



Australian Government

SCREEN
AUSTRALIA

MIPTV 2010 Cannes, France, 10-16 April 2010

Report by Sally Browning, Mike Cowap and Jackson Pellow

Overview

MIPTV consisted of three distinct marketplaces all held in Cannes in mid April.

MIPDoc was held on Saturday 10 and Sunday 11 April and attracted 723 participants. At its core MIPDoc is a giant screening facility offering over 1300 new documentary titles to buyers. Sally Browning attended MIPDoc and provides emerging trends and observations later in the report.

MIPFormats was held for the first time on Sunday 11 April and was attended by 665 delegates from 57 countries. Sally Browning attended the MIPFormats conference which focuses on new entertainment formats and provides emerging trends and observations later in the report.

MIPTV was held from Monday 12 April to Friday 16 April. The market was attended by 11,500 delegates from 106 countries. There are around 1700 exhibitors, and the market also hosts over 50 conference sessions, workshops and matchmaking events. Sally Browning and Mike Cowap provide details of emerging trends and market intelligence later in this report.

Some Australian highlights included the following:

Brisbane-based **Hoodlum** (a recipient of Screen Australia's Enterprise Program) won the Digital Emmy in the Digital Program: Fiction section for their work on *Primeval Evolved*. Hoodlum CEO Tracey Robertson and founder Nathan Mayfield attended and accepted the award along with representatives from ITV.com and Impossible Pictures. Incredibly, this was their third year nominated, and came on the back of last year's Australian win for *Scorched*.

Australia was well represented at the first-ever **Digital VIP Summit**, an invitation-only gathering on the first day of MIPTV, which gathered 40 senior executives from the highest ranks of digital entertainment to brainstorm and debate. Invitations were highly exclusive, and included Matt Campbell (SBS), Nick Spooner (Network 10) and Guy Gadney (The Project Factory). During the Summit, Guy Gadney made some observations about online revenue that would go on to be quoted in subsequent panel sessions as best practice.

Australia also punched above its weight in the **Content 360 Pitching Challenge**. Three of only 10 projects selected from around the world were

Australian: *Habitat* (Kylee Ingram & Lisa Gray), *Sanctuary* (Michela Ledwidge) and *Global Sound Hunters* (Ray Pedretti). Screen Australia provided travel funds for participants of two of the projects to attend.

Australia was represented in the **MIPFormats Fresh Talent Pitch** by Victorian-based Johnny Blank who pitched his project *Being Jo Sapien*. The pitch is for original concepts for non-scripted entertainment formats. As a result of his pitch Johnny was invited to attend the FMX Digital Media Conference and Market in Stuttgart Germany. Screen Australia Marketing provided an exceptional opportunity travel grant so Johnny could stay on in Europe and capitalize on the momentum of his project at Stuttgart. Johnny was originally supported to attend MIPFormats by Film Victoria.

Trends emerging

The world of television is now officially living in its future. This year's buzz words at the three MIPs were 'branded entertainment', 'format', '3D', 'HD' and any other kind of D that might yet be invented, 'Transmedia', 'social networking', - and 'digital' which is now permanently in the mainstream TV vernacular.

The focus is on:

- Traditional media companies teaming with technology companies to maximise audiences and income.
- The pursuit of cross border financial opportunities, though not new, is imperative in 2010 and beyond as the worldwide TV business recovers from an epochal recession.
- Co-production remains one of the best answers for future-proofing content. The necessity of global collaboration cannot be underestimated.
- Innovative technology continues to drive content creation.
- The chain of innovation will require investment by the stakeholders – manufacturers, broadcasters, sponsors, content creators, government agencies, advertisers.
- The need to find ways to protect content, future proofing its health and agreeing on a framework for revenue streams for existing and emerging rights.

Key thoughts from the floor at MIPTV

Louise Pederson, MD, All 3 Media: *No one-off telemovies. Please.*

Pilar Perez, Acquisitions, DCD Rights: *The cost of money is having an effect on DGs and we have to find a way to recoup this to allow us to keep financing Australian drama.*

Jeremy Fox, MD, Portman: *There are really only two distributors for Australian adult drama left.*

Chris Albrecht, President Starz: *Viewers are turning to their TVs more than ever and expecting high quality, compelling programming, even at a time when our resources are stretched. Even for a premium company like Starz, which gets its revenue primarily from subscribers, the condition of the world economy has put a tight grip on production and marketing funds. The solution is to think and act globally.*

Fiona Crago, Acquisitions, Beyond: *Factual entertainment is the focus. Difficult to close big deals on anything now. Broadcasters are taking longer to make decisions.*

Jeremy Darroch, Chief Executive SKY – *We're a long-term believer and investor in content. The businesses that will prosper are those with a bias for action, for risk taking and for change.*

Marie Chappelow, Commercial Director, Children's Brands, Parthenon Entertainment UK: *Children's TV budgets have been slashed. We look across all age groups, animation and live action but the 4-7 market (preschool) is the one doing well.*

Oliver Ellis, Director of Children's & Family Programming, Target Entertainment: *Give me aspirational blue skies, fun, light hearted TV series for kids. Preschool is much easier to get presales for at the moment.*

Jonathan Miller, News Corporation: *We believe in paid models for highly produced forms of content in general [in the context of News Corp as a shareholder in Hulu]*

Tim Kring, Executive Producer/Creator Heroes: *We're in a transition period, and I imagine that people will always connect to characters and connect to a story that is unique. What is different is that we must, I think, start including the audience in the creation of these stories. The engagement people have now with social networking is so powerful and so strong that I think it is going to be the next wave of all this.*

Marion Edwards, SVP, Twentieth Century Fox Television Distribution: *Risk-aversion has fuelled interest in scripted formats. We have a vault of great scripts and pilots that can provide a short cut to success for broadcasters.*

Branded entertainment/sponsored content

Branded content came up at sessions at MIPDoc, MIPFormats and MIPTV.

For factual program makers, the key is to find a brand/sponsor that will support the core idea of the program without asserting any editorial influence or preference.

The commercial free to air broadcasters are supporting the notion of sponsored content – managing any advertising clash later down the track – because programming suddenly becomes accessible at embarrassingly low prices. Channel 4 boasts about paying £1 for a prime time feature documentary because it had been fully financed by a sponsor and suggests more programming like this was needed. Public broadcasting has a harder time with this style of financing with most having advertising and sponsorship restricted and regulated.

Questions on the ethical position of documentary filmmakers using sponsors are fading away in the brave new world of shrinking international finance.

One ingenious filmmaker from New Zealand working from the UK – Lizzie Gillett – went one better than branded content and raised £1million on the internet to make a low budget feature by implementing the unique 'crowd-funding' scheme - 228 people and groups (including a hockey team and a women's health centre) invested between £500 and £35,000. The ultimate in

user pays. The result, *The Age of Stupid*, is a film about a man, played by Pete Postlewaite, living alone in the devastated world of 2055, looking at old footage from 2008 and asking: Why didn't we stop climate change when we had the chance? Honoured as a Trailblazer at MIPDoc, the film was number one at the UK box office on its release weekend in 2009.

At MIPFormats, the view was both pragmatic and inspiring: why think of promoting your product as disposal advertising media when just as easily you can construct it as distributable working content and therefore can make money not from just the product sales but from the sale of content itself.

This is not a new concept - in the early days of television, advertising copywriters from Manhattan Ave wrote for television series so advertising has been circling broadcast content for a long time but perhaps now we are more than a step closer to finding an acceptable balance between marketing and entertainment.

Cisco is an American multinational corporation that designs and sells consumer electronics, networking and communications technology and services. It engaged Ogilvy Entertainment to come up with a branded content concept to sell its consumer home networking products. The result was Digital Cribs – a series of profiles on international artists (painter, writers, DJs, filmmakers) showing how they network their life, work and home, initially intended for internet broadcast as digi-documentaries. Now Digital Cribs is across Twitter, Facebook, YouTube, was licensed by a US cable channel, and has reached ultimate interactivity with the audience recording and posting their own Digital Cribs.

Formats

Formats are estimated to be worth \$3 billion annually so it's no surprise they are considered a key driver of the global entertainment industry. This year MIPFormats had its own day of conference, discussion and pitching. Over 600 delegates attended. Australia had two entries in the Fresh Talent Pitch – and for a nation not yet exporting many format ideas, that is quite impressive. Victorian-based Johnny Blank (from Agent Blank) was in the final 10 and pitched his project *Being Jo Sapien*, a show about everyday people doing their thing. Each week the audience get to vote for who they want to watch. The show uses the six-degrees of separation concept (i.e. that everyone is connected by no fewer than six other connections) to explore human connection. It harnesses the power of social and participant media to create 'a compelling viewing experience'.

The message from the day was – the next big thing in formats only needs to deliver on one thing: it needs to be transportable across almost every territory in order to make it lucrative. A really good example of such a hit is Cash Cab which arguably has been the most successful format, early Big Brother aside, because it works in every language, and is cheap to produce. Distributor All 3 Media reports that it sold to almost every territory and remains their biggest format success. In all the Fresh Talent pitches we didn't really see anything that leapt out as the 'next big thing'.

The value of other platforms for formats – web, catch up television etc – should be valued but the buyers always want more for the same price so revenue streams are thinned. [VOD is an exception – a non-click-away ad is

always placed first which obviously has a revenue stream. But it's unclear if the format owner will ever see that income.] It's still difficult to find a revenue share model that everyone is happy with and distributors particularly are vague on the matter. Format traders say it's ok to put excerpts on YouTube for free viewing but when there are ads prior to each clip, where does the income go?

The world is now divided into non-scripted format and scripted format, the latter being drama series whose scripted format can be sold into a territory, especially when it becomes difficult to sell the program itself for broadcast. It reduces the risk for the network – the broadcaster will film its own version, following the storylines from a series but using local actors and production crew. Comedies also travel well as scripted formats.

Thinking across three screens – TV, web, mobile – is imperative. The last 10 years have seen a rapid development of digital format entertainment, from Big Brother on traditional television with its web components to Deal or No Deal making its web debut on Facebook. Technology will continue to drive the next big thing and shape content accordingly - for example, Big Brother's live video streaming was written into the format because the technology existed not because it was part of the initial idea. All eyes are naturally on the iPad.

A sobering thought – Facebook's audience of 400 million+ is now a larger audience than any TV network has ever had or could ever hope to have. YouTube beats FB by at least a further 50 million. For traditional television producers, it's not necessarily about how to broadcast your program on the web but more about how to get those large social-networking audiences talking about your program or series or in the case of branded entertainment, your product.

3D rises in the ranks

3D's move from cinema to television is definitely on a fast track to success. Singapore Media Development Authority revealed at MIPTV that it is positioning itself to be a leader in the 3D market and later this year Singapore will have a national 3D trial funded primarily by the government.

The corridors of the Palais featured numerous displays of the 3D formats which not surprisingly have given the porn business quite a boost (as if it even needed it). The novelty may have worn off a little, even though 18 months ago barely anyone was talking 3D at all, but now the serious talk begins – the quality of 3D has become crucial and this throws challenges to both the manufacturers of 3D units and cameras, and the content creators who need to focus on what will work on the small screen in this format.

We know the 3D cinema experience is being demanded by audiences, *Avatar* and *Alice in Wonderland* have demonstrated this at the box office, so the key players agree that 3D is the next evolution for the home entertainment experience. UK financing conglomerate Ingenious had its appetite whetted by investing in *Avatar* and now has created 3DRG within its Digital Rights Group (DRG) to specifically focus on the format and to take a long term view to provide high quality long-life event programming with broad international appeal.

Big players like satellite broadcaster BSkyB in the UK and French cable broadcaster Orange are dipping their toes into the water with event screenings that already have an audience and for which 3D is clearly an enhancement – live sporting events with multi action; natural history (3D works a treat under water); big stage events such as ballet or concerts. Orange, with technology from Panasonic, will broadcast the French Open in 3D this year. This will be the first multi-day sporting tournament held in Europe to be broadcast in live 3D technology. It is preceded by the release of Panasonic's first 50 inch Full HD 3D Viera TVs and Blu-ray players across Europe.

But let's be clear – what works in the cinema or plays to crowds in a pub/club does not necessarily work on a TV screen in a lounge room. 3D works best in programs where the distance from camera to subject is similar to the distance from subject to background and these relative distances do not change drastically during the shot...or you can risk making people feel nauseous. Also camera moves are longer, more deliberate and the editing pace is much slower. The downside to this is that a program shot for 3D will almost always be too slow for 2D.

Will our future home entertainment experience be defined by 3D? If the Sunday night drama slot is going to convert itself to 3D any time soon it will probably do so through big-budget entertainment spectaculars first. There will be channels dedicated to 3D transmission across genres and BSkyB is already expanding its platform with this in mind. Four years ago, Sky invested heavily in HD technology, now one fifth of their customer base choose the HD package. It is planning on launching 50 HD channels by Christmas and not surprisingly, Sky's HD box is also 3D ready.

Build it and they will come – the technological challenges of 3D for both transmission and production need solving. There is a determination to bring down the cost of 3D capable screens (currently retailing at £5000 but set to reduce to £1500) and glasses. Although 2D televisions can receive 3D, it is not high quality so add-ons to convert a screen is necessary at the very least; and nor can 2D vision be converted satisfactorily to 3D so the development of lighter 3D camera kits will play a big role as will the post production path. Currently there is 'passive' and 'active' 3D and the consumer continues to have the choice as to which one it will use by way of which glasses are purchased – passive being the one that is least demanding on the eyes (and cheaper glasses at around 50 euros); active being the one that appears to deliver a very high quality of vision with glasses at approximately 150 euros.

While there are two ways to view 3D – Passive and Active (one will be destined to become the Beta of the video market); the capture and broadcast for these remain the same.

What does this mean for the production sector? For factual programs that lend themselves to 3D, it should be on the agenda already for producing at least one 3D episode in a series that suits this format, particularly as the lighter one-camera kits are available. For drama, it is more complex – big event television or big event features will benefit from building a 3D element but we aren't likely to see Home & Away in 3D just yet. The impact on production budgets is expected to be an increase of around 10-30% in costs.

'Transmedia'

The word 'transmedia' has now become mainstream. It generally means the use of multiple platforms to create a story world around a property.

Tim Kring, the EP and creator of *Heroes* delivered a keynote called 'A Heroes Welcome to Transmedia Storytelling'. He wanted to make a show that wouldn't live or die on weekly Nielson ratings, but could reach the audience via a universe. Tim talked about how technology has allowed him to achieve this, and how it has changed his storytelling toolbox. He has created an immersive narrative around *Heroes*, with a wealth of online content associated with the show, including short documentaries, online games and digital graphic novels, and he used these platforms to create narratives that bridged the gaps between seasons of the show, and kept them active with the audience. He reminded us that the rules of storytelling still hold true regardless of the technology – it has to be dramatic, emotive, compelling - but now you need to involve the community in the narrative.

Another good speaker on the subject was Jeff Gomez, whose Starlight Runner Entertainment worked with James Cameron on the transmedia strategy for *Avatar*. He talked more about some of the principles behind its appeal in relation to human nature – that it allows for individual validation, and the opportunity to actually participate directly with the IP; that it's a dialogue you're having with your audience instead of a monologue, and the result is a much deeper engagement from your audience.

Nathan Mayfield of Australia's *Hoodlum* picked up the Emmy Award on the Monday night for his transmedia work on *Primeval* for ITV. He was also on a panel talking about 'best practice' and if we had to narrow it down to two key points it would be to take care not to have your users feel stupid, so don't make it a struggle to figure out how to play, and also not to think of it as 'choose your own adventure', because you're not handing over control as such – the world still has parameters.

The continued rise of social media and its relationship to traditional linear content

This is obviously not a new topic of discussion, but one that grows in prominence and continues to change as quickly as the technology and trends. The various benefits and opportunities of social media were the stuff of much debate: as virtual word of mouth, as a tool for storytelling, as a way to hold a conversation with your audience, and to influence that conversation, and as a means to immerse your audience in a particular property.

Patrick Walker from YouTube presented some staggering statistics in a session about online video; they have 500 million users worldwide, 1 billion videos watched daily, and 24 hours of new content uploaded every minute. They currently have 10,000 partners who can choose to put ads on the content they upload, something that can be a real money-spinner for those with significant content to offer.

Something that could be relevant for us is that in January of this year YouTube got into the movie rental business, offering a handful of films from the Sundance Film Festival. The model they're looking at for distributing independent film has the rights holder determine the cost to be charged, the

territories in which it's available and the rental duration. Costs range from around US\$5 to around US\$15.

The brilliant Chris Albrecht, formerly head of HBO, now head of Starz, touched on social media in his keynote with regards to how it provided brilliant and cheap marketing opportunities that allowed more money to go on the screen, rather than be ploughed into marketing. Starz actively use social media to try and influence the online conversation around their shows, and strategically they really pick up the pace of that conversation about an hour before broadcast. Whilst they generally spend \$25 million to promote a series, they recently spent a mere \$15,000 of that making an iPhone app. When it got 250,000 downloads they realised they could properly re-think their usual older strategies.

As part of the *Digital VIP Summit*, Matt Locke of the UK's Channel 4 gave an interesting overview of their use of social media to converse with the audience, and suggests that in his line of work you need to be a social anthropologist. They actually plant community leaders to facilitate conversation. Importantly, Channel 4 views the story as the centre, rather than the specific platform it plays out on. He advised that whilst you can launch shows from any platform first, be it in game form or as linear TV show, the key is to understand the right device and means to reach your target audience. Channel 4 considers social media conversation to be immediate ratings, and listening to the audience will frequently help shape the ongoing story.

Chloe Sladden, head of Twitter's media partnerships, summed up all the fears and hopes of the influence of social networking in one packed, fascinating session. In Sladden's view, "TV is an intuitive match for Twitter because it is inherently social." Chloe confirmed that your audience is already on Twitter having a conversation – you can influence that conversation, and you can use it as the barometer of your audience and adapt your content. This isn't idle boasting on her part: with an average 50 million 'tweets' per day, it's not surprising that at just 4 years old Twitter has already entered our everyday vocabulary. Instead of the 'water cooler effect' happening the next day, it's happening in real time – and they're very keen to collaborate with broadcasters and content creators to harness this power. She used the example of the broadcast of the Virgin Music Awards, where there were one million related tweets over the two-and-a-half hour broadcast. This allowed the broadcaster to tap into the audience reaction immediately and alter the broadcast if necessary.

The US-based TV network Oxygen doubled its ratings with a Twitter integration strategy, comparing them with previous season's ratings. The East Coast had social media integration; the West Coast had no integration. Accordingly, East Coast viewership in the target demo of quarter-life females went up +109%, versus just a 57% rise in the West Coast.

Future proofing content for survival and profit

The future health of the content industry relies on the enduring importance of home entertainment in people's lives. The response to the increase in new digital channels, the proliferation of genre channels and the spread across platforms is proof that the motive is there and content is needed. There is no suggestion that television audiences disappear as new platforms pop up,

rather audiences regroup and adjust habits and it's pretty much the expectation now that a broad array of entertainment options is standard.

Piracy is not a new problem but it is pervasive across the industry and is a continuing real threat to content. This was highlighted by Jeremy Darroch, the Chief Executive of Sky, in his keynote address, in fact, he was the only speaker we heard talk about piracy as a threat. He warns that it's not a niche activity by a few geeks but rather is fast becoming seen as normal practice and the implementation of faster broadband is an accelerant. He sees the recent British legislation that ISPs must work with rights owners on this issue as a first step in a lengthy battle to beat piracy.

But there's a different way to think about piracy - we all know what Bit Torrent is, right? It's the means by which people illegally download movies and TV shows.

Torrent Tracker is a piece of software developed by a New York company called Jumpwire Media that can identify exactly where certain content is being illegally downloaded. The usefulness of this, to an audience of TV execs, producers and sales execs, is that it can be used to find out where audience interest is coming from, and this demonstrable interest in a property can be used as support for an overseas sale, for example. Jumpwire's Gavin McGarry used the TV show *Being Erica* as a case study. It only aired in Canada and the US, but Torrent Tracker showed that 6% of illegal downloads came from Australia, and 6% from Poland. He maintains that piracy is useful because it shows where the demand is.

The UK media regulator Ofcom's stipulation that Sky must wholesale some of its premium sports channels and regulate prices to all other pay TV retailers is, in Darroch's opinion, an external force moving value from one part of the chain to another, i.e. introducing new players into a value chain in which Sky appears to have had a monopoly up until now. Australia has a similar but different policy, an Anti-siphoning regulation which has been in force since 1992. Darroch argues this will make content cheaper, but not for the greater good as investment in content (other than sport) will drastically reduce – from Sky perhaps.

Distribution platforms and partnerships between players continue to have an important role in the future value of content. The partnership between MSN's Video Player and Paramount Pictures will bring movies directly to UK and European consumers, a pioneering move away from traditional delivery. YouTube is moving beyond clips to full program broadcast with its strategic partnership with the French broadcaster Lagardere Active. The deal aims to speed up the promotion and monetisation of online video content on an international scale. It is the first agreement from a broadcaster on the European continent to bring long form content to the web. The deal is non-exclusive. All programmes and clips will be free to view on YouTube with advertising being the source of income. This follows YouTube's move earlier this year to offer on-line rentals for five of the Sundance festival's independent films.

Our local drama, whilst rating well here, is facing a shrinkage in the global market as sales prices fall in the territories traditionally known to buy our content - the UK terrestrials are hardly buying at all: ITV1 takes no Australian drama at all; C4 is concentrating on US acquisitions; C5 has no money; on

the bright side there is a large take up of satellite and cable TV in the UK and Living, FX channels, Sky for instance pay half decent fees. But Sky is only just now investing directly in UK drama.

France and Germany are still buying drama but it's much harder for factual; the scripted format for high concept mini series may be the way of the future to eke every last dollar out of an idea. Italy is picking up in its buying as more digital channels come on line. Canada and Spain remain quiet. The Far East has seen Fox opening new channels and this will have some drama opportunities attached to it.

More sobering thoughts on whether content on line can be monetised now and into the future:

- Hulu, a site offering free on line videos (News Corp is a shareholder), had made \$100 million in advertising sales last year, and this year is on course to double it.
- The Facebook game Farmville last year made US\$285 million.
- YouTube revenue last year was revealed as being in the region of US\$1 billion

Business models were hotly debated at MIPTV, and with largely a positive sense that certain revenue streams have settled and become the norm, and that terms of trade had clarified. The ease and growth of payments via mobile devices also gave cause for optimism.

As part of the Digital VIP Summit, Australia's Guy Gadney presented seven key online revenue streams, for which he would be name-checked and quoted in a few subsequent sessions:

- FREEMIUM – giving away a certain amount of content for free, then charging for additional. Guy emphasised that if you start free it's important to stay free.
- TRANSACTIONAL – payments such as iTunes, eBay and Amazon
- SUBSCRIPTION – a regular fee for an ongoing service, something which works particularly well for mobile carriers
- AFFILIATE – mutually beneficial strategic partnerships, where you might for example have a hyper link at the bottom of your e-newsletter saying 'powered by' your email service provider
- TEXT LINKS – this is where you sell links on your site, with revenue from cost per thousand, cost per click, cost per transaction, etc
- BANNER ADVERTISING
- SPONSORSHIP – which generally relies on meaningful brand integration

The future health of the industry also relies on content being able to withstand the same threats as other items with value – the economic, political, technological forces that can slow or halt innovation, or limit the opportunity to monetise content. Government support or 'soft money' whether it be in the form of offsets or direct investment continues to be important to allow independent producers to keep rights in their product. There will always be a demand for scripted well-produced content and formats and MIPTV revealed that television is no longer waiting for the one big thing to replace the profits it lost to media fragmentation, it's getting right in on the act itself.

SCREEN AUSTRALIA AT MIPTV

Australian stand

Key changes to the Screen Australia stand were put in place for MIPTV that improved the stand's amenity and impact. Three large colour walls were created that reflected the campaign for MIPTV (kangaroo), Documentary (telescope) and Children's Content (crocodile). These motifs were also the front covers of the booklets so the stand had a unified feel to it. Another major addition was the placement of a 40-inch plasma screen which played a 30-minute showreel of recent programs that Screen Australia had invested in across documentary, children's and TV drama.

For the first year we launched a **virtual stand** on the Screen Australia website and posted PDF versions of Screen Australia's booklets along with information about Australians in the spotlight.

There was a good synergy in having the sales arms of the two Australian public broadcasters together with Screen Australia. Collectively ABC, SBS and Screen Australia have a large stake in many hours of quality television programs being produced in Australia.

Who used the stand?

In the MIPTV official online guide there were 201 Australians registered for MIPTV 2010 representing 86 Australian companies. In the Screen Australia booklet we included over 60 companies totaling about 130 people. The breakdown of people actively using the Screen Australia stand was broadly:

45 x Australian producers
 3 x Screen Australia executives
 13 x Public broadcast sales executives, commissioners, buyers
 2 x State Agency executives
 5 x Independent acquisition/distribution executives
 Networking events

Screen Australia hosted two networking events during MIPTV:

- the traditional drinks at the stand on the Wednesday evening and
- a speed-dating session between Australian and Canadian factual entertainment producers on Wednesday morning.

The **drinks at the stand** were enthusiastically attended by at least 250 guests. Australian producers used the event to invite key international contacts. Representatives from Reed Midem, Telefilm Canada, SBS, ABC and various international and Australian producers were in attendance.

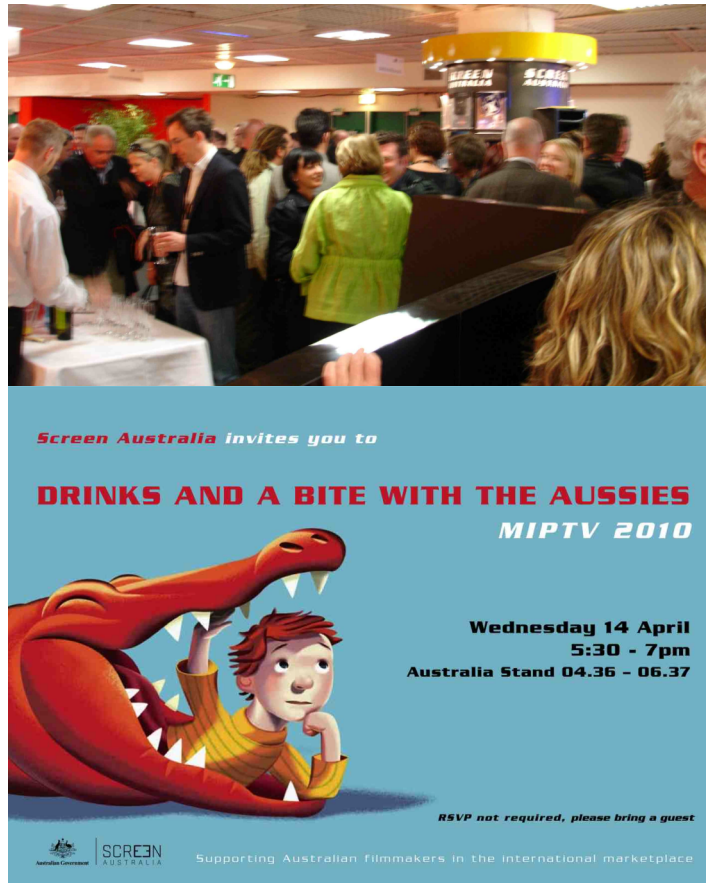


Image: Screen Australia Networking Drinks and invitation

Working closely with Canadian Mickey Rogers, we arranged a **speed dating session** at Roma café near the Palais for Australian and Canadian producers engaged in factual entertainment. Canadian production companies participating were Parallax Film Productions, Force Four Entertainment, Picture This Productions, Interfilm Productions. Australian production companies in attendance were Heydon Films, Air Pig Productions, Silver Bullet Films, Matchbox Pictures, Circe Films, Fury Productions, Coalface Communications. Canadian executives in attendance included: Marielle Poupelin (Telefilm, Lead Analyst Co-Production Certification) and Martine Laroche (Telefilm, Co-Production Analyst), and Mickey Rogers, Executives in attendance from Australia were: Mike Cowap, Sally Browning and Jackson Pellow.

The event was well received by both parties but logistically this should have been held in a quieter, more spacious and professional venue more conducive to conversation. The café was loud and difficult to navigate. Feedback from Australian producers indicated they are very enthusiastic for Screen Australia to organise more formal networking events such as these.

Canadian insights: Most interesting was to gain an understanding of how the Canadians prepare their producers for attending the MIP marketplaces for the first time. The Canadian producers had solid track records in Canada but had never attended MIP before. In partnership with Telefilm and provincial funding bodies, Mickey Rogers organises intensive pre-market workshops with these producers to get their projects market ready. Months before MIP begins, the selected producers meet and present their draft project flyers, draft teaser trailers, draft strategies, proposed meeting

schedules and verbal pitches. The materials are analysed and feedback provided by senior marketing and production industry experts. The producers then go away and enhance their materials to be presented again a week out from the market for final tweaking. The producers are then assisted during the actual market where necessary and a number of formal networking events are arranged for them.

One of the most useful of sessions at MIPDoc was the Sunday morning **Accelerator Breakfast** attended by Sally Browning - two hours of networking between commissioners, distributors and producers with each session lasting no longer than 10 minutes. The matches are pre-selected by the buyers after producers submit a short synopsis of their project. Producers attending reported positive feedback on the meetings and said it was enough time to pitch one idea which allowed them to secure a longer, follow up meeting at MIPTV. This session is worth emulating. It is effective, efficient and a lot of networking happens between producers as they are waiting to be called to their table to pitch.

Survey

Following the market, a survey was sent to the Australians who registered to use the Screen Australia stand and featured in the Australians attending MIPTV booklet. Selected quotes and a summary of some common thoughts below.

1. Booklet

Overall people loved the new booklet design and felt being included increased their company profile. Selected comments include:

"Gave more credence to my business to be seen as part of a united Australian industry."

"I got some potential sales leads and a lot of feedback from the booklet."

"Booklets were great - fresh and informative. I think the Screen Ireland equivalents were the only better ones due to even more simplified info-byte style."

Suggestions for improvements included:

Make the booklet available on a USB memory stick as a giveaway.

Include a list of people as well as list of companies for quicker look-up.

Expand additional genre-specific booklets – ie children's, documentary, drama, digital media.

2. Stand

The stand was appreciated along with services including reception desk, printing and wi-fi. Selected comments include:

"Very useful, firstly as a base for Australians and as a meeting place, it does create a positive feel to participants who wander past or come for a meeting."

"The wi-fi was awesome, it allowed me to be in contact with buyers between meetings."

"The stand - in its familiar locale - is always useful to me. Having a spot just to sit and get emails and to rest the feet and think within the orbit of fellow Aussies is always comforting."

"An even bigger stand with even more tables would be great. The bigger

the better. A bigger stand adds profile to Australian producers and is still modest compared to Canada, France etc.”

“SA stand would still be not even 25% of the Canadian government space!”

“It was great to be able to use the facilities i.e. internet, printer and we found everyone most helpful and friendly. It was good as a meeting place and provided a space in which to share information with other Australian producers.”

Common suggestions for improvement were:

Expand the space available on the stand.

Bring back the couches for a casual meeting place as well as a waiting area for booked meetings.

Create some quiet booths for important/confidential meetings.

3. Networking Drinks

Selected comments:

“The Wednesday drinks was a great idea, it allowed a more relaxed forum to network, it was nice to be able to invite guests to the event.”

“The drinks were great and we made several useful connections there, it created a buzz, and it was great to be able to invite people in the lead up to the drinks, think Wednesday is a great night to have it and for many of the buyers it is the last night.”

“I met several new people and re-established with a few more, and it’s always good to be in the room with your professional peers.”

4. Networking Events

Selected suggestions for future events:

“Quality introductory meetings on a small scale eg, Australian producers meet the BBC execs. With the large number of good European distributors there, I’ve always thought a 3 minute pitch to Aussie producers by each distributor would cut down on a lot of more time consuming one on one meetings with distributors.”

“Territory specific interactions with buyers over cocktails.”

“Would love to have a networking event with UK companies and Australian companies.”

“Any events/seminars describing/partnering funding opportunities with co-productions outside of Oz are great – Spain, Brazil, Singapore, Korea – I think they all have good incentives when partnering with Oz companies.”

“I believe it would be interesting to the agency/marketing community to run Australian format showcase to open up the marketing community’s awareness of production companies in this country and the range of work in development.”

Events and meetings

On Sunday evening we attended the **ZDF Enterprises networking event**.

ZDF Enterprises is the program sales arm of ZDF. President and CEO

Alexander Coridass spoke at the event and introduced a showreel of their

lead titles including the Australian live action teen series *Dance Academy* (52 x 26 min) which they have very high hopes for.

The **MIP opening event** was held on Monday 12 April and incorporated the International **Digital Emmy Awards**. Of the 13 nominees across the three digital categories, six were UK productions. Brisbane-based company Hoodlum (a recipient of Screen Australia's Enterprise Program) won the Digital Emmy in the Digital Program: Fiction section for their work on the British ITV series and online spinoff game *Primeval Evolved*. Hoodlum CEO Tracey Robertson and founder Nathan Mayfield attended and accepted the award along with representatives from ITV.com and Impossible Pictures. Also on the Monday evening Portman launched its new programs, including *Underbelly 3* which had just gone to air the previous evening in Australia and rated over 2 million viewers.



Image: Hoodlum's Tracey Robertson (centre) and Nathan Mayfield (centre right) with their Emmy. Photo Courtesy of Peter Bain-Hogg.

In preparation for the Australian Focus proposed for MIPCOM 2010 we attended the **Focus on Japan – International Co-Production Workshop** on Tuesday 13 April. The session put forward ideas for how to work with Japan and the opportunities the region can present. The audience of around 150 was mainly made up of producers. The session featured representatives from broadcaster NHK, producer from Toei Animation, format sales executive from TV Asahi and business development director from broadcaster Fuji TV.

We attended the **Content 360 Pitching Challenge for Next Generation Audience Engagement** on the evening of Tuesday 13 April. Three of the ten selected projects were Australian - *Habitat* (Kylee Ingram & Lisa Gray), *Sanctuary* (Michela Ledwidge) and *Global Sound Hunters* (Ray Pedretti). Screen Australia provided travel funds for participants of two of the projects to attend.

The event was dynamic and well-organised with a standing-room only capacity of around 300 people.

Each finalist had 2 minutes to 'pitch' their project to the judges and audience using a mix of video and spoken presentation. Project ideas were varied in style and themes - ranging from very commercial user generated content proposals such as *Uploaded TV*, to game-show based projects such as *YouPlayYouWin*, to artistic concepts such as *Sanctuary*, cultural soundscape websites such as *Global Sound Hunters* as well environmental online games such as *Habitat*. In the end a popularity-based, 'Big-Brother' style, social network project from Spain called *I Want To Have A Million Friends* won the pitch.

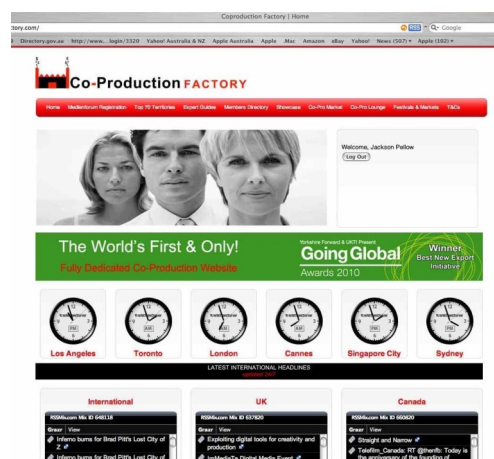
In the lead-up to the 2010 World Expo we attended the **Chinese delegation networking event** on the evening of Tuesday 13 April. This followed the **Spotlight on China** session earlier that day when we met a number of Chinese producers based in Shanghai, Beijing and Hong Kong as well as the MIP Asia representatives.

Throughout the course of the market we had a number of discussions and meetings with various people as summarised below.

Market Development Executive **Tiffany Heng** from **Singapore's Media Development Authority**. Singapore was the MIPTV 2010 country of focus..

Simon Preston from **Creatives Loop** runs a fully dedicated co-production website called Co-Production Factory – www.co-productionfactory.com

Simon and his team were recently subcontracted by Telefilm Canada to produce their co-production events at MIP and Cannes markets. Simon could be a useful future partner should Screen Australia wish to partake in co-production events at future markets as he has particular expertise and knowledge of international co-production treaties and which countries are doing what.



Jackson also met with Jeni Tosi (Film Victoria, General Manager Industry Development and Investment), Jess Conoplia (Screen QLD Locations and International Productions Executive), Jean-Jacques Peretti (Sunny Side of the Doc, Head of International Affairs), Teresa Cavina (Artistic Director FIFA/ Programmer for Abu Dhabi Film Festival), Armstrong Idachaba (Nigerian National Broadcasting Commission), Leon Conningham (ABC Commercial, General Manager Sales and Distribution), Roberta Di Vita (ACTF, Sales Executive), Edward Stencil (Lonely Seal Releasing USA / Programming advisor for various North American Film festivals), Naoise Barry (Irish Film Board Film Commissioner), Ceire Clark (National Geographic, Programming and Acquisitions Executive).

Sally Browning also met with:

Lynn Ng (Manager, Programming) Discovery Asia-Pacific;

Debbie London Harrington and Maryanne Culpepper (Executive VPs) National Geographic TV;

Tracey Beckett (VP, Programming) National Geographic International;

Zecki Gerloff (Snr Acquisitions & Co-Pro Executive) TVF International;

Katrina Wood (CEO) Media X Change; Scott Lorson (CEO) Fetch TV;

Thorston Haas (Programme Director) ZDF; Annabel Laister (Sales Exec)

Espresso TV;
 Martine Laroche (Co-production analyst) Telefilm Canada;
 Noel Hedges (SVP Sales & Acquisitions) ITV Studios Global Entertainment;
 Kass Thomas Corbelli (Roma Fiction Festival);
 Julien Cuny (IP Development Director) Ubisoft;
 Sean de Vries (Development Director) Force Four Entertainment, Canada;
 Jim Reeve (Investment Director) and Fergus Haycock (Investment Manager) Ingenious;
 Maija Leivo (Executive Producer), Parallax Film Productions, Canada;
 Alexandre Piel (Head of Documentaries) Zodiak Entertainment;
 Steve Ayton (MD) and Pilar Pirez (SVP Acquisitions) DCD Rights;
 Caroline Percy (Acquisitions Manager) ID Distribution;
 Dominique Cadiou (VP, Strategic Accounts) Technicolor;
 Marie Chappelow (Commercial Director, Children's Brands) Parthenon Entertainment;
 Oliver Ellis (Director of Children's & Family Programming) Target Entertainment Group;
 David Gunson (Head of Programming) National Geographic Australia;
 Jeremy Fox (MD) and Anke Stoll (Acquisitions) Portman Entertainment;
 David Lawley and Emma Collin (Director of Programming), Indigo;
 Louise Pederson (MD) and Maartje Horchner (Acquisitions), All3Media;
 Edwina Thring (Acquisitions) National Geographic International;
 Ellen Windemouth (MD) Off The Fence;
 Ian Jones (consultant);
 Tasja Abel (Acquisitions, Co productions) ZDF;
 Fiona Crago, Beyond.

Sally and Mike also had meetings with various Australian producers attending the markets to discuss their projects, join their meetings with distributors when requested, and to provide advice and contacts. Please contact Sally Browning (sally.browning@screenaustralia.gov.au) or Mike Cowap (Mike.Cowap@screenaustralia.gov.au) for details of each of the above meetings with regard to making contact.