



MIPTV 2015; London Market Report

Market dates: 13-16 April & 17-21 April 2015

Report by: Jo Dillon, EVP-Development &
Production, Screen Queensland



Market dates: 13-16 April & 17-21 April 2015

Report by: Jo Dillon, EVP - Development & Production, Screen Queensland

MIPTV 2015, held in Cannes from April 13-16 2015, brought together 11,000 participants, including 4,000 buyers and 500 digital buyers from 100 countries. The market ran in tandem with MIP Digital Fronts, aimed at bringing together online video ecosystem with the TV industry.

Jo Dillon, SQ's EVP - Development & Production, attended on behalf of Screen Queensland as part of a delegation that included representatives of Hoodlum, Carbon Media, Ludo Studio, WildBear Entertainment, Essential Media & Entertainment and Matchbox Pictures.

Panel/information sessions – as well as private meetings – revealed several key trends:

- The continued rise of coproduction to generate high end/premium television drama aimed at reaching an international audience, and a trend towards projects with the ability to sell in multiple (30-50+) territories without having to reformat, though the scripted format remains popular and a more often seen route for Australian television drama that continues, in particular in the commissioning patterns of the mainstream networks, to be more 'local' in scope and content;
- A need to create 'brand addiction' in fiction and factual television, as the 'Millennial Shift' – the impact of 18-35-year-olds (and younger) is felt in the way that content is being consumed, and the rise of 'non-traditional' distribution and screens continues to affect audience behaviour;
- Real opportunities for online creators to make an impact in the digital space (at relatively low production cost) and the subsequent willingness of traditional television to snap up/develop the best of what can be found online – a trend evidenced by the interest in the impact of online showcases at the market, among them the one presented by Screen Australia.

Drama (apparently attractive to both network and subscription channels), which was selling and showcasing at the market, seemed to be dominated by crime/procedurals; historical fiction and female-led series.

Factual content (much of which was presenter-led, or presenter-on-an-adventure focused) was dominated by history, natural history and wildlife, and science.

Formats/reality remain a cornerstone of the marketplace, again especially where there is the ability to sell a single idea in to multiple markets.

Conversations at the market and in additional meetings in the region, held in London, identified a continued appetite for international television, feature film and online producers – in particular from Canada, Ireland, the UK and the United States, to shoot in Queensland and to work in co-production arrangements with Queensland producers.

There were a good number of sales and commissioning opportunities explored with international buyers and sales agents.

And opportunities for Queensland talent to develop skills and experience were also explored.