

TBI Television Business International

The Netflix Effect
Who gets to
have a career in
documentary?
Page 14

**Beckham to
Beecham**
Gurinder Chadha
interview
Page 30

"BCNY"

FADE IN:

1. EXT. NEW YORK / BARCELONA - DAY

The New York and Barcelona city skylines merge together.

VOICE-OVER

The first line of a screenplay,
the toughest one to write.

You could start by talking about
places that haven't yet been mapped.
Imagine a place at the crossroads
between New York and Barcelona.
Where talent joins together. Fusion.
Creative curiosity. Ideas that are
much bigger than coordinates.
With the goal of breaking new ground
by telling great stories.

As I said, the first line of a screenplay
is the toughest one to write.
Here's our go at it:

SUPERIMPOSE: The Mediapro Studio logo.



CUT TO:

www.themediaprostudio.com

TERRA MATER

CUTE LITTLE KILLERS 1 x 50 min.

4K

UNDER COVER EVERY BODY NEEDS A COAT 1 x 50 min.

4K

MAD MATCH 1 x 50 min.

www.terramater.com

We're at Sunny Side of the Doc!
Visit us at our **Booth #B10.**



TERRA MATER
Factual Studios

Contents June/July 2019



TBI Factual | Docs Special

6. Fremantle faces the music

The super-indie's long-brewing factual strategy is finally taking flight

10. Beyond Neverland

Kew Media Distribution has quietly become a documentary powerhouse. But how will they top *Leaving Neverland*?

14. Bigger, better and celebrity-laden

How sustainable is the documentary field when only films about specific genres with high-profile subjects seem to be getting traction?

20. Cracking down on co-productions

Our Planet producer Alastair Fothergill warns that SVODs are close to cutting out broadcasters from co-productions

22. Hot Picks

The top scripted and factual titles heading to summer markets, including NATPE Budapest, Sheffield Doc/Fest, Sunny Side of the Doc and Conecta Fiction

26. What's new at NATPE?

TBI catches up with NATPE boss JP Bommel and his plans for the annual market in Budapest

Plus: 2 Editor's Note • 4 Well-being • 5 Diary • 44 Last Word



TBI Scripted

30. The House that Gurinder built

From *Bend It Like Beckham* to *Beecham House*, filmmaker Gurinder Chadha tries her hand at TV for the first time

32. In search of a true original

TBI reports from Series Mania, where we catch up with *The Virtues* writer Shane Meadows on his most personal project yet

34. Writer's room: Richie Mehta

The Canadian writer-director details how he began adapting India's notorious 2012 gang rape case for a multi-part Netflix series

36. Flipping the script at Conecta Fiction

What's in store for the third edition of the Pamplona-set market

38. Is this the end of LA Screenings?

Global buyers and studios discuss the fate of the June screenings

42. Breaking down US network pick-ups

All 35 new series coming to US broadcasters – and how studios fared



Editor's note Manori Ravindran

Trouble in Tinseltown

TBI's inaugural Docs Special takes a deep dive on the issue of sustainability in the field ahead of this summer's Sheffield Doc/Fest and Sunny Side of the Doc, where you can be sure the likes of Netflix and Hulu will be courting promising doc makers.

In our feature, we confront why celeb-led docs are landing on the SVODs, and how that trend affects the wider landscape of who gets to make documentaries today. Also featured are profiles of two distributors shaking up the doc world: Fremantle and Kew Media Distribution.

Meanwhile, it's safe to say that all eyes were firmly on LA Screenings this year, whether you were in the Hollywood Hills or not. For months now, global buyers have been speculating about how much US-originated content will be available to purchase when you consider all the grand plans flying about regarding studio-backed global SVODs such as Disney+ and WarnerMedia's streamer (Something-plus, no doubt). What will be left for international channels when all those shows end up on new platforms?

While buyers have been momentarily reassured by all the content that was available to screen in LA, the real sticking points are a few months away, when the deal-making gets going. Stay tuned. For now, check out our handy breakdown of all 35 programmes picked up by the networks this year.

Elsewhere in the magazine, we preview hot markets such as Series Mania, NATPE Budapest and Conecta Fiction – where original, authored ideas and co-production continue to be the name of the game – while *Delhi Crime* creator Richie Mehta details the genesis of his acclaimed Netflix series.

Last but not least is TBI's latest feature, a monthly wellness column from professional executive coach Tracy Forsyth, who will be sharing her wisdom on all things self-care while working in TV. This ties in well with the Film & TV Charity's Alex Pumfrey, who reminds us that mental health is paramount in her Last Word. After all, what could be more important?

Television Business International (USPS 003-807) is published bi-monthly (Jan, Mar, Apr, Jun, Aug and Oct) by Informa Tech, Blue Fin Building, 110 Southwark Street, London, SE1 0TA. The 2006 US Institutional subscription price is \$255. Airfreight and mailing in the USA by Agent named Air Business, C/O Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY11413. Periodical postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Television Business International, C/O Air Business Ltd / Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY11413. Subscription records are maintained at Informa Tech, Blue Fin Building, 110 Southwark Street, London, SE1 0TA, United Kingdom. Air Business Ltd is acting as our mailing agent.

Contact us

Editor Manori Ravindran
manori.ravindran@informa.com
Direct line +44 (0) 20 3377 3832
Twitter @manori_r

Contributors Ross Biddiscombe; Tim Dams; Tracy Forsyth; Andy Fry; Jane Marlow

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

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

Marketing executive Abigail Dede
abigail.dede@informa.com
Direct line +44 (0) 20 7017 6018

Editorial director Stuart Thomson
stuart.thomson@informa.com
Direct line +44 (0) 20 7017 5314

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



Published by Informa Tech, Blue Fin Building, 110 Southwark Street, London SE1 0TA
Tel: +44 (0)20 7017 5000
e-mail: tbi@informa.com **web:** www.tbivision.com
Printed in England by Walstead Roche Ltd, St Austell, Cornwall PL26 8LX.

© 2019 Informa UK Ltd All rights reserved
Reproduction without permission is prohibited



Two Brothers Pictures for BBC One, UK produced in association with all3media international. Co-produced with Czar Film and TV with the support of BNP Paribas Fortis Film Finance, Screen Flanders and the tax shelter of the Belgian Federal Government.

thrilling drama from award-winning Two Brothers Pictures



Two Brothers Pictures for ITV, UK in association with all3media international

NATPE Budapest 2019
Suite No: 221

@all3media_int
all3mediainternational.com

TWO BROTHERS
• P I C T U R E S •

all3media
international



Well-being Tracy Forsyth

How to recover from f*ck ups and faux pas

In TBI's inaugural wellness column, former BBC Studios exec and corporate wellness coach Tracy Forsyth tackles how to recover from a disastrous pitch or meeting-gone-awry with your dignity intact

We've all had those moments of putting our foot right royally in it. Saying the wrong thing in front of a commissioner. Blurting out something that blows the pitch. Misreading the situation with a key buyer and getting it really wrong. And when it happens, it feels awful: your face and neck go red and hot, your stomach plummets, you freeze and, inside, all you can feel is sheer unadulterated panic. You're a rabbit stuck in headlights, blinking and unable to move.

So, what should we do when we mess up?

1. Come clean. Don't get defensive, make excuses or deny what you've done. Digging a bigger hole than you're already in will not help. Apologise. Sincerely. Honestly. And, if you have a simple explanation for your mistake, state it. Whether it's a boss or a client that you have offended and they are angry, let them get it off their chest. Do not interrupt or try to argue – this will inflame things further.

2. Breathe deeply. As soon as you can. Your body has gone into fight-or-flight mode. It senses you are in danger. The sympathetic nervous system has kicked in, contracting your muscles and increasing your heart rate to help you run away or fight. Breathe as deeply and slowly as you can. Mentally, thank your body for trying to be helpful (it is always on your side) and use that adrenaline and blood pumping around your system to think quickly of what to say. Breathing deeply will lower blood pressure and calm you down by activating the parasympathetic nervous system, which enables the body to rest and digest.

3. Be compassionate. In Patanjali's Eight Limbs of Yoga, there is a concept called Ahimsa. It's generally translated to mean non-harming or non-violence to others, but it can also mean showing compassion. In

this situation, think of the effects on the person you have offended and the implications for them (hurt, indignance, humiliation, upset, anger) and show compassion. Take a moment to really think about it from their point of view. Consider the truth in what they say. What are the learnings for you that would be useful in the future?

4. Don't beat yourself up. When you mess up, you can feel like knocking your head against a wall. It can torment you as you sleep. Just thinking about it can incite those physical symptoms again. Don't forget to breathe deeply, and apply the concept of Ahimsa to yourself and show yourself some compassion. It was a mistake. That happens. It wasn't intentional. You didn't mean harm. It was done through ignorance – now you know better and it won't happen again. None of us gets through life without messing up a few times. Remember the saying 'to err is human, to forgive divine' by Alexander Pope. You are human: forgive yourself.

5. Finally, get comfort and perspective. Find a shoulder to cry on from someone who will let you talk it out and sympathise – perhaps another producer or someone who understands the context; someone who won't get impatient and tell you what you should or shouldn't have done, or try to fix it. Unburden yourself on them and explain how awful it was and how you are feeling. This is the time to get it off your chest. Or spend time with a friend who always sees the funny side of life. Speaking to those you trust will bring you new perspectives on how to view your faux pas. Choose your perspective: do you want to wallow in how awful it was, or do you choose to see the incident as something that just happens, and which you've learned from? You never know, it may make a fantastic anecdote for you to use in later life to comfort others in the business when they mess up. **TBI**

Tracy is a creative mentor for the Channel 4 Indie Growth Fund, the producer of the WFTV mentoring scheme and a professional executive coach. Follow her at walterwootze.com

About Town

They really love TV

The Edinburgh International TV Festival's annual We Love TV Quiz took Proud Embankment by storm in early May, raising money for the fest's Ones to Watch and The Network schemes, as well as the New Voice Awards.

The event – which just about topped last year's *Ru Paul's Drag Race* special – was a haze of glitter and leotards for execs such as (clockwise) Sky UK director of programming Zai Bennett, Endemol Shine UK boss Richard Johnston and NBCUniversal legal and business affairs exec Laura Mazzola, who were good sports about the whole neon marker business. (Too good, in fact. Something tells us they've been waiting all year for this.)

The Mash Report's Nish Kumar said he was pleased to get the gig over the ubiquitous Romesh Ranganathan and expertly navigated the three-hour affair of arcane BBC knowledge, quite hard anagrams and beer. Ultimately, it was the Zeppotron team – producers of *8 Out Of 10 Cats* and *Would I Lie To You?* – who emerged triumphantly as the night's winners and fairest TV nerds in all the land.



Swings and Roundabouts



9.7 Sister Pictures' *Chernobyl* for Sky/HBO is the highest-rated TV series on IMDb – ever



73 Eight series and 73 episodes later, *Game Of Thrones* reached an impressive, albeit anticlimactic, end



46% Rotten Tomatoes critics have not been kind to Renée Zellweger's TV debut in Netflix's *What/If*



\$82m ITV Studios' reported contribution to BritBox, now mired in set-backs with the Beeb

Good Habits



Doomsday never sounded so good at Amazon Prime Video's *Good Omens* world premiere in London, where *The Chattering Order of St Beryl* serenaded guests. Just don't tell co-production partner BBC Studios...

Now screening

Sony Pictures Television held its first Upfronts-style presentation during LA Screenings at the Wilshire Ebell Theatre, previewing its slate of 11 titles. Below (L-R): Mike Hopkins, chairman of SPT; Wayne Garvie, president of international production for SPT; Eleventh Hour's Jill Green, EP on *Alex Rider*; Anthony Horowitz, EP on *Alex Rider*; Dawn Steinberg, EVP of worldwide talent and casting at SPT; and Keith Le Goy, president of worldwide distribution at SPT.



Fremantle faces the music

For years, entertainment juggernauts such as *Got Talent* and *The X Factor* have defined production and distribution giant Fremantle on the global stage, but a long-brewing factual strategy is finally taking flight. Manori Ravindran reports.



Since joining Fremantle six years ago, Angela Neillis, SVP of non-scripted for international, has been quietly building out a pipeline of factual projects, having joined the super-indie just as Netflix was setting its sights on factual with disruptive documentary offerings.

“There was some interesting commissioning taking place, and a lot of strong documentaries coming through,” the former Sky Vision acquisitions boss tells TBI.

“There were only a couple to start with, but you

could see that docs were becoming more in vogue. And personally, I had worked in docs and had come from a production background, so I was keen to explore that area.”

Neillis — who had cut her teeth in feature film and documentary production before taking on more acquisition-led roles at Zodiak Rights, BBC Studios and Granada International — began to build those early producer relationships back up at Fremantle, which at that point had been steadily ramping up its scripted slate with the likes of Euston Films’ *Hard Sun*

and Fremantle Australia's *Picnic At Hanging Rock*.

With "some crystal ball-gazing" and fortuitous timing, she has been working towards closing the premium factual gap in the pipeline ever since, leveraging the business's network of 30 prodcos around the globe and a robust slate of third-party partners.

This year marked something of a turning point for the business, which presented a factual slate to global buyers at February's UK Screenings for the first time. Titles on offer included event series such as True to Nature's *Expedition With Steve Backshall* and Associated Producers' Samuel L. Jackson-hosted *Enslaved*.

Neillis uses BBC and UKTV co-production *Expedition* – in which English presenter and naturalist Backshall joins a team of experts in everything from kayaking to mountaineering to take on unexplored territory – to illustrate the type of third-party project that "absolutely makes sense" to Fremantle.

"When [True to Nature founder Wendy Darke] brought us *Expedition*, it was a new thing for us to step into that big, ambitious financing conversation. We were in competition, but happily beat off [our rivals] to seal the deal."

The project's global-facing nature and Backshall's international reputation appealed, as did the commissioning structure.

"The most interesting bit was the co-commission," explains Neillis. "The BBC is at the top of their game, but with a changing industry and difficulty commissioning a 10-part series, [you need the support of] a pay-TV platform such as UKTV's Dave, which is committing to an originals strategy. That makes *Expedition* a 10-part proposition, and that's exactly what works in distribution."

Thus far, *Expedition* has pre-sold to France Télévisions, and more global sales are lined up – all of which have proven to be a "big endorsement of the original plan" for the show, which was two years in the making.

For Neillis, who is now looking for her next big event title, projects require an international resonance and top-tier credentials both behind and in front of the camera. Add to that some exclusivity and a world-first: "Something absolutely unachievable," she adds, referencing the success of Atlantic Productions' *The Coronation* for BBC One, Smithsonian in the US and ABC Australia, which featured the Queen discussing the Crown Jewels and sold to more than 70 territories.

The business – whose distribution arm reported an annual turnover of around £230.1m (\$292m) to April 2018 – is also making some in-roads in natural history, having recently linked again with Atlantic Productions

boss Anthony Geffen for a new project.

Though the genre can be "hard to pull off", Neillis says SVOD disruption such as Netflix's David Attenborough-narrated *Our Planet* series, the first foray into natural history for the deep-pocketed streamer, is ultimately a positive.

"I was in Bristol [recently] and the place is abuzz with all the natural history projects that are happening and that's a fantastic thing," she says.

"The fact that Netflix has come and upset the apple cart and started commissioning very confidently is only a good thing for natural history because there is such a huge amount of talent in the UK developing and producing those shows that it has challenged everyone who was in natural history in a really good way."

Neillis notes that her "new remit" is to work with Fremantle's family of non-scripted producers around the world and then third-party producers. Projects from the latter constitute around 30% of a roughly 23,000-hour catalogue.

Common third-party partners include Arrow Media, Atlantic Productions and Spring Films, which is behind feature music doc *Cool Daddio: The Second Youth Of R. Stevie Moore*, which recently premiered at Sheffield Doc/Fest and is reminiscent of *Searching For Sugar Man*.

Riding the wave of music

The film delves into the life of underground music legend and self-proclaimed recluse R. Stevie Moore, who has recorded more than 400 albums from his bedroom and is recognised as the greatest unknown musical genius of modern times, having influenced musicians including The Strokes' Albert Hammond Jr. and lead singer of The Charlatans, Tim Burgess.

The acquisition illustrates a strategy of targeting music films, in particular, on the back of great success

"I remember when music docs were in the doldrums and you couldn't sell a music doc for love or money. Now, it's completely changed."

Angela Neillis, Fremantle



Punk and *Enslaved* highlight Fremantle's premium factual slate



“Do we want to give [SVODs] all our rights? Of course we don’t. So, it’s a question of working with them where we can, and not working with them when we don’t want to.”

Angela Neillis

around PBS doc series *Soundbreaking*, which traced the history of music recording via profiles of artists, technicians and producers, and sold all around the world.

“I remember when music docs were in the doldrums and you couldn’t sell a music doc for love or money. Now, it’s completely changed. That series had an effect of changing the international broadcasters’ view of what a music doc could be,” says Neillis.

The next high-profile title for the distributor is four-part doc series *Punk* from US cable channel EPIX, which aired this spring and is doing “extraordinary business” so far.

While there may have been initial reservations around whether a programme on the minutiae of punk, with episodes tracking each era from 1960s protopunk to the present-day genre, might have global appeal, Neillis vows that “offers are coming in from places you wouldn’t expect” thanks to Fremantle’s track record in music.

The Fremantle USP

Ultimately, it’s those deep relationships with a wide network of global buyers that inform the Fremantle offering to producers.

Even greater than its historic track record with factual – take Thames TV’s ground-breaking 26-episode *The World At War* for ITV in the 1970s, for example – is Fremantle’s ability to leverage the connections borne out of its entertainment footprint and take projects “to the highest possible people in the market”.

“When we take something to market, you’re talking

about the best entertainment shows in the world, and ultimately you’re talking to the top people at the channels. We know the right people and have very high-level, important relationships,” says Neillis.

Going forward, Fremantle operates as most savvy distributors in not only getting involved early in the life cycle of a project, but also initiating good – and lucrative – ideas themselves.

The commercial nature of the latter is key. The firm treads carefully when it comes to distributor-led commissioning and is realistic about the types of projects it can back securely. While it has moved first on programmes with chef Jamie Oliver, wholly funding some projects that it then sold widely internationally, that scenario is more of an exception rather than the rule.

Neillis is categorical in pointing out that distributors cannot single-handedly fund a high-end project.

“*Blue Planet* doesn’t come from a distributor – it comes from a consortium of broadcasters that underwrite the risk at the same time. The timing is critical and the type of projects are critical,” she says.

Where distributors are operating is at a lower price point, and Fremantle have “enough resource to fund at the upper end of that”.

The business prefers to fund development, she says, and will move quickly to champion and flesh out promising ideas. In the case of *Cool Daddio: The Second Youth of R. Stevie Moore*, Fremantle put forward some completion funding.

“And that’s a project that we are now hand in hand with the producers in taking it out to market,” says Neillis.

That market, of course, now includes a host of new and new-ish players — all of whom Fremantle is in conversation with, whether it’s Facebook Watch or Jeffrey Katzenberg’s Quibi.

“It’s wrong to think of them as a threat,” she says, using Netflix as a general stand-in for SVODs. “We work for Netflix, we work with Netflix and we sell to Netflix. They’ve done nothing but fantastic things for the industry.”

Still, Fremantle employs a “portfolio approach” that works selectively with the new digital players “but provides inspiration and financing for projects that producers want to make”.

“The idea that a very exciting producer can get a project across the line because an international player will fund it is important, and that sparks creativity, which is what’s important to Fremantle.

“But do we want to give them all our rights? Of course we don’t. So, it’s a question of working with them where we can, and not working with them when we don’t want to.” **TBI**

Expedition with Steve Backshall is a co-production between BBC and UKTV





IT TAKES **FOUR BALLS** AND A
DARING BRAIN TO MAKE YOUR DAY

imagina

Phileas
PRODUCTIONS

THE
MEDIAPRO
STUDIO



Beyond Neverland

Tim Dams explores the rise of documentary powerhouse Kew Media Distribution

Halfway through 2019, there's little doubt about the most impactful documentary of the year – Dan Reed's explosive and revelatory Michael Jackson film, *Leaving Neverland*.

The documentary, which prompted a rethink about the legacy of the late pop icon as well as furious backlash from his ardent fans, was sold around the world by Kew Media Distribution (KMD).

The global success of the film has helped to shine a spotlight on the distributor, which has developed a strong reputation for premium documentary fare, representing high-profile directors such as Nick Broomfield and Alex Gibney.

"We're not afraid to take risks and be challenged with the kinds of shows we look at – ones that are a

little bit different, out of the box or controversial," says KMD president of distribution Greg Phillips.

KMD took on *Leaving Neverland* after the company was recommended to Reed by a producer it had worked with before, says EVP of sales and distribution Jonathan Ford.

"A couple of other companies had shied away from it because they were concerned about the risks. But when we watched it, we saw there was a story there we had to get out into the market."

Ford explains that Kew pitched the director a model where he would be fully involved in working out the best sales strategy for *Leaving Neverland*: to go for a big multi-territory deal with a single global player or to sell it territory-by-territory. They went for the latter and it proved a successful choice.

(Clockwise from above)
Body Hack, *Leaving Neverland* and *Laurel Canyon*

“We have basically sold out in every country in the world,” says Ford.

He notes that many creatives like the idea of working with an independent sales company like KMD rather than a big studio with its own global network that might not realise the full value of a film.

KMD’s pitch to producers is that it is collaborative, excited by programming and concerned about marketing, adds Phillips.

“Creatives need to know their property, which they have agonised over for so long, is going to be looked after. We will offer any help, advice or market intelligence that the supplier wants – then it is up to the creative to decide whether to accept it.”

Based in London with sales offices in New York, Los Angeles and Miami, KMD has 38 staff including local reps in Spain and Germany. Marketing and sales administration is run out of the London office. Meanwhile, acquisitions are split between Los Angeles and London.

KMD itself is part of the Kew Media Group – an emerging superindie that was founded in 2015 by former Alliance Atlantis (*CSI: Crime Scene Investigation*) entertainment boss Peter Sussman and Blue Ice Group co-founder and former Entertainment One exec Steven Silver.

Kew Media Group launched on the Toronto stock exchange as a special purpose acquisition company (SPAC) in 2016, and has been on the acquisition trail ever since.

In 2017, it snapped up transatlantic production and distribution firm Content Media Corp and five Content-controlled companies: Finland-based Aito Media, Alex Gibney’s doc-focused Jigsaw Productions, Campfire Film & Television, LA’s Collins Avenue Productions and Spirit Digital Media.

At the same time, Kew Media Group also bought Toronto-based producers Architect Films, Bristow Global Media, Media Headquarters Film & Television, Our House Media and Winnipeg’s Frantic Films.

“We are content guys. It’s what we love. It’s what we do,” said Silver and Sussman at the time. “There has never been a better time to be in the content business.

Content, best known as the distributor of BBC police drama *Line Of Duty* and which itself had taken over distributor Fireworks International’s library in 2005, rebranded as Kew Media Distribution later in the year.

Since then, Kew Media Group has gone on to acquire other companies – notably Australia’s Essential Media Group, Toronto scripted producer Sienna Films and UK distributor TCB Media Rights. It has also taken a stake in new Scottish indie Two Rivers, run by

“A couple of other companies had shied away from *Leaving Neverland* because they were concerned about the risks. But when we watched it, we saw there was a story there we had to get out into the market.”

Jonathan Ford, Kew Media Distribution



former STV Productions boss Alan Clements.

Kew Media Group bills itself as ‘an acquirer of choice’ for indies, flagging to potential sellers an experienced management team, minimal bureaucracy, generous equity participation and independence – and the opportunity to get in on the ground of an emerging ‘superindie’ group.

The group now comprises 13 production companies, two distribution firms and a content library of more than 14,000 hours. It posted revenues of CAD\$224m (\$165m) in 2018, and an adjusted EBITDA of CAD\$26.9m (\$20m). Some CAD\$136.9m (\$101m) of revenues came from its production activities, and CAD\$87.2m (\$64m) from distribution.

Its two distribution arms operate as separate entities: KMD has a focus on scripted, unscripted series and premium documentaries, while the highly regarded TCB has long-standing connections in the UK market and focuses on mass-appeal unscripted content.

KMD now represents a significant amount of content made by the group’s in-house production companies. Ford estimates that 60% of its unscripted catalogue is in-house content. For drama, it’s a much



smaller figure – 20% from in-house and 30% for documentaries.

“We work well with good partners outside the business, but we’re keen to build up the internal business,” explains Ford.

From the outside, Kew Media Group can appear a confusing entity, particularly given the flurry of corporate activity, acquisitions and rebranding in such a short spell of time. But rivals credit KMD for its “passion” and “having the right product to take to market”.

Phillips, who was president of Fireworks International and Content Media before it rebranded, says KMD is “all about continuing on our legacy and building on it.” The priority, he says, is creating a catalogue of programming in feature documentaries, documentary series and scripted programming.

Ford says there’s a strong slate of unscripted series being delivered this year by Kew production companies, including Essential Media adventure series *Body Hack*, Our House Media’s crime series *Murder In Amish Country* and Frantic Films’ engineering series *High Maintenance*.

On the documentary side, highlights include music doc *Laurel Canyon* and *Divide And Conquer: The Story Of Roger Ailes* from Jigsaw Productions.

Phillips adds that KMD’s “scripted energy is building up very nicely under [Kew Media’s Los Angeles-based EVP of global scripted series] Carrie Stein” with Sienna Films and Essential.

“There’s a hunger at KMD for great product,” adds Phillips. “We are looking to edge ever closer to our larger competitors.”

Competition between distributors for stand-out shows with international potential is, of course, tougher than ever given the consolidation of the indie production sector.

“It’s always been a challenge, and more so now,” says Phillips. “The answer is to be alive to what is

“Creatives need to know their property, which they have agonised over for so long, is going to be looked after. We will offer any help, advice or market intelligence that the supplier wants – then it is up to the creative to decide whether to accept it.”

Greg Phillips,
Kew Media Distribution



Murder In Amish Country

going on in the independent area, and to be prepared to make a commitment to jump on board something and to help develop it.”

Adding to the challenge for distributors is the fact that the level of advances is also rising, particularly as broadcasters and platforms want more expensive productions to help cut through in a crowded market.

“It’s competitive out there,” says Ford. “It’s about finding the right balance for everybody involved that doesn’t overextend the company and take on too much risk.”

Keeping up with SVOD

Another big challenge facing distributors like KMD is the rise of the streamers, with the likes of Netflix and Amazon taking worldwide rights for their original commissions, cutting distributors out of the loop.

So how do distributors thrive in a streaming world that is only going to get more crowded with upcoming SVOD launches from the likes of Disney, Apple, Comcast and Warner Media?

Ford says: “There is still free TV, free digital and basic pay.” The latter, he says, is being challenged as people switch to SVOD, prompting the consolidation of pay broadcasters such as Discovery and Scripps.

The big question, Ford adds, is what the balance between acquisitions and originals will be on the new streaming platforms. “We are all waiting to see. I think all of them will provide acquisition opportunities to start with as they look to build scale. They will need to supplement their originals with quality acquisitions.”

In terms of selling, KMD still attends all the main and local markets. MIPCOM is key, and KMD will also go to MIPTV even though many companies are not attending as they used to.

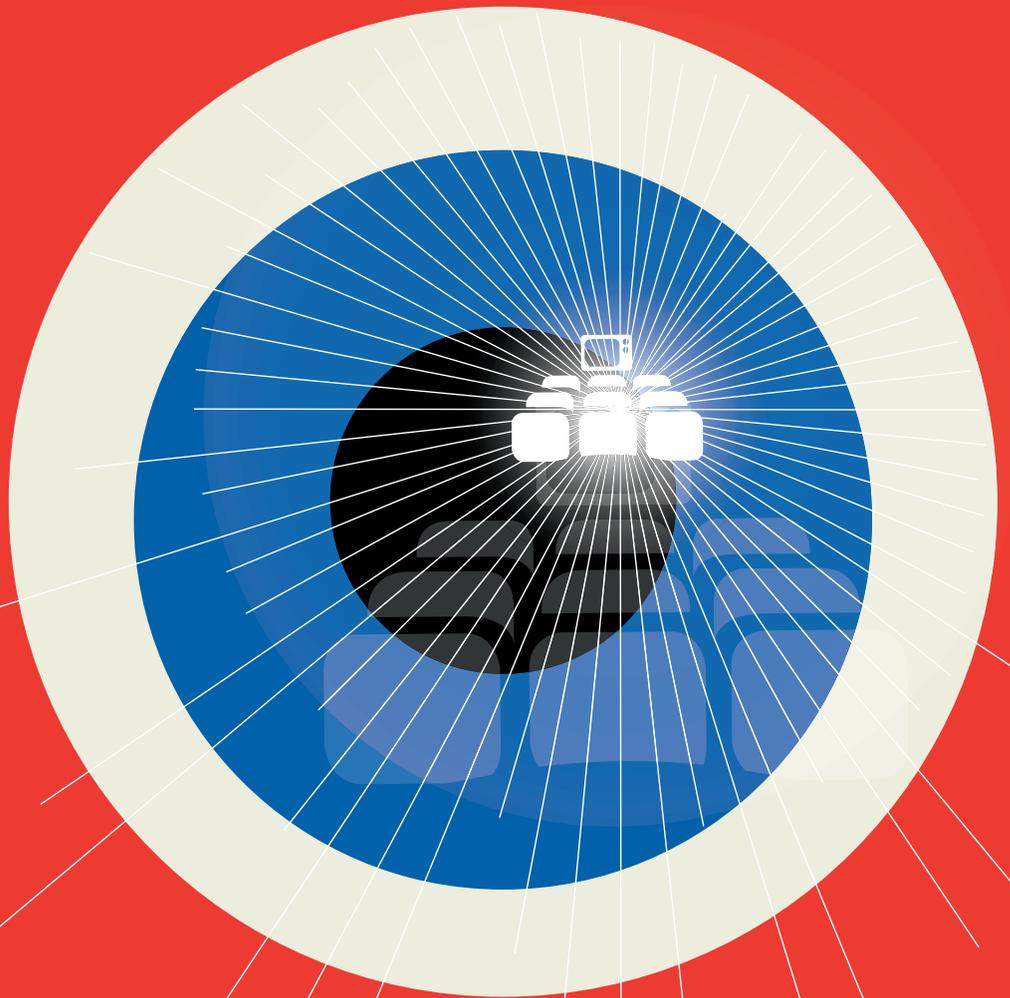
Ford says that local markets such as MIP Cancun, MIP China, NATPE Budapest and DISCOP Johannesburg are good to attend as well.

“Getting in front of people at that local level is very important,” he says. KMD will also travel to the Cannes, Berlin and Toronto film festivals to represent its feature documentary slate, as well as regularly visiting territories where it doesn’t have offices.

“Even though we manage Australia and New Zealand from London, we will get down there twice a year to sit in people’s offices. The same with Asia and Japan. It’s important to get out to territories, and not just meet at markets.”

Most markets, he acknowledges, are getting quieter. “But in this world, people aren’t just going now to look around. They are going to do business. I don’t think the level of business is changing at these markets – the hangers-on are disappearing.” **TBI**





SÉRIE SERIES

THE EUROPEAN SERIES SUMMIT
FONTAINEBLEAU - FRANCE

SEASON 8

1 > 3
JULY
2019

île de France



Co-funded by the
European Union



Creative
Europe
MEDIA



la culture avec
la copie privée



www.iledefrance.fr



Château
de Fontainebleau



Bigger, better and celebrity-laden: Is the future of docs sustainable?

As documentaries cutting through on SVODs begin to look glossier and more high-profile by the day, Manori Ravindran investigates who gets to build careers in documentary when the standards become unachievable



Lightbox's *Untouchable* was picked up by Hulu for the US

Director Doug Block has made a number of films over the course of an almost 30-year career – virtually none of them featuring high-profile subjects or celebrities.

In fact, more often than not, his subject matter is deeply personal, tackling his relationship with his daughter as she prepares to leave home in *The Kids Grow Up* (2009) and revisiting couples whose weddings he filmed as a commercial director in *112 Weddings* (2014).

His film *Home Page* (1998), about one of the Internet's first bloggers, was up for the Sundance Film Festival's Grand Jury Prize, while HBO's *51 Birch Street*, following his parents' marriage, was in the US National Board of Review's top five films for 2005. Every couple of years, without fail, he's managed to turn out a feature doc.

But, increasingly, Block — who, like many doc makers, is trying to work with cash-flush SVODs — is having frustrating dealings with the documentary heads of streaming services around prospects for his new film, a romantic mystery that sees him playing detective in hopes of revealing the identities of a couple lost in time.

At Apple, one commissioner initially grasped the idea, “and then followed up saying it was a charming film, but I should circle back if I find someone with historical importance,” he explains.

“It shows the mentality of what we're up against. The film's characters must be Michelle and Barack Obama or Amelia Earhart. They need names. And that's one of the big issues facing us as a result of the Netflix Effect.”

Both feared and extolled, the Netflix Effect refers to the streamer's tenacity in pursuing content — most recently, it dished out a record \$10m out of January's Sundance for Alexandria Ocasio-Cortez-fronted documentary *Knock Down The House* — and how it is forcing competitors such as Apple, Amazon and Hulu to follow suite.

“But that really benefits only a few films with star power and celebrity names attached, or big issue films with big treatments, lots of drone shots and high production values,” says Block.

“Technology has enabled so many more films to get made, but there is a very narrow funnel they go through. The commercial reality is you have to make it bigger, better and find celebrities.”

Block vehemently disagrees with the notion that it's a golden age for documentary.

“We're in an age where great docs are being made, but fewer great docs are being seen because it's harder to get them seen if they're not picked up by big SVODs. There isn't a lot of support for docs as an art form.”

Film festivals such as Sundance have always been considered a major endorsement ahead of buy-in from broadcasters and platforms, but acceptance into the Park City, Utah-set festival is more important than ever and can, overnight, put an obscure indie film at the centre of a bidding war.

If you don't get in, the commercial value of your film can be impacted. Block, who runs popular doc-making forum The D Word, says the platform had a “major mental health scare” recently when a filmmaker suffered a breakdown after being rejected from a number of festivals.

“There is so much content that critics, press and distributors feel compelled to have a filter they trust to curate everything, but they become overly reliant on festivals.”

For those who get in, however, it's a different story entirely.

Simon Chinn and Jonathan Chinn's Lightbox premiered its forthcoming Harvey Weinstein feature doc *Untouchable* at Sundance this year to glowing reviews.

“It is basically the best launch pad in North America, if not the world, for these kinds of films and it really does make a difference when you launch there as opposed to some other festivals,” says Calum Gray, head of sales for London-headquartered finance firm Embankment Films, which previously sold Alexander McQueen doc *McQueen* and is handling sales for *Untouchable*.

Gray recently sold US rights to *Untouchable* to a now Disney-controlled Hulu, which last year bought Bing Liu's skateboarding film *Minding The Gap* out of Sundance and championed the film through to an Oscar nomination.

“[Hulu] and other platforms are obviously at Sundance waiting for the festival to give it that tick of validation and that initial PR impetus before they jump. It's a useful crucible for weighing value,” Gray tells TBI.

But well ahead of Sundance, Gray has already stress-tested the film himself, working to an all-rights pre-sale model for the lion's share of financing, and only picking up films he can pre-sell.

“It's important for people to understand there are different models of financing other than broadcaster money. The all-rights financing model works for certain types of film. If we can stress-test it through pre-sales, then it's eminently financeable and potentially lucrative.”

But in order to secure those pre-sales, films need to meet a certain criteria, and there are “clear genres” that work: music, fashion, dance and the occasional ‘stranger than fiction’ story, such as *Three Identical Strangers*.

“It shows the mentality of what we're up against. The film's characters must be Michelle and Barack Obama or Amelia Earhart. They need names. And that's one of the big issues facing us as a result of the Netflix Effect ”

Doug Block, filmmaker





“*Untouchable* is hyper-topical and the most important story of our age, while *McQueen* was virtually a Greek tragedy. We could also see these were immersive takes on these subjects, rather than just didactic or visual essays — these were intended to be stories with proper story structure and emotion.”

The exec argues out that SVODs have, in fact, helped the doc field become more sustainable by raising the bar to such an extent that it is virtually impossible for filmmakers to embark on a project without adequate financial support.

“You wouldn’t design a product or launch a commercial entity without referring to the market, and yet a lot of filmmakers previously have gone and sunk a project without actually stress-testing the concept in the market,” says Gray.

“If you want to make a career as a creator in this business, it’s important you see some way of paying your mortgage, and if it means that less speculative projects come to market, that can only be a good thing.”

The reality is that documentary’s golden age is only gilded for some, and as David Piperni, founder of New York-based sales agent and distributor Cargo Film & Releasing, points out, there is an “army of filmmakers” still struggling to cash in on the supposed gold rush.

Cargo, which represents indie titles such as *Instant Dreams*, a profile of the Polaroid company, and *Becoming Who I Was*, on a boy who believes he’s the reincarnation of an ancient Tibetan monk, doesn’t try to compete with Netflix or heavy-hitting distributor-sales agent Submarine, which represented the likes of *Three Identical Strangers* and *Wild Wild Country*.

“There is a small section of the industry that elevated the genre but, increasingly, those films are in the hands of established filmmakers and prodcos. However, that doesn’t speak to the larger number of filmmakers and companies that have been active in this space for some time making a certain kind of film, and who are probably struggling,” says Piperni.

112 Weddings (above), *Knock Down The House* (below) and *Minding The Gap* (bottom)

Crucially, Cargo is one of the few boutique firms that carefully toe the line between catering to market demand for high-profile fare and championing niche films.

“You need to know what the marketplace is looking for but we’re also trying to find projects we’re passionate about. We’re fully aware when projects might be a harder sell and require heavier lifting, but those are the projects you get up in the morning excited about.

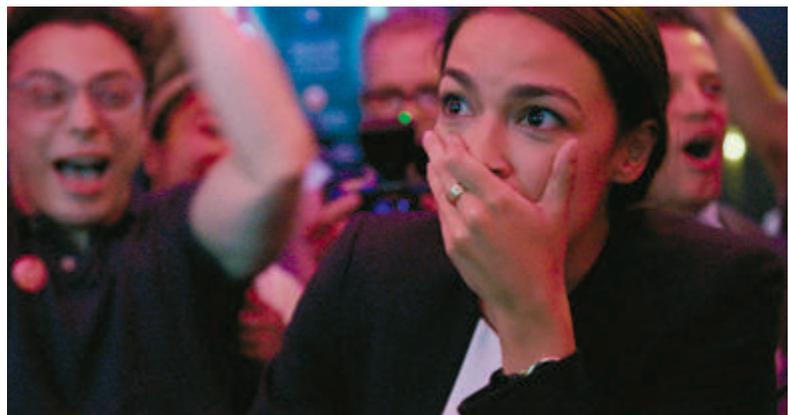
“You don’t want to exclude anyone because you never know when the next most interesting voice may come from,” says Piperni.

The Cost of Docs

Since 2016, British organisation The Whickers has undertaken an annual survey gauging the “lived reality” of doc making.

The inaugural findings, released in summer 2016, were a game-changer for the doc community, throwing the sustainability issues plaguing the field in the spotlight.

This year’s survey, which was carried out from December 2018 to mid-January, involved 132 filmmakers – 72% of whom are aged between 25 and 44.





JULY 30, 2019

CONTENT CO-CREATION EXCHANGE

KEYNOTES



JULIE MCNAMARA
EVP, Original Content



HEATHER MOOSNICK
SVP, Content Partnerships



AMY REINHARD
VP, Content Acquisition



BEN RELLES
Head of Innovation

NATPE STREAMING + CONTENT CO-CREATION EXCHANGE

TOPICS INCLUDE

- Top Executives: What's Next In Streaming
- Video Monetization
- Migration of Content to Streaming
- DTC: Audience Aggregation + Retention
- The New Creative Pipeline
- International Business Models
- Cybersecurity Resilience / Digital Piracy

*WHERE STREAMING EXECUTIVES
REVOLUTIONIZE THE PROGRAMMING
OF TOMORROW AND EVOLVE THE
PATH TO MONETIZATION*



HOLLYWOOD

6250 Hollywood Blvd

SPONSORED BY



NATPE.com/streamingplus



Findings revealed that the number of respondents making films for TV (52%) was up from last year (44%), but that films being made for online platforms had almost doubled, growing from 39% in 2017 to 61%.

The primary challenge, however, is financial (56%), particularly as broadcasters' purse-strings grow tighter.

According to one respondent: "Unless it's a broadcast commission, funding is often piecemeal and unsecured, meaning you need to find funding per section of the process, such as development funding, then production funding and post funding. It makes it a long, stressful and tenuous process."

Another said, "Budgets from broadcasters are becoming increasingly tight – leading to unrealistic schedules and unhappy teams, desperately scrambling to make something unachievable and sacrificing personal lives in the process."

Jane Ray, artistic director for *The Whickers*, points out that doc makers feel TV funding has plummeted and that SVODs provide an increasingly important financing avenue, even if that only applies to a certain kind of film.

"Everyone thinks Netflix is the Holy Grail. They fund hugely, but there is always an editorial cost that's required. There is an adjective of making things 'more Netflix-y', for example. But they will pay for that. It's a double-edged sword.

She adds: "Netflix wants their version to be more front-loaded, harder-hitting and more 'grabby', with less room for the poetic. It's got to sell itself."

So, what's the way forward? In the same breath, David Alvarado, co-director of *Bill Nye: Science Guy*, paints an optimistic picture while assuring the "doom

Bill Nye: Science Guy broke Kickstarter records in 2015

and gloom scenario" is also accurate.

The New York-based filmmaker said he had \$14 left in his bank account after self-funding debut doc *The Immortalists* — all for a film that "no one wanted to see anyway", he laughs. But the film was selected for SXSW in 2014, putting Alvarado and co-director Jason Sussberg on the map, however tentatively.

That film led to a doc idea with science presenter Bill Nye, whose production became the most-funded doc in Kickstarter's history in 2015, raising more than \$850,000, and eventually landing on Netflix. Alvarado and Sussberg have continued to innovate in sourcing new funding and have had steady work ever since. The team is currently shooting two projects for PBS.

"A Silicon Valley company recently closed out our funding gap of \$1.2m on a \$1.6m project because they wanted to be associated with an indie doc," he says.

"We're one of the few folks who've been able to do that, because in the search for sustainability, we're trying to come up with real budgets for really good docs while also paying ourselves to survive."

He adds that the foundation and grant community provide other avenues, and are also looking for stories from underrepresented communities. Indeed, organisations such as Chicken & Egg, Catapult and the International Documentary Association (IDA) provide grants and fellowships that can properly kickstart projects.

"In the US, ITVS and PBS provide several hundred thousand dollars' worth of grants for marginalised communities. That's there for the right story," says Alvarado.

"After all, some of the best docs are about people I've never heard of before." **TBI**

"Netflix wants their version to be more front-loaded, harder-hitting and more 'grabby', with less room for the poetic. It's got to sell itself"

Jane Ray, *The Whickers*



Cracking down on co-productions

Alastair Fothergill, producer of Netflix's *Our Planet*, has warned that SVOD players "will not consider co-productions" around natural history in the future as the digital giants look to plant their flags in the genre. Manori Ravindran reports



Netflix's *Our Planet* is the streamer's first natural history project

The veteran natural history producer, who left the BBC's Natural History Unit (NHU) in 2012 to set up Silverback Films, recently suggested to the House of Lords Communications Committee during an evidence session exploring producers' relationships with digital players that SVOD domination is inevitable given the lack of investment from domestic broadcasters.

"Netflix has only done one big series, but it'll go for more because of the success of this last one, and Apple has just commissioned three natural history series," he says.

One of Apple's natural history projects is an NHU-produced collaboration between *Planet Earth II* executive producer Michael Gunton and *Iron Man* director Jon Favreau that will use CGI to imagine the last days of the dinosaurs.

Fothergill, whose prodco delivered Netflix's first landmark natural history project with *Our Planet*, says SVODs are "very welcome" in a landscape where the content spends of domestic broadcasters remain static.

"Where the BBC is most at threat is that it hasn't increased budgets at all. When I did *Blue Planet*, half the budget came from the BBC. Now, [its budgets] for series are less than 20%," says the producer.

"When you have a BBC commission, BBC Studios comes in and we tend to be very happy to co-produce with the company because it is one of the best distributors of natural history in the world. But we are now working on a series with Netflix that I don't

think the BBC or BBC Studios would have been able to afford."

Fothergill points out that "the reason Netflix likes natural history is because it is globally attractive. I don't think any of the big SVODs talking to us about natural history will consider a co-production."

However, he notes that, overall, the natural history business in the UK "is in very fine health" with the "BBC order book full until 2023", with most work going to the BBC NHU.

"Players like Discovery and Nat Geo who had gone away from high-quality natural history are returning to it. Bristol is booming with work from BBC and international clients," he says.

Fothergill stresses that the "key thing" that will keep the BBC competitive with the global SVODs is the health of the iPlayer catch-up service, which could soon receive a longer window.

The producer gives the example of Silverback's series *The Hunt* for BBC One, which "did very well on the BBC, [but] after 30 days, disappeared from iPlayer".

"And no one buys DVDs anymore, so the only place you can find it is on Netflix," he says, noting that the corporation "has to crack iPlayer".

"It could be just as competitive, but at the moment, it is not as attractive as Netflix," Fothergill adds.

"The BBC and other PSBs would say they are trying hard to get those [young] audiences back. But they haven't grown up with the BBC like some of us – they are from an online world. We have to be aware of the way they access the content." **TBI**

"We are now working on a series with Netflix that I don't think the BBC or BBC Studios would have been able to afford."

Alastair Fothergill



CARTOON FORUM

16-19 SEPT. 2019

TOULOUSE - OCCITANIE
PYRÉNÉES - MÉDITERRANÉE



© Mélanie Allag

WWW.CARTOON-MEDIA.EU

EUROPEAN CO-PRODUCTION FORUM FOR ANIMATED TV SERIES



Creative Europe
MEDIA



MAIRIE DE  TOULOUSE
www.toulouse.fr

toulouse
métropole

france·tv

Hot Picks

The top factual and scripted content hitting summer markets



The Curse Of The Vologne

Distributor: Red Arrow Studios International

Producer: Elephant Group

Broadcaster: France 3

Logline: A four-part series revisiting one of the most notorious crimes in French history

Documentary series *The Curse Of The Vologne* (4 x 45 minutes) centres on one of the most high-profile, shocking and unsolved murders in recent French history.

In October 1984, the body of four-year-old Grégory Villemin was dragged from the Vologne River in remote Eastern France, his wrists and ankles bound in the manner of a barbaric, pagan sacrifice.

The next day, an anonymous poison-pen letter sent to the boy's parents claimed responsibility for the murder.

The writer of that letter became known as 'The Raven' – and had threatened Gregory's parents for three years.

'L'Affaire Grégory' has rumbled on ever since, revealing a sprawling family driven by jealousy and secrets. Gregory's mourning father, seeking justice, killed his cousin in an attempt to avenge the loss of his son. His mother was accused of murdering the cousin and jailed for the crime.

When new family suspects were arrested in the summer of 2016, along with the suicide

of judge Jean-Michel Lambert, who always proclaimed the mother was the murderer, the unresolved story hit headlines again.

"We decided it was time to make a series about the case," says director Pierre Hurel, who describes the production as 'a long and winding road'.

However, the locals in Vologne Valley did not want to talk about the mystery that has ruined the reputation of their area. "Some residents are quick to grab their hunting guns as soon as they see journalists or cameras coming," says Hurel.

So the production team began studying the thousands of legal documents compiled by the four judges who worked across the case. They then visited Vologne Valley armed with all the

background information.

"When we met with locals, we discovered there were many facts about the case that they were not aware of," says Hurel.

"Step by step, we became immersed in this rural community and built relationships with the locals, until many of those involved in the case – including a key witness, Murielle Bolle, potentially the only surviving witness who knows the truth – came to speak to us."

Red Arrow Studios International's EVP of acquisitions and content investment Alex Fraser says *The Curse Of The Vologne* has the depth, quality and compelling elements that match the best of recent SVOD true crime content, such as *Making A Murderer*, while the 4 x 45-minute format gives the complex story room to unfold while fitting into linear broadcast schedules.

Tim Gerhartz, SVP of global sales for Red Arrow Studios International, expects it to travel well given the popularity of true crime content, the gravitas and complexity of the case and the pedigree of the producers and filmmakers.

"In the past, true crime documentary series have mainly found a home on genre-specific channels such as A&E's History Channel. However, we are increasingly seeing a much wider audience for true crime content, including free-to-air linear broadcasters."

Jungle War

Distributor: DRG

Producer: Wildbear Entertainment

Logline: A doc series on battles fought in uncompromising jungle environments

Jungle War (6 x 60 minutes) is a doc series about some of the lesser-known conflicts of WWII and beyond – those fought in some of the world’s most hostile and challenging environments.

It takes in WWII campaigns fought in the jungles of Asia/Pacific – from the Solomon Islands and New Guinea to Borneo and Burma – and post-war conflicts in Malaysia, East Timor, Vietnam and parts of Central and South America.

The series, from Australian factual producer Wildbear Entertainment, combines archive footage, expert commentary and personal testimony, together with contemporary footage – building on Wildbear’s slate of war documentaries such as *Total War* and *Hitler’s Propaganda Machine*, which have sold widely through DRG.

The origins of *Jungle War* started with the idea that battling against the elements

can be just as fatal as fighting a war. In Australia, where production was based, stories of fighting on the Kokoda Track and the prisoners of war on the Thai-Burma Railway are part of the national identity.

“The creative team wanted to look at similar stories on an international level,” says DRG’s EVP of sales Elin Thomas.

As such, the documentary investigates many of the elements that are specific to jungle warfare — from the way armies have adapted their supply lines, mobility plans and tactics, to the humidity and density of fighting in the jungle. Key throughout, however, is the human element of fighting in such difficult terrain.

Thomas notes the delivery of *Jungle War* is timely, coinciding with the 80th anniversary of the start of WWII later this year. “WWII provides a very rich seam for documentary-makers, but the jungle conflicts are one of the least covered subject areas.”

Jungle War has been acquired by France’s Histoire. Other target territories are CEEMEA, Germany, Scandinavia, Australia and Asia.



Psycho Pussies: Cats Behaving Badly

Distributor: Orange Smarty

Producer: Athena Films

Broadcaster: Channel 5 (UK)

Logline: Britain’s craziest cats get their close-up

Psycho Pussies: Cats Behaving Badly (1 x 52 minutes) is an “EPG jumper”, reckons Karen Young, CEO of distributor Orange Smarty, adding that the one-off special will bring an instant audience.

Broadcast in May by the UK’s Channel 5, it follows on from *Psycho Pussies: When Cats Attack*, which was made in 2010.

“Cats are the most viewed animal on the internet, with lots of crazy behaviour on display, so a show of this nature with an inspiring name was the result,” says Young.

The documentary profiles some of Britain’s craziest cats – some so ferocious they regularly attack their loyal owners.

There’s Milo, a cat so savage that one of his attacks resulted in his owner being hospitalised for four days. And then there’s D’Artagnan, who will attack any of his owner’s potential boyfriends.

Such case studies are intercut with cat clips from the internet, as well as comments

and analyses from a vet, cat behaviorist and comedian. Combined with the humour of the cats, it makes for a show that is light-hearted while also giving insight into the animals, says Young.

However, it wasn’t as straightforward to produce as it might sound.

Filming animals is always difficult, and the crew could only film behavior shown on the day of production. “Finding the case studies was a real challenge because people say how their cats behave badly, but when you turn up with a camera, the cat is good as gold or too wary to act normal,” explains Young.

Orange Smarty is looking to strike deals with linear broadcasters. “While we expect the sales to come in from big English-speaking territories like Australia, New Zealand and Scandinavia, we’ve also seen a great reaction from the French, Spanish and German-speaking territories, as well as Eastern Europe and a big network in Japan,” says Young.



High Maintenance

Distributor: Kew Media Distribution

Producer: Frantic Films

Logline: A new spin on engineering programming that looks at maintenance rather than construction

High Maintenance (8 x 60 minutes) is something of a new take on the popular engineering sub-genre that explores the building of megastructures. Rather than focusing on construction, this series is about maintenance.

The series was developed by Toronto-based Frantic Films, part of Kew Media Group, and is repped by its distribution arm Kew Media Distribution. Canada's Blue Ant boarded the project as an early partner.

"How a massive hydro-electric dam is built is incredible, but how to keep it running is just as fascinating," says Frantic Films CEO and executive producer Jamie Brown.

He says the origins of the show stem from a tour of a hydro-generation facility in a remote Northern Canadian town. "The sheer size of the working machinery and what the teams had to do to make sure the multi-billion-dollar

facility never shut down was remarkable."

Brown says Frantic's production team is travelling the world to document repair and maintenance work on some of the biggest structures of its kind.

He clearly thinks it will make for good television, given it is a far cry from the mundane home DIY that many of us are used to. "The work that needs to be done can be extremely dangerous, involve expensive and complex machinery, and require technicians to be suspended in the air or confined deep in the cramped spaces of a mega-structure."

Brown adds: "It's high-skill, high-risk work with extreme stakes, as a breakdown can cause all kinds of very serious consequences for those doing the work and those who depend on that structure's continued operation."

KMD is selling it as a linear series with SVOD in support.



Property Brothers: Forever Home

Distributor: Cineflix Rights

Producer: Scott Brothers Entertainment

Broadcaster: HGTV (US, Canada)

Logline: The brothers help couples renovate their dream homes

Forever Home (40 x 60 minutes) is a new spin on twin brothers Drew and Jonathan Scott's Property Brothers franchise, which first launched in 2011.

Rather than focus on flipping properties to make money, the programme showcases homes in which families want to live forever.

The format sees the Scott brothers help couples transform their current houses into homes where they can happily spend their lives. First, Drew takes the homeowners on a tour of nearby renovated homes to learn about the features they can and can't live without.

Next, Jonathan presents two design options that showcase different ways the house can be reimaged. Then the brothers tackle a full-scale renovation — with design and building hurdles along the way.

Chris Bonney, CEO Rights at Cineflix Media, tells TBI: "As property prices increase and with the costs and inconvenience of moving on the rise, plenty of families are looking at what they can do with their existing home."

As such, the show should appeal to families who can't afford larger properties, or who live in the perfect location but not quite the home of their dreams. "This new series shows audiences how they can make affordable renovations," says Bonney.

Cineflix has already distributed more than 300 hours of programming featuring the brothers to more than 160 countries in recent years.

"Many loyal buyers of other series within the franchise are already very keen to review *Property Brothers: Forever Home*, so we're confident it will be equally successful internationally," says Bonney.

"The high volume of the series (40 episodes) will also enable broadcasters to work with the title and promote it strongly as an important programme within their schedule."

Scott Brothers Entertainment is producing this series, taking over from previous *Property Brothers* producer Cineflix Productions as part of a new deal.



One Planet: Seven Worlds

Distributor: BBC Studios

Producer: A BBC Studios Natural History Unit production, co-produced with BBC America, Tencent Penguin Pictures, ZDF and France Télévisions

Broadcaster: BBC One (UK)

Logline: The stories of each of Earth's seven continents

Set to air in the autumn, *One Planet: Seven Worlds* is billed as the latest landmark series from the BBC's Natural History Unit, following in the wake of *Blue Planet II*, *Planet Earth II* and *Dynasties*.

Sir David Attenborough returns to narrate the series, which tells the stories of Earth's seven continents. As such, expect stunning scenery and wildlife dramas and little-known stories that make each continent special.

The series came out of a development process to try to come up with the next landmark series, says BBC Studios head of natural history Patricia Fearnley. "It's challenging to follow such established brands as *Planet*

Earth II and *Blue Planet II*, which were watched by over a billion people worldwide."

One Planet: Seven Worlds goes back to the tradition of global, ambitious natural history

landmark programming. "In the past we have done series based around habitats and new behaviours, but we've never done a series based around the seven continents, and in this series we wanted to reveal the story behind each one."

Fearnley says the series will push creative and technical boundaries. Drones, in particular, play a key role in the technical innovation. "We can now fly drones further and longer than

ever before, with less noise than ever before, and this has opened up a world of opportunity."

Throughout, she adds, the production team has sought to ensure that each continent feels familiar and identifiable to the audience but delivers on surprise and new stories.

"Balancing those two objectives is quite hard to do but the team have done a remarkable job in achieving this," says Fearnley.



Diary Of An Uber Driver

Distributor: All3Media International

Producer: Revolver Productions

Broadcaster: ABC (Australia)

Logline: A down-on-his-luck Uber driver applies wisdom from the job to his own life

In his 20s and in debt after a series of bad career choices, Ben Phillips signed up to become an Uber driver in Sydney to make money – and then started what became a very popular blog about his experiences and the people he met.

An e-book deal with HarperCollins followed in 2016, and his blog caught the attention of Australia's Revolver, the long-form arm of commercial



producer Revolver and Michael O'Rourke.

Writer Tom Ward has adapted the blog into a character-driven 30-minute comedy, drawn from Phillips's experiences.

Part traditional narrative and part anthology, it centres on Phillips and his relationship

with ex-girlfriend Becs, who is pregnant with their child. In each episode, he uses what he learns from his passengers to piece together his role in a life that hasn't quite turned out as expected.

The show (6 x 30 minutes) isn't set entirely in a car, explains

producer Martha Coleman, acknowledging it would be too claustrophobic for viewers otherwise. Instead, the drama might follow a passenger's story after they leave the car to reveal more about their character.

"It's not always about the driver," says Coleman. "It's about how you can't fully know other people's lives and how you shouldn't judge."

Ultimately, the passengers' stories thematically reflect what is going on in the couple's story.

Set to air on ABC later this year, Coleman describes the show as "a love letter to Sydney" – a drama that is as much about the city and its diverse characters as it is about an Uber driver.



Wrong Kind Of Black

Distributor: Magnify Media
Broadcaster: ABC (Australia)
Producer: Princess Pictures

Logline: The story of Indigenous Australian DJ Boori Monty Pryor, who rose to prominence during racial tensions in the 1960s

Set in 1960s and 1970s Australia, *Wrong Kind Of Black* (4 x 13-22 minutes, 1 x 60 minutes) tells the life story of Boori Monty Pryor, who became one of the country's

hottest DJs. Dubbed 'The Black Superman' at the height of the disco period, Monty was spinning discs in Melbourne at a time of high racial tensions and

Aboriginal rights issues. The drama came about after Pryor shared stories from his life with Australian producer Kelly West.

She spoke to Princess Pictures executive producer Emma Fitzsimons about the idea of creating a short-form narrative series re-enacting short anecdotes from Pryor's life.

The idea was submitted to ABC and Screen Australia's Long Story Short initiative, and was one of five projects chosen for funding.

However, Fitzsimons says that upon developing the project further with Pryor, they realised they were dealing with more than just a collection of anecdotes.

"We recognised an opportunity to bring to the screen an extraordinary personal story that spanned a tumultuous time in Australia's

history and lent itself to a longer narrative."

As a result, the series was produced both as a short-form web series (4 x 13-22 mins) and as a single hour for linear broadcast.

Fitzsimons adds that Pryor's personal account is also the story of indigenous Australia today as it was back then.

"Now, through the lens of a personal story, we can understand the tensions in Australian society both in that period and which still exist today."

Magnify Media boss Andrea Jackson says the series is available as both a web series and 1 x 60-minute drama for linear broadcast.

"The content of the series tells the story of oppressed people, suppressed voices and social injustice – this is a powerful story that is globally relevant."

The Mallorca Files

Distributor: BBC Studios
Producers: Cosmopolitan Pictures, Clerkenwell Films
Broadcaster: BBC One (UK)

Logline: A crime procedural following dashing British and German detectives

BBC Daytime crime drama *The Mallorca Files* (10 x 45 minutes) centres on the clash of personalities between a British and German detective who have very different approaches to policing.

Elen Rhys plays self-confessed British introvert Miranda Blake, while Julian Looman is her German partner-in-crime Max Winter – a classic extrovert. Both seek to solve a new crime each week, set against the sunny backdrop of the Balearic island.

The Mallorca Files is the first production greenlit for Cosmopolitan Pictures, the

prodcos founded by former BBC Worldwide drama boss Ben Donald in 2014, and created with Clerkenwell Films. The showrunner is Dan Sefton, whose credits include *The Good Karma Hospital*, *Trust Me*, *Delicious* and *Porters*.

Donald says two things inspired the show: "A desire to create a feel-good action-driven cop show like the ones I grew up with and, secondly, a desire to rebrand and refresh the Anglo-German relationship on television."

This, he says, has been seen for decades through the prism of

series such as *'Allo 'Allo!*, *Fawlty Towers* and *Harry Enfield*.

"I wanted to take it out of sketch comedy/sitcom and bring it into the 21st century. Brits and Germans are more similar than we would dare to admit, and they're two countries that both view the island of Mallorca as their own."

He says the relationship

between the detectives is key to the series. "It's a crime show driven by personality, which is as much about the pleasure of hanging out with two great characters as it is about an exciting, satisfying crime story."

Co-production partners include BritBox US and Canada, ZDFneo for Germany and France 2.



**Rendez
VOUS**

by TV France International

8-12 September 2019



The must attend market for French TV programs

M E E T

N E T W O R K

S C R E E N

D E A L



Do you want to join us?

rdvbiarritz.com

Photos : Agence Photomobile • Création : NewAct Paris

with the support of



PROCIREP
Société des Producteurs
de Cinéma et de Télévision

TV France
international

Made in France. For the world.

What's new at NATPE Budapest?

JP Bommel, president and CEO of NATPE, gives Andy Fry an exclusive preview of this year's market as Central and Eastern Europe (CEE) continues to evolve into a hotbed for international co-production

In a packed calendar of markets and screening events, NATPE Budapest has managed to carve out a solid niche for itself. This year's edition, which takes place from 25-27 June, will attract attendees from 70-plus countries, of which 500 will be buyers.

NATPE president and CEO JP Bommel says the high buyer count has been a key part of the brand's sustainability as a market.

"Around 70% of buyers are from CEE, and many of them attend because the event is supported by the US studios. But in recent years we have started seeing more buyers from the Middle East and North Africa. We're even attracting buyers from as far away as Australia."

Bommel explains this is because "the event delivers very good ROI – it's really not that expensive compared to some markets. But I also think it's to do with the growing appetite for content. More buyers are coming to NATPE Budapest to see what kind of content they might be able to acquire from CEE markets."

The latter point also extends to more complex partnerships, he adds.

"NATPE Budapest is also benefiting from increased activity around international co-production. There's a growing realisation that Eastern Europe has a lot of producers and broadcasters that can make excellent partners – especially when you factor in the competitive cost of production in CEE and incentives available in the region."

While Bommel stresses the importance of the



"More buyers are coming to NATPE Budapest to see what kind of content they might be able to acquire from CEE markets."

event's trading platform, a lot of effort has also gone into the bells and whistles that create a 360-degree programme market.

There will, for example, be screenings by key US players such as Warners Bros., NBC and CBS, all of which are keen to catch the eye of CEE buyers.

Germany's ZDF is also screening, which further demonstrates the event's widening appeal.

"We also have a lot of networking events and some great speakers on the conference programme, including StudioCanal's Françoise Guyonnet, Banijay Rights' Andrew Sime and BBC Studios' Sumi Connock. And in line with my comments on co-production there is also a forum for international drama co-production executives and creators."

While the heart of the event remains CEE, the conference programme also has a strong international flavour, says Bommel.

On day two, there is a Chinese Pavilion lunch and a MENA regional overview. The following day in the late morning there is a Latin America trends and opportunities session followed by a LatAm networking lunch.

Echoing a growing trend for programme events to also get involved in the creation of original content, NATPE Budapest will host the fourth annual Pitch & Play Live! format competition, says Bommel. Here, three brand-new formats from a shortlist of 10 will be presented live by their creators in front of a jury of highly respected TV professionals.

One winning format with international sales potential will be selected as the winner. **TBI**

Eight days. Thousands of new films
and projects. Countless opportunities
to discover what producers from
around the world have developed.



BRINGING FILM TO LIFE™

AMERICAN FILM MARKET®

NOVEMBER 6 - 13 | SANTA MONICA | AMERICANFILMMARKET.COM

Gurinder Chadha – famous for modern classics such as *Bend It Like Beckham* and *Bhaji On The Beach* – says that in her immediate future, there is no question TV projects are at the forefront.

“At the moment I’m focusing more on the TV side because I had such a great time on *Beecham House*,” says the 59-year-old London-based filmmaker, who plans to expand from working with the traditional linear channels.

In fact, she already has links with Netflix via animated musical *Pashmina*, which she will direct and co-write with husband-collaborator Paul Mayeda Berges.

“I’ll definitely do projects with Netflix, Amazon or Disney+. There are so many streaming channels now that we’re spoilt for choice,” she says.

For now, however, the focus is launching *Beecham House* – Chadha’s India-based passion project that has been dubbed ‘Delhi Downton’, and for good reason: she admits to following the successful pathway set out by *Downton Abbey* creator Julian Fellowes in a number of ways.

For starters, both stories are set around iconic buildings with a strong leading male character – Hugh Bonneville in *Downton* and Tom Bateman in *Beecham* – and they also feature an “upstairs-downstairs” cast from different social classes.

But the two projects mirror each other in a more significant way, too. Chadha’s 2017 film *Viceroy’s House* was a springboard for her ITV drama, just as Fellowes’s *Gosford Park* paved the way for *Downton Abbey*, which also aired on ITV.

“As a concept, *Beecham House* started when I was waiting for the greenlight on *Viceroy’s House*. My best way of dealing with all the waiting around is to start writing,” says Chadha.

“*Viceroy’s House* was about the partition of India in 1947, and I had done a lot of research and reading about the period of the British Raj, so I said, ‘I’m going to turn this into something else.’”

Downton Abbey was “riding very high” at the time, says Chadha, and because she had been a fan of BBC One’s *Upstairs Downstairs*, she came up with the idea of taking the genre and using *Beecham House* as a vehicle to tell the story of the Raj – the period during which the British Crown ruled the Indian subcontinent – through the house and its occupants.

The final *Downton* connection came with Lesley Nicol, who played Lord Grantham’s cook Mrs. Patmore, taking a leading role. Now, ITV is hoping *Beecham House* has the same impact on Sunday night audiences as *Downton Abbey* did nine years ago.

Chadha points out that she never envisioned the project as anything other than a TV drama. “Oh, God,

The House that Gurinder built

Director and screenwriter Gurinder Chadha’s first large-scale drama series *Beecham House*, to be screened next month on ITV, will kickstart a focused period of television programme-making for the award-winning filmmaker. Ross Biddiscombe reports



Beecham House has been dubbed ‘Delhi Downton’

with 250 years of history of the Raj, it had to be more than just one movie,” she laughs.

Plus, like many film directors, Chadha had started watching a lot of premium TV.

“*The Newsroom* on HBO was the show I really binge-watched at that time,” she says of the Aaron Sorkin-created show that ran for three series from 2012 to 2014. She liked the show partly because she worked on news at the BBC at Pebble Mill in the late 1980s.

However, contrary to her movie-making image, *Beecham House* is actually a return to TV for Chadha, who worked as a director for Channel 4 early in her career – cheered on by one of the broadcaster’s most successful early producers, Charlie Parsons – when she was trying to get her second film off the ground.

“Charlie was making *Gaytime UK* and I worked on *Wish You Were Queer*, filming Judith Chalmers-style holiday reports on a Caribbean cruise with 500 lesbians. I dipped back into TV because I needed money.”

Later, in 1995, Chadha also directed a two-part TV drama for the BBC called *Rich Deceiver*, which rated well at around 13m viewers.

However, there were no other TV projects on the go until *Beecham House*.

“After seeing all the changes in television, I started developing TV projects and a few people were interested. We’d had some meetings when Fremantle approached me as it was trying to boost its drama content. We really liked each other, and I showed the company a slate of ideas. Then, we were off.”

Fremantle took a 25% stake in Chadha’s *Bend It* TV prodco in April 2017.

“As filmmakers, we know a good story, but we needed to learn how to turn it into longform – six hours, not 90 minutes. We looked at projects

“I’ll definitely do projects with Netflix, Amazon or Disney+.

There are so many streaming channels now that we’re spoilt for choice!”

Gurinder Chadha



differently than Fremantle, but that was good and *Beecham House* was our strongest idea because *Viceroy's House* was just coming out.”

Beecham House is the first show to emerge from a two-year-old deal with Fremantle. ITV commissioned the series just over a year ago, and US public broadcaster PBS, which aired *Downton Abbey* Stateside via its ‘Masterpiece’ banner, swooped in to pick up the US rights.

She cast *Beecham House* without A-list stars and says shooting TV rather than a film was relatively seamless. “There was no trepidation. Sure, it was new terrain and that’s exciting, but I’m an independent filmmaker, so I did what I know best.”

Chadha points out that her indie experience also helped her squeeze the last ounce out of the production budget.

She recalls a story of a screening where one budget-conscious exec was stunned at the lavishness on screen.

“We know how to make the most of our budget. A lot of the budget for shows like *The Crown* is above the line, paying for the cast, but I’m used to cutting my cloth to what I have.”

The cost per episode is less than half the budget of an episode of *The Crown*

The cost per episode for *Beecham House*, she says, is “less than half of something like *The Crown*”, which is believed to cost around \$13m per episode.

Chadha also notes that she had an advantage over other directors filming in India: her own ethnicity helped considerably during 16 weeks of filming in Delhi.

“India is a tough place to shoot. I’m Indian and British and I know how to speak to people there to get what I want. Culturally, it’s very different, and I could smooth things out — that’s important because those production problems can find their way onto the screen.”

The main education, however, was not in the filming, but in the editing.

“I basically filmed six hour-long movies, but the challenge was the discipline of the ad breaks, having hooks for the audience and the heartbreaks with a Jurassic-style cliff-hanger.

“Three-act structures in movies are much easier; we set up climaxes and conflicts within 90 minutes. But for *Beecham House*, there’s only 10 minutes to set these things up.” **TBI**



In search of a true original

At this year's Series Mania, writers and creators such as *The Virtues'* Shane Meadows discuss the drive for originality among broadcasters eagerly looking to compete with cash-flush digital players. Jane Marlow reports

If there was a way to quantify the explosion in TV drama being driven by content-hungry streaming services, it could be found at March's Series Mania event in Lille, France, which was awash with 2,700 executives and creatives talking about drama projects at every stage of production.

Over the course of the event, commissioners were asked time and again what they were looking to air and the frustratingly anodyne phrase "a good story well told" was repeated like a mantra.

So, if it's true that when it comes to storytelling there are only seven basic plots to fill the airtime, the most prescient challenge for writers and producers is to find an originality that makes a project stand out. The Official Competition's Grand Prix-winning drama, Channel 4's *The Virtues* by British writer-director Shane Meadows and producers Warp Films, did this in spades.

The ITV Studios Global Entertainment-distributed drama follows Joseph, a troubled man who is compelled to confront the demons from a childhood spent in the care system.

It's a raw, heart-wrenching piece and Meadows chose name actors such as Stephen Graham, who most recently starred in series five of Jed Mercurio's *Line Of Duty*, to work alongside newcomers such as Helen Behan. Multiple cameras were used to shoot

the emotional scenes — often in one meandering take that draws out deep and intense performances from his cast.

Meadows has had a long-standing, successful relationship with Channel 4, which he says was key to getting the project on air. His other credits for the broadcaster include the *This Is England* series, which aired between 2010 and 2015.

"You can go in with [a project] at slightly the wrong time and the commissioners will say they have been pitched 40 of them this week," Meadows tells TBI.

"But because of my relationship with Channel 4 — I've not let them down for ten years — they give me this special dispensation [and say], 'Even if it's something we've seen to death, we believe you might bring something to it.'"

Having progressed from wunderkind to 'auteur', Meadows adds: "The big positive is that if you've got something that's unique, it might take a lot longer to make and you might cheese everyone off because it's taking ages, but hopefully people will respond to someone who has put that care and effort in."

Co-written with Jack Thorne, Meadows says *The Virtues* examines why a person's background and upbringing might make it easier for them to be more 'virtuous' than another person.

"It will be complicated to get the [young adult audience] back because they are really into the platforms, but the traditional broadcasters should fight."

Emmanuelle Guilbart,
APC Studios



The series stood alongside two other UK projects among the 10 included in Series Mania's Official Competition: Lucy Kirkwood's political drama *Chimerica*, produced by Playground Entertainment with All3Media International, and Stephen Butchard's *Baghdad Central* — both for Channel 4, and both projects with strong authorial voices.

Issue-led dramas and capturing young demos

George Ormond, executive producer with *The Miniaturist* and *Dark Money* prodco The Forge, was in Lille talking about how serious issues lend themselves to popular drama just as *The Light*, the third in Jack Thorne's trilogy of issue-led dramas, goes into production to sit alongside *National Treasure* and *Kiri*.

When asked about the challenges of creating stand-out drama in such a crowded market, Ormond says: "We all know story shapes repeat themselves and there are certain versions of stories you see repeated, but we try hard not to be derivative."

For example, it was only when The Forge found an angle for a school drama that explored different territory from that covered by BBC school drama *Waterloo Road* that the producers pursued the Channel 4 commission that become *Ackley Bridge*.

The drama, which is set in a racially divided secondary school, is a hit with the 16-34 audience, a demographic that many consider to have been overlooked by linear broadcasters.

As APC Studios makes moves in the kids space, joint CEO and founder Emmanuelle Guilbart points out that linear broadcasters in Europe are starting to wake up to the young adult audience flocking to SVODs to find content.

"Now you see [linear broadcasters] trying to think of new propositions for the younger audiences," says Guilbart.

"It will be complicated to get them back because they are really into the platforms, but I think the traditional broadcasters should fight.

"First of all, the ones who are financed by advertising don't like audiences that are too old and, secondly, because public broadcasters are supposed to catch everyone in the population, it's their obligation to work for those age groups."

On the back of Apple lifting the lid on its long-awaited streaming platform, and with deep-pocketed rival Disney just one of the other players primed for launch later this year, it is inevitable that the demand for originality is only set to increase even further. Just look at Charlie Brooker and Annabel Jones, who



The Virtues (opposite) and *Ackley Bridge* (left) are both authored pieces for Channel 4

continued to shake up the drama world with their interactive *Black Mirror* episode 'Bandersnatch'.

The Forge's George Ormond concludes: "Whether it's thinking about what's in development in the UK or around the world, you know you're in competition with a bunch of other projects that could knock your project out of contention if they get there first.

"But you have to plough your own furrow and keep thinking about what makes your project special and keep trying to make the best and most original version of your show, or you'd go a bit mad otherwise." **TBI**

THE BIG WINNERS

OFFICIAL COMPETITION

Grand Prix: *The Virtues*

Created and written by Shane Meadows and Jack Thorne
Channel 4 (UK)

Special Jury Prize: *Just For Today*

Created and written by Nir Bergman and Ram Nehari
Yes TV (Israel)

Best Actress: Marina Hands (*Mytho*)

Written by Anne Berest
Arte (France & Germany), Netflix

Best Actor: Stephen Graham (*The Virtues*)

Created and written by Shane Meadows and Jack Thorne
Channel 4 (UK)

Audience Award: *Mytho*

Written by Anne Berest
Arte (France & Germany), Netflix

The next edition of Series Mania takes place from 20-28 March, 2020.
The Series Mania Forum will run from 25-27 March



Writer's Room Richie Mehta

Turning timeline into takes for *Delhi Crime*

Writer-director Richie Mehta on how he deconstructed India's notorious 2012 gang-rape case for a seven-part drama series for Netflix



D*elhi Crime* has been a long, involved and all-encompassing journey. It began in 2013 as a conversation with the retired police commissioner in Delhi, Mr. Neeraj Kumar, who told me about the investigation following the heinous assault on a young woman on a bus in December 2012 that grabbed international headlines.

He directed me to read the verdict of the case, as it had been recently released into the public domain. It gave all the morbid details of the crime, followed by the various methods used by the Delhi Police to capture the six suspects — all of whom were spread across North India — in just six days.

As I read it, it was clear that this search was, truly, a needle in a haystack as these men were unidentified and the chances of finding them were virtually one in a million. But led by the commissioner, as well as the deputy commissioner of police on the ground who proved to be a formidable woman, and rounded out by an incredible team of officers from the Delhi Police, the men were systematically tracked and apprehended.

As I met the officers involved, I was privy to more of the nitty-gritty details, and I was astounded at

how the system of law and order on the ground worked in India. I felt there were so many intricacies that we took for granted, but weren't a given for the community there, such as having electricity in the stations, or inspectors having access to vehicles at all times.

As I put together a timeline of events across those six days, I realised that this could in fact form the basis of a very compelling story that follows the details of the manhunt, the people involved and, most importantly, an exploration of why this kind of crime occurs — with the latter, if done successfully, forming the DNA of the piece.

Since there were so many people involved in this search, and not enough time or space to explore each of them in great depth, I began to amalgamate characters, move around certain aspects of the timeline and, of course, fill in scenes with dramatic elements that may not have occurred, all in the service of making a point I was passionate about making.

This was a constant negotiation that took place within each line of dialogue, character, scene and episode, but it all boils down to an intent to explore, based on the experiences and information I had gathered.

Once I laid down the lengthy story — it was a 430-page script — I gathered the crew to bring it to life.

The most important aspect in the early stages of this process was to find the right female collaborators, as there was only so much I could lay out and explore. And that came through in the producing partners I was lucky enough to find, as well as our lead actress, Shefali Shah, as well as our editor, Beverley Mills.

Building that team — and many others who left pieces of their souls in this project — and going forward with an understanding that this was a collaboration for which I had laid the framework, but that we now had to build upon, was the starting point in bringing *Delhi Crime* to screen. **TBI**

Richie Mehta is a Canadian director and writer. His credits include feature films *Amal*, *Siddharth* and *I'll Follow You Down*, and the Google-backed documentary *India In A Day*.

SAVE THE DATE

BERLINALE SERIES & DRAMA SERIES DAYS

EUROPEAN FILM MARKET
BERLINALE CO-PRODUCTION MARKET
BERLINALE TALENTS

24–26 FEB 2020

series@berlinale.de
www.dramaseriesdays.com



Flipping the script

In June, the Spanish city of Pamplona-Iruña will host the third edition of Conecta Fiction, a four-day annual event where the creativity, financing and co-production of scripted TV will take centre stage. Andy Fry reports



Invisible Heroes will play a key role at Conecta Fiction

Explaining why Conecta Fiction adds value to what is already a packed schedule of markets and networking events, its director Geraldine Gonard singles out three key points.

“The event is completely Spanish-English bilingual, which is attractive for Latin American companies, and it brings together everyone in the scripted TV business from creatives to commercial players,” she tells TBI.

“It is also the only event that really focuses on the potential for co-production partnerships between Europe and Latin America. There is a lot of creativity in both regions, and Conecta is a great platform to encourage collaboration.”

Underlining the point, YLE Finland/Parox Chile co-production *Invisible Heroes* is to play a key role in the opening ceremony.

First presented to delegates at the 2017 edition of Conecta, the multi-language political drama is set during Chile’s 1973 military coup and is shot in Finnish, Spanish and English. It tells the heroic story of Tapani Brotherus, a Finnish diplomat who is believed to have saved around 2,500 people from the brutal Pinochet regime.

According to YLE Fiction chief Jarmo Lampela, “pitching the project at Conecta Fiction 2017 really worked well for us. Off the back of the event, we generated interest from around 11 or 12 companies.”

At this year’s event, which runs from 17-20 June, the Echo Rights-distributed *Invisible Heroes* will be screened, followed by a panel discussion on the challenges involved in getting a co-production to work “when there are 14,000km between partners,” says Lampela.

He adds: “What I really like is that Conecta Fiction is not too big. Everyone there is focused on scripted co-production, so there is time to network.”

His advice to anyone who wants to create a LatAm-European co-production? “You need an idea that organically lends itself to co-production; and you need a partner who loves the idea as much as you do.”

Equally enthusiastic about the event is Dario Turovelzky, SVP of global content for Viacom Americas and Viacom International Studios, who will serve on a panel discussing the business’ expansion into production.

“We have been participating in Conecta since its first edition because it’s the only event specifically linked

to co-production, where experiences, success stories and business opportunities are shared and concrete opportunities are presented,” he explains.

On the potential for LatAm-European co-production, he says there is a great opportunity.

“We recently finished recording a co-production between VIS Americas and Paramount Network in Europe, based on the Alfred Hitchcock film *To Catch A Thief*.

“In addition, we are involved in many projects in Europe, such as *Club 57*, carried out with Italy’s Rainbow Group, and more premium content that we are in the process of negotiating.”

To make such partnerships work, Turovelzky says the important thing is to get content that can travel organically and have universal connecting threads.

“Co-production is a practice that will continue to evolve and requires flexibility on both sides to think about business models that will continue to transform.”

After the opening ceremony, the event kicks off in earnest on Tuesday 18 June, with a series of pitching sessions – the most high-profile of which focus on TV co-productions, though there are also digital pitches.

Gonard says the focus is on ideas that can travel: “We ask for a bible and a script as a minimum requirement. Some existing financing helps, because that is attractive to other potential partners, but it is not necessary.”

Aside from Lampela’s endorsement, proof that the pitching process has value comes in the shape of two projects that were introduced at Conecta 2017 and 2018 and have subsequently secured partners.

From 2017, she points to *Inés Del Alma Mía (Inés Of My Soul)* – a series based on the novel by Chilean author Isabel Allende. Presented by Boomerang TV and Chilevision, the project was boarded by Spanish public broadcaster RTVE. As for last year, RTVE and Globomedia joined forces behind *Malaka*, a police thriller set in Malaga.

Conecta’s LatAm-Europe positioning is also prominent on day two, when Chile and Italy will be countries of focus.

Representing Chile, Sebastián Freund, president of the Association of Cinema and Television Producers (APCT) and producer at Rizoma, says the priority for the Chilean creative community will be to find funding and generate co-productions, particularly as Chile is currently benefiting from strong government support for the audiovisual sector.

“Chile is developing and producing series with players such as Amazon, Netflix, Fremantle, Movistar and European free-TV channels, proving the quality of its content. These products have raised a lot of interest,” he says.

As for Italy, Gonard says it makes sense to focus on the market, which is in the midst of a production boom.

A large Italian contingent will include the Roma Lazio Film Commission, Banijay Studios Italy, Cattleya, EndemolShine Italy, Fox Networks Italy and Mediaset. Also present will be Rai Fiction director Eleonora Andreatta.

“I believe the future of TV series lies with the exchange of experiences, and in a dialogue that permits the discovery and comparison of ideas and projects,” she says. “We need events like Conecta that support the growth and dynamism of the co-production system.”

Explaining why Rai Fiction is so engaged in co-production discussions, Andreatta says the unit has recognised the need to look beyond its own national borders.

“To achieve this, we have invested in projects that reflect the universal value of our historic, artistic and literary heritage, and the attraction of ‘Italianness,’” she says.

“This has enabled us to launch co-productions with partners such as HBO, AMC and Netflix. From the Renaissance, the saga of *Medici* emerges, and from great literature, we have *My Brilliant Friend* by Elena Ferrante and *The Name Of The Rose* by Umberto Eco. These are distinguished by quality and talent at all levels.”

In terms of new developments, Andreatta points to a series about renaissance genius Leonardo da Vinci, created in collaboration with the Alliance — an initiative founded by Rai with France TV and ZDF in order to support European projects with international appeal.

“Furthermore, we have two other projects through the Alliance: *Around The World In 80 Days* from Jules Verne’s book, and *Survivors*, a modern story that plays on universal moral dilemmas,” she says.

While it’s tempting to think of Conecta as primarily a bridge between LatAm and Southern Europe, *Invisible Heroes* is a reminder that Northern European outfits are also engaging with both markets. Reinforcing the point, there will also be a German contingent led by the likes of ZDF and Beta Film.

Robert Franke, VP of ZDFE.drama at ZDF Enterprises, says Conecta has played a valuable role in the company’s expansion into Spain and LatAm.

Echoing Lampala, he says: “Some other events have become so big they are difficult to navigate, so we like the fact this one is very focused. MIP Cancun has a LatAm emphasis, but that is more of a sales show whereas, at Conecta, you get to network with the creators.” **TBI**

“It is the only event that really focuses on the potential for co-production partnerships between Europe and Latin America. There is a lot of creativity in both regions, and Conecta is a great platform to encourage collaboration.”

Geraldine Gonard,
Conecta Fiction



Conecta Fiction will host a number of high-profile pitching events



Is this the end of LA Screenings?

Major US studios revealed their new scripted wares to international buyers in May amid an atmosphere of confusion and disorganisation as the terms of trade continue to hang in the balance. Manori Ravindran reports.

It may have been May but June gloom descended upon many international execs at this year's LA Screenings. Around 1,400 global buyers were on the ground in Tinseltown, keen to get their hands on new US content announced at Upfronts for their channels and platforms.

But exactly what will be available for the picking remains unclear.

Rampant consolidation across the US market and forthcoming launches of studio-backed SVODs such as Disney+ and the WarnerMedia streamer point to a potential "scarcity" of content as studios are expected to hold back key shows for their own services.

While it was largely "business as usual" at the likes of NBCUniversal, where president of global distribution and international Belinda Menendez assures TBI that "all content" will be available, as well as CBS Studios International and Warner Bros. Worldwide Television Distribution – which must prioritise AT&T's debt reduction ahead of its three-tier streamer launch – one exec in LA described the scene at Disney as "super disorganised" with some members of the international sales team at one point even unaware that the Mouse House had taken operational control of Hulu.

"Disney is still selling stuff, but it's likely that a lot of the proper Disney shows will be held back," says a source with knowledge of the situation.

"They are definitely looking for more flexibility and co-exclusivity. They want to have their cake and eat it, too," they add, pointing out that the Mouse House still needs revenue, and will likely pursue short-term deals.

Sasha Breslau, head of acquired series for ITV's linear channels, was one of the buyers wowed by Disney's 20-title slate.

Freshly bolstered with content from Fox, the Disney sizzle reel displayed a stunning breadth of family-friendly and adult-centric content that, in many ways, justified its aggressive pursuit of 20th Century Fox's entertainment assets almost two years ago.

"It's a bit surreal," says Breslau. "It makes you go, 'Oh my goodness, Disney just has so much content.' It's slightly mind-blowing."

Of course, while plenty of programmes were screened, the licensing periods for these titles are as yet unclear. Typically, those conversations are not broached with sellers until active negotiations are underway for a particular title, and it remains to be seen how, exactly, the terms of trade play out.

If UK rights are available to programming, "shorter license periods are what we envisage," says Breslau. "I would expect two to three-year deals to be pretty typical at this stage, though whether UK rights are going to be available – although with shorter license periods – is something we will wait to see," she adds.

"We absolutely anticipate a huge amount of change."

The studio perspective

Studio distribution bosses who spoke with TBI were largely upbeat about the 2019 Screenings, but acknowledged that the rapid pace of change in the market could bring difficulties in the future.

"Giant companies who are going to produce and sell content to their own platforms will keep it all in their own ecosystem and that's going to be fine except that in the content battle being unleashed right now, that won't be enough," warns Keith Le Goy, president of worldwide distribution for Sony Pictures Entertainment, whose slate for buyers included ABC dramas *For Life* and *United We Fall*, NBC comedy *Indebted* and drama *Lincoln*.

"Producing for themselves will get them some of what they need but not enough of what they need, and they won't buy from or sell to each other because they're too busy locked in fierce competition to help each other, so there will be this really interesting dynamic where the demand for content is going to be greater than ever because of greater competition, just when the supply of available content may be scarcer than ever."

Herein lies a golden opportunity for Sony, which "is not competing with anybody and can partner with everybody", according to Le Goy.

Elsewhere, CBS Studios International kicked off Screenings with a major sale to Amazon Prime Video for a Patrick Stewart-fronted *Star Trek* spin-off – a deal that reflects "an ongoing strategic question of

"There will be this really interesting dynamic where the demand for content is going to be greater than ever because of greater competition, just when the supply of available content may be scarcer than ever."

Keith Le Goy, Sony Pictures Entertainment





Filthy Rich (top) and *Prodigal Son* both scored A-list talent

monetisation versus utilisation”, according to boss Armando Nuñez.

“There are other studios going global with a direct-to-consumer offering, and for those of us still licensing content to third parties, that has the potential to make our content more valuable from a supply perspective.”

Still, Nuñez cautions that “we’re in the very early stages of what’s going to be a long evolutionary process.”

The exec adds that new leadership across the broadcasters – the likes of which include Fox’s Dana Walden now at ABC/Disney, NBC’s Bob Greenblatt situated at WarnerMedia, Showtime’s David Nevins running the show at CBS and AMC’s Charlie Collier heading Fox – is “a really good thing”.

“People with experience and knowledge, who are seasoned, are bringing new perspectives,” he says. “We’re excited about the changes we’ve made in our company.”

Elsewhere, producers are also feeling the shift.

Charmed producer Propagate Content scored a CBS comedy order for *Broke*, a co-production with CBS Television Studios and Sutton Street Productions, and creative partners RCN TV and Resonant TV.

Cyrus Farrokh, president of distribution, describes the new guard at CBS as a “big change” that is “creating some different opportunities around diverse programming”.

However, there is still an adjustment period in play. “At ABC, with Karey Burke running the channel, there are fewer procedurals and more romantic comedies and dramedies as opposed to the heavy dramas of the last few years.

“We had a show in development at ABC that was a little bit dark, and the things she picked up are lighter with more of a dramedy [feel],” he explains.

Farrokh reckons buyers are sending fewer people but that Screenings is still “evolving”, with more representation for different territories, such as Russia and Korea, which he calls the “celebrities of the market”.

The hard realities

Not all execs are as optimistic. Lionsgate drama exec and consultant Marc Lorber predicts that buyers will send leaner teams in the future purely because of less content available for licensing.

“You just have to believe that [studios’] best product will go to their various tentacles and arms,” he explains.

“There will be lots of teasing of buyers, but the question is whether [studios] are willing to sell a show to them for what they’re offering, and increasingly, as you have foreign buyers asking for greater rights, are

“If they are going to hold back content for their own OTT services, and if I was a broadcaster, I’d be saying, ‘I’m not going to pay you \$100; I’ll pay you \$60 because that show is going to be on Disney+ in my territory.’”

Mark Lawrence,
Endemol Shine
International



Lincoln is one of two pickups for Keshet Studios



they prepared to sell it to them for those rights?”

Lorber gives the example of the BBC potentially asking for a 12-month streaming window for iPlayer.

“It’s all going to get a bit curious. Does the studio still take the BBC linear deal because that’s still a good deal? No, because they’re asking for greater rights, so they will sell to their [own] SVOD player that covers the UK because they don’t want to have [the show] run down by the time they give it to the BBC.”

Mark Lawrence, executive director of EMEA for Endemol Shine International, used to acquire product out of LA for both Endemol Shine and, previously, NBCUniversal.

His primary concerns revolve around the hold-backs on new content – particularly relating to Disney and whether the studio will put hold-backs against new products headed for Disney+.

“For buyers at LA Screenings, the whole point is to see brand new shows at basically the same time as the networks so you can make a decision, do a deal and get it in your schedules around September and October.

“However, if there’s a holdback, then a lot of the content that broadcasters would have wanted to launch autumn schedules with won’t be available until, potentially, next year.”

There is also the question of how studios will finance some of these programmes with reduced licensing revenues.

“If they are going to hold back content for their own OTT services, and if I was a broadcaster, I’d be saying, ‘I’m not going to pay you \$100; I’ll pay you \$60 because that show is going to be on Disney+ in my territory.’”

“So, unless a buyer is super desperate, there will be a potential gap there and the studio will have to suck up the cost of not only the commissioning fee from the US network, but also potentially that deficit for their OTT service – that \$40.” **TBI**



CONFERENCE | 13-17 SEPTEMBER 2019
EXHIBITION | 13-17 SEPTEMBER 2019
RAI AMSTERDAM

The world's most influential media, entertainment & technology show

Join over 1,700 exhibitors showcasing the latest technological innovations, 300+ speakers sharing industry insights and over 55,000 attendees providing unlimited networking opportunities at the world's most influential media, entertainment & technology show.



Book before 16 August to secure your free exhibition pass
show.ibc.org





Pick-ups

The Baker & The Beauty (Drama / Universal Television and ABC Studios in association with Keshet Studios)

Emergence (Drama / ABC Studios)

▼ **For Life** (Drama / Sony Pictures Television and ABC Studios)



Mixed-ish (Comedy / ABC Studios)

United We Fall (Comedy / Sony Pictures Television, Exhibit A Film and ABC Studios)

Untitled Cobie Smulders Project (Drama / ABC Studios)

Renewals

Agents of SHIELD – 7th season (Marvel Studios) • **American Housewife** – 4th season (ABC Studios) • **A Million Little Things** – 2nd season (ABC Studios) • **Black-ish** – 6th season (ABC Studios) • **Bless This Mess** – 2nd season (20th Century Fox Television) • **Grey's Anatomy** – 16th season (ABC Studios) • **Fresh Off the Boat** – 6th season (20th Century Fox Television) • **How to Get Away With Murder** – 6th season (ABC Studios) • **Modern Family** – 11th season (20th Century Fox Television) • **Schooled** – 2nd season (Sony Pictures Television) • **Single Parents** – 2nd season (ABC Studios) • **Station 19** – 3rd season (ABC Studios) • **The Conners** – 2nd season (Werner Entertainment) • **The Good Doctor** – 3rd season (Sony Pictures Television, ABC Studios) • **The Goldbergs** – 7th season (Sony Pictures Television) • **The Rookie** – 2nd season (ABC Studios, eOne Television)



Pick-ups

All Rise (Drama / Warner Bros. Television in association with CBS Television Studios)

▼ **Bob Hearts Abishola** (Comedy / Chuck Lorre Productions in association with Warner Bros. Television)



Broke (Comedy / CBS Television Studios, Sutton Street Productions, Propagate with creative partners RCN TV and Resonant TV)

Carol's Second Act (Comedy / CBS Television Studios)

Evil (Drama / CBS Television Studios)

FBI: Most Wanted (Drama / Wolf Entertainment and Universal Television in association with CBS Television Studios)

Tommy (Drama / CBS Television Studios)

The Unicorn (Comedy / CBS Television Studios)

Renewals

Blue Bloods – 11th season (CBS TV Studios) • **Bull** – 4th season (CBS TV Studios) • **Criminal Minds** – 15th season (ABC Studios, CBS TV Studios) • **FBI** – 2nd season (Wolf Films, Universal Television, CBS TV Studios) • **God Friended Me** – 2nd season (Warner Bros. Television) • **Hawaii Five-0** – 10th season (CBS TV Studios) • **Magnum P.I.** – 2nd season (CBS TV Studios, Universal TV) • **Madam Secretary** – 6th season (CBS TV Studios) • **Man With A Plan** – 4th season (CBS TV Studios) • **Mom** – 7th season (Warner Bros. Television) • **NCIS** – 17th season (CBS TV Studios) • **NCIS: Los Angeles** – 11th season (CBS TV Studios) • **NCIS: New Orleans** – 6th season (CBS TV Studios) • **The Neighborhood** – 2nd season (CBS TV Studios) • **SEAL Team** – 3rd season (CBS TV Studios) • **SWAT** – 3rd season (Sony Pictures Television, CBS TV Studios) • **Young Sheldon** – 3rd season (Chuck Lorre Productions, Warner Bros. Television)



Pick-ups

9-1-1: Lone Star (Drama / 20th Century Fox Television in association with Ryan Murphy Television and Brad Falchuk Teley-Vision)

Bless the Harts (Comedy / 20th Century Fox Television, Fox Entertainment)

Deputy (Drama / Entertainment One, Fox Entertainment)

Duncanville (Comedy / 20th Century Fox Television, Universal Television, Fox Entertainment)

Filthy Rich (Drama / 20th Century Fox Television, Fox Entertainment, Imagine Entertainment)

The Great North (Comedy / 20th Century Fox Television, Fox Entertainment)

Next (Drama / 20th Century Fox Television and Zaftig Films, Fox Entertainment)

Outmatched (Comedy / 20th Century Fox Television, Fox Entertainment)

▼ **Prodigal Son** (Drama / Warner Bros. Television, Berlanti Productions, Fox Entertainment)



Untitled Annie Weisman and Jason Katims Drama (Drama / Universal Television in association with Endemol Shine North America, Fox Entertainment)

Renewals

911 – 3rd season (20th Century Fox Television) • **Bob's Burgers** – 10th season (20th Century Fox Television) • **Empire** – 6th season (20th Century Fox Television) • **Family Guy** – 18th season (20th Century Fox Television) • **Last Man Standing** – 8th season (20th Century Fox Television) • **The Orville** – 3rd season (20th Century Fox Television) • **The Resident** – 3rd season (20th Century Fox Television) • **The Simpsons** – 31st season (20th Century Fox Television)



Pick-ups

- Bluff City Law* (Drama / Universal Television)
- Council Of Dads* (Drama / Universal Television)
- Indebted* (Comedy / Sony Pictures Television in association with Doug Robinson Productions)
- The Kenan Show* (Comedy / Universal Television in association with Broadway Video)
- Lincoln* (Drama / Universal Television and Sony Pictures Television in association with Keshet Studios)
- Perfect Harmony* (Comedy / 20th Century Fox Television and Small Dog Picture Company)
- ▼ *Sunnyside* (Comedy / Universal Television)



Zoey's Extraordinary Playlist (Drama / Lionsgate Television)

Renewals

- Blindspot* – 5th season (Warner Bros. Television) • *The Blacklist* – 7th season (Sony Pictures Television) • *Brooklyn Nine-Nine* – 7th season (Universal Television) • *Chicago Fire* – 8th season (Wolf Films, Universal Television)
- *Chicago Med* – 5th season (Wolf Films, Universal Television) • *Chicago PD* – 7th season (Wolf Films, Universal Television) • *Good Girls* – 3rd season (Universal Television) • *The Good Place* – 3rd season (Universal Television)
- *Law & Order: SVU* – 21st season (Wolf Films, Universal Television) • *Manifest* – 2nd season (Universal Television, Warner Bros. Television)
- *New Amsterdam* – 2nd season (Universal Television) • *Superstore* – 5th season (Universal Television) • *This Is Us* – 4th season (20th Century Fox Television) • *Will & Grace* – 11th season (Universal Television)



Pick-ups

- ▼ *Batwoman* (Warner Bros. Television)



Katy Keene (Warner Bros. Television)

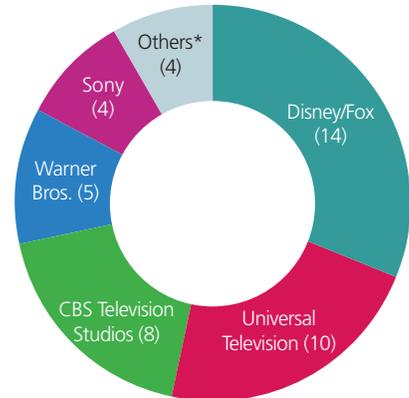
Nancy Drew (CBS Television Studios)

Renewals

- The 100* – 7th season (Warner Bros. Television) • *All American* – 2nd season (Warner Bros. Television) • *Arrow* – 8th season (DC Entertainment, Warner Bros. Television) • *Black Lightning* – 3rd season (DC Entertainment, Warner Bros. Television)
- *Burden Of Truth* – 2nd season (CBC, Entertainment One) • *Charmed* – 2nd season (CBS TV Studios) • *Dynasty* – 3rd season (CBS TV Studios) • *The Flash* – 6th season (DC Entertainment, Warner Bros. Television) • *In The Dark* – 2nd season (CBS TV Studios) • *Legacies* – 2nd season (Warner Bros. Television)
- *Legends Of Tomorrow* – 5th season (DC Entertainment, Warner Bros. Television) • *Riverdale* – 4th season (Warner Bros. Television) • *Roswell, New Mexico* – 2nd season (Warner Bros. Television)
- *Supergirl* – 5th season (Warner Bros. Television) • *Supernatural* – 15th season (Warner Bros. Television) • *The Outpost* – 2nd season (Arrowstorm Entertainment, Electric Entertainment)

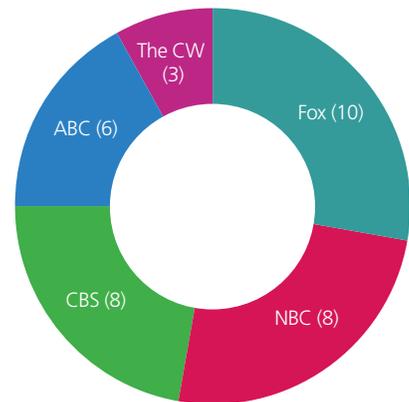
Upfronts by the Numbers

How the studios fared

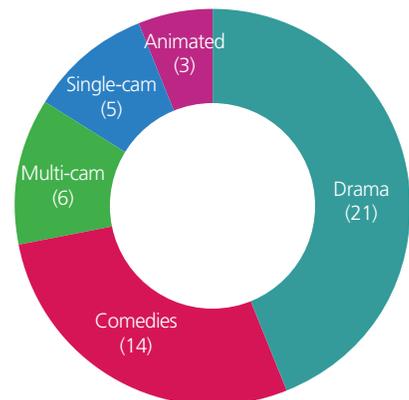


*Keshet (2), Entertainment One (1), Lionsgate (1)

How the networks fared



Which genres dominated?





Last Word Alex Pumfrey

It's time to stop ignoring mental illness in TV

“Given there is nowhere safe to talk about the impact of a 40-hour shift without sleep, or missing your best friend’s wedding for an over-running production, is it any wonder that the people who are the lifeblood of our business suffer?”

People love working in television and film – it’s a joy and a privilege. But it can also be tough.

The outpouring of revelations about sexual harassment and bullying after 2017’s Harvey Weinstein scandal horrified us, and in the past 18 months we’ve learned how our industry’s power structure lends itself to bullying. Our charity has also embarked on its own transformation, launching the Film & TV Support Line, a completely independent and free service providing guidance 24/7 on issues ranging from bullying to addiction, stress and finances. The service has already helped more than 1,000 people who might not otherwise have had anyone to turn to, and resulted in a 63% increase in the number of new clients we took on last year.

The Film & Television Charity exists to support everyone who makes this sector so special, and our awards and grants help dedicated individuals shine by providing them with much-needed support. Last year we awarded over £1.35m (\$1.71m).

We hear stories every day about the strain and stress that work can take on bright and brilliant people – stories the industry at large doesn’t hear. As freelancers often point out to us, “there is no HR department”. In fact, there is rarely anyone or anywhere they can turn to without risk of being seen as ‘difficult’ and jeopardising their career.

Mental health has become a hot topic in the media, even more so as news broke in May of the prevalence of mental illness among reality TV contestants on the back of ITV’s cancellation of *The Jeremy Kyle Show*. Overall, the industry is getting much better at the on-screen portrayal of mental health, and there’s good evidence to show the wider societal benefits of this. The Mind Media Awards celebrate the best examples,

including soap *Hollyoaks*’ ground-breaking #DontFilterFeelings social media campaign.

However, astonishingly, we know nothing of the prevalence of mental ill-health inside the TV and film industries.

We put out provocative and brilliant programming, but have never turned that gaze on ourselves as an industry. And, certainly, we have never questioned how the people making personal sacrifices for the love of their work could be better supported.

So, given there is nowhere safe to talk about the impact of a 40-hour shift without sleep; of viewing traumatic footage in a newsroom editing suite; of missing your best friend’s wedding for an over-running production; of being told that “if you put a foot wrong, you’ll never work again” – is it any wonder that the people who are the lifeblood of our business suffer?

It’s a timely opportunity for the charity to respond to what has become a pressing concern.

This year, we will embark on a ground-breaking journey to understand the state of mental health in our sector. We have commissioned the first piece of research into the mental health of people working in TV. We want to work with the industry to face this issue and develop a coordinated response, including by convening an industry taskforce.

We need as many people as possible who are working in the industry to tell us their experiences – good and bad – of managing their mental health by completing the industry-wide survey.

Find out more about the project by following us on Twitter @filmtvcharity. In addition, the Film & TV Support Line (+44 800 054 00 00) is free, confidential and available 24/7 for issues big or small. **TBI**

Alex Pumfrey is CEO of the Film & Television Charity

CONTENT INNOVATION AWARDS 2019

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

13 October 2019
Hôtel Barrière Le Majestic, Cannes

Your red carpet moment recognising innovation in content & distribution

Now in their 5th year, the Content Innovation Awards celebrates the companies and individuals who are helping transform today's global television industry.



Key dates

Entry submission deadline: July 3
Shortlist announced: August 7
Awards dinner: October 13

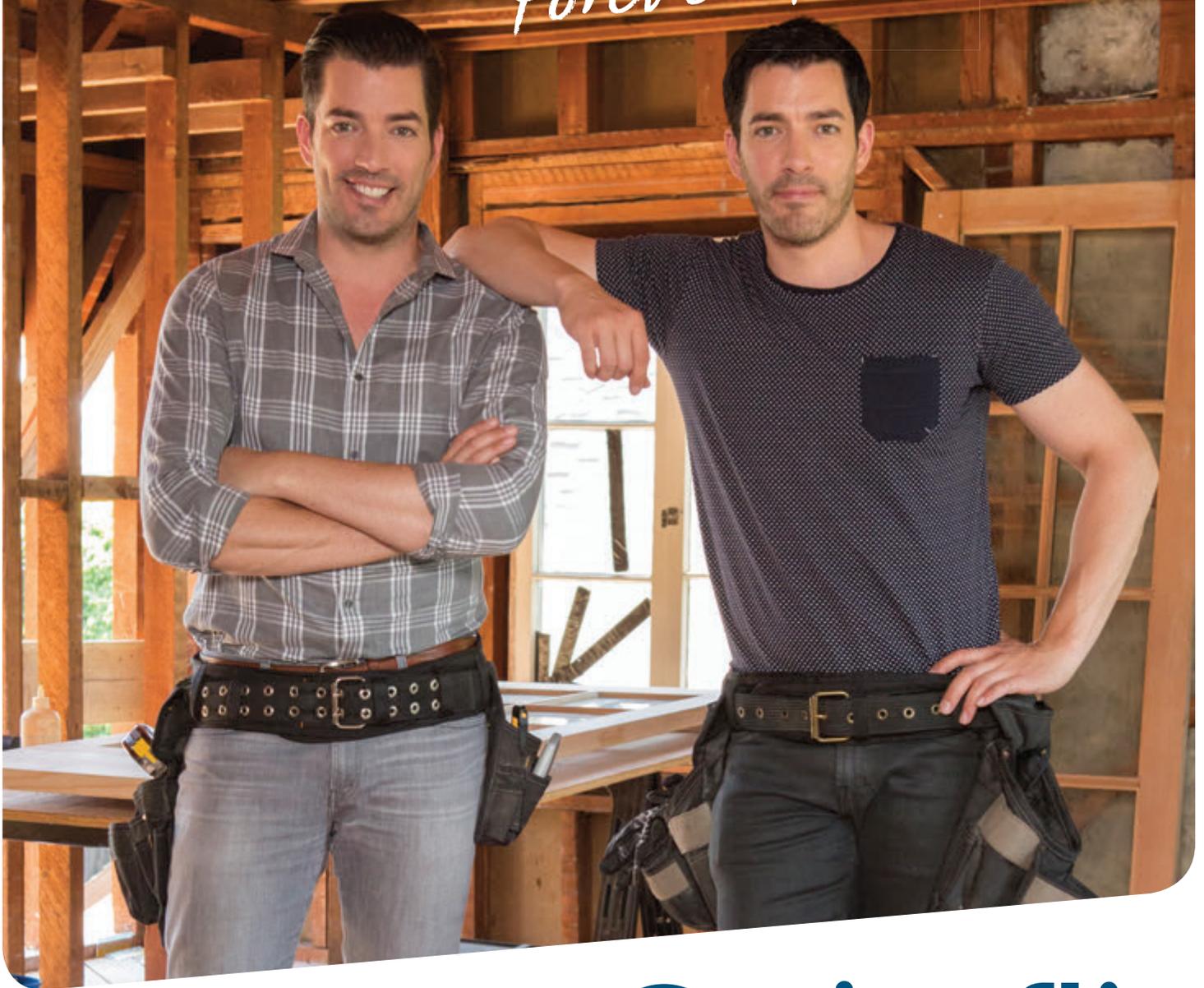
For more information visit
www.contentinnovationawards.com

Enter now!

A GLOBAL BRAND. A GLOBAL DISTRIBUTOR.

PROPERTY BROTHERS

Forever Home



40 x 60 MIN

