

## MIPTV/MILIA and MIPDOC REPORT, 7 – 11 April 2008

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### The Market.

It's not that often that you are not experiencing mild sunny Mediterranean days in the south of France during the April spring. This year was an exception with the rain plus the cold prevailing winds turning umbrellas into parachutes. Along the La Croisette Beaches the "sand doctors" were kept busy replacing the white sand that was being washed away by unheard of 2metre high waves. The wind surfers were having a field day but Reed Midem the conference organisers were not in their usual climate heaven on the French Riviera for this year's MIP/MILIA.

Inside the Palais Conference and Market venue it was more than pleasant compared to the cold outside. You now approach the Palais these days with a smile knowing that the smokers have been banned. Despite the weather, the world financial meltdown and rising interest rates, the 2008 market was in fine shape.

According to Reed MIDEM the organisers of the event, the "45<sup>th</sup> edition of MIPTV/MILIA 2008 was marked by the unprecedented participation of new media companies in the market". Certainly the conference program had its highlights and there was the ever increasing presence of digital players and telco's. Reading the trades it was apparent that numerous deals and arrangements were signed, many involved both "heritage" television and technologies such as IPTV, VOD and other Internet platforms.

In terms of statistics, MIPTV/MILIA 2008 brought together 13,360 participants, up by about 50 from 2007. Just over 4,550 companies from 111 countries took part in the market this year, compared to 4,548 companies from 104 countries in 2007. The total exhibition space covered 22,068m<sup>2</sup>, making it the largest since the creation of MIPTV, hosting 528 stands from 52 countries.

In the post market press release Paul Johnson from REED Midem's TV division believed that "...programme buyers were out in force, an indication of the continuing competition for content. The number of acquisitions executives in Cannes was up 16% to 4,422 in 2008 from 3,817 the previous year.....and that "the MIPTV featuring MILIA was notable for the increased participation of the new players who will be key to the future of our industry, such as digital media and advertising...."

The red carpet was rolled out for numerous international celebrities to present their latest product; Shirley MacLaine for the mini-series "*Coco Chanel*," Australia's ....sorry New Zealand's Sam Neill for "*Iron Road*," Sir Derek Jacobi for "*Diamonds*" and the actresses from the French series "*5 Sœurs*" (*Sisterhood*), plus many more.

In the weekend prior to MIP/MILIA Documentary producers, TV acquisition executives and sales agents were attending the 11<sup>th</sup> edition of MIPDOC. There was a record participation with 504 companies attending from 60 countries, a 9% increase on 2007. 1,415 programmes were available, of which 920 were new. Broadcaster acquisition executives were kept busy viewing - 30,254 programmes compared to 24,858 in 2007, a rise of 22%. The keynote speech from director Alex Gibney, winner of this year's best documentary Oscar, and the awards presented to the five 'International Trailblazers', were among the highlights of MIPDOC.

**MIPDOC** has grown over the years and is an opportunity to sit with some of the key buyers, sales agents and documentary producers over the weekend prior to the commencement of MIP/MILIA

on the Monday. There were the usual pitch sessions and panels found at any conference – but most of the experienced producer participants had made times in their calendar for meetings with the agents and broadcasters present.

Oscar winner Keynote MIPDOC speaker and Oscar winner Alex Gibney's (Taxi to the Dark Side) was in fine form and made an inspiring speech and I quote "...documentary films can harness emotional power,...the best way to get films seen is to make them entertaining," He added that even with his reputation licensing his films and getting broadcasters to commit is not easy. Gibney is currently completing post production on Casino Jack, a look at money and the US government. Following that the next film looks like "something about a recent political and sex scandal in the US", he said.

The winners of this year's MIPDOC International Trailblazers Tribute, created to highlight pioneering work in the field of documentary, received their trophies from Alex Gibney at the climax of MIPDOC on the Sunday. The Trailblazers awarded were Yufuko Kuroda of Japan's TV Man Union, Rea Apostolides of Greece's Anemon Productions, Bo Hwan Ku of South Korea's New Starfilm, Karin Slater of South Africa's Durga Shakti Films. The award can assist filmmakers in gaining a presence at a market like MIPDOC and MIP. The Trailblazers were selected by an international panel of documentary associations and festivals. The awards, recognise creativity, originality, and vision, and are sponsored by the Korean Broadcasting Institute (KBI), the Sundance Channel and the National Film Board of Canada (NFB).

Another MIPDOC panel with some key players gave an insight into what they required, this included Kristina Hollstein, director of documentary co-production and development at ZDF Enterprises, Michael Katz, vice-president of programming and production, international division, at A&E Networks (USA) Maryanne Culpepper, executive vice-president, editorial & new business development at National Geographic Television (US) and Jenny Westergard, YLE's commissioning editor. The key advice to attendees was that they should at minimum go online and check the broadcasters and commissioning editors strand and type of programs scheduled, to gain an insight into the each of their broadcasters and commissioning editors taste.

**The Conference** section at MIP/MILIA always draws large crowds. Spread over four days, the market's conference programme included 50 sessions featuring more than 140 speakers. Key executives came to give their views on the latest developments in the industry. These included Richard Dickson, Senior VP Worldwide Marketing, Media & Entertainment, Mattel Brands; Elisabeth Murdoch, CEO & Chairman, Shine Group, and Didier Lombard, CEO & Chairman, France Telecom Group. This year regarded Japanese public broadcaster NHK received the Green World Award 2008 for its commitment to raising public awareness about the environment over the last 50 years.

The MILIA section drew the largest crowds, with the third edition of 'Content 360,' the festival aimed at stimulating creation and innovation in the field of interactive content and services. Ten winners took home awards this year and shared €115,000 in prize money to develop their projects.

As reported on previous occasions useful information and statistics are given out at some of the conference events, particularly in relation to changes taking place in the industry. Details of the conference agenda can be found on their website at –

<http://mipreview.miptv.com/>

MIPTV's Green Day, had a series of well attended conference panels to explain how the TV community can go about making a difference. One of the sessions featured Yann-Arthus Bertrand, the renowned French photographer and documentary-maker and recipient of Reed MIDEM's 2007 Green World Award. Another panel, moderated by the UK Environment Agency's

Jo Fox, examined ways in which TV companies are going green, both in terms of their programming and their business practices. At the end of the day Japanese public broadcaster NHK was presented with MIPTV 2008's Green World Award

The green theme was extending beyond the conference floor. Many broadcasters and producers were launching themselves into environmental content, and taking that message into their corporate policies. Once a touchy subject, today almost every major TV Network are working to get the green message out to consumers – and trying hard to practice what they preach. The Sundance Channel, is the first US network to now devote a weekly block of programming to environmental issues.

Sundance's green programming includes the weekly program The Green, featuring the series Big Ideas For A Small Planet, plus the interstitials Ecoists and Eco Biz. Sundance has acquired green series from around the world, including Australia's Carbon Cops, the UK's Outrageous Wasters and It's Not Easy Being Green.

The European broadcaster RTL Group has joined the FTSE4Good Index, which was set up by the Financial Times and the London Stock Exchange to measure the performance of companies that meet globally recognised corporate responsibility standards, and to facilitate investment in those companies. Many at MIP were keen to be green.

Out side of the daily conference and events there were the usual press announcements. UK Producer and Broadcaster ITV announced plans to massively expand their production outside of the UK. ITV has a solid production presence in the US, Germany and Australia, but the company will soon look for expansion opportunities in markets such as France, Italy and India. This will be done by setting up new production bases, acquiring independent producers or establishing joint-ventures with local media partners. The blueprint was unveiled at MIPTV 2008 by Dawn Airy, managing director of ITV Global Content.

Digital Rights Group (DRG) headed by Jeremy Fox was fully operational at MIPTV for the first time since its formation last year. DRG appears to have deep pockets and is repping TV producers internationally independently of the major broadcasters or other TV producer-owned distributors. Backed by Ingenious Media Active Capital (IMAC), in 2007 DRG took over the international sales of Channel 4's catalogue of over 3,000 programmes, now operated by DRG under the C4i brand. Christina Willoughby is at the helm of C4i. Portman's one of the companies in the DRG Group is well known to Australian Producers for their commitment to Sea Patrol & Underbelly.

One of the most pleasurable events at MIP was John Barnett's 30<sup>th</sup> Birthday Party. "Barnie" is one of the tent poles of the New Zealand Film and Television Industry. Widely reported in the trades his NZ Company South Pacific Pictures mantra according to Barnie is ".....turning dreams into drama and I'm particularly proud of the fact that in the last few years we've made the shows that not only reflect the reality of life in New Zealand but that are also universal stories....." The turnout for the event was a testament to John's outstanding track record which includes: the Oscar – nominated film Whale Rider; Outrageous Fortune, which aired in the UK as Honest and is now being produced in the US as Good Behaviour for ABC; plus primetime soap Shortland Street, which is on its 4,000<sup>th</sup> episode!

**Digital Technology.** Digital Technology continues to change the way producers think about content. It's also changing their approach to financing that content. In the past if you wanted a production financed, you talked to your government TV and film-funding agency, squeezed a licence fee from a broadcaster or two, and had coffee with a well resourced sales company or production company – and occasionally got in to debt if some of the above failed to materialise.

Most TV content is funded that way, but people are experimenting according to MoMedia International's CEO Lucas Bertrand.

Bertrand is from the mobile world and believes if you finance original content for mobile, you can do it for any platform. He has a number of proposed financing models including and I am quoting here from the conference trades "securing recoupable advances from ad platforms, producers receiving revenue shares, paying users to submit content, paying 'prosumers' to create content from briefs, receiving fixed CPMs [cost per minute] so the platform can sell the ad part and we can be rewarded for the popularity of the content, and pre-selling channels of content to digital platforms, such as mobile, web and IPTV". He also believes that if you do something on the internet that creates an audience or a community, you have proven credentials that you can take back to the potential funders of your TV show or film.

According to Philip Qu from Trans Asia Lawyers and a speaker at the conference, financing models are also changing significantly in China. Qu said. "Increasingly, it depends on the content and what's the easiest to finance. For example, would-be TV producers are taking their content to mobile first, because it's cheaper, and then moving it back to TV or film." In China, during 2007 there been considerable change in the media landscape. There were 24 significant mergers and acquisitions, the largest being Focus Media Holding's acquisition of the online advertising agency and interactive media network Allyes AdNetwork. Last year, venture capitalists and private-equity investors ploughed more than \$350m into China's internet industry, mainly in video-sharing and social networking websites.

There was also talk at MIPTV of funding premium content in the virtual world but it is early days – and I don't quite get it but Reuben Seiger, CEO of Millions Of Us seems too. His company is involved in helping the business world understand the power of the virtual realm. According to him "The prognosis is excellent for virtual worlds becoming a stable part of online revenues," Steiger quoted some statistics saying that that there are currently some 80 million users of virtual worlds and that the virtual world is realising up some \$1.5bn in annual virtual-goods sales. And he predicts that, in 2008, "meaningful revenue growth is going to be associated with console-based virtual worlds and web-based virtual worlds for children".

The BBC is still upbeat about 'Kangaroo' – the working title for the planned online-video JV between the BBC, its rival ITV, and Channel 4. They are in the process of forming one of the world's most progressive open-internet video-on-demand (VOD) services. Essentially the service is to be available via the PC, as opposed to via only TV sets, which is the case with Internet Protocol TV (IPTV) services. The idea is that at your convenience, you can catch up viewing recently missed shows or tap archives for old favourites. Gone will be the restrictions imposed by the scheduled times of day and date viewing of free to air TV.

The venture is to be funded by advertising and sourced from a catalogue of more than 10,000 hours of both recently released and classic UK programming. Users of the service will be able to stream live programmes and download archive content using peer-to-peer (P2P) file-sharing technology. Their launch date hasn't been fixed yet.

**Some Statistics.** There were some interesting statistics coming out of the market. Stats on Video-on-demand's (VOD) potential growth via the broadband internet is examined in a report by Dublin-based Research and Markets, entitled Global Opportunities In Wire line Broadband Networks. The Dublin study predicts that the number of broadband users will have risen to 534 million by 2013, from 338 million in 2007 – a 58% increase.

The European Audiovisual Observatory counted 258 VOD services in 24 countries at the end of 2007. This represented an 82% growth from the 142 services in operation at the end of the

previous year. More than 70% of the 2007 offerings were via the open internet, with another 26% being part of closed IPTV services, followed by 10% via cable-TV platforms.

Brands appear to be playing a key role in the multi platform space. In a conference session on the the future and Advertising - keynote speaker Richard Dickson of Mattel explained how after 50 years, Barbie was as popular today in the virtual world as she has ever been. "Ten million girls experience Barbie via the Barbiegirls website".

There was also some recent research from Japan. The Japanese audience is ageing and declining in real terms, said Masao Takiyama, Senior Vice – President of television and production at Sony Pictures Entertainment during a Japan Market Overview event. He also made mention of ways for capturing opportunities that arise with an aging audience, including making programming tailored for the baby boomer generation. Takiyama said they preferred nostalgia programming, from the Sixties and Seventies and documentary.

Also he thought that there was a heavy downward pressure on TV budgets that has led to a decline in drama, relative to sports, variety shows and game shows. Of the top 10 shows by TV ratings in 2007, the first was a music – based show, the second a sports event (women's figure skating) and the third a variety show. IPTV is growing fast, said Takiyama, but from a relatively low base. Video on Demand (VOD) and Super video on demand (SVOD) are expected to grow dramatically. Internet advertising expenditure is increasing - it has already overtaken radio and is expected to overtake newspaper spend soon. The mobile TV market is growing substantially. But while awareness of mobile TV is high, the Japanese audience has not yet developed the mobile TV habit.

Nick Cohen, the BBC's multiplatform commissioning executive cited figures about documentary that demonstrate the increase in audiences for the UK broadcaster's online content. Some 17 million viewers watched full – length BBC titles online last year, Cohen said, while 2.2 million people tuned into BBC iPlayer. Around 500,000 BBC programmes were watched online between Christmas 2007 and the end of February 2008.

Orange made a substantial announcement which will launch towards the end of 2008. For the first time, subscribers to Orange's IPTV (internet protocol TV), broadband internet and/or mobile services will be able to watch the same entertainment service on their home TV screen, their PC or their mobile handset. Three screens can be watched by three different people in the same household for \$50 a month. The household will be able to view streamed programmes live in the linear format, or download them to watch at their own convenience. The Orange cinema series' six channels,, will feature exclusive multiplatform content from Warner Bros International TV and HBO, along with programming from the French producers and distributors Fidelite Films and Guamont. The exclusivity Orange has is that they are the only operator currently licensed to show the content on the three platforms simultaneously.

**Sales Companies** Questions being asked around the traps were - Are the big distributors freezing – out the smaller boutique operators? The heavyweight distributors, give the appearance of flexing their brains, brawn and international muscle and opposing them are the boutique operators, nimble, crafty and highly creative. So who is the best?

Regular attendees at MIP will be familiar with the industry's largest distributors. Between them, the likes of Disney - ABC, NBC Universal, Sony Pictures Television International (SPTI), BBC Worldwide, Granada International. NHK International, ZDF Enterprises and TF1 International – take up a lot of space and deliver a countless number of shows.

Meeting with the larger studio distributors they will tell you how their range of content and backroom reporting systems give them the competitive edge over the smaller sales companies. They have cash for DG's, larger budgets for marketing and promotions, there are economies of scale, output deals and relationships with major buyers and etc. For Louise Pederson of All3Media International who quoted in the trades as saying .... "The big players have their advantages," she acknowledges. "But where we come into our own is in terms of our flexibility. Because we are less bureaucratic than the big distributors, we are fleeter of foot and more entrepreneurial." Pederson says. "Because we are a smaller team, the producer gets more personal focus and has greater involvement without senior management... But the simple fact is that they are juggling a lot more shows.....they can't give them all equal billing... The big distributors may have volume but they sometimes lack focus."

Another concern for producers is that big broadcaster or studios, favour their own in – house produced product. This is one of the reasons why independent producers have moved into the distribution space. However the real key is that buyers only have limited amounts of time, which means they do not want to see every one – man band with a 50 – minute documentary. A production company with serious ambitions to be a distributor – as opposed to a producer selling its own shows – will want a reasonable number of hours of content in its catalogue in order to have enough clout to satisfy buyers. Additionally a producer / distributor will need to have a bagful of new shows coming through at every market.

### **Australian presence**

There were a good number of producers, broadcasters and sales agents at MIP/MELIA. All genres were well represented - a number of kids' animation producers, infotainment and new media players were walking the floor and these areas continue to be an ideal start up point for the newer producers. Adult drama was well represented but the documentary contingent seemed a little smaller compared to previous markets. This was surprising given that MIPDOC was being held prior to MIP/MELIA. There are a number of documentary forums and markets around this time of the year (e.g. HOTDOCS and INPUT) and that may well explain the lower number.

The experienced documentary producers that were present and who had projects geared towards international markets were gaining easy entry to the sales agents. A number of International Australian Doc Producers seem to be enjoying considerable success in the last couple of years.

Although Australian adult drama is a hard sell, the quality of projects produced in recent times is also receiving a better reception. Series projects such as Screentime's Underbelly, Knapman Wylde's East West 101 and Hal McElroy's Sea Patrol 1 & 2 have made a mark. All these projects are reaching their respective markets.

Portman (the ROW sales company) for Underbelly and Sea Patrol 1 & 2 announced further sales of both series. Underbelly the more recent of the projects announced a substantial sale to the Fox Channels, and there were smiles all round. Sea Patrol continues to hit the mark and with 26 episodes (and rumours of more) should do well in all markets. Target (who recently acquired Minotaur) were pleased with sales of East West 101 and are expecting further sales now that second series of East West 101 is in production and which will be ready by April 2009.

The "heritage" Broadcasters and Producers have realised that buyers expect their projects to have cross platform elements. The players who have been in this space since last century are making a killing. Hoodlums conference panellist Nathan Mayfield and business partner Tracey Robertson were on a roll and have an acknowledged reputation in this arena. They have excellent links to producers who have broadcasted high rating shows in the UK and Nth America. As mentioned in previous reports they have found a market for their "Broadband Narrative

Extension” – where they take the daily narrative for an existing show and write and produce original website content additional to the storylines. Nathan in his panel presentation said that “the secret of a successful complementary website is to emulate audience behaviour and by that I mean that you have to offer real pay – offs and genuine entertainment fixes “... “One of the most exciting elements for us was that people were hacking the site and rather than try and stop them we took the opportunity to hide clues and pointers in the software in the back – end of the site”.

The Australian sales agents present included ACTF, ABC, Beyond, SBS, Verve Entertainment and Southern Star.

Southern Stars Cathy Payne thought the market was solid, “marked by a consistent level of business, in particular driven by digital terrestrial TV platforms that continue to launch globally”. Their most successful genres continue to be the tween/teen live action drama series such as Noel Price’s Blue Water High. There is a dearth of this product available internationally, plus the broad audience drama (McLeod's, Home and Away, City Homicide, Wire in the Blood and Out of the Blue) and popular factual that can play on both dedicated genre channels and also on free tv (Meerkat Manor, Missing Persons Unit). According to Cathy (and I would suspect the buyers) each of the titles above are very clear on what they deliver to the audience - and they do it very well.

According to Fiona Crago, MIP was a successful market for Beyond. As always meeting schedules were full and they did significant business. Their strongest titles at the moment are long running blue chip factual entertainment series such as Mythbusters, Beyond Tomorrow, Taboo, Prototype This and What’s Good For You. In addition, Beyond are experiencing strong licensing activity on their kids titles – Milly Molly, Backyard Science, New Macdonald’s Farm and Numberjacks as well as of long running drama series – even quite old drama series such as Adrenalin Junkies.

Jenny Buckland reported that the ACTF has been experiencing a stronger than usual demand for children’s live action drama over the last 12 months. In actual fact they have just experienced the best sales year for 7 years, and at MIP-TV this trend continued. Program buyers indicated that they were looking for high end, quality drama, with strong stories and that they like the diverse, colourful and outdoor locations in Australian kids’ drama. Whilst most buyers still indicate a preference for 26 episodes, this wasn’t such a road block for 13 episode series at this market. They were willing to consider shorter series, and were more focused on overall quality of the series. The ACTF is representing CAAMA Productions’ *Double Trouble* series, which is only 13 episodes, and sales were concluded to Finland, Sweden, Vietnam, Eastern Europe and Italy. Jenny believes that Italy is emerging as a strong market for Australian children’s series, and Scandinavian buyers were out in force and seriously buying at MIP-TV.

Also is the Bunker and working at a fast rate was Victoria Baldock and her new Verve Entertainment team. Verve were launching a slate with a solid mix of Lifestyle, Entertainment and Factual projects. According to Victoria it was a very strong market for Verve, and their biggest stand ever was securing a huge amount of traffic.

Verve’s buyers are predominantly Entertainment, Lifestyle and Factual buyers, and offerings within Verve’s New Releases catalogue for MIP included Seven’s Australia’s Best Backyards with Jamie Durie, Seven Real Sea Change Series 2, Surfari, Planet X and Pieces of Me from Brand New Media, plus Quail TV’s Saving Babies, Saving Kids and Ultimate Donation. The range of product ensured buyers of these genres were well occupied.

Verve also launched MVP (Most Valued Player) a very contemporary and sassy drama from Screendoor Canada – which screened on CBC this summer. Verve’s increased presence at the market with a much bigger stand attracted high levels of traffic, strengthening their fast growing

brand, and catalogue. There also appeared to be an increased number of new Producers at their stand looking to Verve as a potential sales agent.

For SBS's Fiona Gilroy, based at the Australian Stand MIPDOC and MIPTV saw intense activity, with buyers making offers on content. Always a strong contingent, representing SBS were Matt Campbell, Director - TV & Online, Richard Finlayson, Director Commercial Affairs, Jane Roscoe, Network Programmer, Fiona Gilroy, Manager Content Sales, Mark Atkin & Andrew Golding, their documentary buyers from their London Office and Janine Burdeu the SBS DVD Manager.

SBS had 6 titles represented in the MIPDOC videotex with Janet Merewethers new film Maverick Mother receiving the most attention from buyers at that market. Meetings were held with over 60 buyers during the course of the market. There was significant interest in SBS's new factual entertainment series Feast Greece and Signature Dish. Buyers looking for new Australian comedies showed renewed interest in Wilfred which was being offered by SBS for the first time, and in their long running comedy series Pizza.

Many of the Australian Free to Air and Subscription TV executives were present and in addition to buying product were helping the local producers gain entry to key players. David Mott and Beverley McGarvey, (10); Tim Brooke Hunt, Marena Mansoufas, Ian Taylor and Barbara Uecker (ABC); Jon Stephens and Tim Worner (7); Michael Healy & Andrew Backwell (9); and (SBS – see above), Peter Rose and Tony Pollitt (Showtime), Tony Forrest and Colleen Meldrum (Movie Network), Brian Walsh and Jim Buchan (Foxtel), Anthony Danna (Disney), Hugh Baldwin and Deidre Brennan (Nick), Bruce Mann & Deborah Huxley (XYZ) were there.

Producers attending included –

Colin South, Ewan Burnett, Susanne Ryan, Ron Saunders, David Gurney, Paul Barron, Noel Price, Ewan Burnett, Bob Campbell, Des Monaghan, Greg Haddrick, Karen Willing, Chris Hilton, Veronica Fury, Carmel Travers, John Beaton, Nathan Mayfield, John Gregory, Chris Omara, Philip Nelson, Tracey Robertson, Lisa Hauge, Michael Boughen, Ed Punchard, Julia Redwood, Richard Stewart, Averill Stark, Penny Wall, Matthew Street, Angela Walsh, Sally MacKenzie and Suzanne Ryan.

Agencies attending included the Film Australia (Daryl Karp), AFC (Frances Leadbeter), Film Victoria (Jenny Tosi) and PFTC (Henry Tefay). The AFC managed stand was packed to the rafters for the first three days of the market and in the last two days participants were starting to head off – by Friday the bunker was almost empty.

## **Conclusion**

MIP/MILIA 2008 was a solid marketplace for all the agents and exceeded expectations given the credit crunch. It was noted by many that there has been much consolidation of international distributors with the merger of Minotaur with Target and C4i/ Zeal/ ID and Portman as two such examples of this trend.

While Free to Air and Pay TV are still the drivers and main buyers of content, they have either now formed their own divisions in the cross platform space or have joined up with key players in the new media/new cross platform arena. New media is shaking up the distribution orthodoxy, and an event such as MIPTV is an ideal place to be updated on recent developments.

A memorable quote of the market was from Telco – Media Convergence Keynote, Didier Lombard, chairman and CEO of the France Telecom Group, where he confessed .....”I do truly believe that telcos and the media were made for each other..... my network can add value to your content, but, conversely, your content is the oxygen for our network. Without content I would be a mere pipe – seller....”



Producers of kids live action drama, adult drama, formats and documentary with an international appeal were receiving solid responses to new titles. Cross platform elements are now a necessary element of a program to entice buyers.....who pays for it is being debated! The Producer Offset will certainly assist producers in filling their financing gap – particularly on the larger TV series in kids, drama and docs.

Details of Reed Midem can be obtained on their website at

<http://www.reedmidem.com/v3/>

### **Meetings**

There were a number of meeting with sales agents and foreign producers much of the time was taken up with briefing them on the formation of Screen Australia and providing details of the producer offset. Meetings included -

### **MIPTV**

Bill Baumann - Porchlight Entertainment - [www.porchlight.com/](http://www.porchlight.com/)

Jan Rofekamp – Film Transit – [www.filmtransit.com](http://www.filmtransit.com)

Scott Garvie – Shaftesbury - [www.shaftesbury.org](http://www.shaftesbury.org)

Mark Gray – Fremantle Media - [www.fremantlemedia.com](http://www.fremantlemedia.com)

David Pounds – Electric Sky – [www.electricsky.com](http://www.electricsky.com)

Will Weil – National Geographic - [www.id.ngs.org](http://www.id.ngs.org)

Nina Chaudry & Andy Halper – WNET/WLIT – <http://www.thirteen.org>

Hans – Stefan Heyne & Barbara Denz – Studio Hamburg - <http://www.studio-hamburg.de/english>

Greg Phillips – Fireworks – [www.fireworksentertainment.com](http://www.fireworksentertainment.com)

Carol Sennett – BBC – [www.bbc.co.uk](http://www.bbc.co.uk)

Justin Boodle - Power TV - [www.powcorp.com](http://www.powcorp.com)

Jeremy Fox – Portman Film and Television - [www.portmanfilm.com](http://www.portmanfilm.com)

Louise Pedersen & Maartje Horchner – All3Media – [www.all3mediainternational.com](http://www.all3mediainternational.com)

Nick Wotowski - Alchemy Television Group - [www.alchemy.tv/](http://www.alchemy.tv/)

Pierre-André Rochat and Anne Marie – Daro Distribution - [www.daro-films.mc](http://www.daro-films.mc)

Melanie Wallace WGBH – NOVA - [www.wgbh.org](http://www.wgbh.org)

Rolf Ernst - [www.actf.com.au](http://www.actf.com.au)

Keh Li Ling - Singapore MDA – [www.mda.gov.sg](http://www.mda.gov.sg)

ZDF Enterprises – [www.zdf-enterprises.de](http://www.zdf-enterprises.de)

Beyond - [www.beyond.com.au](http://www.beyond.com.au)

Southern Star - [www.southernstargroup.com](http://www.southernstargroup.com)

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