers more and more. We've keen to think of a show that, if you bring us a great personality, we build a show around them. They're hard to find these people, and they're very valuable," adds Taylor.

She explains that BBC Children's is "very diligent" about updating its development website bbc.co.uk/commissioning about future opportunities and recommends regularly checking the website.



Orion Ross

by Irish children's studio SixteenSouth, was Smith's original creative voice. "Story, character and some kind of authentic vision are most important," says Ross. "You need a strong creator and someone who is a little bit stubborn at the heart of it."

A commission on the spot is rare in the EMEA offices and a long-term development

relationship is more likely to interest these execs.

"It's not like shopping in supermarkets to go and buy shows," says Ross. "The best thing that you get out of a meeting is not someone picking up the show on the spot. The best thing that you get is to meet them again and again and to take it to the next level each time"

Ross continues: "These shows take time to make, they cost a lot of money and we put our heart and soul into it for years, so the relationship is key."

While the duo are based in Disney's London offices, they are still connected to wider international opportunities.

"We're connected to all the businesses

across the globe and we share ideas, best practices and the best things pitched to us," explained Robson.

Disney's European base is not an animation studio like its US counterpart; so everything the business does is some form of coproduction. The company works with independent studios and shares rights.

"If you come to us with an idea we can't give you an office, we can't set you up with animators, we can't support you on that level. We could suggest studios that you could talk to. We can say yes we love this idea why don't you talk to so and so, but ultimately we can't make a show without an indie," says Ross.

The exec also mentions not to send a pitch out without getting to know someone first. **TBI**

Kids Hot Picks



TITLE: *Cupcake & Dino: General Services*
PRODUCER: Entertainment One (eOne)/Birido Studio
DISTRIBUTOR: Entertainment One (eOne)
BROADCASTER: N/A
CONCEPT: Following the life of an unlikely duo: a tiny cupcake with big ideas and her giant, goofy dinosaur brother

Cupcake & Dino is the new 52x11 minute series produced by eOne and Brazil's Birido Studio, in collaboration with Netflix, Teletoon and Disney.

The original animated series, targeting 6-11 year-olds is created by Pedro Eboli and based on his early relationship with his younger sister.

"Pedro tells us that his sister, who inspired the character Cupcake, is on the surface this super cute, adorable looking person but that underneath she has plenty of attitude and is an ambitious go-getter," says Jillianne Reinseth, senior VP of creative affairs at eOne.

"Dino on the other hand is based on Pedro's own personality: a big, goofy, naïve guy full of dreams."

The title is a comedy, with a big, warm heart in the centre. It appeals to its audience with a sophisticated sense of humour coming from entertaining characters that share a bond much like many siblings.

"No matter how wild and weird the episodes can get, the storylines are always centred around real emotions, real relationships and real life personalities, which creates a unique

counter-balance that resonates both with kids and adults," adds Reinseth.

eOne pitched the project to Teletoon, which quickly came on board for development, while Netflix was part of the development process and instrumental in making sure Eboli's vision was maintained.

"Both of our broadcast partners have been so supportive and see the same potential in these characters and their world as we do. We couldn't ask for a better partnership," says Reinseth.

TITLE: *Rise of The Teenage Mutant Ninja Turtles*
PRODUCER: Nickelodeon Studios
 Burbank, Flying Bark Productions
DISTRIBUTOR: Viacom Int'l Studios
BROADCASTER: Nickelodeon
CONCEPT: Following the legendary band of brothers on all new adventures as they encounter new allies and villains in a magical world they never knew existed



Picking up where previous iterations ended, *Rise of The Teenage Mutant Ninja Turtles* sees the brothers master new powers and encounter absurd challenges.

Based in previously unexplored parts of New York City, the new iteration will explore themes of mysticism and discover new mutants and villains.

The latest instalment is a 2D-animated series that attempts to reinvent Leonardo, Raphael, Donatello and Michelangelo for a new audience.

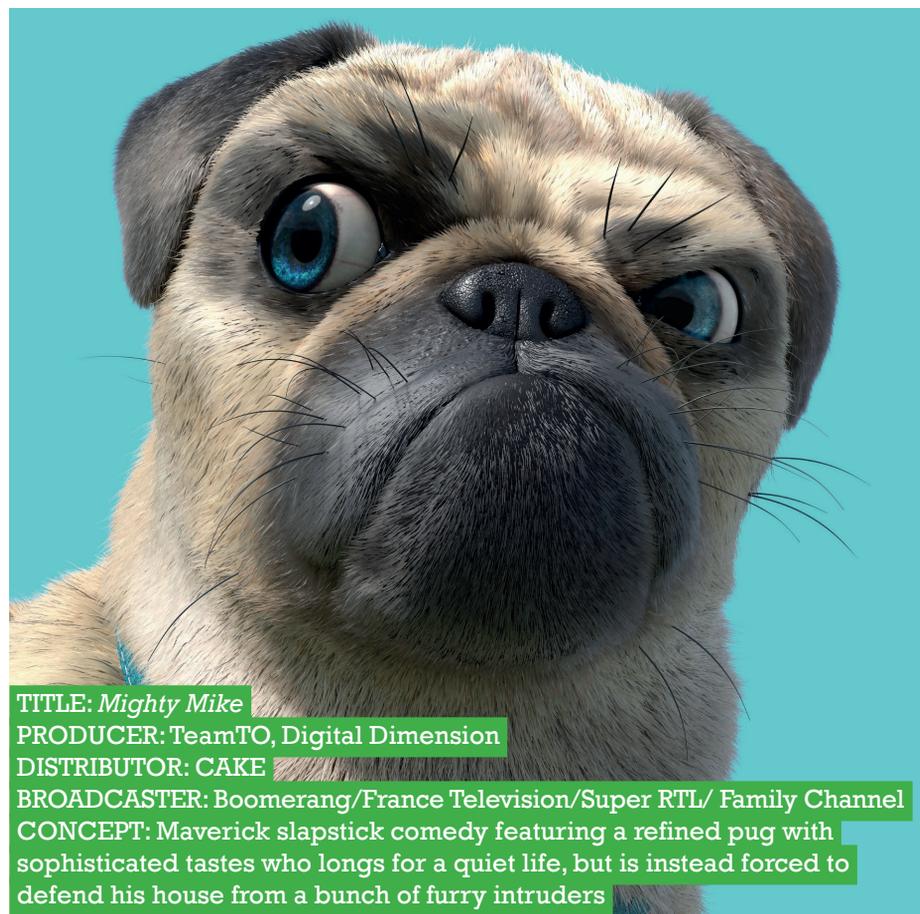
"*The Teenage Mutant Ninja Turtles* have proved time and time again to hold huge appeal with international audiences – the previous series aired across Nickelodeon's international network of 170 territories, reinforced by third party broadcast sales into 60 markets," says Lauren Marriot, VP, content sales, at Viacom International Studios.

While the target market is 6-11 year olds worldwide it also reaches audiences through a range of products and the Rooftop Run

app which currently reaches 80 countries.

"Given the turtles have been entertaining audiences for over 30 years, they have a huge loyal fan base of people who have grown up loving the band of brothers and we therefore anticipate that kids and adults alike will be intrigued and excited by the new series," adds Marriot.

Rise of TMNT premieres globally in September. Executive producers Andy Suriano, Ant Ward and Kat Graham, will be at MIPJunior to launch the title.



TITLE: *Mighty Mike*
PRODUCER: TeamTO, Digital Dimension
DISTRIBUTOR: CAKE
BROADCASTER: Boomerang/France Television/Super RTL/ Family Channel
CONCEPT: Maverick slapstick comedy featuring a refined pug with sophisticated tastes who longs for a quiet life, but is instead forced to defend his house from a bunch of furry intruders

Mighty Mike is a non-dialogue, cinema-quality kids title with a grumpy pug at its heart.

Non-dialogue, slapstick kids shows have become somewhat of a habit for TeamTO and CAKE who have already had success with *Oscar's Oasis*.

In an attempt to capitalise on this, and the popularity of pet videos online, TeamTO CEO Guillaume Hellouin thought to create a comedy starring a pug and a wild bunch of animals.

"The combination of universal slapstick comedy in a non-dialogue format with hilarious and highly engaging animal characters will appeal to international audiences," according to CAKE execs.

The toon also features photoreal animation, giving it a cinematic quality which is unusual for a long-running series on a TV budget.

"MIPCOM will be the first time that buyers will see an episode of *Mighty Mike* and we think they will be impressed with the level of photorealism that TeamTO have achieved," the execs said. "Added to that the series is non-verbal which makes it an attractive proposition for international buyers who won't need to re-version."

Mike will appear on Cartoon Network, France Television, Family Channel and Super RTL.

TITLE: *Kit & Pup*

PRODUCER: CBeebies, BBC Studios

DISTRIBUTOR: BBC Studios

BROADCASTER: BBC

CONCEPT: An early years science show that mixes animation and live action to explore simple scientific concepts in a playful way

Kit & Pup comes from the idea that normal play for most pre-schoolers is really about science.

Playing with water or sand, comparing different objects and observing them are all common play activities as well as a way of demonstrating simple scientific principles.

"Arguably we're more at home with the idea of children being natural artists than natural scientists, especially at these very early years. Unfortunately, that can mean that the concept of doing science can be an alien and scary prospect by the time children are faced with it," says executive producer Putul Verma.

"There are no lab coats or beakers in *Kit*



& *Pup* – but it's also not stealth science. The concept is to show children that what they do every day is science – it's fun, and there's not necessarily always right or wrong answers – it's the exploration that's the key."

Each show is based around the universal idea that every child is a scientist, and they can attempt to work out the world around them. It is why the BBC believes the title has international appeal.

"Kit and Pup are funny and fallible and

perfectly exemplify the ways in which all children try to work out their world," adds Verma. "Kit is the risk-taker, but doesn't always think things through and Pup takes his time to consider his options, but sometimes needs Kit to give him a push. The beautiful stop motion segments help to demonstrate the concepts further - there are no visual spoken words, only voice-over, with music, sound effects and Kit & Pup's barks and meows creating the signature feel of the shows."



TITLE: *Team DroniX*

PRODUCER: Technicolor Animation Prods, France Télévisions, Gloop

DISTRIBUTOR: PGS Entertainment

BROADCASTER: France Télévisions, Gloop

CONCEPT: *Team DroniX* follows the adventures of three drone enthusiasts, pilot Buck Roquette, designer Tim Chessmat and engineer Vicky Risk

Team DroniX is one of the first kids titles that revolves around drones and engages 6-11 year olds with topics such as dronautics, robotics and AI.

In the show, Buck, Tim and Vicky meet at the prestigious Hawkings Academy, the mecca of everything high-tech. Together, they build a one-of-a-kind drone, DroniX, and compete against fellow student teams garnering envy from a few evil-intentioned individuals.

"The series delivers high-tech adventure that offers boys and girls everywhere the chance to embark on thrilling adventures with Bucky, Tim and Vicky," says Sandrine Nguyen, co-managing director at Technicolor Animation Productions (TAP).

"They're modern, diverse, characters that audiences will care about amidst the elaborate high-tech universe of drones."

The title was created and developed by TAP, which recently also signed a deal with toy partner Silverlit due to its ability to introduce the complex topics of drones and AI with compelling characters and storytelling.

"We are anticipating strong demand for *Team DroniX* at MIPCOM, it's something completely new in the world of kids entertainment. Plus, the series boasts a top-notch production value having been produced in France at Mikros and TNZPV Studios," adds Nguyen.

"Our heroes' friendship, talents, team spirit and humor will be put to the test in this fun-filled adventure show," she says.

TITLE: *The Cul de Sac*

PRODUCER: Greenstone TV

DISTRIBUTOR: Jetpack Distribution

BROADCASTER: TVNZ2 and TVNZ's VOD platform

CONCEPT: After adults mysteriously vanish, Rose must draw on all her courage to keep her siblings safe as dark forces take place

The Cul de Sac is a dystopian kids title with a "Stranger Things-vibe" and a strong female lead.

Rose wakes up to a world with no adults, no technology and no explanation as to what's happened. As a result she has to fend for herself, and her siblings Tom and Eliza, in a new alternate setting.

"Shows that contain mystery and, to a certain extent, spookiness are hugely popular with kids as they're getting older, as they are often beginning to question the world around them and challenge norms," says Dominic Gardiner, CEO at Jetpack Distribution.

"It's an exploratory age where independence seems possible, even appealing! They also offer excitement and escape."

The title targets kids aged 9-14 and is a "key focus" of Jetpack's marketing and communications strategy at MIPCOM.

TITLE: *Chop Chop Ninja*
PRODUCER: Sardine Productions, Gamerizon Studio
DISTRIBUTOR: GoldBee
BROADCASTER: Corus Entertainment, Teletoon Canada
CONCEPT: *Chop Chop Ninja* follows the antics of a clumsy ninja-in-training and his friends as they protect their island home from a slew of villains

Chop Chop Ninja started its early life as a games app, eventually gaining over 20 million downloads and a development treatment.

"We wanted to extend the brand to new platforms and create completely new stories which kids could enjoy, and the response has been excellent," says GoldBee's MD, Christophe Goldberger.

Children aged six-nine have already been fans of the games, giving producers a clear age group to target with new programming.

With an existing international presence, due



to the release of ten app games over the years and comedy fillers that have sold to over 120 territories.

The *Chop Chop Ninja* team therefore have high hopes for the title's launch at MIPCOM.

"We have great expectations for this light hearted adventure comedy series, as

it already has a presence in the market with the fillers, with renowned broadcasters and VOD platforms globally, including Teletoon Canada, Disney Channels (Australia/NZ/Latin America), Nickelodeon (UK, Benelux, GSA, Scandinavia, Central Europe, Turkey, Greece), Amazon, iQiyi, Youku, Viacom18 and more."

TITLE: *Best & Bester*
PRODUCER: Gigglegub Entertainment, Eye Present
DISTRIBUTOR: N/A
BROADCASTER: N/A
CONCEPT: Buddy comedy on steroids, featuring two characters who can transform themselves into whatever they want, once per day

Best & Bester is the buddy comedy that grabbed the attention of Cartoon Forum buyers at large in 2017. It is now coming to MIPCOM.

The light-hearted toon - which features Best, a crown, and Bester, a heart, - sees the two characters choose what they want to be each day. Sometimes it's a campfire, other times its bubblewrap or a pink poop!

The title celebrates the joy of choice, according to Anttu Harlin, co-founder and CEO at Gigglegub Entertainment.

"The buzz is growing," he says. "After pitching the original idea at Cartoon Forum in 2017, we've partnered with Genevieve Dexter and Jules Coke's Eye Present to co-produce the show for a global audience."

The pace of the title's success means that Harlin will be looking to meet as many broadcasters as



possible at MIPCOM to find the right home for his unlikely heroes.

Best & Bester have international appeal because "anyone who's ever had an argument about tastes will relate!," according to Harlin.

With one character, Best, thinking with the head and his friend, Bester, thinking with the heart, the duo often butt heads on what the top choice is each day.

"The writing and storyboards for the first two episodes have a really international feel which is something we have wanted from the beginning,"

says Harlin.

The team involved in the toon now include writer Kyle Hart (*Counterfeit Cat*), director Joonas Utti (*Gigglegub*) and Gigglegub Entertainment and Eye Present co-producing.

"This was the best show we saw at Cartoon Forum 2017. We love the energy, passion and irreverence of *Best & Bester* and have received a very strong response from the market," says Dexter. "We are currently making an animatic of Kyle Hart's second script in our studio in London and can't wait to show it to everyone at MIPCOM."

TITLE: *Elvis and Benny*
PRODUCER: Haptic BVBA
DISTRIBUTOR: Keshet International
BROADCASTER: TV3 (Spain),
 VTMKids (Belgium)
CONCEPT: Best friends Elvis and Benny have the most amazing wacky adventures in a fantasy world full of crazy creatures

Elvis and Benny is a non-dialogue toon with sketches that were originally created for adults. After some development, it is looking to make its big debut at MIPCOM.

Now targeting a core group of 6-12 year-olds, the adventures of *Elvis and Benny* were initially created as part of a comedy series for adults by producer Stef Wouters at Haptic BVBA.

Wouters ultimately felt the animated series would work better for a younger audience and, after a range of viewing tests, parents have said that a range of educational elements arise from the title.

"The creators have been incredibly clever to create a look and feel that belongs to everyone



and no-one at the same time," says Nicola Andrews, senior sales and commercial director, kids at Keshet International. "Unless you knew, it would be hard to tell the country of origin. The artwork is like a universal graffiti and the spirit and naivety of *Elvis and Benny* is completely international."

It is why, according to Andrews, a broad audience responded positively to the title during viewing tests including viewers between the ages of 18-25. This is largely down to the absurd jokes, references to superheroes, world

politics and cult content.

Broadcasters have, so far, been willing to take a risk with the series.

Andrews says: "This wasn't a safe series to commission, as it took guts to recognise that kids today want more adventurous and funny stories than what is traditionally being offered within this sector.

"TV3 said that *Elvis and Benny* feels like it's been developed by children, for children instead of a development that's made by adults for children."



TITLE: *Summer Camp Island*
PRODUCER: Cartoon Network
DISTRIBUTOR: Turner
BROADCASTER: Cartoon Network
CONCEPT: Oscar and Hedgehog arrive at a seemingly normal summer camp, but as soon as the parents leave, magical things start to reveal themselves

Summer Camp Island is a show about homesickness, friendship and an alternate universe, which creator Julie Pott says developed from her missing the UK after she moved to New York City.

"I wanted to write a television show for kids that reflected the feeling of being somewhere new, and feeling a little out of place, but eventually coming to know that place as your

home and being so glad you gave it a chance," says Pott.

As Oscar and Hedgehog arrive at the camp, they find that the Camp counsellors are three teen witches, the horses are actually unicorns, there are monsters, yetis, aliens and all number of other magical creatures.

But at its heart, the show is told through the eyes of Oscar and Hedgehog and their very supportive best friendship.

Pott is half American and half British, and she also hopes the sensibilities from the two cultures are presented on the show.

The show includes some British voice actors (Lesley Nicol, Alfred Molina and Pott), and has a lot of "Britishisms" thrown into the dialogue, despite being mainly shown on Cartoon Network in the US so far.

"Our intent is to make the show quite gentle, to mirror the kind of children's shows I grew up with in Europe," adds Pott.

In Cannes, Pott is hoping to finally introduce the show to Europe.

"Comedy with heart and unconditional friendship are core themes across Cartoon Network's portfolio of shows, and *Summer Camp Island* has both of these in spades" Patricia Hidalgo, CCO at Turner EMEA Kids. **TBI**

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BEST DEBUT DRAMA SERIES

***THE ROAD TO CALVARY* - DORI MEDIA GROUP LTD**

Based on the famous novel *Sisters*, *The Road to Calvary* is an epic periodic drama that commemorates 100 years since the October Revolution. The 12-episode series is produced by NTV Broadcasting Company and Russian World Studios and has been adapted in Greece.

***WHEN HEROES FLY* - KESHET INTERNATIONAL**

Four old friends who have gone through life changing events together were sure they lost Yaeli (a former lover of one of the friends and sister of another) in a car crash in Colombia years ago. But what really happened to her?

Keshet International's new drama is a fast-paced thriller as the friends discover Yaeli's true whereabouts. The title won the award for Best Series at the inaugural Canneseries festival.

***FRANKIE DRAKE MYSTERIES* - KEW MEDIA GROUP**

Set in 1920s Toronto, *Frankie Drake Mysteries* follows the city's only female private detectives, living in a time of immense change. The series is produced by Shaftesbury in association with CBC and UKTV.

***GUNPOWDER* - KUDOS FILM & TELEVISION AND THRIKER FILMS**

A fast-paced 17th Century thriller of the famous story of the 'Gunpowder

Plot', starring Kit Harrington. The programme was commissioned by Charlotte Moore, director of content, and Piers Wenger, controller of drama commissioning for BBC One.

Gunpowder has sold across 140 countries and made multi-territory deals with HBO and BBC Studios.

***STAR TREK: DISCOVERY* - CBS STUDIOS INTERNATIONAL ▼**

The launch of *Star Trek: Discovery* on CBS All Access broke a new record for subscriber sign-ups in a single day, week and month for the service. The series had the most streamed premiere on record, measured against all CBS programming, both in front of and behind the CBS All Access paywall.



FACTUAL TV PROJECT OF THE YEAR

AMBULANCE, SEASON 2 – DRAGONFLY FILM & TELEVISION

Ambulance is an observational documentary series that brings a unique insight into Britain's largest emergency service, the London Ambulance Service. It is BBC One's highest rated documentary in the 9pm slot in 2018.

OLD PEOPLE'S HOME FOR 4 YEAR OLDS – CPL PRODUCTIONS

The series follows a revolutionary new social experiment that attempts to dramatically improve the health and well-being of elderly people in retirement communities, by bringing them together with a group of four-year-old pre-school children.

TABOOS WITHOUT TABOO – AMC NETWORKS INTERNATIONAL

The doc series explores subject matters commonly considered taboo in modern society including death, mourning, addictions and sexual identity. It is an original documentary series produced for Spektrum, Central Europe's leading factual channel.

BAD HABITS HOLY ORDERS – KESHET INTERNATIONAL ▼

Five party girls abandon booze, boys and smartphones and move into a Catholic convent for four weeks of life-changing spiritual guidance in this authentic, insightful and warmly humorous reality series.



BEST RETURNING DRAMA SERIES

THE GOOD FIGHT, SEASON 2 – CBS STUDIOS INTERNATIONAL

The Good Fight's second season sees Diane, Lucca, Maia, and the rest of the law firm find themselves under psychological assault when a client at another firm kills his lawyer for overcharging. The title is currently nominated for an Emmy for Outstanding Original Music and Lyrics.

THE GOOD KARMA HOSPITAL, SEASON 2 – TIGER ASPECT DRAMA PRODUCTIONS ►

The Good Karma Hospital tells the story of junior doctor, Ruby Walker (Amrita Acharia, *Game of Thrones*), who arrives in India looking for a job and a distraction from her heartbreak.

PEAKY BLINDERS, SEASON 4 – TIGER ASPECT DRAMA PRODUCTIONS

Critically acclaimed worldwide hit, *Peaky Blinders* is an epic gangster drama set in the lawless stress of post-war Birmingham on the cusp of the 1920's. Adrien Brody and Aidan Gillen join the cast for Season 4 along with Charlie Murphy and the return of Tom Hardy.

YOUNGER, SEASON 5 – TV LAND

The series follows Liza (Sutton Foster), a 40-year old woman who pretends to be 26 in order to get a job in the highly competitive world of publishing – and succeeds. Now working under the prickly Diana, Liza has to figure out how to balance her real life with bestie Maggie, and her "pretend" life with new friend and co-worker Kelsey. The series is from Darren Star, creator of *Sex and the City*.



ENTERTAINMENT FORMAT OF THE YEAR

BIG BOUNCE BATTLE – ENDEMOL SHINE GROUP

The competition takes place on a gigantic indoor trampoline obstacle course, with a variety of courses that become more challenging as the competition progresses. Contestants face ups and downs on these fun-packed tracks all the way to the final and a huge cash prize.

MASTERCHEF – ENDEMOL SHINE GROUP

MasterChef is family entertainment making the ordinary, extraordinary. Each series sets out to find a nation's best amateur cook, one whose talent, creativity and passion could change their life.

Recently the global hit, served up the world's 'Most Successful Cookery Television Format', awarded by the Guinness Book of Records.

▼ **MASTERS OF DANCE** – KESHE'T INTERNATIONAL

Masters of Dance takes the booming dance show to a brand new level as four masters – established dancers, creators and choreographers whose talent and expertise has earned them international acclaim – take on the challenge of forming a new dance company to compete in a series of head-to-head battles.



WHAT WOULD YOUR KID DO? – BOOMERANG

What Would Your Kid Do? challenges parents to guess how children will behave in classroom challenges and real-world activities.

BUYING BLIND – RED ARROW STUDIOS INTERNATIONAL

The series is the radical new reality format that sees a family who can't decide what house to buy, put their life-savings in the hands of experts.

BEST MUSICAL FORMAT



ALL TOGETHER NOW – ENDEMOL SHINE GROUP ▲

All Together Now is a new large-scale music extravaganza. The uplifting event TV talent show has one simple premise: it's all about joining in. In just seven months since the show launched, the format has travelled to seven different countries already having sold to Brazil, France, Germany, Poland, Denmark and Australia.

DROP THE MIC – CBS STUDIOS INTERNATIONAL

The series is a mixture of comedy and music from executive producers James Corden, Ben Winston, Jensen Karp and co-executive producer Ed Thomas. It pits four stars from the worlds of entertainment, music, sports and pop culture against each other in a rap battle royal. It is also an ongoing popular segment on *The Late Late Show with James Corden* and has gained over over 121 million streams in total.

THE REMIX – INDIA – GREY MATTER ENTERTAINMENT

On this music reality show some of the coolest musicians rejig, reshuffle and remix popular Bollywood songs. A team of ten singers and music producers team up to create a fresh take on popular songs.

LOVE AT FIRST SONG – CJ ENM

Love at First Song is a hybrid music and dating show that matches people looking for their soulmates through musical taste. Without seeing one another, the matched pair practice together and on the day of the duet, get to see one another's appearance and decide whether to continue the duet and become a couple.

VTV of Vietnam was the first to commission it in January of 2018 and it was produced by CJ ENM.

FACT/ENT PROGRAMME OF THE YEAR

FAMILY FOOD FIGHT– ENDEMOL SHINE GROUP ▼



This new culinary competition celebrates family home-style cooking where everyone gets together to prepare their favourite recipes handed down between generations.

EXTREME CUISINE – WORLDEXTREME TV

Extreme Cuisine discovers absolutely horrendous culinary recipes. The world isn't only full of those tasty breakfasts. Brave host Mary delves into all the weird foods our species like to chow down. She will get into the history of a dish, divulge the secrets of its cooking and share her unforgettable impressions.

LOSE & WIN – ROYA TV

The Jordan-based TV network has come up with an entirely new concept that lets its viewers compete for the same money contestants are playing for via a Roya TV app.

SERIES LAUNCH OF THE YEAR

THE TERROR, SEASON 1 – AMC NETWORKS

Executive produced by Ridley Scott, *The Terror* is the first installment of AMC's first anthology series, which centers on actual historical events, overlaying them with a fictional horror element. An original CGI-based 360 degree video was produced to tease the show at multiple trade and consumer events around the world.

YOUNGER, SEASON 5 – TV LAND

The season five premiere of TV Land's critically-acclaimed romantic comedy series was heralded on social media with a unique, interactive 360-degree video, allowing the show's fans to sit in with cast members on script readings and watch finished scenes on the *Younger* set.

THE NEW BLACK – DORI MEDIA

'The New Black' live and study in the most prestigious orthodox yeshiva. Yet, they have lost interest in studies long ago but do not have the courage to leave.

PEAKY BLINDERS, SEASON 4 – TIGER ASPECT DRAMA PRODUCTIONS

The fourth season continued the series' success and was BBC Two's highest rated drama of 2017. Prior to the season 4 launch, BBC Two released on their social media platforms an animated short to journey fans back through a recap of the biggest moments of the lead character's life.

MASTERCHEF AUSTRALIA, SEASON 10 – ENDEMOL SHINE AUSTRALIA

MasterChef Australia Season 10 premiered on May 7, 2018. To mark the 10-year milestone producers of *Masterchef* participated in a lot of social media activity including messages from previous winners.

PRISON PLAYBOOK – CJ ENM ▼

Prison Playbook is a black comedy following a baseball star, living with the people in prison, an environment where there are no names, titles, age, and even freedom.



The Pre-MIP hotlist



TITLE: *Flack*
PRODUCER: Hat Trick Productions
DISTRIBUTOR: Hat Trick International
BROADCASTER: UKTV (W), Pop (US)
CONCEPT: The story of a PR manager who is great at sorting out her clients' lives, but can't manage her own

The Anna Paquin-starring series is UKTV's first original drama for its W channel and a copro with US channel Pop.

Flack follows a sharp and witty American PR guru living in London, whose work clashes with her ability to have a successful personal life.

"The show was born from wanting to create a complex female lead who was difficult, interesting, witty and as unapologetic as the male characters we see so often on TV," says Sarah Tong, director of

sales at Hat Trick International.

"Setting the show in the world of PR allowed us to play with the idea of image, and the idea of hiding the 'real you' behind a mask. The world of spin and PR also allowed us to take aim at the current media and fake news."

It's this world of PR, combined with a powerful female figure, that will make it an international hit, according to Tong. Each story of the week is a satire of contemporary celebrity news stories that everyone will

recognise, drawing on real-life international news stories to help inspire the show.

"It's a show that isn't afraid to push boundaries and ask questions about who we really are and will appeal to audiences who enjoy smart characters with complicated and interesting lives," adds Tong.

HatTrick has already seen strong interest in the series. "We're very excited by the prospect of the international launch of the show at MIPCOM," says Tong.

TITLE: *How I Caught The Killer*
PRODUCER: Woodcut Media
DISTRIBUTOR: TCB Media Rights
BROADCASTER: Sky (originally greenlit by PICK)
CONCEPT: First hand testimony from homicide detectives revealing how they solved the most challenging murder cases of their careers

True crime fans can follow the twists and turns of police investigations as real detectives discuss the cases they have tackled and solved.

“Police officers interviewed for Woodcut’s returning series *World’s Most Evil Killers* showed themselves to be so passionate about their work we felt they needed their own series,” explains Matthew Gordon, executive producer at Woodcut.

Many of the cases, which come from both the UK and US, have never been featured on TV before.

The approach to storytelling is unique in the way it strictly follows the path of a murder investigation with the first-hand testimony of those who were involved. These are



supplemented with insights from experts in the fields of forensic investigation, criminology and psychology.

The title is a key show for distributors TCB Media, who will bring the series to MIPCOM.

“It will sell well, it’s a good title, there’s good volume and a good production company with a pedigree,” says the distributor. “But most importantly there is demand for this style of personal testimony true crime series.”



TITLE: *Magical Land of Oz*
PRODUCER: Oxford Scientific Films, Northern Pictures
DISTRIBUTOR: ITV Studios Global Entertainment
BROADCASTERS: BBC (UK), ABC (Australia), PBS (US)
CONCEPT: Blue chip nature programme focused on Australia

What you expect is not what you get in the *Magical Land of Oz*, the new blue chip doc by Oxford Scientific Films and Northern Pictures.

“Australia has an extraordinary wealth of wild places and wildlife. It is an island cut off from the rest of the world that has evolved some species that are totally unique to the region - their diversity is staggering,” says Clare Birks, chief executive, Oxford Scientific Films.

People who loved *Planet Earth* and *Blue Planet* as well as natural history enthusiasts and blue chip lovers are all the ideal viewers for the doc, which will be shown on the BBC in the UK, ABC in Australia and PBS in the US, according to Birks.

ITV Studios Global Entertainment will launch the title as its flagship factual property for MIPCOM.



TITLE: *The Bletchley Circle: San Francisco*
PRODUCER: Omnifilm Entertainment, Britbox, World Productions
DISTRIBUTOR: Kew Media Distribution
BROADCASTER: Britbox
CONCEPT: The title follows female codebreakers of the original *Bletchley Circle* franchise as they head to San Francisco

Following on from the success of *Bletchley Circle*, the new four-part series moves the codebreaking action to California where two of the original cast members continue to solve murder mysteries with fellow problem solvers.

Arriving at MIPCOM for the first time,

Bletchley Circle: San Francisco follows four women, with extraordinary decryption skills, years after secretly serving during WWII as codebreakers tasked with penetrating the Axis Powers' secret communications.

The women now turn their skills to solving murders overlooked by police. In the process

On The Ropes clashes unexpected worlds and communities together as its lead star Nicole Chamoun (Amirah) becomes an all-star boxing trainer against all odds.

Amirah is a first generation immigrant from Iraq, who not only has to face the challenges of patriarchal systems, but also the difficulties and heartbreak suffered by

they are plunged into fascinating corners of the city, forge powerful relationships, and rediscover their own powers and potential.

"The original *Bletchley* was so much about the intelligence of these women who had been underestimated their whole lives," says Michael MacLennan, executive producer and showrunner of the series.

"I was really drawn to this idea of these women who had once had the opportunity to discover how brilliant they were, and then having to tamp that all down, put the genie back in the bottle and forget that."

The title is looking to recreate the success of the original series, which has sold worldwide in various territories. Kew Media Distribution will be showcasing to the international market at MIPCOM.

"We have already received wide interest, not only from those buyers who had previously had domestic success with the original series, but also with brand new buyers looking to satisfy increasing viewer demands for strong, premium drama with a formidable female cast," says Kew's Jonathan Ford, EVP of sales and distribution.

first generation immigrants in Australia.

"Some of our most talented and successful boxers and trainers in Australia at the moment have Middle Eastern heritage, so we decided to make the boxing family at the heart of *On The Ropes*," says Nicky Davies Williams, CEO at DCD Rights.

Davies Williams is a fan of the sport and says the boxing genre is popular across the territory. Lingo wanted to do something that felt fresh and original, however, and creating a young female Muslim boxing trainer as the lead character was the way to do this.

"Female athletes striving for success in traditionally male-dominated aggressive sports is a global shift at the moment. We also have sexy characters, humour and a lot of heart - which audiences universally love!" adds Davies Williams.

The series will debut in Cannes this year. "We already have a long list of channels and buyers who have been tracking the production and are eagerly awaiting to screen the first two episodes, which will be supported by a comprehensive advertising and marketing campaign," says Davies Williams.



TITLE: *On The Ropes*
PRODUCER: Lingo Pictures
DISTRIBUTOR: DCD Rights
BROADCASTER: SBS
CONCEPT: A young Iraqi Australian woman defies her community and the patriarchal boxing world to chase her dream of becoming an elite trainer of female fighters

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TITLE: *Giant Hubs*
PRODUCER: Maximus Film GmbH
DISTRIBUTOR: Quintus Media
BROADCASTER: Discovery (Southern Europe), RMC Decouverte, Welt (N24)
CONCEPT: This six-part series gives behind-the-scenes insight into some of the biggest transportation and travellers hubs on the planet



Giant Hubs is a 6 x 60' minute series that showcases some of the world's biggest transportation hubs that hold international travelers as they make their ways to far flung destinations every minute of the day and night.

"Everyone has been to an airport, has sent a post card or has bought a product from the other side of the planet. They have also asked the same questions: How does the suitcase know which airplane to go to? Which route does the postcard take when it has left the sender before arriving at its destination? How does a mobile phone from Korea find its new owner in France?" says Gerrit Kemming, managing director at Quintus Media.

These are the questions that producers Maximus Film GmbH attempt to answer as they take the show to MIPCOM.

TITLE: *True Love or True Lies?*
PRODUCER: Lime Pictures
DISTRIBUTOR: Viacom International Media Networks
BROADCASTER: MTV UK & International
CONCEPT: Six couples arrive at a mansion and compete to be crowned the perfect couple, but which pair is genuine?

Given the popularity of dating shows of late, Limelight Pictures has embarked on a new format "to explore an undiscovered area of relationships" for upcoming title *True Love or True Lies?*

While genuine couples compete to be crowned the ideal pair, each series will contain liars who have never been in relationships before and attempt to steal the glory, and money, for themselves.

"*True Love or True Lies?* taps into the everlasting universal truth of love and relationships: what makes one relationship better than another?" says Laura Burrell, head of formats and content sales at Viacom International Studios.

"Instead of pairing couples up, we have to figure out who is fake and who is real. It tests the contestants and the audience at home and makes them question what they really think it takes to have a perfect relationship."

The show has been commissioned across MTV's international network of channels due to a global concept, which Burrell thinks will appeal to worldwide audiences across the 16-34 demographic.



TITLE: *El Chapo*
PRODUCER: Netflix, Story House Entertainment
DISTRIBUTOR: Gaumont
BROADCASTER: Univision, Netflix
CONCEPT: The story of drug kingpin Joaquín El Chapo Guzmán, one of the world's most notorious criminals

The third instalment of *El Chapo* is heading to MIPCOM, following the kingpin through his trials and tribulations as he dominates the cocaine industry.

"Series creator and showrunner Silvana Aguirre Zegarra wanted to create a series that was as factual as possible, mixing real news

footage of Guzman's arrests and escapes along with a dramatisation of events," says Vanessa Shapiro, president of worldwide distribution and co-production at Gaumont.

The series has, so far, demonstrated that audiences all over the world are intrigued by the underground world of gangsters and druglords. It has had strong demand in countries in Latin America, as well as Italy, France, Germany and the UK.

"Unpredicted" territories in Asia and Central and Eastern Europe were also interested in the series, according to the Gaumont exec.

"El Chapo's story follows a familiar gangster film trajectory – he built up one of the world's biggest drug empires from poor beginnings as a farmer's son, reportedly using tins of chilli peppers to smuggle massive amounts of cocaine in to the US," adds Shapiro.

"We see his rise through the Sinaloa ranks to become a cartel kingpin who dominated the drug trafficking industry for the past two-and-a-half decades and who was a cunning, ruthless criminal who held positions in most wanted lists from the Chicago Crime Commission to Interpol."

To enhance the factual basis of Chapo's story, the series writers consulted books and a team of investigative journalists for accuracy and minute details. The team includes Mexican, Peruvian and Colombian nationals.

"We are very confident the buyers will find it very exciting and thrilling," says Shapiro.

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LAST WORD



DAVID WILLIAMS

The perfect opportunity for entertainment

Can you remember what you were doing in 2010? Steve Jobs unveiled the first iPad, a volcano in Iceland stopped the world flying and Britain had one of the worst winters on record (again). The year would be lost in the ash cloud of my mind were it not for the fact that it's often cited as evidence that entertainment as a genre is a spent force. If we need to travel back eight years to find the most recent titles in the top 20 traveling formats (*The Voice*, *Minute to Win It*, *Money Drop*) they must have a point, surely?

While there's no question that we are in a golden age of scripted and the last couple of years have seen the explosion in premium documentary series driven by the rise of the SVODs, it's time that entertainment formats received their share of the limelight because there are many bright spots out there.

Breakout hits like *The Wall* and *Five Gold Rings* are leading a revival in primetime game shows and *Gogglebox* and *Married at First Sight* have sold and travelled exceptionally well. Even the most perennial of entertainment formats – the talent show – has seen new formats such as *Little Big Shots*, *Masters of Dance* and *All Together Now* emerge by deftly tapping into a shift in tastes, away from celebrity judges, towards celebration, authenticity and rewards from our peers. Undoubtedly this reading and quickly responding to cultural shifts has taken game shows out of the studio and into our houses



Masters of Dance

(*The Button*, *Taskmaster*) not to mention tents (*Bake Off*) and with it delivered the next wave of entertainment hits.

When entertainment does respond and reflect back to the audience, it delivers something that other genres can only dream of: multiple generations of families sat together on sofas throughout the land at a time still set by the schedulers; sharing the experience in living rooms, on social media with their friends and the following morning around watercoolers with their colleagues. For anybody not currently watching *Love Island* in Australia or the UK, the mid-morning coffee break can be a lonely place right now. But for producers of this kind

of noisy, youth-skewing entertainment content, we should all take comfort. It proves linear TV can still attract these hard-to-reach, younger audiences. And the recent news that youth channel E4 has appointed its first head in six years alongside increasing its commissioning budget is surely further evidence too.

Such is that ability to deliver on so many metrics that the grammar of entertainment is being royally plundered by other genres in the UK and elsewhere. Formats such as *What Would Your Kid Do?* and *This Time Next Year* together with its myriad of time travel spin-offs have brought entertainment sensibilities to classic features subjects and with it broadened their appeal.

So, rather than this being a perfect storm for entertainment, this could be the perfect opportunity. Whilst the SVODs and FAANG platforms have lead with the bright lights and star power of drama, a prize awaits for whoever embraces entertainment and masters it for an online audience. If they're in need of a confidence boost before taking the leap, we can always send round the guys from *Queer Eye*. **TBI**

While the FAANG platforms have lead with the bright lights and star power of drama, a prize awaits for whoever embraces entertainment and masters it for an online audience

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