



Australian Government

**SCREEN**  
AUSTRALIA

**MIPTV, MIPDoc, MIPFormats**  
**Cannes, France**  
**MIPTV 4–7 April 2011,**  
**MIPDoc & MIPFormats 2–3 April 2011**

Report by  
Sally Browning, Investment Manager Drama  
Mary-Ellen Mullane, Investment/Development Manager  
Documentary  
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Sally Browning, Mary-Ellen Mullane and Jackson Pellow attended MIPTV from Monday 4 to Thursday 7 April 2011. Jackson and Mary-Ellen attended MIPDoc and Sally Browning attended MIPFormats both held on Saturday 2 and Sunday 3 April 2011.

Jackson's role at the market was to manage the Screen Australia stand and operations, run the various Screen Australia events and liaise with and look after sub-letters ABC Worldwide Program Sales and SBS Content Sales. Most of his time was spent on the Screen Australia stand working with the local receptionist, looking after the Australian delegates and answering a wide variety of questions from international delegates about the Australian sector.

Sally and Mary-Ellen's roles were to meet with distributors, international producers, sales agents, broadcasters, financiers and give support and advice to local Australian filmmakers attending the market, facilitating introductions, attending the Screen Australia organised events and attending as many MIPTV conference sessions as time allowed.

### **Market trends – MIPdoc, MIPFormats, MIPTV (including Content 360 and Connected Creativity)**

Comments from the Palais corridors:

"The beauty of television is that it is changing all the time."

*Luis Silberwasser, Chief Content Officer, Discovery Networks International*

"There was a lot of negativity at Connected Creativity Forum – people fretting about whether there are too many screens and too much TV, and what impact that might be having. 'Yes, kids are gonna watch lots of screen time. It's not our fault, it's their parents' fault. If you're not going to limit your kids' screen time, why don't you just have them smoke cigarettes?'"

*Gavin McGarry, CEO JumpWire Media*

"Comedy-drama as a genre is very difficult to get right. In all other genres, volume works."

*Maartje Horschner, All3Media*

"International co-production is like a marriage: it can be long and harmonious or deceptive and painful (and still long)."

*Des Monaghan, Screentime*

**MIPDoc** takes place the weekend before the much bigger MIPTV and brings together documentary filmmakers as well as commissioning editors and buyers. While a great number of buyers and sellers in documentary programming attend, the main opportunity is to be updated on the latest developments in craft as well as extend networking contacts and find out about the latest big hits. This year's Trailblazer Award was presented by Al Jazeera to Nour Productions Mai Masri and Jean Chamoun. The award recognised Nour Productions' three decades documenting life in Palestine and Lebanon.

**MIPTV** is buoyant, colourful, intense and hyperactive. With a focus on both fiction and factual content, it appears that the sector is well on the way to recovery. It is an expensive undertaking for an Australian producer and probably works better for medium to large production companies. It is an

excellent way to get market intelligence and establish relationships. Truly international, it is a strategic market and its seminar sessions are informative and relevant on current and new trends in traditional media, transmedia, show formats and content for multi-platform.

**MIPFormats** is a two-day gathering of the world's leading producers, commissioners, buyers, distributors and aspiring creators of breakthrough formats. This year it featured exclusive trend research from the C21 Formats Lab Annual Report, Fresh TV screenings of the hottest new formats genres, case studies with industry leaders and personalised networking sessions with buyers and commissioners. For format creators there were many useful tips from protecting your idea through to pitching to the right buyer. Still a small attendance compared to MIPTV.

**Connected Creativity** was a new conference program launched this year at MIPTV. It ran concurrent with the main market from the Tuesday to the Thursday and was billed as a new global forum uniting the world's dominant market forces and leading innovators in entertainment, mobile media and technology. This program stretched itself over two days, its dominant feature being pitching sessions.

### Snapshots from the market

**Trends in documentary:** Co-pros are stronger than ever. This is partly the result of the GFC which is still being felt in Europe (but there was a definite feeling of optimism in the air) and partly a realisation that co-pros spread the dollars further (*Love Hate Love, Nothing Personal*). Environment and eco films (including 3D) are on the increase, but it's notoriously difficult to source appropriate levels of funding for them. Commissioning editors are keen to find new ways to focus attention on the environment; ie clever angles, incredible access, great characters and locations (*Makay – Lost World Raiders*).

**Coming up:** Hot topics for European programming include the forthcoming British Olympics, Afghanistan, business/economics programs and digital media.

A number of commissioning editors at MIPDoc mentioned *Pawn Stars*, *My Big Fat Gypsy Wedding*, *Jersey Shore* as factual 'hits'.

**3D TV:** There was a particular buzz around the opportunities for 3D TV content. The types of programs were quite different to high-end Hollywood studio features with the marketplace very interested in 3D factual programming, 3D wildlife/nature and 3D sports programming. Local production companies such as Onion Media, Firelight and Air Pig who had listed 3D in their slates were sought after. Australia, New Zealand, South Africa and Germany are the most prolific of 3D shooters according to US 3Net channel content buyer Mark Ringwald.

**360:** Another recurring discussion point was the increasing expectation from broadcasters that producers bring a 360 degree component to their productions so the content is accessible via multiple platforms and not solely focused on traditional television. The coupling of a clever digital app with linear TV show is especially important in the children's sector.

**MIPFormats insight:** Constructed observational documentary with a positive spin was tipped to be the most popular genre of format for the next 12 months.

**HD is king:** The sellers noted anything completed on Standard Definition is now back catalogue (practically unsellable) material. Most buyers will now only consider programs completed on HD and are particularly interested in long-running HD series.

**Digital distribution:** The key is having the content that people want to see and watch and delivering it to them in the way they want to watch it. Companies such as SeeSaw.com in the UK take content from the major terrestrials such as Channel 4 and Channel 5 but differentiate *premium content* and *premium experience* by creating digital add-ons that will bring the consumers back to the site.

**MIPFormats insight:** Elimination and constructed reality formats were thought to be on the way out but a panel of channel controllers contradicted this finding and endorsed the continuation of the 'shiny floor' formats such as *Idol* and *X-Factor*, or rather, the next big thing in these formats.

**Making friends with the enemy 1:** Content on the internet is valuable, yes, but not particularly scarce so peer-to-peer services can feel threatening to content creators. BitTorrent's CEO Eric Klinker says: "Our big challenge is that the technology gets used for things that don't make us many friends in certain parts of the world – ISPs and media to be specific." Who is BitTorrent's audience? Klinker says he knows where they are – every single country in short – and they skew 18–34 males. But the information stops at what exactly they do with BitTorrent. And he said he wishes BitTorrent had a better relationship with the content industry, in order to build in new features to help content owners target specific groups of users. The company's burgeoning relationship with Facebook (which swears by BitTorrent as a service for the amount of data it shifts) may assist, as will releasing online the low-budget Australian film *The Tunnel* via BitTorrent which was picked up for simultaneous broadcast by Showtime. Paramount Australia will release the film on DVD.

**Lifestyle is hot:** A strong majority of delegates passing the stand were actively seeking Australian content across lifestyle, food and travel. Local companies such as Naked Flame and Exero HD reported strong interest in these areas.

**Making friends with the enemy 2:** Last year piracy moved from being recognised as a threat to also being an opportunity for the content industry. The content industry's war with pirates was likened to the US's war on drugs, and neither seem particularly successful. The first obvious method is fight them, but that said, "these periods of chaos become the new order in the end... the smart thing to do is copy the pirates" (author Matt Mason). If you can't control it and people keep doing it and want to share this content, really that's a market signal that there's something going on outside your market that you need to get your head around. Services including iTunes, YouTube and Hulu are examples of this: legal services offering the same kind of access to content that had previously only been restricted to pirate sites. If your content is being pirated who should you call first? Legal or Marketing?

The experts say Marketing! It's how the mainstream constantly appropriates the space taken up by independents.

**MIPDoc insight:** BBC presented a really interesting session for filmmakers on how the BBC works. Of interest to the indie producers – the BBC is not a publisher/broadcaster, and they do not buy in many programs. They have a 2 per cent cap on their acquisitions. For a project to work for the BBC the filmmaker has to demonstrate very unique access. They are currently looking for content related to the following: the forthcoming Olympics and the Dickens Anniversary.

**International co-production:** The new challenge is to quickly scale produced original scripted programming from 0 to 60 hours per year. The solution? International co-production. Its merits: more resources, lower risk, international expertise, local relationships, creative partnerships and more market impact. Its caveats: divergent partner needs, longer development cycles, more complex creative decision-making, treaty requirements, lack of standardisation and philosophical alignment.

**MIPFormats insight:** The sector continues to grow and shows a significant rise in the factual reality formats such as MTV's *Jersey Shore*.

**Power of the iPad:** The market clearly highlighted the glaring difference between the techno-haves and techno-have-nots. The iPad was ubiquitous in the Palais. The most tech savvy producers were presenting their slates within minutes of a meeting with slick iPad presentations. Australian Onion Media showed their trailer on the iPad in full 3D with glasses. Vue Media's presentation in HD of their impressive special effects-laden shows was excellent as was Galloping Films iPad presentation of their sales catalogue.

**Ricky don't lose that number...:** The trends six months ago were 'data, web video, mobile'. Now it's data, mobile, web video. Web video is still very important but Gavin McGarry from JumpWire Media thinks, "probably the next time I talk to you, mobile will be number one". There are 36 new Android phones coming out this year, all from different manufacturers. Content is not king, platform is king.

**Death of the subtitle:** Broadcasters are reluctant to schedule foreign language programs as they know that more than ever audiences are watching while multi-tasking on the computer. This competing dual-screen environment has meant subtitles are more unpopular than ever. Some broadcasters acknowledge that their online viewing platforms are starting to draw audiences close to on par with regular television ratings.

**MIPFormats insight:** The UK and Holland remain the top two buyers and producers of formats.

**Desperately seeking content:** The production slump caused by the GFC has now seemingly caught up with the distributors who are competing more vigorously for available material. Australian drama continues to be in reasonable demand by the key international acquisition executives – DCD Rights, RDF, Portman (under the DRG umbrella), All3Media and new comers to the Australian arena, NBC Universal who have recently announced an Australian company deal. Closer to home, ABC Worldwide Program Sales are actively seeking to acquire more factual content and long-form animation.

A number of mergers have given some companies a great acquisitions budget (eg Target with Metrodome; Zodiak with RDF).

**Kids' comedy:** Broadcasters continue to seek children's comedy programming and humorous shows that appeal to kids. Aspirational remains in demand. However kids' programming is suffering from lower broadcaster fees and therefore budget squeezes.

**MIPDoc insight:** Discovery Network – is now the number one non-fiction channel. Chief Content Officer Luis Silberwasser provided an overview of Discovery – 1.5 billion viewers, 38 languages, 180 countries. They are in the business of satisfying curiosity and at the forefront of new technologies (3D Net). Now having obtained the 'real estate' they are more interested in content. Discovery has created a centralised development unit. Applications should go through their revamped portal.

### Screen Australia stand summary



**60 Australian companies (164 people) registered** their attendance at MIPTV with Screen Australia. Many of these companies used the Screen Australia stand as a base for taking meetings and doing business. The make-up of Australian companies was varied with most specialising in factual/lifestyle production or multi-genre production companies.

Multi-genre production	13
Factual/Lifestyle production	18
Children's production	8
Drama production	1
Digital production	3
Sellers	7
Buyers	7
Other (agencies/services)	3

The stand comprised nine meeting tables, Wi-Fi internet, printer, TVs/DVDs, feature wall with showreel of recent titles with Screen Australia investment, reception and message service, phone and booklets.



A key improvement on the stand was the introduction of an online booking system which allowed Australian delegates to pre-book a table ahead of the market. It meant Australian producers had certainty they had a dedicated table for meetings with key clients.

The industry appreciated the improvement from paper to digital:

“The online booking system for the meeting tables was great. It worked very well and meant I could have some very good meetings with UK broadcasters and production companies away from their own stands.”

*Nick Murray, Cordell Jigsaw Group*

**Around 320 meetings were held at the Screen Australia stand** over the four days of the market and there was certainly a buzz and camaraderie amongst the delegates.

The following comments from delegates are noteworthy:

“The Screen Australia presence at MIPTV promotes a level of credibility for Australian film in general. It sends a strong message to market that Australian film is to be taken seriously on the global platform – as supported by the fact the stand was constantly buzzing and the tables booked out.”

*Olivia Humphrey, Kanopy Streaming*

“The Screen Australia stand is incredibly well known internationally and is a vital hub in providing a meeting point for Australian producers to conduct their co-production and program selling business with international business partners.”

*Grahame Grassby, Roadshow Entertainment*

A short timelapse video showing the Screen Australia stand in operation can be viewed at:

[www.youtube.com/user/ScreenAustralia#p/c/C34C52A0A29A3A2A/0/qtSfsMwjY](http://www.youtube.com/user/ScreenAustralia#p/c/C34C52A0A29A3A2A/0/qtSfsMwjY)

## Events

Screen Australia organised three events to facilitate matchmaking, financing and networking: a Factual Content Matchmaking Event, a Canada/Australia Producer-to-Producer Networking Event and the Australian Networking Drinks.

**A Factual Content Matchmaking Event** was held on the stand on the morning of Tuesday 5 April. The focus of the event was to assist the 10 selected Australian producers to develop new international contacts in documentary production – including potential co-producers, financiers, specialist distributors and buyers. The event was managed by matchmaking consultants Creatives Loop who are specialists in this area and conduct similar events for Telefilm Canada and PACT UK.

The Australian companies selected were: Storyteller Digital (WA); Exero HDTV (VIC); Freehand: Firelight (NSW); Electric Pictures (WA); Roar Films (TAS); Screentime (NSW); Wild Fury (QLD); Onion Media (NSW); Circling Shark (WA); Heydon Films (VIC).

A total of 35 meetings were arranged on behalf of the Australians with companies such as NBC Universal (UK); Keshet TV (Israel); The Living

Channel (NZ); Discovery Enterprises Intl (US); NDR (Germany); National Geographic (US); WGBH NOVA (US); Canal Plus Children's (France); UKTV (UK); Arirang TV (Korea).

Feedback from the Australians was positive from the emerging (Heydon Films, Onion Media) and mid-range producers (Circling Shark, Storyteller Digital); however, the more experienced producers with established international contacts (Screentime, Firelight) felt it wasn't as beneficial or as relevant to them. Creatives Loop agrees with this assessment and for future events the program will be re-positioned to attract mid-range Australian producers only where it is felt most benefit can be gained.

"Being far away in Australia, not being able to easily or frequently network with lots of international industry players, this service is a godsend! Being able to get meetings with companies like National Geographic US and Discovery Enterprises was just something we couldn't hope to otherwise achieve easily from home. To be put in touch with the right kind of companies, and the right person within that company, was a fantastic opportunity, saving so much time and frustration for emerging independent Australian producers. I feel sure Screen Australia could not get better results for their money when helping Australian producers raise global finance."

*Julie Turner, Onion Media*

Creatives Loop also offer a more flexible (in-and-out of market) package of support called a Media Accelerate Program (MAP) which enables them to work with producers over a longer period of time, incorporating meetings en route to/back, as well as during, industry markets.

A **Canada/Australia Producer-to-Producer Networking Event** was held on Wednesday 6 April at the Screen Australia stand with the aim of fostering co-productions between the two countries. At the end of the event senior representatives from Telefilm and Screen Australia presented an overview of the respective markets. The event was moderated by Mickey Rogers. This event has occurred in past years outside the Palais but it was much improved by being held at the Screen Australia stand.

The Australian companies who participated were: Air Pig Productions (NSW); Australian Documentaries (NSW); Media Powerhouse (WA); Roar Films (TAS); Wild Fury (QLD).

The Canadian companies were: Animiki See Digital Production; Buffalo Gal Pictures; Dimestore Productions; Hulo Films; Zoot Pictures.

The event was of benefit particularly to mid-range players with some feedback below:

"The 'speed-dating' event between Canadian and Australian producers was great. I made at least two good contacts. Up until then, I'd had trouble working out how the Canadians approach these things, but this event was attended by producers who were willing to talk and listen. A good experience."

*Graeme Hunt, Media Powerhouse*

The **Australian Networking Drinks** were held at the Screen Australia stand on Wednesday 6 April and have become a popular fixture in the Palais attracting at least 350 Australian and international guests. Geraldine Phua – International Production Executive from Singapore's Media Development



Authority – attended the event along with a small delegation of Singaporean producers, and some initial discussions were held about a possible formal Australia/Singapore matchmaking event for MIPCOM 2011.

A short **timelapse video** of the Screen Australia Networking Drinks can be seen at:

[www.youtube.com/screenaustralia#p/c/C34C52A0A29A3A2A/1/QFQ6wDr1pAY](http://www.youtube.com/screenaustralia#p/c/C34C52A0A29A3A2A/1/QFQ6wDr1pAY)

“Drinks were really useful for some new contacts both with Australians and distributors.”

*Nick Murray, Cordell Jigsaw Group*

“The Screen Australia drinks were a great platform for networking and were very over-subscribed, so I would certainly consider paying for a ticket to a bigger and better Screen Australia drinks in future.”

*Olivia Humphrey, Kanopy Streaming*

Screen Australia worked with Creatives Loop to promote an opportunity for Australian companies to participate in an **International Co-production Event** on Wednesday 6 April at the UK Indies stand for PACT.

## Tangible benefits

In an attempt to determine the value of MIPTV for Australians we asked producers to estimate the likely return on investment from their attendance. From the small sample of producers willing to reveal this information to Screen Australia the finance generated from MIPTV was between 13 and 50 per cent of the total production budgets of their slates.

Australian production companies are taking production slates worth between \$200,000 and \$5,000,000 to MIPTV.

In the six months following their attendance at the market they estimate returns of between \$200,000 and \$2,500,000 in value.

## Materials

Screen Australia produced core publications that were available at the stand:

- *Australia at MIPTV 2011* – directory of 60 Australian companies doing business at MIP.
- *Documentaries 2011* – listing of 80 new documentaries with Screen Australia investment.
- *Australian Children’s Content 2011* – directory of 42 active Australian children’s producers.
- *Doing Business with Australia* – guide to the Producer Offset and Co-production.

In addition, a 20-minute compile reel was produced highlighting recent drama, children’s and documentary titles with Screen Australia investment. The showreel was played on loop on the feature wall of the stand.

## Meetings

### Sally's meetings:

#### **Mark Ringwald** (3Net) – Director, Scheduling & Acquisitions

3Net is a co-venture between Sony, Discovery & Imax and is looking for content. Not keen on reversioning 2D to 3D, only 12 per cent of the program can be shot 2D. Wants to work with people who use the 3D space creatively; male-skew, action driven programming a priority including natural history, concerts; eventually will move to scripted dramas. Looking for one-offs and series of one to four episodes. Will do co-production taking North American and/or US rights with 3D exclusivity across all platforms, allow 2D holdback. Approach via Producer's Portal on Discovery website.

#### **Maartje Horchner** (All3Media) – Head of Acquisitions

The meeting with Maartje was a catch-up on current projects. Maartje wanted to emphasise the necessity of having access to behind-the-scenes material, the making of and the extras early on to maximise pre-marketing impact. Keen on volume series, at least three or four one-hours and leaning towards 'edgy psychological' as a genre. No telemovies. No comedies.

#### **Fiona Crago** (Beyond International) – General Manager

Beyond have found that broadcasters are commissioning less over the last two years and distributors and buyers are starting to feel this impact. But Beyond closed some big deals at MIPTV. Kids' co-pro is difficult, broadcasters aren't paying, less production overall of drama.

#### **Michael Bouchier** (Blink Films) – Managing Director

Specific project discussion.

#### **Gareth Calverley** (Boilermaker) – Writer/Producer

Specific project discussion.

#### **Anne-Marie Gaskin** (Daro) – Head of Acquisitions

General discussion on Daro's move back towards adult drama in the form of telemovies – but specifically telemovies with international cast that must be able to obtain a presale in Europe.

#### **Pilar Perez** (DCD Rights) – SVP Acquisitions & **Steve Ayton** (DCD Rights) – Managing Director

DCD Rights have many adult drama titles with Screen Australia – *The Slap*, *The Straits*, *Rake*, etc. Both Pilar and Steve are aggressively seeking and bidding for Australian drama content and can provide reasonable DGs for ROW. They recently visited Australia in order to meet again with potential Australian producing partners.

#### **Ben Noot** (DRG) – Sales Coordinator

DRG are into factual entertainment and straight factual but steer away from sports and kids' programming. Interested in history, science, series and one-off, long running factual entertainment and any twist on wildlife. Not interested in theatrical documentary at all, will want to take all rights.

#### **Marcus Gillezeau** (Firelight) – Executive Producer

Project specific discussion.

**Paul Barron** (Great Western Entertainment) – Producer  
Project specific discussion.

**Jim Reeve** (Ingenious) – Investment Director & **Fergus Haycock** (Ingenious)  
– Investment Manager

Discussion on the working relationship between Screen Australia and Ingenious and how we can develop a shorthand for working together in the future to assist producers.

**Ceire Clark** (National Geographic Television International) – Programming & Acquisitions Executive

**Julie Turner** (Onion Media) – Head of Development  
Project specific discussion with Australian producer of 3D content.

**Mike Shanks** (Parthenon) – Chief Financial & Operations Officer  
Mike wanted to talk specifically about their recent merger with Arcadia productions in Canada and possibility of Australian co-production partnerships so we discussed the treaty and co-investment rules. They have a strong distribution background and Arcadia is their foray into full-on production of kids' television and entertainment.

**Louise Cadywould** (Parthenon) – Children's Brands Executive & **Marie Chappelow** (Parthenon) – Director of Global Sales & Acquisitions  
Children's Brands

Parthenon interested in kids' co-production and can fund development. Preschool works for them, as well as children's drama.

**Emily Elisha** (RDF, Zodiak) – Head of Factual, RDF  
RDF has merged with Zodiak and will do financing and distribution, co-production and they can invest development funds in a 'first-look' deal arrangement. Broadcaster interest is crucial and they can assist by pitching to broadcasters on producer's behalf if necessary; can offer 10–20 per cent of budget. They like repeatable format shows, these are popular, and stripped shows such as *Cooking School* and human interest doco specials that give exclusive access.

**Scott Garvie** (Shaftesbury) – Senior Vice President  
Project specific discussion regarding a Screen Australia–financed series.

**Ali Hill** (Target) – Director of TV Acquisitions  
Target have a more significant acquisitions budget this year with a focus on drama and they need volume – six hours is tough to sell, 13+ is better. Looking for female-skewed series and crime mystery detective is popular though not period. Currently tough market for financing but sales are OK.

**Veronica Fury** (Wild Fury) – Producer  
Project specific discussion.

**Tasja Abel** (ZDF Enterprises) – Manager Co-productions and Development  
Drama  
Interested in potential co-productions – will visit Australia this year to talk to producers.

**Mary-Ellen's meetings:****Mark Ringwald** (3Net) – Director, Scheduling & Acquisitions

Joint venture, launched 13 February. Ad-supported network, a broad base of entertainment sought. Key challenges are locating great content, looking for limited series. 3Net offers \$US200K per hour licence fees, best way to approach is through the producers' portal on Discovery.

**Leon Coningham** (ABC) – General Manager Sales and Distribution

Market trends – away from one-offs.

**Karina Astrup** (House of Gary Production Company) – Producer

Aussie producer now based in Norway and open to co-production possibilities.

**Ben Ulm & Daryl Talbot** (WTFN Entertainment)

Specific projects and how to work with Screen Australia.

**Jan Rofekamp** (Films Transit International)

Trends in the market, new distribution channels.

**Georgina Eyre** (Off the Fence)

Sales and trends in the market, still happy to take one-off documentaries, strong catalogue.

**Stephen Thomas** (Roar Film)

Specific projects discussion, facilitating key meetings.

**Nick Heydon** (Heydon Films)

Projects.

**Carlos Alperin** (Galloping Films)

Specific projects.

**Graeme Hunt** (Media Powerhouse)

Specific projects.

**Kip Spidell** (BFS Film & Television Productions) – Canadian co-producer

Working with National Geographic and Screen Australia – project specific.

**Jim Buchan** (The History Channel)

Projects and new Screen Australia guidelines.

**Dean Cropp** (Air Pig Productions)

Specific projects.

**Carolle Brabant** (Telefilm) – Director

International co-productions. International co-pros, measurement index, areas of commonality.

**Florence Moureaux** (Telefilm) – National and International Initiatives

International co-productions. International co-pros, measurement index, areas of commonality.

**Julia Redwood & Ed Punchard** (Prospero) – Producers

Projects and new guidelines.

**Mark Chan & June Yeoh** (Regional Sales & Business Development Director, BBC Worldwide)

Projects with Asian focus, working in Asia.

**Julia Turner, Joe Thomas & Jim Lounsbury** (Onion Media)

Working with Screen Australia.

**Ceire Clark** (National Geographic Television International) – Programming & Acquisitions Executive

Project specific, new guidelines.

**Tracy Beckett & Julie Hauser** (Nat Geographic Channel) – Vice President Regional Development & Production and Senior Coordinator Programming

New Screen Australia guidelines.

**Jean-Jacques Peretti** (Sunny Side of the Doc)

Sunny Side 2011 and Asian Side of the Doc gathering a lot of momentum will be held in Singapore 2012 just after AIDC.

La Rochelle this year will have:

- an Asian focus
- a 3D Focus
- special focus on theatrical docs.

**Maartje Horchner** (All3Media) – Head of Acquisitions

Longer series work well. Interested in formats. Science programs of interest; no children's, animation, sports or arts.

**Fiona Gilroy & Luke Adams** (Naked Flame Productions)

Sydney-based production company – specific projects and Screen Australia guidelines.

**Geraldine Phua** (MDA)

How to work in Singapore. Asian TV Forum will be held at the end of 2011, also proposing to hold one-on-one matchmaking sessions at MIPCOM with Australian and Singaporean producers. The next Asian side of the Doc will be held in Singapore 2012 (same time as AIDC).

**Christina Rogers & Joel Pomerleau** (NBF)

Monetising online content.

**Johan de Faria** (International Sales, Celluloid Films)

Market still strong for one-off auteur driven documentaries.

**Kirsty Hunter & Jennifer Wilson** (The Project Factory)

Specific online projects.

**Melanie Anstey** (Kanal PIK) – Deputy Director General Programming

Trends in Eastern Europe production sector.

**Sheryl Crown** (The Documentary Company) Managing Director

The Documentary Company is a British EIS fund that will produce new relevant topical feature and TV documentaries with universal resonance, that cross cultural boundaries and exploit worldwide markets. Open to co-productions with Australian producers.

**Ian Cross** (Pilot Productions) – Producer

Australian producer based in the UK interested in exploring international co-productions.

**Liang Lu & Cheng Tang** (Sichuan TV Festival)

Looking for ways to enable Australians to attend the Sichuan Television Festival.

**Andrew Larsen** (Time Life) – Marketing Manager**Ove Rishøj Jensen** (EDN)

Market trends, key facilitating role with MIPDoc, interested in developing co-production opportunities for Australian/European producers, working on Crossing Borders – The Eurasia-Pacific Documentary Training.

**Kirstin Burgham** (SBS Content Sales)

Industry info – Major studios (Sony, Fox) are launching channels in the US and UK and need content. Lifestyle, food, docos are all selling well. More traditional pathways are still working well.

**Claudia Ruete** (ZDF Enterprises) – Head of International Current Affairs Documentaries & Co-pros

Interested in co-pros, one-offs (45 mins), examples: impact of time and change on economies, military strategies, 9/11 anniversary. They pay 70,000 Euros per half hour.

**Marcus Gillezeau** (Firelight) – Executive Producer

Specific projects.

**Mickey Rogers** (Mickey Rogers Media)

Training and facilitation for producers, open to working with Australian producers.

**Stephen Rooke & Rachel Towell** (Tile Films)

International co-production possibilities.

**Chang Soh Kiak** (Sitting In Pictures)

Singapore buzz.

**Jackson's meetings:**

**Ben Nguyen** (Acquisitions, SBS) – buys international documentary programming for SBS Australia.

**Laurent Chouraqui** (The Remakes Market) – runs US market focusing on the purchase and sale of adaptation rights.

**Nathaniel Brendel** (Emmys®) – Director of Judging for TV and Digital Emmys® (International Academy of TV Arts and Sciences).

**Eva Obadia** (Emmys®) – Communications Director for TV and Digital Emmys® (International Academy of TV Arts and Sciences).

**Eun-mi Park** (Seoul Drama Awards) – Business Affairs for Korean Broadcasters Association for Annual Awards.

**Olivia Na** (Seoul Drama Awards) – Chief Programmer for Korean Broadcasters Association for Annual Awards.

**Claudia Marcoux** (Telefilm) – Organises the Canada stand at MIPTV and MIPCOM.

**Marjolaine Boutet** (Cinéma Tous Ecrans) – Programmer with the Geneva International Film Festival.

**Jean-Jacques Peretti** (Sunny Side of the Doc) – International Affairs with Sunny Side of Doc (France, Asia, Latin America).

**Damien Naughton** (Sony Pictures TV) – Aussie in Hungary working in business development for Sony.

**Lisette van Diepen** (Sony Pictures TV) – Acquisitions for Sony based in The Netherlands.

**Michael Aldrich** (FCCE) – Aussie in Amsterdam whose company covers red carpet at major film festivals/awards.

**John Morris (Cookie Jar)** – Vice President of UK children's production company seeking co-pros with Australia.

**Avril Boissier** (Eurodata TV) – Sales Manager with major European television ratings company.

**Geraldine Phua** (MDA) – International Production Executive with Singapore's Media Development Authority.

**Toni Oyry** (Batoota Films) – Project Manager for Digital Emmy®-winning company from Lebanon.

**Veronique Encrenaz** (Annecy) – Head of Projects for MIFA Animation market as part of Annecy International Animated Film Festival.

**Valery Tan** (Sichuan TV Festival) – International Executive with Sichuan TV Festival in China.

**Sheryl Crown** (The Documentary Company) – Raises private investment for documentary, based in UK.

**Teresa Cavina** (FIPA) – Artistic Director with Festival of Audiovisual Programmes in France and also Programming Director of the Abu Dhabi Film Festival.

**Anne-Marie Gaskin** (Daro) – Head of Acquisitions with distributor Daro, based in Monaco.

**Claudia Ruete** (ZDF) – Head of International Current Affairs and Co-pro, ZDF Germany.

**Koichi Yokoyama** (My Content) – Project Manager for My Content TV market in Dubai.

**Ove Rishøj Jensen** (EDN) – Film Consultant with the European Documentary Network, Denmark.

**Mickey Rogers** (Mickey Rogers Media) – Documentary Consultant/Adviser based in Canada.