

TBI

Television Business International

Brexit strategies:
What the UK's exit from Europe
means for TV
Page 14



Philippe Maigret:
ITV Studios' US
drama plan
Page 8



TBIvision.com

August/September 2016



© Xilam Animation

MIPCOM BOOTH R7.K16 / XILAM.COM





Visit us at MIPCOM
Stand P3.B38

.....

bbcworldwidesales.com

ICE TOWN

Just north of normal



10 x 50' HD

.....
A Hello Halo production for BBC Worldwide

**A SITCOM THAT PLAYS
PRANKS ON PEOPLE**

LOS GONZALEZ





8 The TBI Interview: Philippe Maigret

ITV Studios America wants to be the top indie drama studio in the US. In his first interview since taking charge, Philippe Maigret, the exec charged with making that happen, talks to Stewart Clarke

14 Brexit strategies

The United Kingdom's decision to leave the European Union is one of the most seismic changes for international television in living memory. Jesse Whittock asks what it means for the industry

20 MIPJUNIOR Hot Picks

A profile of the freshest shows set to launch internationally at MIPJunior in Cannes

24 Kids channels: pitches, hits and shopping lists

Commissioners and programme execs from Disney Channel, Nickelodeon and Cartoon Network recently outlined their wants and needs at the Children's Media Conference in Sheffield, UK

30 Content Innovation Awards 2016 preview

The nominees are in, and the shortlists selected. As we prepare for our second Content Innovation Awards ceremony in Cannes this October, TBI profiles the runners and riders

36 MIPCOM Hot Picks

Looking for the newest fixed rig format on the market, or a latest docu-drama on space travel? TBI reviews seven potential acquisitions hitting the market

Regulars

4 Ed Note • 6 People • 12 Monitor: Naked Entertainment • 40 Last Word

EDITOR'S NOTE

JESSE WHITTOCK



It's rare in the television business for a single topic to dominate headlines for months on end, but that has been the case since the UK voted to leave the European Union on June 23.

There's been so much comment, confusion and conjecture around what 'Brexit' means for international television that it was inevitable we would use this issue of TBI magazine to collate everything into a deep-dive analysis of what we know and what we don't. Our feature provides context on the implications for channels, coproducers and other major media groups.

One of those media groups, ITV, saw a significant drop in its share price post-Brexit, as investors wobbled in the face of a new threat to linear TV advertising markets.

ITV has been smart since Adam Crozier took over as CEO six years ago, however. By betting on content ownership and international expansion over single-minded reliance on ads, it has in part protected itself. After all, the business of selling international rights to *Victoria*, the upcoming reboot of *Cold Feet* or the latest season of reality smash *Love Island* is unlikely to suffer over uncertainty of an independent UK.

Mainly through acquisition, the broadcaster claims to be the largest non-studio-affiliated producer of unscripted programming in the US, and now it wants to be a top player in the American scripted market.

In the TBI Interview, ITV Studios America president Philippe Maigret

tells Stewart Clarke about how he plans to create the largest indie drama and comedy producer in the States in the next five years. He expects Apple and Facebook to soon be significant players in US drama, so the challenge is big – albeit very worthwhile.

At TBI Towers, we're now looking forwards to our Content Innovation Awards, held in association with our sister title Digital TV Europe in Cannes on Sunday, October 16.

The inaugural event last year was a massive success, so we've super-sized for 2016 with a sit-down dinner ceremony for the entrants at the legendary Carlton Hotel.

In this issue, we've got a rundown of the content companies going for gongs. We wish them luck on the night.

Brexit or no Brexit, we look forwards to seeing our European and international friends at MIPCOM.

Editor Stewart Clarke • stewart.clarke@knect365.com
Direct line +44 (0) 20 7017 4244 **Twitter** @TBIstewart

Deputy editor Jesse Whittock • jesse.whittock@knect365.com
Direct line +44 (0) 20 7017 5809 **Twitter** @TBI_Jesse

Sales manager Kate Roach • kate.roach@knect365.com
Direct line +44 (0) 20 7017 5295

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

Publisher Tim Banham • tim.banham@knect365.com
Direct line +44 (0) 20 7017 5218

Published by KNect365 TMT, Maple House,
149 Tottenham Court Road, London W1T 7AD
Tel: +44 (0)20 7017 5000
e-mail: tbi@knect365.com **web:** www.tbivision.com
Printed in England by Wyndeham Grange Ltd, Southwick, West Sussex BN4 4EJ.

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

© 2016 Informa UK Ltd All rights reserved
Reproduction without permission is prohibited



KNect365
TMT



NEW
FROM
nickelodeon™

ADD THESE
TO YOUR
MUST-SCREEN
LIST

THE
Loud
HOUSE



**School
of Rock**



**RUSTY
RIVETS**



VIACOM INTERNATIONAL
MEDIA NETWORKS



nickelodeon

VH1

COMEDY C TV 14

Spike

TV LAND

BET

CMT

5

Logo



© 2016 Viacom International Inc. and Paramount Television. All Rights Reserved.

www.b2b.viacom.com

On the move

TBI takes a look at the latest comings and goings in the international television business and reports on who's moving where

The bitter war over the future of US media giant Viacom has ended with Philippe Dauman stepping down from his post as president and CEO. His number two, **TOM DOOLEY**, has been named interim chief executive. He will work with a new-look board to set a new strategy before a full-time boss is found for the MTV and Nickelodeon owner



Former CBeebies producer Jon Hancock and Zodiak Kids head of development David Hallam have created a new Manchester-based kids indie, Three Arrows Media. The business is up and running with a development deal with CBeebies and a project for Discovery Kids Asia

Vancouver-based Atomic Cartoons has promoted **JENNIFER TWINER-MCCARRON** to president. She was previously head of production, growing the Thunderbird Group-ownedtoon house's team of artists, who work on serie such as the Netflix series *Beat Bugs*, from 30 to 200-plus



Robot Chicken producer Stoopid Buddy Stoodios has hired longtime collaborator Zeb Wells as exclusive in-house executive producer, and added former Comedy Central exec Elizabeth Porter as head of development. They will work closely with the prodco's owners, whom include Seth Green

PJ Masks studio TeamTO has hired film industry animation executive **SHU YE** to lead a new office in Beijing, China. She is a specialist in French-Chinese coproductions, and will focus on co-development and coproduction opportunities for Paris-based TeamTO with Chinese companies



British indie Kindle Entertainment is making the most of the opportunities opened up when Sony Pictures Television bought a 25% stake in it by hiring Lindsay Watson, who founded UK-Canadian coproduction consultancy CANUK Productions, as its head of animation

Canadian pubcaster CBC has named **MARIE MCCANN** interim senior director of Kids CBC following the exit of Martin Markle. A CBC spokesman said McCann had been upped to the position "while we take the time to consider a longer plan". Markle exited after less than a year in charge



Canada's Corus Entertainment has moved an original programming boss at its kids network Teletoon to production arm Nelvana. Athena Georgaklis has been named head of development, and will lead rights acquisition and original content development for the studio

Former ITV factual chief **RICHARD KLEIN** has resurfaced at Banijay UK-owned unscripted prodco IWC Media, where he will be creative director. He had left ITV as part of Kevin Lygo's executive management overhaul earlier this year. Before that, he was controller of BBC Four, having worked at the BBC since 1996





GaumontTelevision.com | SEE US AT MIPCOM IN BOOTH #R8.C1

Trulli Tales™ © 2015 Congedo, Fandango, Gaumont Animation, Groupe PVP, Rai All rights reserved.
Belle & Sebastian™ © 2016 Gaumont Animation-Groupe PVP. All rights reserved.
Furry Wheels™ © Gaumont Animation. All rights reserved.

ITV Studios America had three series on the air in 2015 and has 40 projects currently in development, but a year into running UK broadcaster ITV's US drama production business, Philippe Maigret is looking further ahead.

The former Disney and Endemol Shine exec says ITV has the attributes to become one of the biggest independent drama studios in the US, and he is twelve months into a five-year mission to make that happen.

"I don't think there are shortcuts, but we have a unique set of attributes," he says. "It's clear there is a level of change and the competitive pressure in the US is challenging for every player – even more so the new ones – but I believe now is the time for ITV to be successful in scripted, based on the transformation of the company over the past six years. We need to offer the right mix of creative and financial opportunities to talent, and be recognised as being innovative, supportive and ambitious on the creative side."

[ITV CEO] Adam Crozier talks about, to build a strong and successful US scripted business. If you look at the level of revenues ITV has versus some of our competitors we have the capital, and we have the size to build and invest into this."

One way ITV has scaled up its overall US business is through a raft of acquisitions, mostly of unscripted prodcos. As TBI goes to press the broadcaster is pushing for a takeover of Entertainment One, a deal that would bring The Mark Gordon Company (*Grey's Anatomy*, *Ray Donovan*) into the US scripted fold.

"ITV has been very acquisitive and building scale in the US market, and that has been part of the transformation of the company that Adam has been spearheading," Maigret says. "On the scripted side we are very focused and would do something if the right thing came up."

Whether a game changing deal such as eOne happens or not, ITV Studios America is pursuing joint ventures, and pod, producer and overall deals.

The script for ITV Studios America

ITV Studios America wants to be the top indie drama studio in the US. In his first interview since taking charge, Philippe Maigret, the exec charged with making that happen, talks to Stewart Clarke

Creating a leading US indie needs significant resources, with drama development and production a front-loaded business requiring large deficits. Does ITV have the muscle – and the stomach – to make that kind of big-budget play in US scripted?

"There is no question about that," Maigret says. "It goes back to ITV's stated ambition and commitment, which

Even before Maigret signed on at ITV Studios, it had invested in Tomorrow Studios, the prodco created by Marty Adelstein, one of the founders of the Endeavor Talent Agency. It had also bought into Lesley Greif's Thinkfactory Media, as well as setting up a deal with Deborah Spero and Maria Grasso's One-Two Punch banner. These agreements paved the way for *Texas Rising* (Thinkfactory), and from Tomorrow, NBC's *Aquarius* and cable series *The Good Witch*. The latter, a fantasy comedy drama, has rated well for Hallmark, which recently greenlit a third season.

"When I joined a year ago my mandate was to build on these initial steps, and I wanted to prioritise the build out of our scripted infrastructure and portfolio of projects in development," Maigret says. "What did not make sense was to jump into selling projects just for the sake of sales."

Since Maigret joined, ITV Studios has separated its US scripted and unscripted businesses, with the veteran exec running the former under the ITV Studios America banner and reporting into ITV Studios president, international, Maria Kyriacou. The unscripted business, currently the biggest earner for the UK broadcaster in the territory, is under the ITV America moniker. It's run by Brent Montgomery, who reports to ITV Studios managing director Julian Bellamy.

Maigret's key lieutenants include Lucienne Papon and Brian Segna on the development and creative side, and





he has brought in Mike Azzolino from Jerry Bruckheimer Television as executive VP, creative affairs. Business affairs exec Tom Lane has moved from working across scripted and unscripted and is now focused solely on drama.

A priority has been to ramp up development, which has led to producer deals with Christina Wayne's Assembly Entertainment, and one sealed this year with Gina Matthews and Grant Scharbo's Little Engine Productions.

There is also a first-look pod deal with *Secrets & Lies* prodco Hoodlum, and ITV Studios America operating companies ('op cos' internally) alongside Tomorrow and Thinkfactory include Tony DiSanto's Diga, which makes movie-inspired dramas *Scream: the TV Series* and *Teen Wolf*, as well as a raft of unscripted shows for cable nets.

There are projects in development at AMC, WGN, Spike, Bravo, E! and Hulu, as well as eight with the broadcast nets. Among the shows in development, Tomorrow Studios is working on a TV version of the Korean movie *Snowpiercer*, and a book-to-TV series adaptation of Erik Axilund's Scandi mystery noir trilogy *The Crow Girl*. Tomorrow also has shows in development via its deal with Fabrication, the company of *Aquarius* writers and exec producers Alexandra Cunningham, Sera Gamble and John McNamara.

On the digital side, ITV is an investor, alongside advertising giant WPP, in Indigenous Media, the multiplatform prodco created by filmmakers and producers

Jake and Jon Avnet and Rodrigo Garcia. It recently made Snapchat series *Sick House*, which stars social media stars Andrea Russett and Sean O'Donnell and is a *Blair Witch*-esque self-filmed horror story that has been repackaged as a feature for Vimeo and Fullscreen.

"For ITV, an incubation investment in a company [such as Indigenous] that is talent-based allows us to understand new forms of storytelling, and also for our colleagues in the online, pay and interactive division of ITV to possibly develop those concepts and formats in international markets," Maigret says.

About a third of the overall development slate is original ideas, and the rest emanates from existing IP, including books and, given the access to the ITV catalogue, scripted formats. One is gritty Jimmy McGovern ITV series *The Street*, which will get a US remake for *The Walking Dead* network AMC.

Criminal Minds' Ed Bernero, *Medium* and *Moonlighting*'s Glenn Gordon Caron, *House of Lies*' Matt Carnahan and *Bridge of Spies*' Matt Charman are all writing projects for ITV, and in a competitive market, Maigret says ITV Studios America must offer talent a best-of-both-worlds scenario; being able to cover the significant costs of drama, but also being more adaptable than the Hollywood studios, which can write big cheques but also often want to direct projects towards their own nets.

"The major studios can make richer commitments on projects because they have the financial infrastructure in place to fuel that, whereas we are a start-up – part of a big company, but a start-up," Maigret says. "The distinction is that we are in the sweet spot, being big enough to commit the necessary resources to projects, but small enough to be flexible and nimble in our approach. If we cannot create a compelling case, why would established talent come and work with us?"

The nature of the US market means that while ITV would ideally hold on to rights and feed them into Ruth Clarke's ITV Studios Global Entertainment distribution arm, there is also a good margin in simply producing. In terms of upcoming production projects, Tomorrow is making *Good Behavior* for TNT, a series based on the novel by *Wayward Pines* author Blake Crouch. Thinkfactory, meanwhile, is making *Million Dollar Quartet* for Viacom's CMT, an event series inspired by the Broadway musical of the same name.

The list of competitors, meanwhile, is getting bigger. Maigret counts eleven new indie studios in the US market in the past five years as well as the likes of Media Rights Capital (*House of Cards*) and Skydance Television (*Grace*

and *Frankie*), which produce, but don't distribute. There is also the rise of the in-house cable divisions, with the likes of ABC Signature, AMC Studios, A+E Studios, TNT Studios, and Universal Cable Productions coming to the party.

In terms of the indie competition, ITV is bigger than eOne, Gaumont, Legendary Television, Europacorp, Sonar Entertainment and Banijay Studios North America, and seemingly more aggressive in US scripted than StudioCanal and Maigret's former employer, Endemol Shine. As head of Endemol Studios he got four shows away – *Hell on Wheels*, *Kingdom*, *Red Widow* and *Low Winter Sun* – a score card that reads two hits (the former pair) and two one-season misses (the latter).

Thankfully for ITV and the others, there are also new places to sell shows. "It's a hot market with a record level of scripted television, and there are new entrants as both buyers and as sellers," Maigret says. "There are also others who haven't fully entered the market yet such as Apple. Will Facebook enter next?"

In a fragmented market, there may be more places to sell, but getting another returning hit is a greater challenge for all content companies. "You can see the number of mega-hit franchises has not increased in proportion to number of series launched," Maigret says.

"Fragmentation means any audience, niche or broad, has viewing options and that is good – it is not like the audience is so overwhelmed with choice that people are turning off. However, it does impact what carries through season-to-season, and how an audience responds to a show. They are not always, for example, carrying on to follow subsequent seasons because there is a new shiny object or proposition for them."

So, more competition, more outlets, and, the challenge of breaking through when so much drama is being launched.

Against that backdrop, UK-listed ITV is dealing with the impact of Brexit and a weak pound, but the blueprint for the US remains the same, Maigret says.

"The company has been clear we are focused on a strategy and that remains unchanged," he says. "Management has made it clear the creation and ownership of content is a strategic priority and a big growth opportunity, and within that, the growth of the scripted business is another priority."

The ITV drama chief says the five-year plan will see the unit he runs established as one of the biggest – possibly the biggest – drama independent in the US (aside from Lionsgate, which is often labelled as a 'mini-major').

"We have a creative platform: the team; the pods and producers under deals; the operating companies in the US; the British production companies and talent that we have access to, and the IP we can look at through ITV; and that essentially drives an organic build-out," he says.

"We're not expected to deliver one hit; it's about delivering a portfolio of shows. The endgame is to build ITV Studios America to a leading indie studio within five years." **TBI**

TRANSATLANTIC TRACTION

ITV is a UK-listed business and, as such, its Stateside ambitions have both a British and an international flavour.

Maigret is helping Maria Kyriacou and her international team build a scripted business not just in the US, but around the world, and advising on the creation of a global drama television operation.

"The explosion in the drama landscape is also happening outside the US," says Maigret. "For example, there is a growing opportunity for UK-US coproduction, and Nordic-French, and German drama is gaining more traction locally and internationally. That feeds into ITV Studios' global strategy."

"We have a better shot than most of competitors to do some exciting things, and establish a global creative network in scripted television – we are focused on allowing talent and ideas to cross borders, and developing a number of projects from international scripted formats."

As well as *The Street*, it is shopping Nordic series *Jordskott* into the US, although not, as has been reported, for Amazon Prime Video. It is also working with 42, the UK talent agency and producer, on a new drama for US cable net WGN America, and developing other projects with them.

US-UK cooperation also makes sense at a time when talent is so in demand. "In such an expanded marketplace the demand for commercially proven creative talent is at an all-time high," Maigret says. "That is clearly an unprecedented opportunity for writers, directors, actors and key below-the-line talent. When all established directors, writers and showrunners are busy, British talent becomes very, very appealing."

Commercially, US channels are also keen on Brits. "We have the relationships with established producers and talent in the UK at a time when more and more American networks are eager to work with non-American talent," the ITV scripted boss says.

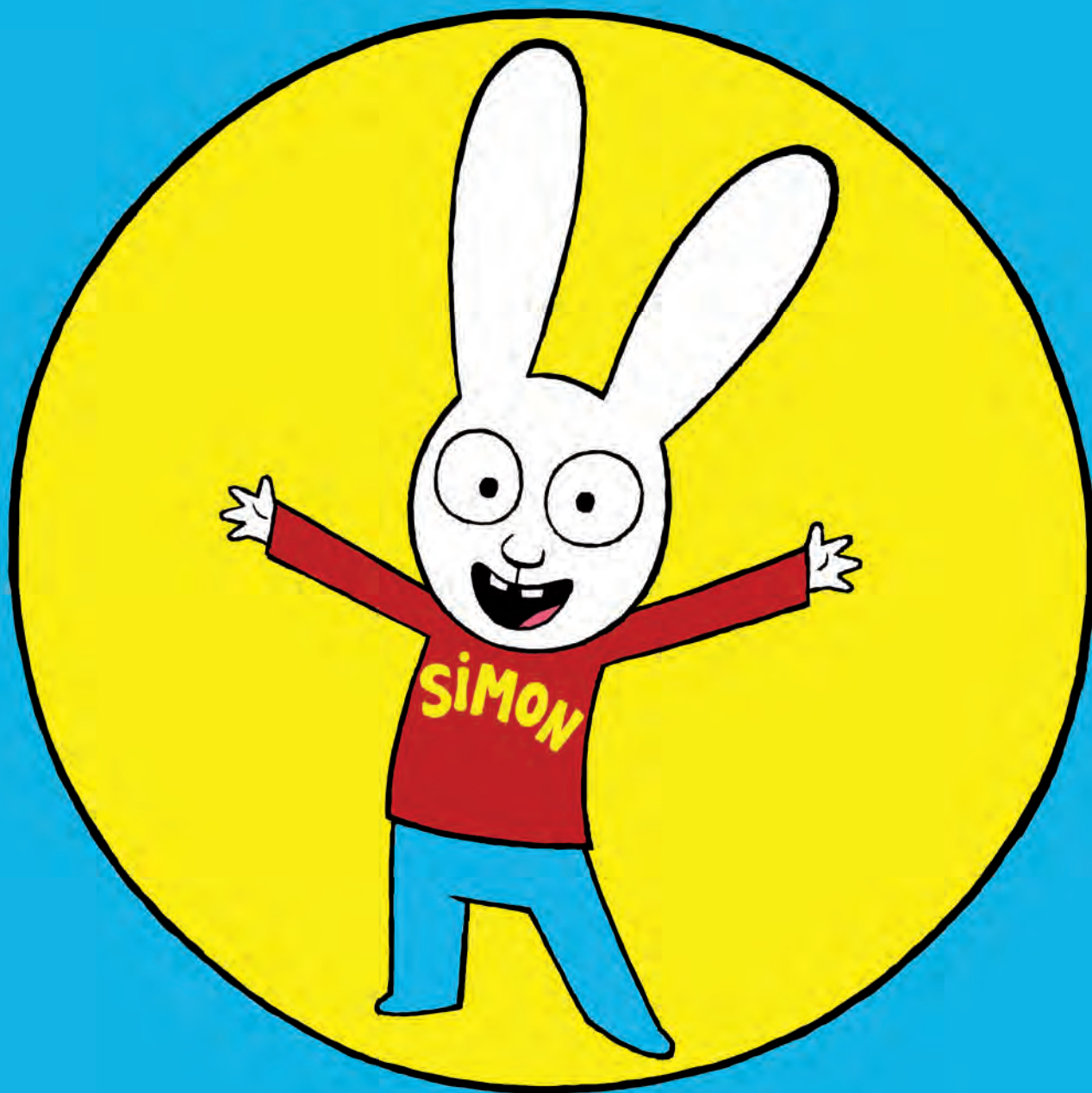
There is also scope for US-UK co-development. "Obviously there are international companies affiliated to ITV Studios, and we are discussing co-development as well as format adaptations," Maigret says.

NEW!
Mip Jr.
Screenings

GON
PRODUCTIONS
presents

SIMON

52x5'



zouzous

5

RTS KIDS



yle

CNC

*** île de France**

Worldwide
Distribution :

GON
INTERNATIONAL

www.go-n.fr

Ahead of MIPCOM, former Optomen, Fox and Discovery exec Simon Andreae tells Stewart Clarke about the Naked ambition for his new FremantleMedia-backed indie

Naked's ambition

“If I was going to another television job, I wanted it to be a production company and wanted it to be based in the UK,” Simon Andreae tells TBI from his riverside office on London’s South Bank. “Partly because, while the appetite for adventure in unscripted in the States is growing exponentially every year, historically there has been greater interest in ingenuity, originality and pushing the risk envelope in the UK.”

The boss of new indie Naked Entertainment is ideally placed to compare and contrast the US and UK markets. Until January 2015, he was running unscripted at the Fox broadcast network, taking a role vacated by Mike Darnell, giving him a lot of live up to (and also scuppering a production banner he was setting up with Sony).

Also out of LA, he had run the Fox-backed US prodco The Incubator, and was Discovery Channel’s senior VP of development and production. Before heading to sunnier shores, he was a commissioner at Channel 4 and co-founder of Optomen Television in the UK.

His new FremantleMedia-backed indie, Naked, has a suitably UK/US feel. It has already made three pilots for American cable nets, and has development deals with two others (details can’t yet be revealed). A growing team includes ex-Fox Television Studios UK exec Susie Dark, who is COO, executive producer Matthew Cox from ITV and seasoned development exec Tom O’Brien. More hires will follow, says Andreae.

For the US business, cable looks the more likely destination for Naked content, and Andreae says that he has never seen so much unscripted come to the UK from the States. “I’m not sure I’ve seen a period like this before where many of the splashy new unscripted shows have travelled east over the Atlantic to the UK rather than the other way, which is the more traditional route,” he says.

“The US happens to be in a period, perhaps contrary to what we have been hearing, of quite fertile innovation in unscripted, and the UK is borrowing from that. It takes some balls to buy ideas like *Married at First Sight* and *Seven Year Switch* off paper – their US transmissions render these concepts more safe and proper.”

Andreae, a Brit, also remains a big fan of UK production. “I love working in environment where there is much emphasis on innovation as there is on audience size, and if I was going to start an independent production company again, it made sense not to be just in place of great originality, but also one where the terms of trade are massively beneficial to the producer.”

In the UK, Naked has won orders for ‘make-under’ show *100% Hotter* for Channel 5’s 5Star channel, shortform series *Britain’s Best Boy Racers* and *Threesome Dating* for Channel 4’s All4 streaming service, and four-part upcoming reality show *Shock Treatment* for Channel 5.

Having created Discovery’s breakout hit *Naked @ Afraid*, Andreae was keen to push the survival genre in new directions with *Shock Treatment*, which was shot in Panama and will be part of Channel 5’s autumn schedule. “I noticed that most survival programming skews relatively



male and I was wondering whether there was scope for a show that could bring the male skewing audience of *Naked @ Afraid* and *The Island*, but also female-skewing audience that enjoys soaps, drama and narrative more,” he says. “It felt to me a family survival show was something not on television.”

The set-up sees a family that is going through a tough time stranded on an island, testing the idea that the best way to bring together a group of people is to have them face adversity.

“The thinking is that groups of people often cohere when faced outside danger,” Andreae says. “In this case that is a threatening environment with predators, [challenging] weather, and limited food and water, and the idea is that environment might help bring a troubled family together. It’s simple and relatable, and combines hardcore survival with a family soap.”

One thread that can be seen the title of the Channel 5 series, which was formerly called *Stripped and Stranded*, and several others Andreae has created, is the notion of not having any clothes on. “I get teased sometimes for always having a show, either in development or production, involving nude people,” Andreae says when quizzed as to why he christened his new firm Naked. “I think it’s a name that is memorable, simple, and grabby, which, like programming titles, is essential.”

The indie boss will be at MIPCOM – fully clothed – helping FremantleMedia with the sales efforts on *Shock Treatment*. The distributor is the default sales agent for projects in which the prodco retains rights, having backed it from the start. Buyers interested in the show should go and get Naked at FremantleMedia’s regular spot on the Cannes beach. **TBI**

ALLÍ ABAJO
DOWN BELOW



MAR DE PLÁSTICO
PLASTIC SEA



VIS A VIS
LOCKED UP

BUSCANDO EL NORTE
FINDING TRUE NORTH

MIPCOM
2016
R7-J11



ATRESMEDIA
INTERNATIONAL SALES
sales@atresmediatv.com



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND

A WAY TO MAKE EUROPE

**AUDIOVISUAL
FROM
SPAIN**





Brexit strategies

The United Kingdom's decision to leave the European Union is one of the most seismic changes for international television in living memory. Jesse Whittock asks what it means for the industry

The UK has always been a leader in international production and distribution. It is credited, among other things, with helping to develop and fine-tune the international formats business, pioneering public broadcasting initiatives that have seen BBC Worldwide emerge as a major global player, and the creation of the mega-producers that dominate independent production today.

So, for the international television business, 'Brexit' sent shockwaves around the globe.

On Friday, June 24 of this year, Europe woke up to news the UK was leaving the European Union. The TBI newsdesk was immediately awash with

statements from production bodies concerned for the future, and emails from overseas sources wondering what had happened in Blighty.

The overriding feeling, initially, was one of disappointment – few decisions that seem so inwards-looking are welcomed in an international industry. "We were all saddened by the results of the Brexit vote," recalls Andrea Gorfolova, president of Canadian producer and distributor Tricon Films & Television.

"Our first thought was we couldn't believe it had happened," says Felix Wessler, business development director at Germany's Filmpool, which is indirectly owned by UK-based giant All3Media through the Berlin-based MME

Moviement group. "Our [corporate] grandmother is English, so it certainly has something to do with us," he adds.

In a practical sense, industry fears centre on the future for coproductions with UK firms, whether channels licensed in the territory will need new plans, how British producers will replenish European grants and funding tools to finance shows, distribution agreements – particularly in light of Digital Single Market proposals, whether overseas companies currently anchoring European business in the UK will remain, and what currency swings mean for forward planning.

It all creates uncertainty, a word that has



become synonymous with Brexit. “We don’t know the medium- to long-term picture, but it’s going to be difficult for us all,” says Espen Huseby, CEO of Oslo-based distributor Nordic World. “It’s already started affecting the advertising market – the biggest companies are feeling the biggest effects. This is not just a UK phenomenon.”

Indeed, shares did slump at ad reliant UK commercial broadcasters, while even Sky, whose pay TV model in part insulates it from downturns, saw share-price dips. Discovery Communications chief financial officer Andrew Warren was among the first major TV chief to acknowledge a material effect when he said slowed half-year results were down to

“unusual market factors such as Brexit”.

Coproduction reduction?

Various sources believe Brexit’s effects on coproductions could be devastating. However, Victoria Gaskell, a partner and lawyer at London-based law firm Olswang, claims this is one area not likely to be directly impacted, as it falls under authority of the Council of Europe rather than the European Commission.

“As long as we remain a member of signatory of the European Convention on Transfrontier Television then coproduction treaties should stay as they are,” she says.

For Michael Ryan, partner at London-based GFM Films and chairman of the Independent Film & Television Alliance, the big problems for UK producers will come when Europe turns off the tap and blocks access to funding, subsidies and grants.

“Hundreds of millions have been pumped directly into the UK over recent years, in both TV and film, and if we’re not paying into the pot we’re obviously not going to get any,” he warns. “That’s a massive problem, because there’s no way a UK government will pay for producer, director and writer training for filmmakers – it’s a speculative industry.”

Further to that, he suggests it’s the “limbo”

Production of *Game of Thrones* is set to stay in Northern Ireland

that Brexit leaves the UK and its partners in that is the biggest danger. “There has been a slowing down as people work out what this means, and that’s across the board,” he adds. “Every investment vehicle will stall for the moment.”

Gaskell says the simple act of legislating on such as “massive scale” is the major threat. “There is a process we will have to go through to work out what European laws impact the audiovisual sector – what we want to keep, what challenges Brexit presents,” she adds. “Just understanding this is a big task.”

The international view

Discovery, NBCUniversal, The Walt Disney Company, Sony Pictures Entertainment, Scripps Networks Interactive, Lionsgate and 21st Century Fox all base their overseas headquarters in the UK. However, Brexit places London’s position as the most important city for the global television business outside of the US under threat.

“Many international media businesses base their European operations in the UK to take advantage of the EU’s freedom of trade rules,

as well as some of the UK’s more relaxed broadcasting regulations – broadcasting out of the UK to other EU markets,” says Richard Broughton, research director at Ampere Analysis. “The future for these companies’

“Just working out what European laws impact the audiovisual sector is a big task”
Victoria Gaskell, Olswang



ability to base themselves in the UK is now likely to depend on the trade agreements the UK is able to put in place with the European Union upon exit.”

“Some international companies may decide to move more activity to continental Europe instead of using London as their EU hub,” says Samuel Kissous, founder of French indie Pernel

Media. “London will be less of an ‘entry point’ into Europe than before.”

“I made a joke that All3 might be coming to Cologne depending on what happened with the vote,” adds Felix Wessler of Filmpool. “Of course, that’s not going to happen as most of its companies are in the UK, but you can imagine some companies are looking at reorganising.”

A Red Arrow Entertainment statement issued to this magazine, meanwhile, reveals the Germany-based firm’s position: “Brexit makes Europe smaller and that is a disadvantage for European companies.

“We have invested in British production companies because of their creative talent and the outstanding content they create. That won’t change because of Brexit. Operationally, we foresee no immediate consequences, but of course, general conditions for investments have not improved.”

Others have already committed to remaining in the UK, either due to strategic plans or in an attempt to grow confidence in the shaken market. Contacted by TBI, Scandinavia’s

Modern Times Group, which has a major channels base in west London, responded with the following statement: “The UK remains a major European and global content and technology hub. MTG has been present in the UK since the 1980s and we have no plans to change that. We have recently launched a brand new play-out facility, invested in new digital companies, and we buy and sell thousands of hours of TV programming from London – all of which indicate our commitment to our operations in the UK.”

Bertelsmann, parent company of RTL Group and grandparent of FremantleMedia, says that “as an international company with a strong presence in the UK as elsewhere, Britain’s impending exit from the EU raises political and economic uncertainties for us all”.

“Irrespective of the Brexit decision, the

“We were all saddened by the results of the Brexit vote”
Andrea Gorfolova, Tricon



12TH ANNUAL

Digital TV Central & Eastern Europe

25-26 October 2016

Hilton Budapest, Budapest, Hungary

BREAKTHROUGH CONVERGENT OFFERINGS DRIVING BUSINESS GROWTH

MEET 40+ INDUSTRY LEADING EXPERTS INCLUDING:



Dariusz Działkowski
Member of the Board, CTO
Cyfrowy Polsat S.A.



Andrey Kolodyuk
Founder
divan.tv



Robert Redeleanu
CEO
UPC Romania



Málnay Levente
CEO
AMC Networks Central, Europe



Aivo Adamson
CEO
Starman



Kristian Čurković
COO
H1 Telekom

★ Digital TV Central & Eastern Europe ★ AWARDS

Restaurant Halászbástya
Budapest
25th October 2016 7.30pm

Delivered by
KNect365
TMT

#DIGITALTVCEE

DIGITAL TV CENTRAL & EASTERN EUROPE

tmt.knect365.com/digital-tv-cee

Networking Dinner Sponsor



Gold Sponsors



Associate Sponsor



Badge and Lanyard Sponsor



Coffee Break Sponsor



Event Guide Sponsor



Silver Sponsors



Featured Exhibitors





“One consequence of Brexit is producers are beginning to understand the scale of opportunity in Asia”
Amanda Groom, The Bridge

UK, as our fourth-largest market, remains very important to us,” it adds. “Bertelsmann generates revenues of around €1.7 billion [US\$1.8 billion] with 5,500 employees in the UK, and will continue to invest [our] businesses there.”

HBO, the Time Warner-owned cable giant, primarily makes flagship fantasy drama *Game of Thrones* in Northern Ireland and uses local funding bodies such as Northern Ireland Screen to help the production. Soon after Brexit became a reality, it released a statement noting: “We do not anticipate that the result of the EU referendum will have any material effect on HBO producing *Game of Thrones*.”

However, Pernel's Kissous warns that “Brexit might unfortunately have several negative effects for the UK television industry”.

“Working with UK talent or companies may become more complicated because a number of their productions won't qualify to access government funds, especially in the case of documentaries and funds such as the CNC's in France,” he says.

“In the short-term for documentaries and factual it isn't clear what the effects will be, but the first thing our industry will be affected by is the lack of funds,” adds Nordic World's Huseby.

Filmpool's Wessler suggests the UK's government may look to create new funds to plug the gaps, though others have entirely rejected this notion as creative sectors are difficult to budget for and are (relatively) politically neutral.

Overall, Wessler says Brexit “will not harm Filmpool”, adding the main issue for the EU now is convincing its remaining members of its worth. He explains: “Accounting will not be easier, but we will do it somehow. I personally think the EU has to explain in a better way why territories should be part of it.”

Indeed, the annoying Brexit moniker has been joined in the news headlines by others such as ‘Grexit’ (a potential Greek exit), ‘Frexit’ (France),



“In the short-term it isn't clear what the effects will be, but the the first thing we will be affected by is a lack of funds”
Espen Huseby, Nordic World

‘Dexit’ (Germany) and even ‘Quitaly’ (Italy) – as some politicians and agenda-driven public figures use Britain's departure from the Union to demand the same for their own countries.

ASEAN opportunity

Successful business people say that every challenge presents an opportunity. In the case of Brexit and the threat to UK-European coproduction, Asian companies are rising up

and offering an alternative.

This prospect emerges to the backdrop of the creation of the ASEAN (Association of Southeast Asian Nations) Economic Community – a regional single market akin to the European Union that offers access to a market of US\$2.6 trillion and over 622 million people.

“We are increasingly doing more in Japan, Korea and China,” says Zig Zag CEO Danny Fenton, noting that UK prodcos in “multinational, consolidated groups that have a strong European presence” are perhaps the most at risk in a post-Brexit Britain.

Amanda Groom, managing director of UK-Asia coproductions specialist The Bridge says market developments in the Asian region are creating opportunities. She cites as evidence the growth of SVOD players such as Netflix, iflix and Hooq; and countries such as Malaysia creating new forms of funding. “As the market forms, Asian companies become particularly

keen on forming coproductions,” she says.

“One of the consequences of Brexit is as people become less certain of coproduction opportunities across Europe, producers are beginning to understand the scale of opportunity in Asia,” she adds.

“We've noticed a dramatic increase in working in Asia and with Asian companies. People know about coproduction and funding pots in countries like Korea, but what they might not know is the rest of Asia follows Korea and also wants to work with Western producers and broadcasters. Local alliances are looking for broadcast partners.”

“No one knows the full, long-term effects of Brexit on our industry yet,” says Zig Zag's Fenton. “I suspect that building up to MIPCOM we will start to see the full implications. One thing is for sure: producers are going to increasingly be looking further afield for funding and coproduction as a result of this.” **TBI**

“International companies may decide to move more activity to continental Europe instead of using London as their EU hub”
Richard Broughton,
Ampere Analysis



CO-LOCATED FOR 2016!

Content Delivery World + OTTtv World Summit

8 - 10 November 2016
99 City Road Conference Centre, London, UK

tmt.knect365.com/otttv-world-summit
tmt.knect365.com/content-delivery-world

Delivered by
KNect365
TMT

FACILITATING INNOVATION IN CONTENT DELIVERY, LIVE STREAMING AND OTT SERVICES

HEAR FROM OVER 100 VISIONARY SPEAKERS INCLUDING:



Tom Griffiths
Director of
Broadcast &
Distribution
Technology
ITV



Roberto Soto
COO
MUBI



James Alexander
Strategy &
Proposition
Director
NOW TV



Rune Hagberg
Solution Architect
NRK



Matthew Corbin
Global Product
Marketing
Facebook



Lara Ankersmit
Head of Digital
Media
NOS



Christophe Rufin
Director – Cloud,
TV & Entertainment
Ecosystems
Orange



Tamás Jursonovics
Solutions Architect
Deutsche Telekom



Robert Dube
Vice President
Video on Demand
& Video Production
RTL interactive



Ahmed Ossama
Managing Director,
TE Data & Vice
President & Chief
Commercial Officer
Telecom Egypt



@TVCONNECTSERIES #CDW16 #OTTtv16



TV CONNECT SERIES

Gold Sponsors



Associate Sponsor



Silver Sponsors



Featured Exhibitors



MIPJunior Hot Picks



THE SHOW: *Paprika*

THE PRODUCER: Xilam Animation

THE DISTRIBUTOR: Xilam

THE BROADCASTERS: France 5, Disney Junior (EMEA)

THE CONCEPT: Preschool cartoon about exuberant twins, one of whom is in a wheelchair

Paprika marks Oggy and the Cockroaches prodco Xilam's move into preschool, and will also be made in France as the debut show out of the producer's new Lyon animation studio, which opened early this year.

"It's our first preschool show, and we wanted something singular and unique, not like any of the others [in the market]," says Xilam chief Marc du Pontavice. "Visually, we came up with the right solution quickly, but getting the storytelling piece right took some time."

The three-year development process – including a screening at Cartoon Forum 2014 – that the Xilam boss alludes to was so long, in part, because of the need to handle

aspects of the show sensitively, while ensuring it was still funny.

The series features the *Paprika* twins, Olivia and Stan, the latter of whom is disabled and in a wheelchair. The 78x7mins series, which could also be packaged as 26x26mins, follows the pair and their everyday fun and adventures.

"The boy is in a wheelchair, but the entire show is about him playing with the others and showing that it isn't a problem," says du Pontavice.

"It needed to be treated in a delicate, sensible way, but we didn't want it to be heavy. We wanted it to be something you don't often get in preschool, and something

that is funny and not just cute."

Developed in Paris and produced in Lyon, the series delivers next autumn and will play on French public channel France 5 and Disney Junior in the EMEA region. There will be two complete episodes for buyers to screen at MIPJunior. Xilam is handing distribution and has already sold it to Discovery-backed kids net K2 in Italy and pan-regional free-to-air broadcaster MBC in the Middle East.

Unlike Xilam's hit series *Oggy*, which has just received a new three-season order from Gulli in France and Cartoon Network Asia totalling 234x7mins, *Paprika* has dialogue as well as action and slapstick adventure.

THE SHOW: *Simon*

THE PRODUCER: Go-N Productions

THE DISTRIBUTOR: Go-N International

THE BROADCASTERS: France 5, Télé Quebec (Canada), RTBF (Switzerland), YLE (Finland), Hop (Israel)

THE CONCEPT: Adaptation of the popular Stephanie Blake book series

Stephanie Blake's *Simon* books have sold three million copies in France and have been referenced as the last big preschool property not to have transferred to television. That is about to change.

France's Go-N sought out Blake, who owned all rights as aside from publishing (those sit with French publisher L'Ecole des Loisirs), and found her receptive to its vision of a preschool animation version of her work.

Unusually, Go-N not only then managed to set up the project and retain the international rights, but also kept all of the animation in-house in France, out of a specially created Paris studio.

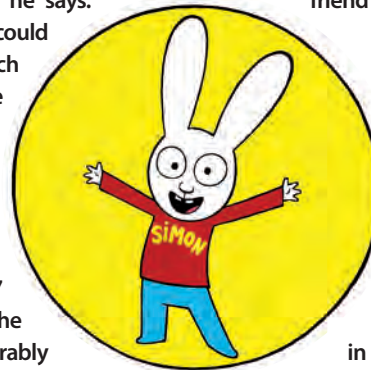
That was possible because of France's favourable tax break mechanism and an enhanced system of support from screen body the CNC, and the results can be seen in

the finished episodes, says Go-N cofounder Eric Garnet.

"It's digital 2D, but has a hand drawn look and the black character outlines seen in the books, as we wanted it to be as close to the original books as possible," he says.

"Because it is in-house we could really control the quality, which was important because the animation for *Simon* required a lot of subtlety and attention to detail."

Even with France's animation-friendly system, the €3.3 million (US\$3.7 million) budget for the 52x5mins series is considerably higher than if the service work had been farmed out to Asia.



Go-N is banking on the extra investment paying off when it launches the show internationally at MIPJunior. It is looking to place it with key broadcasters in each territory to ensure maximum exposure, in turn providing the foundation for a licensing and merchandising programme.

The comedy series, like the books, follows Simon, a young rabbit learning about life's everyday challenges and how to overcome them. Simon's little brother, family and female friend also feature.

France Télévisions is the commissioning broadcaster and will launch the show on France 5 this Christmas.

A handful of presales include YLE in Finland, Télé Quebec in French-speaking Canada, RTBF in Switzerland, and Hop in Israel. Go-N will have a finished episodes for buyers to screen at MIPJunior.



THE SHOW: *The Loud House*

THE PRODUCER: Nickelodeon Animation Studio

THE DISTRIBUTOR: Viacom International Media Networks

THE BROADCASTER: Nickelodeon (US)

THE CONCEPT: Family comedy from *Rocko's Modern Life* animator

The Loud House has been making a lot of noise. The Nickelodeon show has fared well in the ratings and generated column inches thanks to the introduction of an interracial gay couple.

The fact that the couple was in the show is not a big deal, and is part of the "genius," says Amanda Corder, director, international

programme sales at distributor Viacom International Media Networks.

"It's an accurate reflection of modern life; it holds up a mirror so kids can see themselves," she says. "The introduction of the couple wasn't extraordinary, as they are just parents dropping their child over for a sleepover. It is

something increasingly normal, and that's the brilliance of it."

The show came out of the Nick Shorts programme. It was created by Chris Savino, who is an experienced animator, having worked on shows including *Rocko's Modern Life* and *The Powerpuff Girls*. This is his first full series.

"It harkens back to a classic 2D animation style that's reminiscent of the Sunday comics – it had a traditional look," says Corder.

The show follows the Loud family and eleven-year-old Lincoln – the only boy in family of eleven siblings. The story also features Lincoln's best friend Clyde.

Nick swiftly followed up the 26-episode order with a second season order for 14 more installments. The show has already rolled out on the global Nick nets, and VIMN will launch the show internationally at MIPJunior.

"It's traditional Nick stuff in that it's not aspirational, it shows families as they really are with all of the funny and awkward bits, and it's super relatable," says Corder.

That has proved to be the case in the US where the show has been nudging one million viewers in the 2-11s, and beating Nick perennial *SpongeBob SquarePants* among all viewers with an average 1.9 million.

THE SHOW: *Dog Loves Books*
THE PRODUCER: Komixx Media Group
THE DISTRIBUTOR: Cake
THE BROADCASTER: CBeebies (UK)
THE CONCEPT: Preschool show based on publishing property, which aims to make reading and books fun

Dog Loves Books is a preschool toon based on the Louise Yates book of the same name, which is part of a series alongside *Dog Loves Drawing* and *Dog Loves Guitar*.

Komixx was a JV with Random House until last year. The latter released the books and the former took the TV rights in 2010.

Because, as the title suggests, *Dog loves books*, the titular canine runs a bookshop. Along with his sidekick Pug, who is often in the bookshop basement inventing things, they encounter a variety of everyday situations and challenges.

Fortunately for the mutts, there is always a book that can help them overcome the issue at hand. The book in question could be a real tome, a made-up title, or even a map, puzzle book or dictionary. In one episode,

for example, Pug learns about performing and overcoming shyness by picking *A Midsummer's Night Dream* off the shelf, with the Shakespeare play the starting point for another comedy action adventure.

With the author's blessing and involvement, the 52x7mins series has a different look to the books, says Komixx head of development Melanie Halsall.

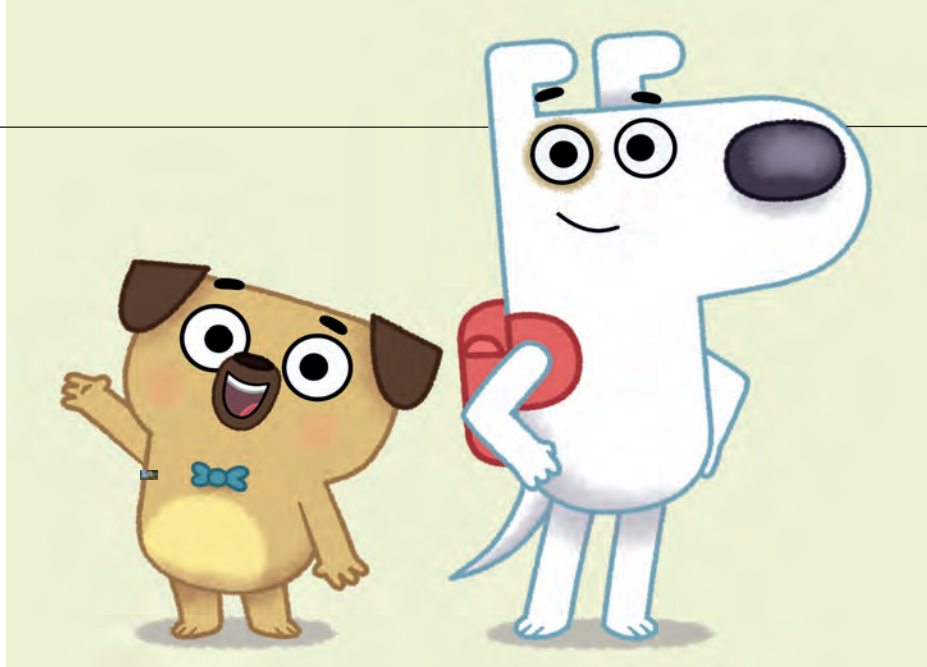
"The core idea is to make children love reading, especially boys, as research shows they are being lost. To do that we needed to move away from the watercolour pastel look of the book and make it more energetic,

and more action-adventure, she says."

Komixx co-owned Mackinnon & Saunders Digital Studios animation house, which has worked on shows including *Wanda and the Alien*, handles the animation on *Dog Loves Books*.

CBeebies Jackie Edwards has said of the show: "It presents a brilliant opportunity to introduce our audience to literature."

Cake is handling distribution and will be shopping it to buyers at MIPJunior and MIPCOM. The show skews towards the upper end of preschool, and will deliver in early 2018.



THE SHOW: *Andy's Baby Animals*
THE PRODUCERS: NHU Production
THE DISTRIBUTOR: BBC Worldwide
THE BROADCASTERS: CBeebies (UK, international)
THE CONCEPT: Latest Andy Day series, combining his presenting skills and NHU wildlife footage

Andy Day is a CBeebies regular, as the creator of and a presenter for his own franchise shows.

His new effort is *Andy's Baby Animals*. Like Day's previous shows, it hails from the BBC's esteemed Natural History Unit and meshes its wildlife footage with his presenting skills.

At the start of each of the 10x20mins instalments, Day appears in a zoo, getting close to the animals that kids will learn about, with the footage element then playing out with Day's voiceover. Each episode features three animals as they learn a new skill.

BBC Worldwide part-financed *Andy's Baby Animals* in same way it did with *Go Jetters* and *Hey Duggee*: it plays on international CBeebies nets and will be sold through the distributor. The format is such that an international buyer could top and tail it with their own presenter to give it a local flavour.

"The initial outreach will be for English-speaking territories, particularly PSBs," says Worldwide's director of children's, Henrietta Hurford-Jones. "It's not for the cartoon-focused channels."



THE SHOW: *ToonMarty*

THE PRODUCERS: Sardine Productions, Top Draw Animation

THE DISTRIBUTOR: GoldBee (ex-Iberia, Lat Am)

THE BROADCASTER: Teletoon (Canada)

THE CONCEPT: Slapstick toon from the creator of *Jimmy Two Shoes*

ToonMarty is a new toon series that aims to capture the style and fun of classic slapstick series, but allied to contemporary pacing and production techniques.

The show was created by Sean Scott, the

creator and director of cartoon series *Jimmy Two Shoes*, and like that project is for Teletoon in Canada.

It follows Marty, who runs the Toonmart, the place where all of the cartoons in

Toonville hang out.

Canada's Sardine Productions produces the show, with Top Draw Animation from the Philippines handling the service work. Christophe Goldberg's GoldBee is selling the series, having forged a relationship with Montreal-based Sardine on its Teletoon show *Chop Chop Ninja*, which sold to Nickelodeon and Disney.

Flash-animated *ToonMarty* is aimed at 6-10s and runs to 40x11mins, Teletoon's favoured format.

Goldberg says the classic look of the show, allied with modern storytelling, will help it stand out at MIPJunior, where it launches internationally.

"It has the feel of a classical cartoon, but at the same it has been done to fit with contemporary tastes and has an irreverent tone," he says. "It has big comedy and slapstick elements, and is also gender-neutral."

The simple set-up is a selling point, he adds: "*ToonMarty* isn't high-concept, which makes it easier to get kids' attention, and for them to get into it."

GoldBee exclusively sells ZDF Enterprises content in Iberia and Latin America, but is distributing *ToonMarty* elsewhere globally.

THE SHOW: *Memories of Nanette*

THE PRODUCER: 2 Minutes

THE DISTRIBUTOR: APC Kids

THE BROADCASTERS: M6 (France),

NDR (Germany), RTS (Switzerland)

THE CONCEPT: Classic-looking toon series about a young city girl moving to the country

As with its previous effort, the madcap *Zoli & Pokey*, 2 Minutes' *Memories of Nanette* takes its inspiration from a series of comic books.

The France-published series has been adapted as a 2D project for French net M6, with Germany's NDR subsequently coming on as a copro partner.

Several broadcasters, including M6, formally expressed early interest in the series, allowing it to qualify for Creative Europe funding. Switzerland's RTS was one of these and has now prebought the show.

Set in the 1930s, the cartoon follows Nanette, who is almost nine, as she moves from the city, swapping metropolitan living for a rural life. The series plays out over a year,

with the backgrounds and seasons changing through its 52x11mins run.

One difference between series and comic is that the latter portrays Nanette as a grandmother, relaying tales of her youth, whereas the series features a younger version of the character.

APC Kids, the children's arm of finance and production group About Premium Content, is selling the project internationally, having already set up the NDR copro.

There will be two finished episodes, translated into English, at MIPJunior, with another 13 to follow by the end of the year and the full series delivering next summer.

Kids are fascinated by the days before cell phones and video games, says APC Kids' Lionel Marty. "We'll look to pitch it to public broadcasters at MIPJunior, as they are our target in the international market," he says.

"There are broadcasters out there that want something different to the fast, slapstick animated shows. This has both adventure and humour, but a different tone, and a beautiful, classic setting." **TBI**



The main commissioners and programming execs at the biggest pay TV nets in the international market were quizzed – Disney, Nickelodeon and Cartoon Network – by TBI at the Children's Media Conference in Sheffield, UK, on their strategies, recent results and current requirements



Kids channels: pitches, hits and shopping lists

Having remade its telenovelas locally, Disney has high hopes for *The Lodge*, a format based on Disney Channel Israel series *North Star*. The musical drama launches this autumn and follows a young girl, Skye, who, with her father sets out

to renovate the lodge of the title, following the death of her mother.

The musical drama set-up has been compared to Disney's signature US dramas. David Levine – a former US Disney XD boss who now oversees programming and production at the Mouse House's EMEA channels, and who is also in

charge of its three UK channels – hopes this is the Europe-based company's international *High School Musical* moment. “*High School Musical* really helped define Disney Channel – it will be its tenth UK anniversary this autumn – and we can only hope to hit that level of success,” he says. “We have been able to tap into some



The Lodge

of the talent that produced *High School Musical* and *Camp Rock* – a gentleman named Matthew Tishler [a Canadian songwriter] in Burbank helped us create the music, so we're hopeful."

Disney showed a handful of producers *North Star* and asked them to pitch a reimagined version, with Banijay Group prodco Zodiac

DISNEY

THE EXECS



David Levine, vice president, programming, production and strategic development, Disney Channels EMEA, and general manager, Disney Channels UK

Louise Benham, director of programming, Disney Channels UK & Ireland



THE CHANNELS

Disney Channel: broad, kids and families,

with a particular target audience of girls 8-12

Disney XD: boy-skewed channel that has Marvel and *Star Wars* action adventure toons

Disney Junior: quality animation for preschoolers, leveraging Disney's history with big, popular characters

RECENT HITS/TALKING POINTS

The Lodge, *All Star Chefs*, *The Lion Guard*

LOOKING FOR

Comedy, action toons, and live-action for Disney XD

Kids Studios winning out. The show, which used the UK tax break system and was shot in Northern Ireland, was shorter than its Israeli counterpart, and more musical.

"There were some musical elements to the [original] series – one of the characters was a DJ, one wanted to be a singer actor – but we completely dialed it up and made it a musical series," Levine says. "We created nine original songs that are used 30 different times.

"Another change was that the original was 50 episodes with a lot of different stories, [but] we had ten episodes, so got to some story points pretty quickly."

Louise Benham, director of programming, Disney Channels UK & Ireland, adds: "It has a very local cast, and speaks to our audience directly, but it's also fantastic storytelling and we think it will translate to a number of markets."

In general, Disney and all kids channels are required, by regulation, to supplement programming from their US motherships with acquired, commissioned and coproduced local fare.

"We have a great pipeline of content from the US, but [Burbank doesn't] produce everything," says Levine. "They're great, for example, at three-camera sitcoms, so that's not something we would look to replicate in the UK.

"There's an incredible tradition, particularly in the UK, of kids drama and preschool, and we're very happy to tap into that. Working with Lime Pictures on *The Evermoor Chronicles* and The Foundation on *The Lodge*, are two examples of tapping into that heritage."

In the entertainment space, Disney also has *First Class Chefs*, which delivers on its stated aim of local kids seeing themselves on screen. The format has kids compete in a cooking competition underpinned by a healthy living theme.

It travelled back to the US on Disney's on-demand service, has been dubbed for different EMEA markets, and the Mouse House says it is looking at it as another potential format. A new reworked version, also from Jamie Oliver prodco Fresh One, brings in families and will initially run as a 10x5mins project on Disney's digital outlets.

"We wanted to create something a little bit different and spoke about the idea of families cooking together," says Levine. "So, we made some adjustments to account for that family aspect, and for the way kids are consuming content today."

In commissioning terms, big-ticket projects will need to work across multiple territories and for content companies with a finished or semi-finished idea, the route in is via EMEA acquisitions manager Ian Lambur. Original concepts should be directed towards senior manager and development specialist Grainne Rowe, who was promoted to head of live-action content development in January.

A digital angle is also important. "Do think about a multiplatform approach and making that feel integral to what you are creating," says Benham. "Whether that's additional content that can sit on non-linear platforms, increasingly we want assets across those platforms to make sure audience can connect across the board."

CARTOON NETWORK

THE EXECS

Cecilia Persson, vice president, acquisitions and coproduction, EMEA & international

Sarah Fell, executive producer, *The Amazing World of Gumball*

THE CHANNELS

Cartoon Network: boy-skewed, girls-inclusive; broadly for 6-12s, with a core demo of 7-9s.

Boomerang: boy-, girl- and family- skewed, with a key target demo of 4-7

Cartoonito: boy- and girl-skewed with a 3-6 target demo

RECENT HITS/TALKING POINTS

We Bare Bears, *Magiswords*, *Ivandoe*

LOOKING FOR

Character driven comedy with really interesting visual styles outside the norm. Concepts that are 'more than a standard show'. Short-form ideas, especially for Boomerang

Cecilia Persson is a useful exec for kids producers and distributors to know; having overseen acquisitions at Turner's kids nets she now handles production in addition to buying. "So, everything outside of the US, with a focus on original ideas and acquisitions for the channels outside the US," she says.

For global acquisitions she coordinates with US vice president of acquisition and coproduction Adina Pitt.

Sarah Fell is the executive producer of *The Amazing World of Gumball*, the homegrown Cartoon Network hit out of the UK, which has just had a sixth season order. She works with Persson on original shows out of Europe.

One thing Turner is experimenting with is the shorter end of short-form.

"Kids have no affiliation to any particular way of interacting with content, ideas or brands," says Persson. "They don't even think of things as 'content'; they are just there. So, of course, we have to look at ideas from so many more sources than in the past, and we're looking much more at short-form and micro-shorts."

On the Cartoon Network Anything app, that can mean content that lasts just a few seconds.

"The app has been very successful for us, with 17 million views since launch last October," Persson says. "It offers 15-second snackable content and if kids don't like it, the app will serve them something else. We feel that is a good way to introduce new brands and ideas."

Short-form projects recently commissioned include *Ivandoe*, which came from two of the animators on the *Gumball* team. "They came direct to us as young artists as we have quite

an open gate procedure," says Fell. "We did the pilot and then commissioned a series; the idea is to try out two-minute pieces to see if they work."

"We also think that's a really good space for someone to learn how to do a show, because jumping into a 52-[part] is really hard for a young artist."

US toon *We Bare Bears*, meanwhile, is among Cartoon's recent hits, launching in the channel's top slot, and the rebooted *Powerpuff Girls* is faring well. "We were a little nervous, but it has performed straight out of the gate and is holding and repeating well," says Persson.

Boomerang is the home of Turner's

classic toons, but also has a focus for original programming and is actively looking for more.

"We definitely want to reach out to producer and creators – we are very actively looking for content," Persson says. "We have development money and we would love to see shorts. This year we launched *Bunnica*, which was created from a [James and Deborah Howe] book property, and it launched well, so there can be original IP that is not from the classics on the channel."

Email is the best route in for producers, Turner execs say. Shows requiring a sizable investment will need to work in multiple territories and ideally across the EMEA region, although they don't have to be global.

With Boomerang a clear priority, producers need to be mindful of the profile of the channel. "We differentiate Boomerang from Cartoon Network with its visual humour, slapstick, and squash and stretch," says Persson. "There can still be dialogue, but the humour doesn't necessarily stem from that as we are talking to younger audience."

Over at Cartoon there are fewer original programming opportunities with room, perhaps, for a comedy to sit alongside those from the US.

The US studio and channels provide a lot of programming. About 20% of Cartoon Network is non-US, rising to 40% at Boomerang. Cartoonito, meanwhile, is 100% programmed with acquired content.



Magiswords

mipcom®

17-20 OCTOBER 2016 // CANNES FRANCE

WHERE GLOBAL HITS COME ALIVE

13,700
PARTICIPANTS

24,100m² EXHIBITING AREA
2,019 EXHIBITING
COMPANIES

4,623 REGISTERED
COMPANIES
4,800
BUYERS including
1,600 from VOD
and Digital platforms

THE WORLD'S ENTERTAINMENT CONTENT MARKET

MIPCOM.COM



Nina Hahn heads up Nickelodeon's production and development team based in London and is looking to sew new, global hits. "My main goal to create a creative production quilt, to find producers, creators, and locations that we stitch together and make piece of content anywhere, and use it everywhere across the Nickelodeon brand," she says.

That quilt may well find itself inside a hotel of sorts. "We spend lot of time trying to build ourselves as a home; a sort of hotel for creators to come and thrive, and be able to support the Nick brand and create content that jives with that," Hahn says.

James Newton, meanwhile, started at Nickelodeon earlier this year, joining from NBCUniversal, and looks after content on all of the UK channels.

He also oversees Nick at Nite, which has just rolled out in the UK and Ireland as a block on the main Nickelodeon net, aiming to capture 11-15s, with a core demo of twelve- and 13-year-old girls. "Research told us that particular audience was underserved," Newton says. "It was a bit of an opportunity for us, so we created a zone from 7pm.

NICKELODEON

THE EXECS

Nina Hahn, senior VP, international production and development



James Newton, vice president, programming, UK & Ireland

THE CHANNELS

Nickelodeon: broad reach across 7-12s, with a focal target of a 10-year-old girl

Nick Jr. & Nick Jr. Too: a core target of 2-6s, with 4-year-olds the key target audience

Nicktoons: skews boys and girls aged 4-9, with a bullseye demo of a 7-year-old boy

RECENT HITS/TALKING POINTS

UK-Canada coproduction *Ride, Digby Dragon*

LOOKING FOR

Content across the four key genres.

Nickelodeon wants live-action and animation for 6-12s; preschool content for Nick Jr.

"There is a mix of content that we are trying out over the next few months, with an in-house produced daily bulletin, *The Scoop*, which features music, entertainment, celebrity, tech, and sport – everything these kids are into."

The plan for commissions is to make something that will work across the global Nick footprint. "We fly one Nick flag," Hahn

says. "That is very much about making content once and using it everywhere. We're very active in finding creator-driven content that can have a local and a 'glocal' [global-local] resonance."

In terms of current priorities, Newton says the bywords for Nick Jr. and Nick Jr. Too are 'playful', 'adventurous', 'imaginative', and 'fun'. For Nicktoons he says: "It's absolutely funny; we want it to be the funniest channel on TV. It's silly, it's catchy, it's very animated."

For the older Nick, the personality is, he says "confident, relevant, fun and funny, and something that can relate to the audience watching".

Nick and Channel 5 kids block Milkshake are now both part of Viacom, and the brands are increasingly working together. They are coproducing *Nella the Knight*, which is in production in the UK with Ireland's Brown Bag Films at the helm. Animated show *Wissper*, from Germany's M4e, came through Milkshake to Nick in the US.

International shows can travel back to the US, with Blue Zoo toon *Digby Dragon* a recent example, having been developed with both the international and Stateside groups.

For producers, email is the best route in, with Alexi Wheeler and Charlie Valentine key animation and live-action contacts respectively. Once submitted, a project goes in front of an international review board.

"A big tag for us is early intervention," says Hahn. "When things are super-developed, it's difficult to have a reaction to it. It's about having a conversation early and making us a port of call for a partnership to evolve." **TBI**



Digby Dragon



**MAKE THE
CONNECTION
WITH A SEAT AT
OUR TABLE**

**FROM CREATION TO
DISTRIBUTION.
EVERYONE IS HERE.**

**AMERICAN FILM MARKET
& CONFERENCES
November 2-9, 2016
Santa Monica
AmericanFilmMarket.com**



BUYERS | DISTRIBUTORS | FILMMAKERS | FINANCIERS | PRODUCERS | WRITERS



The nominees are in, and the shortlists selected. As we prepare for our second Content Innovation Awards ceremony in Cannes this October, TBI profiles the runners and riders

The contenders

Television Business International and our sister title, Digital TV Europe, will be heading to Cannes, France, in October to crown the latest winners in our expanding Content Innovation Awards.

Born out of a desire to bring together and celebrate the best international programming, smartest technologies and sharpest digital companies, the CIAs last year debuted at a packed event at the Carlton Beach Club. More than 100 executives turned out to see the likes of ITV Studios, Entertainment One and Discovery Networks International honoured.

This time round we've super-sized, and will be holding the ceremony at a stylish sit-down dinner inside the Carlton, one of Cannes' most famous hotels. We look forwards to seeing the industry come together again to celebrate the best in class

BEST DISTRIBUTOR

▼ ARMOZA FORMATS

One of Israel's premier television companies, Armoza has carved a niche in both format sales and development. Key talent format *I Can Do That!* was named as one of TV industry analyst The Wit's top formats at 2015/16 MIPFormats earlier this year, while new series *Marry Me Now* has been licensed into eight territories in six months



▲ CONTENT MEDIA

Content Media Corp's television distribution arm has been selling one of TV's hottest international dramas. *Line of Duty*, whose third season for BBC Two was a critical and ratings smash, taking multiple awards, and now will transfer to flagship UK channel BBC One. The World Productions series has sold into 195 territories and has been commissioned for fourth and fifth seasons



▲ ENDEMOL SHINE INTERNATIONAL

Growing internationally-produced scripted programming has been a focus for Endemol Shine Group's distribution division. It launched Turkish novella *Intersection* (above) at MIPTV, and sold Israel secret service drama *Mossad 101* to Turner Broadcasting Latin America in June. Additionally, the sales outfit, which owns 38,000 of content, has sold *MasterChef* to the new Sky 1 channel in Germany

▼ GLOBAL AGENCY

Izzet Pinto's Istanbul-based sales outfit has continued to make headlines, despite the political unrest in Turkey. The company, which has been at the forefront of Turkish drama's global export boom, held a three-day celebration-meets-screenings event this summer in a bid to drum up more interest in its content; and went big in marketing its in-house talent show *The Legend* at MIPTV. Other key formats include *Keep Your Light Shining* (pictured) and *Shopping Monsters*



BEST SERIES LAUNCH

***THE BROKENWOOD MYSTERIES* – ALL3MEDIA INTERNATIONAL**

The Prime TV detective drama became a key acquisition for France 3, after a wine tasting event supported by the network and the New Zealand embassy in France helped it to a total audience of 3.6 million viewers with a 16.7% share across four episodes, which was up nearly 5% on the slot average on the channel

▼ **OUTCAST** – FOX UK



Fox's first internationally-produced drama, which is from *The Walking Dead*'s Robert Kirkman, truly became a TV event in the UK. A huge marketing campaign included a digital-first debut on Facebook Live, affiliate support, a mural stunt, an interactive website, and a Comic Con talent panel in London

***LOVE ISLAND* – ITV STUDIOS GLOBAL ENTERTAINMENT**

Season two of ITV2's reality romance series set records in the UK, with 3.6% share, pulling shares of up to 20% of 16-34s. It became a trending topic on social media, was making paper headlines daily, and a dedicated app scored 700,00 downloads and 5.7 million video views



▲ ***THE A WORD* – KESHET INTERNATIONAL**

With autism woven into the BBC One series' storyline, producer Tiger Aspect worked with advocacy groups to create a launch campaign backed by influential community figures. Positive reviews preceded strong ratings (average 5.5 million viewers) and social media engagement

***PAUL HOLLYWOOD CITY BAKES* – SCRIPPS NETWORKS INTERACTIVE**

A significant, integrated marketing campaign – Food Network UK's largest ever investment of the kind – helped *PHCB* to become Food Network UK's biggest original, with the slot average driven up 174%. Consolidated viewing figures increased ratings by 51%

▼ ***VERSAILLES* – ZODIAK RIGHTS**

The Anglo-French period drama rated as Canal+'s best original since 2013. Anticipation built through a marketing campaign and a press event that saw selected writers taken to the lavish sets near Paris. Delegates who attended at MIPTV screening received a 250-page hardcover book about the titular palace's creation



we deliver meetings.

DISCOP delivers qualified meetings and exposure between sellers and buyers within the television programs, adaptation rights and packaged channels industry through an effective meeting service platform, exposition and conference.



NOVEMBER 2-4, 2016
Johannesburg, South Africa



JANUARY 29-31, 2017
Dubai, United Arab Emirates



MAY 30-JUNE 1, 2017
Abidjan, Côte d'Ivoire

DISCOP is organized by

Basic Lead

basiclead.com | discop@basiclead.com
USA +1 323 782 1300 | Johannesburg: +27 11 482-6110 | Abidjan: +225 202 258 66

BREAKOUT INTERNATIONAL DRAMA



▲ **NSU: GERMAN HISTORY X** – BETA FILM

A miniseries that follows the real-life events surrounding the far-right Bosphorus serial murders in 1990s Germany. Netflix acquired SVOD rights in the UK, US, Canada, Ireland, Australia and New Zealand after the Wiedemann & Berg-produced drama rated well on ARD

11/22/63 – FOX NETWORKS GROUP

A Hulu-created drama in which teacher Jake Epping is sent back in time to prevent the assassination of President John F. Kennedy. With names such as Stephen King, J.J. Abrams and Kevin Macdonald attached, Fox swooped to acquire rights in 18 territories, including the UK, where it debuted to 695,000 viewers



▲ **NARCOS** – GAUMONT TELEVISION

The Netflix original, which charts the rise and fall of Colombian drugs kingpin Pablo Escobar, has been a critical hit. Though the streaming service refuses to release ratings data, Parrot Analytics has claimed it would have been cable TV's second-biggest show in December 2015 if traditionally measured. A second season is on the way

▼ **POLDARK** – ITV STUDIOS GLOBAL ENTERTAINMENT



The romantic period drama was a ratings hit in the UK on BBC Two and PBS Masterpiece in the US, where it became the highest-rated drama since *Downton Abbey*. Thanks in part to a shirtless Aiden Turner (pictured above, clothed), the series has sold into more than 50 territories

▼ **THE LAST PANTHERS** – WARP FILMS & HAUT ET COURT TV

The crime drama, about a group of European jewel thieves, has international in its DNA, being a UK-Franco coproduction airing on pay TV platforms Sky and Canal+. Distributors Sky Vision and StudioCanal have shopped the six-parter into 122 territories worldwide **TBI**



WHERE BRANDS COME TO LIFE

brand
licensing
europe

2016

11-13 October
Olympia, London

The largest and most prestigious licensing event in Europe

Find the next hottest brands to secure new business opportunities and get ahead of the competition

- 1. DISCOVER** the biggest range of licenses in Europe with over 2,500 properties showcased
- 2. FIND** new partnerships and revenue streams to transform your business
- 3. PRE-BOOK** 1-2-1 meetings with brand owners using the free Matchmaking Service
- 4. LEARN** from industry experts with over 20 free seminars available

CONNECT WITH 300+ OF THE BIGGEST NAMES IN LICENSING:



“It's the only gathering of all licensees, retailers and brand owners in Europe so we have to be there. Very impressed with the 'look and feel' of the show.” VP Licensing Europe, IMG

Register for free now: www.brandlicensing.eu

Organised by:



Organisers of:



Official publication:



Sponsored by:



@bleurope
#BLE2016

Hot picks

Looking for the newest fixed-rig series on the market, or the latest docu-drama on space travel? TBI reviews seven potential acquisitions hitting the market at MIPCOM



THE SHOW: *Mars*

THE PRODUCER: Imagine Entertainment, RadicalMedia

THE DISTRIBUTOR: Fox Networks Group Content Distribution

THE BROADCASTER: National Geographic Channel

THE CONCEPT: Docu-drama looking at mankind's attempts to reach and colonise the Red Planet

Mars will be one of the biggest new series in Cannes this year. The production credits alone will attract buyers: Ron Howard, Michael Rosenberg and Brian Grazer from Imagine Entertainment, and Justin Wilkes and Dave O'Connor from RadicalMedia are among those helming the scripted/unscripted hybrid about how humanity could reach the Red Planet.

Visionary Mexican director Everardo Gout (*Days of Grace*) was tapped to direct the scripted sections, which shot in Morocco and Budapest earlier this year, while Howard and Grazer are perhaps best known for their 1995 space epic *Apollo 13*, meaning they have experience in this type of story.

In front of the camera Ben Cotton plays an American mission commander leading NASA's first manned journey to Mars, while Jihae Kim plays a Korean-American pilot as

part of a multi-cultural cast also including Spanish, French, Nigerian and Russia talent.

Prentiss Fraser, senior VP, global head of content distribution at distributor Fox Networks Group Content Distribution, says the original concept was "a big and epic series for our channels", adding: "It's got a high budget and big talent attached both in front of and behind the camera."

The series goes out on Nat Geo in 171 territories next year, with FNGCD, a new sales brand within Fox, focusing on free TV and second-window pay TV sales at MIPCOM, where it will have a worldwide episode premiere and an associated cocktail event.

Fraser says it is visually "gorgeous", noting it is shot in 4K and has "feature film effects" combined with documentary footage.

The series' unscripted sections include

interviews and testimony about the likelihood of humans reaching Mars from scientific figures including Stephen Hawking, Elon Musk and Neil deGrasse Tyson – "huge names and huge minds", as Fraser puts it.

FNGCD plans to take the title around the world territory by territory. "The industry has been waiting for content like this – our buyers have been telling us so," says Fraser.

The series is one of NGC's biggest programmes, both in terms of scope, vision and budget. Therefore, it would likely play well on major commercial channels or large pubcasters with dedicated factual slots.

NGC CEO Courteney Monroe will host a Q&A with series talent after the MIPCOM screening, with hundreds of buyers expected to attend.

Video gaming and geek culture is more mainstream than ever, hence UK digital terrestrial channel Dave's commission of gaming quiz show *Go 8 Bit*.

The show was borne out of an Edinburgh Fringe Festival show of the same name. "At its heart, this is a format that allows comedians to be funny about their experiences with games," says Don Taffner Jr., CEO of the show's producer and distributor, DLT Entertainment.

Taffner spotted the series three years ago while in Edinburgh, just as the *My Family* prodco began pushing into unscripted programming. "It was a very different format, but it was a fun 90 minutes," he says. We talked with [*Go 8 Bit* creators and video gaming comedians Steve McNeil and Sam Pamphilon] and secured the rights, and then developed it as a TV show."

The result is a quiz of five increasingly tough and raucous video game-themed challenges, which range from competitive gaming (retro and modern games) to larger-

than-life gaming-inspired challenges. Every episode is filmed in front of a studio audience and a winner crowned each time.

McNeil and Pamphilon captain their teams, with ubiquitous British TV comedian Dara Ó Briain hosting and Ellie Gibson the resident gaming expert, who also provides a female perspective to what could have become a very male-orientated space. "We try to have at least one female contestant on every show as well," adds Taffner.

Go 8 Bit is something of a departure for both Dave and DLT, with the former looking to tap more closely into the passions of its largely 18-34 audience and the latter counting the format as its first unscripted commission.

"We thought this was an untapped area," says Taffner. "We know that people who don't play games can enjoy the show, but with something like eSports that's much harder. This is more inclusive."

The series is expected to debut in the UK in early September.

THE SHOW: *High Tech Trucks*

THE PRODUCER: Infokontor

THE DISTRIBUTOR: Autentic

Distribution

THE BROADCASTER: NTV

(Germany)

THE CONCEPT: Doc revealing how huge trucks are developed, tested and manufactured for maximum driving safety

For networks looking to satisfy typically male audiences, *High Tech Trucks* can provide an answer, says Anne Hufnagel, general manager of the show's distributor, Autentic Distribution, which is part-owned by premium drama company Beta Film.

Commissioned for German news and documentary channel NTV, the series looks into the popular topic of German engineering, which is still considered a benchmark in the vehicle manufacturing world. "It's about big machines, and the engineering behind them through testimony and interviews," says Hufnagel.

The doc explores how mega-trucks are made safe, energy-efficient and reliable from technical and scientific standpoints. It explores the construction of a truck, goes inside a Swedish design lab, and shows spectacular crash tests.

NTV typically pays around €40,000-€50,000 (US\$44,250-US\$55,250) for its one-off docs slot, and *High Tech Trucks* is understood to have cost in that range. Hufnagel describes it as "very commercial TV content".

The original was shot in German, but Autentic is readying an English-language version ahead of MIPCOM.

"Continental Europe and Asia will be our main market targets," says Hufnagel. "It wouldn't be for primetime public television stations."



THE SHOW: *Dara O'Briain's Go 8 Bit*

THE PRODUCER: DLT Entertainment

THE DISTRIBUTOR: DLT Entertainment

THE BROADCASTER: Dave (UK)

THE CONCEPT: Video game-themed studio quiz show featuring celebrities, classic titles and comedy



THE SHOW: *#uploading_holocaust*
THE PRODUCER: Loop Creative, Gebrueder Beetz Filmproduktion, New Fund For Cinema and Television
THE DISTRIBUTOR: Keshet Int'l
THE BROADCASTER: Keshet (Israel), BR, RBB (Germany)
THE CONCEPT: Doc exploring how user-generated videos are changing how we relate to history

There have been many documentaries that reveal personal stories from World War II and the repercussions of the conflict. *#uploading_holocaust* is a particularly unusual effort, in terms of the story the filmmakers originally planned to make and what they ended with.

Producer Udi Nir says the original plan was to create a "standard" doc about the tradition of Israeli schools taking their pupils to see the remnants of the horrific work camps that condemned many of their ancestors to death during the war. "It was about collective identity," he says.

However, a simple Google search quickly alerted the producers to the fact that there was already thousands of hours of footage of these exact pilgrimages online. "We began to think



we should change our focus as documentary makers," says Nir. "We already has this database connecting people in various ways."

A strenuous rights acquisition process followed and the result was a 70-minute documentary, which comprises dozens of different testimonies and videos, that looks at how user-generated content has changed the way we record and understand history, while shining a light on people's journeys.

"One objective was to take the material that's

not been curated into tangible documentary form and help to make you feel as if it's a coherent experience you can follow," says Nir.

The doc will debut on German regional pubcaster – and commissioning broadcaster – BR in December.

Keshet will play it in Israel, with its sales arm, Keshet International, shopping global rights at MIPCOM. Other German broadcasters have picked up rights and Austrian public network ORF is on board.



THE SHOW: *Copwatchers: Policing the Police*
THE PRODUCER: Renowned Films
THE DISTRIBUTOR: DCD Rights
THE BROADCASTER: BBC Three, BBC One (UK)
THE CONCEPT: Documentary following the tensions between the New York police, and the civilian groups that film their actions

American police officers are constantly in the headlines – and often for the wrong reasons. With race relations boiling over and Donald Trump going for the White House, programming that spotlights US current affairs is in-demand, as Nicky Davies Williams says

about new documentary *Copwatchers*. "It's spot on for the zeitgeist," says the DCD chief.

The BBC doc, from director Ben Steele (*Hunted: The War Against Gays in Russia*) and cutting-edge UK indie Renowned Films, follows a group of New York citizens who have

been filming acts of police brutality. These 'nightcrawlers' scan police radio frequencies, drive across states and patrol neighbourhoods to gain their footage that they hope will bring accountability and action.

"This doc is about a movement of people in New York, which was started by a guy who filmed his friend being killed by the police," says Davies Williams. "It follows three or four who go out and film police activities. What they film is terrifying, and it's an extraordinary piece of work."

In the UK, the show debuted via online channel BBC Three as *NYPD: Biggest Gang in New York?*, but DCD has changed the inflammatory title ahead of an international launch at MIPCOM. Davies Williams says she does not have online ratings data, but uses the fact it remained on the iPlayer homepage for a significant period as evidence of success, and notes it will get a linear play on BBC One.

She says the doc is "a real piece of journalism, and not sensationalist", making it suitable for many free TV networks at MIPCOM looking for attention-grabbing current affairs.

This 1x60mins blue-chip documentary looks at how chariots helped early Chinese civilisation dominate battlefields and unify disparate states 3,000 years ago.

Richard Bradley, managing director of doc producer Lion Television, says the archaeological find of 28 chariots and horses dating from China's Spring and Autumn period (770-476BC) buried in a pit at the Guojiamiao cemetery, Hubei, last year led to the programme's creation.

The find leads to an investigation into the vehicles, and how they first came to China. "The chariots not only showcase ancient engineering genius, but also demonstrate how China was connected with the world from the beginning, and that the rise of Chinese civilisation was deeply influenced by its nomadic neighbours," says Bradley.

"This is part detective story, part attempt to unpack an engineering miracle, and combines historic archive, archaeology, modern craftsmanship and experiments to bring an antique lethal war machine back to life and shine a light on a fascinating aspect of China's past."

After working up the concept, UK-based Lion contacted a friendly public network, PBS Nova, to place it on an existing science strand.



THE SHOW: *Secrets of the Chinese Chariots*

THE PRODUCER: Lion Television

THE DISTRIBUTOR: All3Media International

THE BROADCASTER: PBS Nova (US), Arte (France, Germany), Jiangsu Broadcasting Corp. (China)

THE CONCEPT: History experts explain how China used chariots to rule battlefields for over 1,000 years

"Their team is very knowledgeable and was very interested," says Bradley.

PBS quickly came on board, before another regular collaborator, European pubcaster Arte, joined. A Chinese partner, Jiangsu Broadcasting also came in, as the province it services contains "one of the most intact and remarkable ancient chariots in China", Bradley notes.

Filming is ongoing, with Lion's All3Media

stablemate All3Media International holding international distribution rights. "It will suit any channels that have an interest and a place for high-end spectacle, world civilisations, history, science or archaeology shows," says Bradley. "The rebuilding of a chariot at the heart of the film also broadens the appeal to channels that like engineering and male-skewing content. It's visually remarkable and feels genuinely fresh."



THE SHOW: *The Job Interview*

THE PRODUCER: Label 1

THE DISTRIBUTOR: ITV Studios Global Entertainment

THE BROADCASTER: Channel 4 (UK)

THE CONCEPT: Fixed-rig ob-doc that follows real-life job interviews

Fixed-rig production specialist Simon Dickson is behind *The Job Interview*, a Channel 4 factual entertainment format that lays bare the terror people experience when under examination from potential bosses.

Former C4 factual commissioner and Dragonfly managing director Dickson was

also behind C4's *One Born Every Minute* and *24 Hours in A&E*, and an executive producer on *First Dates* and *The Plane Crash*. *The Job Interview*, produced through ITV Studios-backed prodco Label 1, employs the same fixed-rig format, but applies it to jobseekers.

The show covertly films the job interview

process, cutting between prospective employees and their often entertaining answers to standard interview questions. This provides insight into a familiar, highly pressurised situation, and creates jeopardy as viewers guess who is impressing their interrogators.

In the same way the production team behind *First Dates* treats itself as a proper dating agency, Dickson says he wanted his team to treat *The Job Interview* as a real recruitment agency. However, British employment laws meant casting was left entirely out of Label 1's hands.

"The casting played out quite well considering we couldn't manage it at all," says Dickson. "Once we'd relinquished the control we began to quite enjoy it and focus on the things we could control, which is delving into peoples' backgrounds."

Each episode ends with a winning candidate reveal. ITV Studios Global Entertainment will be in Cannes with both the finished tape, which had reasonable results in a difficult summer evening slot on C4, and format rights. **TBI**

LAST WORD

JULIET TZABAR



(Virtual) reality TV tropes

Virtual reality is a totally new media format at the cutting edge of storytelling – enabling content platforms and broadcasters to engage audiences in unprecedented ways. As more and more VR devices emerge on to the consumer market, audiences are looking for the best content experiences available to them. Broadcasters should absolutely be investing in VR and delivering those experiences.

As a digital production company that has always worked at the intersection of technology and entertainment, VR has most definitely been on our list of ‘new tech to consider’. It’s been a fascinating process to get to grips with what this new frontier means for how we deliver story-based entertainment.

Anyone who has worked in theatre will understand that directing a play for a proscenium-arched theatre demands a very different approach than delivering that same performance in the round, or as a promenade piece. With VR, screen-based storytelling has now evolved beyond the equivalent of the proscenium – a rectangular, four-sided box, to a stage on which stories can be told from anywhere within a 360-degree environment. Exciting? Certainly!

But this most definitely rewrites the screen director’s rulebook, requiring them to leave behind conventions established since the birth of cinema, to work with a brand new set of tools, and to manage the expectations of a

largely virgin audience.

Most challenging of course, is that by taking away the rigidity of a static view, the rules of storytelling are radically altered – how do you draw audience focus, when its attention can be anywhere? Placing your actors/characters within a 3D environment demands careful consideration. Blocking their movements out in a top-down 3D storyboard is one option – as is enacting that blocking in model form, for instance using Lego and a mobile phone to check your framing. Once you’ve placed your actors and tracked their intended paths, how do you draw the audience’s view to their actions? Considered lighting and highly nuanced, binaural sound are essential tools in focusing audience POV.

A further challenge is around presence. The immersion that VR delivers is spectacular and a primary motivator for many exploring the medium. However, unacknowledged presence can be alienating – a bit like being ignored in a room full of people at a party. If your audience is going to inhabit your story world, they’re going to feel a lot more engaged if you acknowledge they’re there.

There’s nothing new about ‘breaking the fourth wall’, but where is that fourth wall in VR? Your audience is literally inhabiting the same space as your actors. What happens when you look down; do you see your own virtual legs? What’s your role in the scene? In one programme we delivered part of one scene and the audience’s voyeuristic part to play via a mobile phone video frame.

Next, what is the impact of an actor addressing you directly in VR? Have you just witnessed something you wish you hadn’t? Due to the immersion, there’s certainly potential to feel more complicit in VR.

Delivering presence and a heightened immersion naturally leads to questions of interactivity. If you’re present in the environment, shouldn’t you also be an agent in the story? Gaming is probably the area where VR has seen the most traction. Its audience of young, tech-savvy, early adopters is driving the mass-market penetration of VR headsets. Furthermore, the technical delivery of VR is relatively straightforward from within a game engine such as Unity or Unreal Engine, elevating the VR experience beyond 360-degree video.

Once you’re working to produce entertainment from within a game engine, you naturally gain tools that can offer varying levels of interactivity to your experience – from simple narrative to full-on first-person role-playing. Of course, there’s no reason why delivery of linear narrative VR delivery can’t deliver compelling story experiences, but it’s worth recognising the enhanced toolset available to you when layering even simple interactivity on top. Again, it comes back to presence and the opportunity to deliver an enhanced experience, by recognising what your audience brings to that story.

These are just some of the tools available to the VR storyteller. The history of media so often charts the course of content innovation working side-by-side with technical innovation. While VR may represent the latest technological advancement in the delivery of storytelling, in many ways we’ve just been placed at the beginning again. Methodologies are emerging, techniques are evolving, but really we’re all only just starting to write the rules. **TBI**

Plug-in Media is an award-winning digital media production company based in the UK

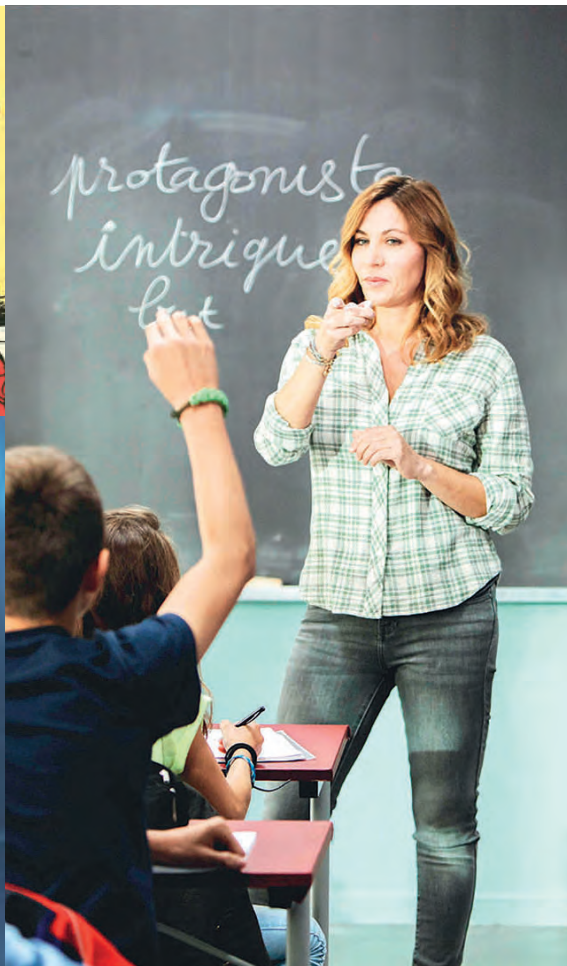
Unacknowledged presence can be alienating – a bit like being ignored in a room full of people at a party. If your audience is going to inhabit your story world, they’re going to feel a lot more engaged if you acknowledge they’re there



The best of French content

Rendez VOUS 2016
By TV France International

screenopsis
www.screenopsis.com



TV France
international

with the support of



PROCIREP
Société des Producteurs
de Cinéma et de Télévision

■ Balanga - Bon Appetit! Gérard Depardieu's Europe © Les Films d'Ici 2 ■ AB International Distribution - Lazy Company © Empreinte Digitale ■ Terranova - Antarctica's Secrets © Paprika Films/ Wild Touch / Vincent Munier ■ Lagardère Studios Distribution - Cannabis © Lucia Faraig - 2015 ■ ZED - A World of Scents © ZED / ARTE ■ Mediaton Distribution - Lucky Luke © Lucky Comics 2015 ■ ARTE Sales - Let's Dance © Agat Films & Cie ■ francetv distribution - Rabbids Invasion © 2016 Ubisoft Motion Pictures Rabbids. All Rights Reserved. ■ TF1 Studio - Sam © Julien Cauvin / Authentic prod / TF1

New Act - Paris

MarVista Entertainment New Releases



2-HOUR FEATURES
VISIT US DURING MIPCOM: Riviera 9 - R9.A9
VISIT OUR WEBSITE: www.marvista.net CONTACT: info@marvista.net



MARVISTA
ENTERTAINMENT