



# MIPCOM News Quick Review 2010

## DEALS IN BRIEF

- **MTV NETWORKS International** has grown its catalogue by 20% since 2008. At MIPCOM, it was on the verge of signing 10 territory deals for new series *Victorious*.
- **BBC WORLDWIDE** acquired 200 hours of content for the global audiences of its BBC Knowledge channel from firms such as Zodiak Rights and All3Media International.
- **FIREWORKS International** sold titles such as *Republic Of Doyle* and *Girl Number 9* to Australia's **ABCTV**.
- **NDR, ARTE, Swiss TV, Eikon, Oak3 Films** and Singapore's Media Development Authority unveiled a landmark 3D/HD copro called *Asia's Wild Treasures*.
- **TURKISH distributor Medyavizyon** reported that a Turkish version of Telemundo telenovela *Donde Esta Elisa?* is due to air on leading channel **ATV** later this year.
- **NTV JAPAN** entered a format development pact with Scandinavia's **Metronome**, part of the Shine Group.
- **IN CHANNEL** distribution news, the growth of HD was underlined by **MGM HD's** entry into the Spanish market. Meanwhile anime content provider **Gong** used MIPCOM to unveil its on-demand service **GongVision**.
- **Banjay International of France** licensed the format of *The People's Quiz* to pan-Middle Eastern broadcaster **MBC** this week. Lebanon-based **Ideas Production** is making a 12 x 60 minute series for transmission in January 2011.

## Deal-makers were out in force at MIPCOM

MIPCOM 2010 welcomed some 12,400 participants from over 100 countries, and 4,200 buyers. There was a 4% increase in exhibiting companies and over 80 new exhibitors.

The Walt Disney Company led the deal-making charge, securing major multi-hour deals with Rai Italy and Orbit Showtime in the Middle East. It also secured a raft of sales for primetime drama *No Ordinary Family* with the likes of Channel Seven (Australia), Zee TV (India) and Cuatro (Spain).

BBC Worldwide was also busy, with spy drama *Spooks* licensed to Fox Television in the CIS and Baltic States. The company had sold 800 hours of factual and drama to Central and Eastern Europe by the middle of MIPCOM.

Discovery's decision to place more emphasis on programme sales is paying off, with 200 hours of sales to

major markets in Europe including France and Italy.

Endemol Worldwide Distribution also reported strong activity around its new launch *Hot In Cleveland* — with BSkyB and Tele Munchen Group among early buyers.

A key trend is continued activity in emerging markets, with indie distributor OTF selling 500 hours to Africa and Beyond Distribution clinching 260 hours worth of orders in Latin America. Cineflix International reported business "from China to Chile" for its *Nazi Hunters* series while iConcerts secured a branded-block deal with China DTV, a division of Chinese public broadcaster CCTV.

In emerging trends, MIPCOM 2010 saw a growing volume of 3D content from companies such as Can Communicate, Electric Sky and Celestial Pictures, the Hong Kong-based martial arts special-



iConcerts' Natalia Tsarkova

ist which demo'd 3D on its stand.

The big news in branded entertainment was FremantleMedia's acquisition of a majority stake in branded content firm @radicalmedia and there was also a lot of activity in the cross-platform space. Fox International Channels picked up transmedia psychological thriller *The Booth At The End* from Fireworks International.

## The all new Connected Creativity Forum

A PARTNERSHIP between Reed MIDEM and GSMA, the organisation which represents the worldwide mobile industry and which also produces the Mobile World Congress and Mobile Asia Congress events, was announced at the end of MIPCOM. The new partnership will see the launch of the Connected Creativity Forum, the first conference and exhibition specifically designed for the global entertainment and technology marketplace. The Connected Creativity Forum will take place in Cannes (April 5-7, 2011) during MIPTV. It will bring content creators and distributors from all creative industries together with mobile operators as well as others in the broad mobile ecosystem.

## Co-production and format deals

JUST AS important as the completed programme sales achieved at MIPCOM is the growing number of co-production and format deals that are sealed in Cannes.

Headline news at MIPCOM 2010 included NHK's partnership with France Televisions, which will see these two companies collaborate on a range of projects. Also significant is the partnership between Brazil's Globo and Mexico's TV Azteca, which has led to the launch of telenovela *Between Love and Desire*.

The market also saw a new wave of landmark drama co-productions from

the likes of Starz Media (*Spartacus: Gods Of The Arena*), Tandem Communications (*Pillars Of The Earth*), ITV Studios (*Titanic*) and MBC, which launched its new project about Muslim Caliph Feroz the Great in Cannes. Format headlines included Fuji TV's announcement that it is forming a new format division, and Shine International's global distribution deal for US primetime gameshow *Million Dollar Mind Game*. Also active was ITV, which took *Come Dine With Me* into three new territories, and SevenOne International which secured new deals

for *My Man Can* in Italy, France, Iberia and Latin America.

Increasingly there is a transmedia feel to formats, an example being Armoza's cross-platform project *Connected* which has been licensed to five new markets this week.

There are clear signs that China is opening up more to partnerships with Western companies. Disney Media Distribution, for example, reported that Chinese partner Shanghai Media Group will produce a new season of *The Amazing Race: China Rush* for broadcast in 2011.

## TALENT IN BRIEF

- **FILM** director Gregor Jordan (Ned Kelly) launched **Smashcut** during the **Spotlight On Australia** keynote session. **Smashcut** is an online creative tool that enables users to create edits of raw footage.

- **ACADEMY** Award-winning writer Julian Fellowes is the talent behind the new mini-series **Titanic**, a co-production between **Lookout Point**, **Deep Indigo Productions**, and **ITV Studios Global Entertainment**.

- **DRAG** queen and actor RuPaul was in Cannes to promote **World Of Wonder's** new RuPaul starrer **Drag U**. It's the third season in a series of makeover shows, that includes **RuPaul's Drag-Race** and **RuPaul's Drag-Race: Untucked**.

- **CHILDREN's** entertainment producer Ken Viselman was at MIPCOM seeking out undiscovered production talent to contribute to a new programming block called **Millipede**.

- **FOOD** guru Sandra Lee, was in Cannes with **GRB Entertainment** to promote her **Food Network** series **Semi-Homemade Cooking** and **Sandra's Money Saving Meals**.

- **5 OCEANS** Media was in Cannes with sailing star **Jessica Watson** to launch the documentary of her venture to be the youngest round-the-world sailor and to seek international distribution deals.

- **Stephen Lambert**, producer of **Undercover Boss**, was in Cannes with his company **Studio Lambert**, backed by **All3Media**, with new shows including **Three In A Bed**, **The Village**, **Your Plate Or Mine**, and **Fairy Jobmother** — and news of reality show **Seven Days In Notting Hill**.

# MIPCOM rolls out the red carpet

HOLLYWOOD must have seemed empty during MIPCOM 2010, as a number of Tinseltown's biggest names chose to make Cannes their home for the week. Robert Redford was in town to spearhead Rainbow Media's drive to take the Sundance Channel worldwide; *Mad Men* stars Jon Hamm and Elisabeth Moss were in the town in support of the fourth series of Lionsgate's worldwide hit, an episode of which was shown at the first MIPCOM World Premiere TV Screenings; Sarah Jessica Parker joined FremantleMedia Enterprises (FME) executives for the launch of *Work Of Art: The Next Great Artist* on which she is one of the executive producers; Eric Balfour and Emily Rose, stars of Entertainment One's

supernatural thriller *Haven* visited the market, as did former Beverly Hills 90210 star Luke Perry, who rode into town to promote Entertainment One's *Goodnight For Justice*, a Western for the Hallmark Channel. Entertainment One has also teamed with Fox International to distribute internationally the new zombie series *The Walking Dead*, whose stars Andrew Lincoln and Sarah Wayne Callies were also in Cannes; and former *ER* star Laura Innes was in town with her new thriller series, NBC Universal's *The Event*.

As part of the **Spotlight On Australia** celebrations, Australian TV chefs Janella Purcell and Adrian Richardson (Channel 10) gave live cooking demos at the

MIPCOM Producers Party. Gary Mehigan, chef, restaurateur and a judge of Network Ten's massive hit series *MasterChef Australia*, was also in Cannes. Kiss frontman Gene Simmons, came to MIPCOM, accompanied by A&E president Bob Debitetto, to give his take on *How To Build An Entertainment Brand*; British renaissance man Stephen Fry flew in to launch his TV series about language, *Planet Word*, to the international marketplace; actors Neil Dudgeon and Fiona Dolman came to Cannes as the newest additions to the cast of All3Media's worldwide hit series *Midsomer Murders*; and British comedy duo David Walliams and Matt Lucas joined the BBC in Cannes to introduce their new series *Come Fly With Me* to the world.



Robert Redford



Stephen Fry



Jon Hamm and Elisabeth Moss

## Talent comes out from behind the camera

BIG NAMES from behind the camera were in Cannes to do business and meet the world's press. Controversial director Oliver Stone was in town to be interviewed by Sir David Frost about his new 10-part series *The Untold History Of The United States*, produced for Showtime and distributed by FremantleMedia Enterprises. Writer, producer, director and showrunner



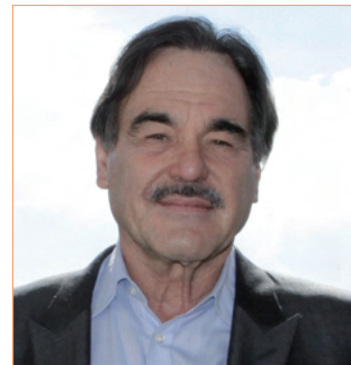
Rola Bauer

Greg Berlanti, whose credits include *Dawson's Creek* and *Dirty Sexy Money*, was in town to talk about his latest hit series *No Ordinary Family*, about a family that develops super-powers after a plane crash in Brazil.

Writer and producer Tony Jordan, whose TV hits include *Hustle*, *Life On Mars* and the long-running British soap *Eastenders*, was also in Cannes. His new production is a two-hour special, *The Nativity*, for the BBC and CBC in Canada, the script taking a new look at the story from the point of view of Joseph and Mary as a couple.

At a Co-production Masterclass, Tandem Communications' managing director Rola Bauer and president of television for Scott free Productions, David Zucker, explained the business model for the historical drama series *Pillars Of The Earth* based on

the epic novel by Ken Follett. And at the start of MIPCOM, during the MIPJunior weekend screenings and events at the Hotel Martinez, co-creator of hit teen series *Hannah Montana*, Michael Poryes, explained how he creates such believable teenage girl characters. "I take a guy, I strip away all the BS and the macho stuff, and I've got a girl."



Oliver Stone

## CONFERENCES IN BRIEF

• **“CHANGE is hard but there is no going back,”** said MIPCOM Personality Of The Year 2010, Lionsgate’s Jon Feltheimer. **“If you make good content in a world marketplace that is hungry for it, you will find plenty of buyers.”**

• **THE TRANSMEDIA Content Show And Tell tackled a very new topic.** **“I don’t really know what transmedia means,”** said Channel 4’s Jody Smith. **“It’s not about platforms, it’s about telling a cracking story.”**

• **MSN’S SENIOR executives spoke up for the future of the web portal,** with executive producer/general manager Scott Moore pointing out that the growing number of smartphone and tablet users needed a doorway to find content and advertising.

• **HYBRID funding is the way to go to make online video pay,** a panel on the subject agreed. **“I’ll be throwing everything into the mix, the kitchen sink included,”** said Spirit Digital Media’s Peter Cowley.

• **DUCCIO Donati of Comcast International Media Group also warned that for online video the advertising model is “next to impossible unless you have a massive break-out hit on your hands — and you can’t always be chasing massive hits”.**

• **SHORT-form content is what works on YouTube,** speakers at a packed conference hosted by the video-sharing site agreed, but Gregory Dray of Lagardere also saw scope for catch-up TV.

• **FACEBOOK’s Joanna Shields rallied media executives to social networking in a keynote:** **“It’s an incredible marketing tool. [But] you need to ... figure out a marketing plan to back it up.”**

# Conferences re-define the entertainment experience

MEDIA fragmentation, once a nightmare prospect for TV executives, is now the new opportunity. That became clear from the Connected Experiences series of conferences and several keynote speeches from tech gurus.

Connected TV, which brings together the



Shirlene Chandrapal

online and offline worlds, was the subject of one conference at which Shirlene Chandrapal, director, Europe of connected TV at Yahoo! said the new technology ought “to complement and augment TV, not ambush it”. MGM Worldwide Television co-president Jim Packer, at the same session, posed the key question: “How do we explore the new opportunities without messing up the revenue-generating relationships we already have with more traditional partners?”

But in his keynote Marcel Fenez, global leader, entertainment and media, at PricewaterhouseCoopers, said consumer behaviour showed where money is to be made: “What we are starting to see is that digital consumers will pay for three things: quality, convenience and enriched experiences.” To which TF1 CEO Nonce Paolini, speaking on a live link from Paris, added that his channel’s digital response to consumer demand

had brought 418 million catch-up video views in the first half of 2010, and 16.7 million unique users visited the French channel’s online services in August.

Under the heading The New Publishing Revolution And The Impact Of Apps, the fast-expanding range of tablet computers was the topic for a series of panels — and another opportunity for TV, according to the speakers. Channel 4’s Jen Topping favoured “two-screen experiences” with viewers flipping between TV and iPad or smartphone, while Endemol Group’s Pasa Mustafa said many more apps — and tablets — are on the way.

At the Digital Lunch, Sean Besser, vice-president, business development at electronic programme guide firm Rovi, said aid was on the way for the 83% of people who switch on TVs without knowing what to watch, in the form of search-equipped EPGs.

## MIPCOM sessions go to the heart of production and finance

CO-PRODUCTION and formats also featured in the conference schedule during the Producers Forum, and in several keynotes.

The issue of bringing ambitious international format co-productions to reality within budget brought crisp advice from one panel. Maria Thastum, head of entertainment at Denmark’s SBS TV, said the idea of multi-territory format production was “to create synergies and save money” but that would not happen if partners got bogged down in issues such as how many camera operators came from each country.

Branded entertainment can also have financial pitfalls, as another panel pointed out. Peter Tortorici, president of GroupM Entertainment, said bringing together clients, agencies, producers and platforms

can be expensive. “Aligning everyone’s interests takes more than luck. It takes skill.”

From around the world, there were announcements in Cannes of new incentives for co-production. Speaking during Spotlight On Australia day, Fiona Cameron, Screen Australia’s head of strategy, gave details of new guidelines: “A new, expanded points test recognises the reality of contemporary film-making.”

The French tax rebate TRIP came in for praise from John Bernard, line producer for Peninsula Film, who cited its ability to provide rapid refunds. “Cash flow is a huge issue,” he added.

The Asian Content Exchange, inaugurated at MIPCOM 2010, seems certain to become a permanent fixture after winning widespread praise. Fea-

turing screenings from China, Japan and Korea, the quick-fire screening and matchmaking sessions were heavily attended. “It was just right, and we hope this will continue,” said Yukihiko Amagi, executive vice-president of NHK Enterprises.



Fiona Cameron

## MIPJUNIOR

- **KIDS** channel KidsCo acquired animated series *Bommi And Friends* from Indian producer Image Venture. It also announced plans for a new series of *Boo And Me*.

- **CARTOON** Network Latin America acquired seasons one and two of *Walter & Tandoori*, an animation series focused on the environment from Canada's Image Entertainment.

- **ENDEMOL** Worldwide Distribution picked up international and ancillary rights to Platinum Films' animation series *Matt Hatter Chronicles* on the eve of MIPCOM.

- **SESAME** Street characters Bert and Ernie launched the series *A Carrot For Two*, featuring two German Sesame Street characters, Wolle the sheep and Pferd the horse.

- **MIX ANIMATION** with live action or documentary content to keep your audience as they grow up, France Televisions' Julien Borde told the MIPJunior Buyers' Summit. "Kids switch to live action as they grow older," he said.

- **ADVERTISER** funding does not mean low-quality shows, Skechers Entertainment's Kristen Van Cott insisted at a MIPJunior session, citing the \$8m series *Zevo-3*, where "high production values and the ethic of the company were integral to the show".

- **RAINBOW**, with two of the five most-screened properties at MIPJunior, is preparing to break its *Winx Club* brand in the US, thanks to a co-development and co-production pact with Nickelodeon for seasons five and six.

- **EVERGREEN** Entertainment also scored well in the MIPJunior Screenings, and so gained buyer attention. CGI films *The Wheelers* and *Micropolis* were licensed to Russia's Starline and Spain's Luk Internacional.

# MIPJunior has lots to offer today's 'I' Generation

MIPJUNIOR is growing up – 7% up this year in terms of attendance, with 488 buyers, 455 sellers and a total of 627 companies represented.

In all there were 42,300 screenings of the 1,036 programmes in the catalogue. Most requested title was *Mia And Me* (Rainbow/Telescreen), followed by *The New Adventures Of Peter Pan* (DQ Entertainment) and *Le Petit Prince* (PGS Entertainment).

A major European animation co-production, *Le Petit Prince* was screened at MIPJunior and was also the theme of the MIPJunior closing cocktail party. Animation was the most in-demand genre, followed in turn by comedy, drama and education.

But it wasn't just buyers deciding the popularity stakes this year — 20 local schoolchildren chose their favourites from 15 of the new programmes screened. The winner in the Pre-school category was Mattel's *Polly Pocket Music Video*, in Kids it was

BRB Internacional's *Animals*, while *World Kid News* from Peru's Kids News Network won in Pre-teen.

Korean CGI animation *Robocar Poli*, from ROI Visual, won the seventh annual MIPCOM Junior Licensing Challenge, chosen from 80 entrants.

One of the MIPJunior conferences addressed the 'I' Generation and what it wants to watch. The BBC's Marc Goodchild said: "The web is saturated with sites that offer programme support and enhancement. What kids want is great games."

Marathon Media's David Michel offered advice on pitching in a workshop attended by more than 100 producers: "Use lots of sensory adjectives to outline your main characters. And narrate your funniest or most exciting storyline."

In one of the licensing sessions, Mattel's Stan Clutton said: "We use social networking and 'mom-blogging' to influence parents."

And MIPJunior witnessed the return of *The Power Rangers*, recently brought back into the Saban Brands fold. International distributor Mar-Vista Entertainment and Saban Brands were sponsors of the MIPJunior lunch.



Marc Goodchild

## Partnerships are the key to growth in kids business

KIDS co-productions were a big theme at MIPJunior 2010, with major partnerships including NHK's link up with Al Jazeera Children's Channel on *Discover Science*, and ZDF Enterprises and DQ Entertainment's alliance behind ground-breaking 3D animation production *Peter Pan*.

Nickelodeon was also busy, joining with studio Chorion and publisher Frederick Warne behind a new animated pre-school series based on *The Tales Of Peter Rabbit*.

Kids animation is a genre where there is a great understanding between East and West, an example being *The Jim Henson Company's* partnership with Sparky Animation of Singapore on a new series of *Dinosaur Train*.

Also noteworthy was the Malaysian Multimedia Development Corpora-

tion's (MDeC) partnership with Neptuneo of Spain on a 2D animated action-adventure *Kung Fu Chicken*. MDeC's growing clout was further underlined by the sale of 13 x 26 minute action adventure animation *Saladin* to Turkish broadcaster ATV. The Middle East is increasingly important in kids content. MIPCOM saw Al Jazeera Children's Channel (JCC) sign up to Formula Fun Entertainment's CGI animation series *Franco And Formula Fun*. JCC also confirmed that its preschool channel *Baraem TV* will air the Arabic version of *TwoFour54* and Blink Studios' *Driver Dan's Story Train*.

In live action, independent producers *Moi j'aime la television* (MJTV) and *Helion Pictures* secured three new partners for their \$6 million trilogy of

films based on TV series *Genie In The House*. *Cyber Group Studios* in France is on board as co-producer and will also handle international sales with Estelle Lafoy of *Happy Audience*.



The Jim Henson Company's Lisa Henson