

Television

FULL STREAM AHEAD

RTS London
Conference 2016

Plus: Jane Tranter on why
Wales needs a better deal



RTS BRISTOL

Futures Festival

1 November

6:30pm-9:30pm

At Watershed, 1 Canons Rd,
Harbourside, Bristol BS1 5TX

This is a free event for students and RTS Futures members, but booking is required. Ticket includes free drink on arrival. Plus music from Slix Disco DJs. There will be a series of drop-in 'TEDx'-style talks through the evening, plus networking and company stands:

- **One-man band: self-shooting observational documentaries** – **Bart Corpe** *Producer/Director*
- **Finding stories** – **Rachel Drummond-Hay** *Director, Drummer TV*
- **Editor's secrets: life in post-production** – **Glenn Rainton** *Freelance editor*
- **Pitching ideas: how to make them listen** – **Kate Thomas** *Freelance development producer* and **Melanie Rodrigues** *Producer*
- **Breaking in: transitioning from academia to industry** – **Hugo Pettitt** *Researcher/AP*
- **Where's the work? CVs, freelancing and selling yourself** – **Sas Bonser** *Talent manager*

Book at www.rts.org.uk or through
Eventbrite: www.eventbrite.co.uk/e/rt-bristol-futures-festival-tickets-28425738148

From the CEO



It has been a thrilling start to the RTS's autumn season. An early highlight was our London conference, "Full stream ahead". A record number of delegates made a beeline for the main auditorium at London's Kings Place to be rewarded with a packed day that generated numerous headlines. Did anyone mention *The Great British Bake Off*?

I want to extend a massive thank you to all those who worked so hard to make it such a great day. It was wonderful to have NBCUniversal as our principal sponsor – and special

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thanks to conference chair Kevin MacLellan.

One of the many takeaways was the reminder of the fantastic support that major US players, such as NBCUniversal and Netflix, bring to the UK talent base.

The conference also highlighted the competition for talent among the many thriving UK organisations that produce, broadcast and/or distribute content. There is full coverage of every session in this month's *Television* plus videos of the sessions online.

At the beginning of October, the RTS returned to King's Place for the latest in our "Anatomy of a hit" strand. The subject was *The Night Manager*, BBC One's glossy reimagining of John le Carré's novel.

All three panellists – Susanne Bier, Simon Cornwell and David Farr – were brilliant. The event was chaired with authority and insight by Boyd Hilton. Many thanks to them all and to the capacity crowd.

Don't miss Jane Tranter's excellent column in this issue, which waves a

flag for sustaining creative developments in Wales.

Finally, I'm very proud to welcome the latest cohort of RTS student bursary recipients. I have no doubt that, in years to come, they, too, will be helping to make content of the calibre of *The Night Manager*.

Theresa Wise

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National events

RTS EARLY EVENING EVENT

Tuesday 1 November

Virtual reality and 360° storytelling

Panellists: Ken Blakeslee, Conference Chair, VR and AR World; Neil Graham, Executive Producer, Sky VR and Sky Movies; Spencer Kelly, Presenter, BBC Click; Tamzin Taylor, New Business Development, Android Apps and Games, EMEA, Google. Chair: Bulkley. 6:30pm for 6:45pm

Venue: *The Hospital Club, 24 Endell Street, London WC2H 9HQ*

■ Book online at www.rts.org.uk

RTS MASTERCLASS DAY

Monday 14 November

RTS Student Programme Masterclasses

10:30am-5:00pm

Venue: *BFI Southbank, London SE1 8XT*

■ Book online at www.rts.org.uk

RTS MASTERCLASS DAY

Tuesday 15 November

RTS Craft Skills Masterclasses

10:30am-5:00pm

Venue: *BFI Southbank, London SE1 8XT*

■ Book online at www.rts.org.uk

RTS EARLY EVENING EVENT

Tuesday 29 November

Social media muscles in on TV

Panellists: Dara Nasr, Managing Director, Twitter, UK; Stephen Nuttall, Senior Director, EMEA, YouTube; and Patrick Walker, Director of Media Partnerships, EMEA, Facebook. Chair: Kate Bulkley. 6:30pm for 6:45pm

Venue: TBC

■ Book online at www.rts.org.uk

RTS AWARDS

Monday 28 November

RTS Craft & Design Awards 2016

Venue: *London Hilton, 22 Park Lane, London W1K 1BE*

■ Alice Turner 020 7822 2822

■ ATurner@rts.org.uk

Local events

BRISTOL

Tuesday 1 November

RTS Bristol Futures Festival

Free event for students and RTS Futures members. Booking required. Ticket includes free drink on arrival. Plus music from Slix Disco DJs. 6:30pm-9:30pm. There will be a series of drop-in 'TEDx'-style talks through the evening, plus networking and company stands.

■ **One-man band: self-shooting observational documentaries** – Bart Corpe, producer/director.

■ **Finding stories** – Rachel Drummond-Hay, director, Drummer TV.

■ **Editor's secrets: life in post-production** – Glenn Rainton, freelance editor.

■ **Pitching ideas: how to make them listen** – Kate Thomas, freelance development producer, and Melanie Rodrigues, producer.

■ **Breaking in: transitioning from academia to industry** – Hugo Pettitt, researcher/AP.

■ **Where's the work? CVs, freelancing and selling yourself** – Sas Bonser, talent manager.

Venue: *Watershed, 1 Canons Rd, Harbourside, Bristol BS1 5TX*

Thursday, 1 December

The big fat bumper Xmas quiz

Details TBC

Venue: *Bristol Folk House, 40A Park Street, Bristol BS1 5JG*

Sunday 19 March 2017

RTS West of England Awards 2017

Venue: *Bristol Old Vic, King Street, Bristol BS1 4ED*

■ Belinda Biggam

■ belindabiggam@hotmail.com

DEVON & CORNWALL

■ Kingsley Marshall

■ Kingsley.Marshall@falmouth.ac.uk

EAST

■ Nikki O'Donnell

■ nikki.odonnell@bbc.co.uk

LONDON

Wednesday 26 October

Building a buzz – what makes a good promo?

6:30pm for 7:00pm

Venue: *ITV London Studios, Upper Ground, London SE1 9LT*

■ Daniel Cherowbrier

■ daniel@cherowbrier.co.uk

MIDLANDS

Thursday 3 November

RTS Midlands Awards 2016

Venue: *National Motorcycle Museum, Coventry Road, Solihull B92 0EJ*

■ Jayne Greene 07792 776585

■ jayne@ijmmedia.co.uk

NORTH EAST & THE BORDER

Thursday 27 October

Networking evenings

The last Thursday of the month, for anyone working in TV, film, computer games or digital production. 6:00pm onwards.

Venue: *Tyneside Bar Café, Tyneside Cinema, 10 Pilgrim St, Newcastle upon Tyne NE1 6QG*

■ Jill Graham

■ jill.graham@blueyonder.co.uk

NORTH WEST

Thursday 27 October

From concept to screen

Children's drama masterclass. Speakers Include: Jill Murphy, author and illustrator of *The Worst Witch*; Rebecca Hodgson, head of drama, Lime Pictures (Evermoor); Amy Buscombe, script editor, CBBC; and Jim Poyser, comedy producer (Hank Zipzer). Email to reserve your place. 6:30pm

Venue: *The Compass Room, Lowry Theatre, Salford Quays M50 3AZ*

Wednesday 25 January 2017

An evening with Kay Burley

Hosted by Jim Hancock. 6:30pm

Venue: *The Compass Room, Lowry Theatre, Salford Quays M50 3AZ*

■ Rachel Pinkney 07966 230639

■ rachelpinkney@yahoo.co.uk

NORTHERN IRELAND

■ John Mitchell

■ mitch.mvbroadcast@btinternet.com

REPUBLIC OF IRELAND

■ Charles Byrne (353) 87251 3092

■ byrnecc@iol.ie

SCOTLAND

■ James Wilson 07899 761167

■ james.wilson@cityofglasgow-college.ac.uk

SOUTHERN

■ Gordon Cooper

■ gordonjcooper@gmail.com

THAMES VALLEY

Wednesday 16 November

Small camera systems

Speakers TBC. 6:30pm for 7:00pm

Venue: *Pincents Manor, Calcot, Reading RG31 4UQ*

Friday 25 November

Thames Valley Centre Annual Dinner Dance

This year, we are holding a masquerade ball. The after-dinner speaker is Katherine Ryan. 7:00pm-1:00am

Venue: *Kings Meadow, Napier Road, Reading, Berks RG1 8DF*

Wednesday 7 December, 2016

Mince pies and 360° VR

6:30pm for 7:00pm start

Venue: *Pincents Manor, Calcot, Reading RG31 4UQ*

■ Penny Westlake

■ info@rtstvc.org.uk

WALES

■ Hywel Wiliam 07980 007841

■ hywel@aim.uk.com

YORKSHIRE

Tuesday, 6 December

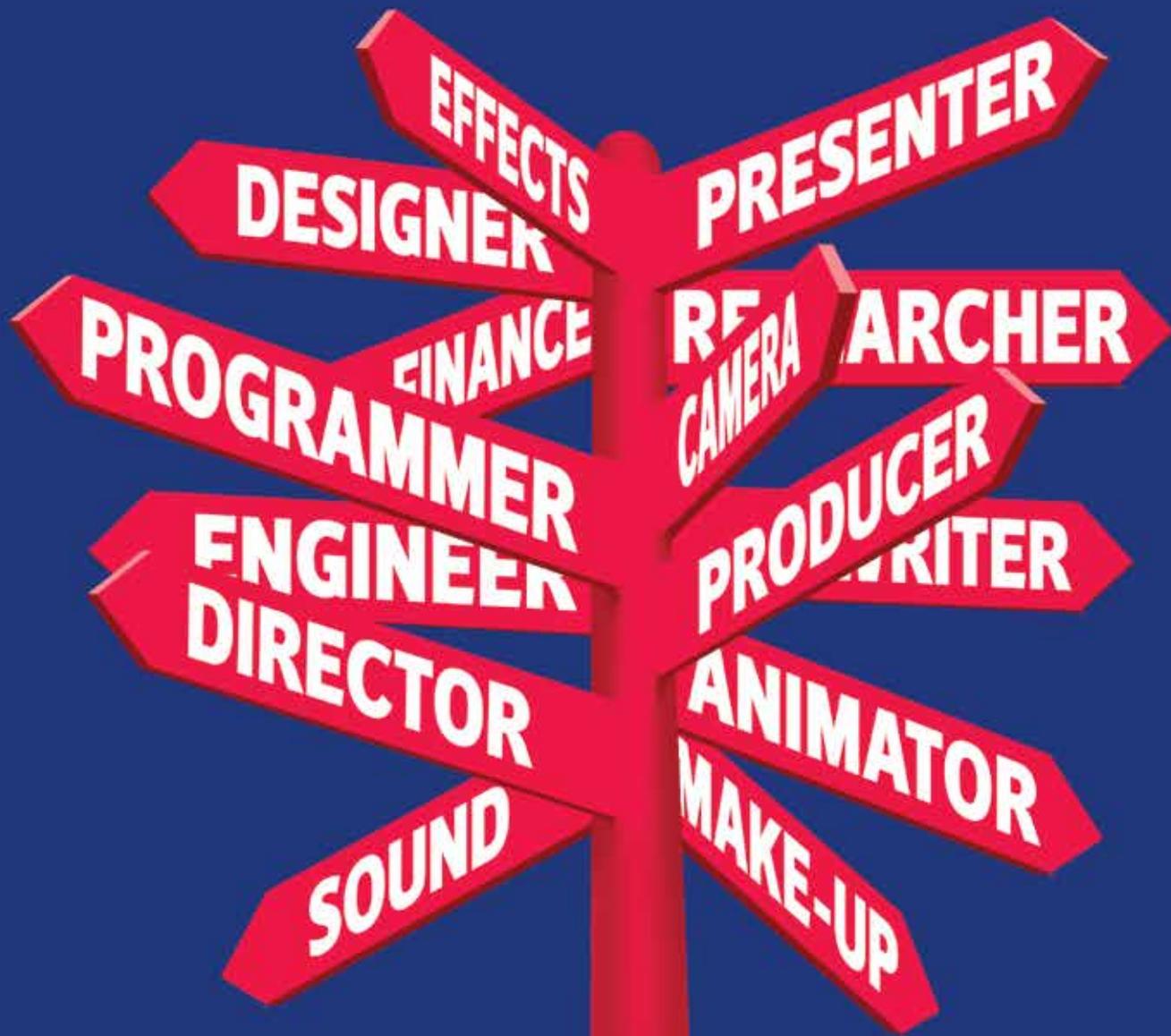
Christmas quiz

7:30pm

Venue: *Arts Trinity, Boar Lane, Leeds LS1 6SU*

■ Lisa Holdsworth 07790 145280

■ lisa@allonewordproductions.co.uk



Television Careers Fair

1 February

Business Design Centre
London N1 0QH

Booking: www.rts.org.uk



EDINBURGH TALENT
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TELEVISION SCHEMES
FESTIVAL
brought to you by YouTube

TV diary

Tim Hincks is on garden leave but still gets out occasionally



Up until now, I thought that only disgraced Tory MPs and England football managers took “time out to reflect”. But I’ve been on garden leave for the past six months and I can’t recommend it highly enough.

But I haven’t been idle. God, no. For a start, I’ve watched a huge amount of television. Predictably, I’ve loved *Stranger Things*, *Narcos* (both on Netflix), *Victoria* (ITV) and *Can’t Pay? We’ll Take It Away!* (Channel 5). All the classics.

But top of the list is the best new comedy since *Peep Show*. *Fleabag*, on BBC Three, is beautifully written and performed by Phoebe Waller-Bridge. Fresh, shocking and ridiculously funny.

And perhaps a reminder that – while the BBC is criticised by lazy reviewers and commentators for bringing back classic comedies (taking up about four hours of the 2016 schedule if my maths are correct) – Shane Allen and the comedy team have also unearthed an absolute gem.

■ I’ve also left my house on the odd occasion. So it’s off to the RTS conference in London, where I’m chairing a panel on the challenges of owning and distributing global IP.

I’ve tried incredibly hard to make that sentence sound interesting, and

that’s the best I’ve got. The panel is excellent but, oddly, it turns out that we don’t end up making national news bulletins.

But a session later does. The *Bake Off*-related exchanges between the BBC and Channel 4 become a big story. Whatever your ideological position on cake formats moving channels, the argument underlines an important truth: television matters.

It matters to those who make it, those who distribute it and those who watch it. And hit IP has never mattered more.

■ Much discussion at the RTS about when, or if, the “drama funding bubble” (that’s a truly great name for a band, isn’t it?) might burst.

No such talk at the Royal Court theatre where I find myself at a lunch celebrating women in theatre. One actress tells me she loves theatre but would be keen to do more television.

The problem, she says, is that, as a young black actress, “I know what the part is before I look at the script”. Much less of a problem in theatre, she notes.

One reason may be that many theatres focus intensively on new-writer access schemes – the Royal Court’s is just one, but it’s fantastic and it works.

If TV worked harder to connect with theatres, jointly championing new writers, the richer – and the

more surprising – those scripts and, indeed, TV drama, would become.

■ It’s easy to lose track of time when you’re away from the rigours of the working week. But I know it’s autumn because, to paraphrase Keats, *X Factor* and *Strictly* are back.

The longevity of big entertainment formats is an extraordinary phenomenon. Shows that often started small – *Big Brother* and *Deal or No Deal* being two examples close to my heart – have gone on to entertain for more than a decade.

And, of course, a host of non-scripted shows from the past have returned. In the US, ABC has just announced the return of *The Gong Show*, first shown in the US some 40 years ago.

But the real fun is trying to come up with the next generation of non-scripted hits. And now feels like a moment, an opportunity, particularly as streaming services are also leaning into non-scripted content.

It’s a hell of a prize and the prospect is so exciting. It’s almost enough to entice a man out of his garden. Almost. It doesn’t pay to rush these things.

And anyway, *Deal or No Deal* is just about to start...

Tim Hincks is the former President of Shine Endemol Group.



Embracing the winds of change

Success in a connected world depends on creativity, innovation and execution, says conference chair **Kevin MacLellan**

I see technology as the great instigator of media – it is the pebble disturbing the surface of the pond. Decades of technological developments have enabled new ages of media. More recently, the [near ubiquity] of broadband has been a major agent...

Two-way communication with audiences has led to advanced methods of search and discovery, news and review, video serving, data collection and programmatic ad targeting...

The establishment of a massive, connected audience is a boon for those whose businesses benefit from two-way engagement with the audience, but it's also a potential threat to those whose businesses have traditionally depended on influencing and, let's be honest, to some extent controlling consumer behaviour.

Technology may be the great instigator of change but consumer behaviour is most certainly the accelerator of change. Whether consumers reject or embrace new products or programmes is the key to their success.

The question is to what extent can we influence consumers' behaviour in an on-demand world?... The consumer is more in control – but, with an avalanche of content, we have the ability to be the pathfinders to guide that behaviour....

Shifting consumer behaviour has necessitated a fundamental change in the business models and platforms and networks, globally. Fixed-line players are focusing on triple- and quad-play and satellite operators are focusing on exclusive and original content.

Online platforms are morphing into virtual MVPDs [multichannel video programming distributors]. Broadcast networks respond with more originals, more sports, more news, more

live entertainment, frankly more everything....

There is no doubt that content creators have benefited most from these rapid changes. Producers and artists have seen a massive increase in commissions for shows, [which] has resulted in the largest increase in UK TV production ever....

We've also seen significant shifts in consumer tastes as a result of on-demand viewing. Shorter, more bingeable, edgier, more promotable, more serialised programmes are all the rage.... The days of 22-episode procedurals and light-hearted sitcoms filling the airwaves may be behind us. Viewers... demand higher quality and, ultimately, more expensive shows [and] we, as an industry, need to figure out how to pay for all this higher-quality programming....

I'm certainly not claiming that our current models are not threatened. I just don't see them collapsing as quickly as some believe.... As an industry, we must evolve funding models to include new streams of revenue such as subscription, sponsored programmes and micro-transactions....

The instigators of change are many, and every change creates a ripple effect on every part of the ecosystem.... But I think the key to success is maintaining our focus on three primary growth drivers: creativity, innovation and execution. It may sound oversimplified but these three components are common to every successful television programme, network, platform, app or online site in the world.

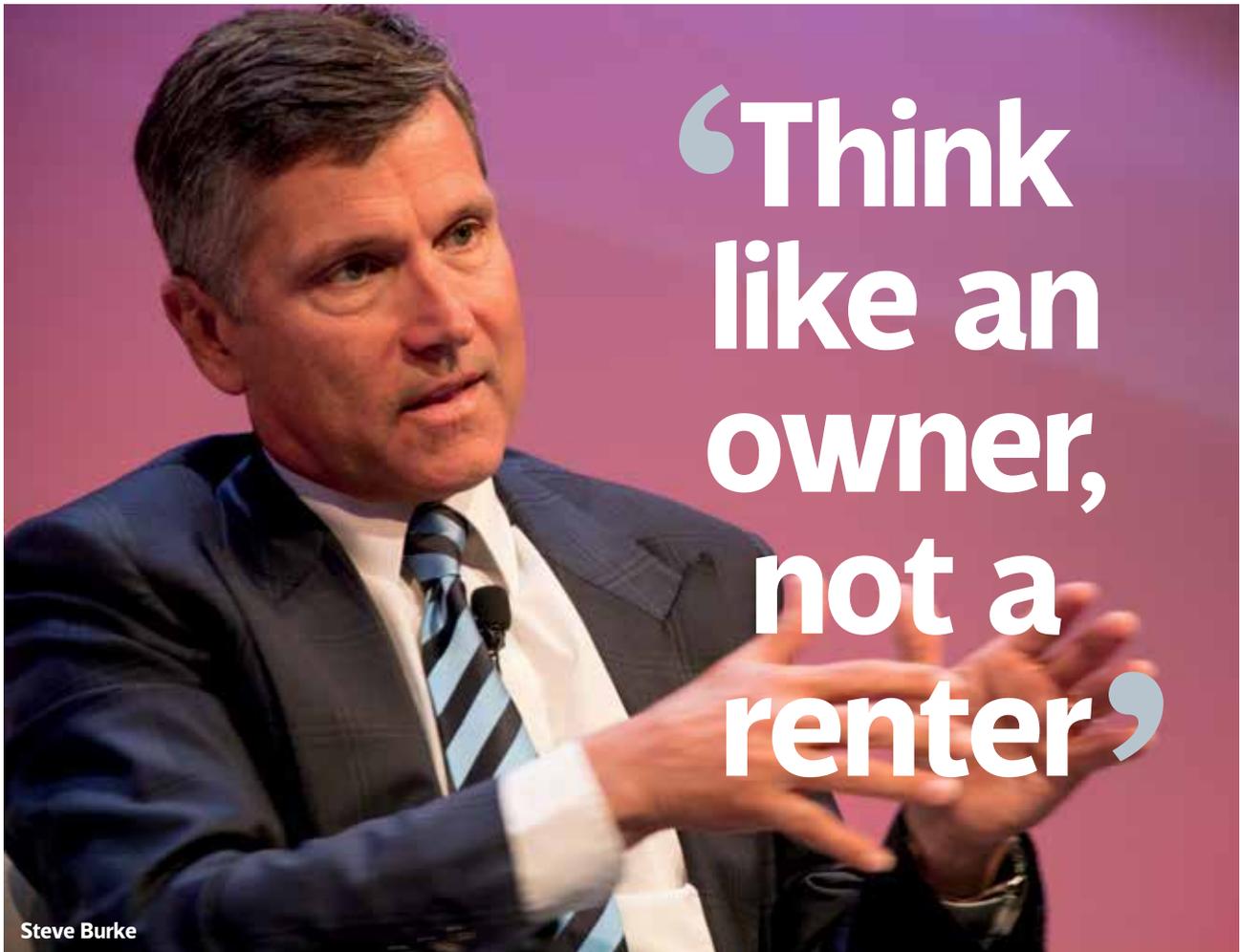
This is an edited version of the introduction by Kevin MacLellan, Chairman, Global Distribution and International, NBCUniversal.



Paul Hampartsumian

Net gains

- 86% of UK households have fixed-broadband access
- In five years, UK smartphone ownership has grown from 18% to 67%
- TV viewing over the past five years is down 9% in the US and 11% in the UK, with significantly higher falls among younger audiences
- The decline in viewing of professional content (ie, excluding user-generated content) is just 4%
- Overall TV and online viewing of video has risen 12% over the same period
- The number of original scripted series on US television has almost doubled over five years
- Advertising CPTs (cost per thousand) in the UK grew by 7% over the past year



Steve Burke

Paul Hampartsoumian

Tina Brown interviews **Steve Burke**, CEO of NBCUniversal, and receives a candid insight into how he intends to future-proof the business

Q Tina Brown, CEO of Tina Brown Live Media: What keeps you up at night, thinking about this business five or 10 years down the line?

A Steve Burke, CEO of NBCUniversal: Seven years ago the iPad didn't exist, [but] I would bet that the majority of people here have been on their iPad... this morning.... Change over the past seven years... has been surprisingly rapid. And my bet is that it is going to [continue] in the next six years.

Increasingly, a big part of my job is to make sure that we position the company for the future.

I think we've done a very good job of taking NBCUniversal... and making it more successful and profitable. But that's only half of our job, to maximise the ecosystem that we currently operate in. The other half, the harder half, is to get the company ready for the future.

Q Tina Brown: Except that now you have to do it at warp speed?

A Steve Burke: Exactly.... I'm 58, the world I grew up in is not going to be the world that NBCUniversal and Comcast are going to find 10 or 20 years from now. And some of the skills, instincts and behaviour that make you successful in the traditional world could actually retard your success in the future....

If you're really forcing yourself and your executive team to think five, 10,

20 years from now, shame on you if you don't start to get more digital DNA inside your company.

Q Tina Brown: There's so much content out there. It seems to me that the number-one challenge is how to find it.

A Steve Burke: In the good old days, if you had a show that was the least objectionable show, it would be a success. Today, the middle of the market has just gone.... People will do whatever they can to find one of those great big breakthroughs.... So, a big part of our focus... is finding those things that have the potential to really breakthrough and then, when you find them, to get all the resources of the company behind them.

Q Tina Brown: How [do] you break down silos?... One of [your] achievements at NBCUniversal... seems to be that >



› you have managed to get everyone working in the same direction.

A Steve Burke: There are a lot of ways to run successful companies and there is a model that says, if you have a variety of divisions, let everybody kill each other and maybe the strongest will survive. I've worked in environments like that. I didn't enjoy it...

We have 22 different businesses... we're very decentralised. The people who run those businesses get up every morning thinking that it is, to some extent, their business, but [also that] they are part of a [wider] company...

And we stand for certain ways of doing business. We have a saying, "Think like an owner, not a renter." That means that it's your job if you are the steward of one of our businesses to

TV's missing millennials

'When [they] have a home and... kids of [their] own... a lot of [these] people will come back to the traditional cable and satellite ecosystem. But they will never watch shows that they don't want to watch. They will never feel that they have to watch a show when it's on linear television. They've grown up with DVRs...

'You can draw a line... around the end of the millennial age cohort, around 34-35 years old, because these are people who grew up with broadband... They are spending an increasingly large percentage of their time on sites such as Facebook and Snapchat...

'Our job is to follow eyeballs wherever they are and produce the best content we can...

'The harder part is how to do it if your senior management team is much older than that millennial cohort and not spending all day on Snapchat and Facebook... The skills that made you successful in broadcast transferred fairly easily to cable. Most of the big US broadcasters made that transition.'

think... about the success of the business in a long-term way...

We don't tolerate bickering and fighting... Over time, organisations are very sensitive to what gets rewarded and what gets punished and, in our company, if you don't co-operate and you're not a good colleague, you get punished more than you get rewarded. Over time, people figure that out.

Q Tina Brown: [Comcast's] decision to buy NBCUniversal was quite controversial... Why did you believe it was the right move?

A Steve Burke: I joined Comcast 18 years ago and [CEO] Brian Roberts and I had always believed that content and distribution work well together. But only if you manage it...

Our dream was to get big on the distribution side, and we ended up becoming America's largest cable company, and then [to] get bigger in content. We had a handful of channels before NBCUniversal but not a very large portfolio. So we always thought it made sense.

Q Tina Brown: You've done a lot of acquiring and investing recently. Why did you want DreamWorks?

A Steve Burke: DreamWorks was a very, very specific opportunity... We think that the animated-film business may be the best part of the feature-film business... At the same time, DreamWorks is advancing our agenda in a number of areas that are related to the film business. It is in the animated television business, which we are not currently. It has a consumer-products business with all the DreamWorks characters; we have a consumer-products business and we can put those two together. Then, all the DreamWorks characters will be in our theme parks.

Q Tina Brown: Brian Roberts has just announced a collaboration with Netflix... When did this rapprochement happen with Netflix?

A Steve Burke: What Tina is referring to is [that], on Comcast set-top boxes, Netflix is going to be integrated so that consumers will be able to access Netflix without turning



off the television set or streaming on their computers. The majority of Comcast customers have Netflix...

You can look at it negatively and say, "Oh my gosh, every person who goes over to Netflix potentially will never come back", but the reality is that those Netflix customers enjoy... the cable channels they get. Why not make it easier, simpler and less intrusive, and have a happier customer?

Q Tina Brown: Turner Chairman John Martin recently said that one of his top priorities was to generate more intellectual property... Is [this] good or bad news for independent creators?

A Steve Burke: There are advantages... to owning a lot of your own content. But I don't think we'll ever own 100% of our content on any of our channels.



Tina Brown (left) and Steve Burke

Paul Hampartsoumian

[MILLENNIALS] WILL NEVER WATCH SHOWS THAT THEY DON'T WANT TO WATCH. THEY WILL NEVER FEEL THAT THEY HAVE TO WATCH A SHOW WHEN IT'S ON LINEAR TV

Television's healthy future

Steve Burke: 'Television is still a very good business, and it's going to be a very good business for a long time. I was at ABC 20 years ago and sat in a room with a bunch of strategic planning people who predicted that, in 15 or 20 years, broadcast television would cease to exist in the US.... If you look at the broadcasters in the US, we collectively make more today than we did 20 years ago....'

'I think it's unlikely that in the next 10 or 20 years the television business is going to grow the way it has in the past 10 or 20, but that doesn't mean it's not still a very good business. And shame on us if we don't increase that growth rate or have ambition to increase that growth rate by investing in some of the new technologies.'

'Instagram [and] Snapchat... will never be second nature to me the way they are to my kids. I still love aspects of linear television.... And the ability of a great television show to unite a country and unite people is something that I think will exist for a long time.'

Q Tina Brown: What did you learn from the *Downton Abbey* success? Has it made you want to invest more in UK product and drama?

A Steve Burke: We have a huge investment profile in the UK [including] Working Title [and] Carnival. This is a huge, huge market for us.... We want to be the best place for talented people to bring their great ideas....

A lot of [this] is going on in the UK and... in other places outside the US, and my prediction is that more and more will be international. NBCUniversal and Comcast are less international than News Corp, the Walt Disney Company or Time Warner, and I look at that as an opportunity.

Q Tina Brown: So you are going to be expanding in that way?

A Steve Burke: Yes.

Q Tina Brown: How is Brexit going to [affect] NBCUniversal? Sterling has tanked 10% – is ITV looking rather cheap?

A Steve Burke: Brexit is concerning.... Business people don't like uncertainty....

We have had such a good experience, creatively, in the UK and it's the headquarters of our international operations, [so] you hope and pray that it's going to remain that way for ever.

Q Tina Brown: And what about ITV?

A Steve Burke: No, nothing to say there.

Q Tina Brown: [Even though it has] its own production house – would that not fit in with your desire to create more content? >



› **A Steve Burke:** Yes and no... I think that it's very challenging to think about the network side of free-to-air broadcasting anywhere outside the US. I think we'd be more interested in distributing the product that we make and creatively making television shows and movies outside the US.

Q Tina Brown: [NBC Universal's investment in] BuzzFeed – presumably this was an attempt... to bring in... digital natives?

A Steve Burke: About a year ago we put \$200m into BuzzFeed and \$200m into... Vox.... We're hoping to make money on the investments – we didn't do it to lose money – but the real reason that we invested in both companies is because we think they do things that we need to learn how to get good at, that we are not good at.

BuzzFeed is an extraordinary source of content that has amazing capabilities in terms of getting things viral, on to Facebook, on to Snapchat.

Q Tina Brown: What's the biggest change that you've seen? You've been in this business now a long time: you were at ABC, you were at Disney. [You're] at NBCUniversal and you've extended [your contract for another four years].

A Steve Burke: In the media business, things are infinitely more complicated. And [you could] be intimidated by that – you literally can't pick up a newspaper without reading three or four stories a day about technologies that are impacting on the businesses that we [are] in.

But... what could be more exciting than to be in a company that's right in the middle of... the most exciting, impactful change in a generation, which is the internet and how it's changing all the ways that we consume, and our entertainment and forums.

Steve Burke is CEO of NBCUniversal. Tina Brown is a former editor-in-chief of Tatler, Vanity Fair and The New Yorker, and founder and CEO of Tina Brown Live Media. The session was produced by Denise Bassett and Nigel Warner.



Is there a knack to securing an international hit such as *Downton Abbey* or *Gogglebox*?
Steve Clarke is given some creative answers

Quest for the global grail

Global hits, unscripted as well as scripted, are what a lot of people in television dream of. Platform proliferation ought to mean that there are more hits than ever before but, as the panellists in this session, “Go global or go home”, know to their cost, hits remain as elusive as unity in Jeremy Corbyn’s Labour Party.

Three of the four panellists have deep, hands-on experience of selling drama – Tim Davie, CEO, BBC Worldwide and Director, Global; Michael Edelstein, President, NBCUniversal International Studios; and Jane Millichip, Managing Director, Sky Vision.

The fourth, Stephen Lambert, Founder and CEO of Studio Lambert, specialises in reality shows. He is famous for being the brains behind *Wife Swap*, *Undercover Boss* and *Gogglebox*.

He, too, wants to join the drama gravy train and was undeterred by worries articulated during the debate that the drama boom could be heading for bust.

Millichip cautioned that drama was in danger of experiencing a sub-prime-mortgage-style crisis unless new sources of finance emerged. “In terms of funding, it is a very complex area. Nowadays, it’s more akin to the film industry,” she stressed.

The Sky Vision boss added: “We do need to be quite wary at the moment. Ambition has never been higher, film-star casting is commonplace, but licence fees are not necessarily going up, particularly commissioning licence fees. They’re benchmarks against the available audience. So, a gap is

appearing in the international deficit... If we’re not careful we could be heading towards a sub-prime-mortgage moment – if we don’t invest wisely and judiciously.”

Millichip went on: “The model isn’t broken but we need to source more forms of funding that aren’t deriving their value necessarily from the international pot, whether that’s government funding, foundations, branded content or media agencies.

“We need fresh blood in the funding mix in order to revive it, because it’s stressed at the moment, with the broadcaster, producer and distributor... I think that judicious investment will still come good.”

Did Davie agree, probed session chair, Tim Hincks? “I recognise the risk,” replied the BBC Worldwide man, whose international scripted hits include *Doctor Who* and *Sherlock*.

“I think the party’s going to continue for a few years yet. I saw that 1,310 international new drama series were launched this year. That’s a staggering number,” said Davie. “If you boil it all down, it’s what drives pay subscription... drama and sport.

“The risks are there. Jane puts it very well in terms of the funding. It’s a game where you have to watch your amortisation and what cash is going out the door. You have to be incredibly creative about who owns what and how funding gets in.”

NBCU’s Edelstein was in the happy position of having made a mint from his company selling *Downton Abbey* to just about everywhere under the sun.

In retrospect, turning a glossy English country-house period drama into



Downton Abbey ITV

DRAMA IS IN DANGER OF EXPERIENCING A SUB-PRIME-MORTGAGE-STYLE CRISIS UNLESS NEW SOURCES OF FINANCE EMERGE

a hit everywhere from Boston to Beijing looks simple. If only.

As Edelstein stressed, a lot of British drama is too dark to gain wide appeal internationally: “When *Downton* started nobody knew what to expect from it. We saw it very early on in rough cut and got very excited about it because it did not play like a traditional British drama.

“Many British dramas are dark and

heavy. *Downton* is entirely aspirational. You have a chamber maid who dreams of being the secretary or the lady of the house just trying to find love. It really touched on something that we thought was aspirational and global. So we pushed it out to all of our clients.”

The NBCU executive revealed that *Downton* was originally rejected in Australia. Even when a sale was

secured, the marketing campaign needed to play down the show’s Edwardian setting. “We ran a very aggressive, modern marketing campaign, using contemporary images to sell the show,” recalled Edelstein of *Downton*’s experience Down Under.

Inevitably, securing the all-important American sale was key: “We got very involved in an Emmy campaign in the US. If we could make the show successful there, that would drive global success.”

Turning to Lambert, Hincks asked if it wasn’t a bit late to be getting into the market for scripted shows?

“No, I don’t think that it’s too late. As a British broadcaster-producer, you have to be very aware of the opportunities in America. In the past 20 years, I’ve always operated as a British-American producer.

“Is there is risk of a sub-prime? It’s all about predicting the hits. You don’t know what the hits are going to be, so it’s easy to say, ‘Yes, we can profit’ – but who knows what the hits are going to be. Interestingly, *Downton* didn’t end up on an NBC channel in the US. It’s on PBS.

“The only way that you can actually de-risk is to have enough irons in the fire so that hits pay for all the failures.”

Talking of hits, Lambert has a habit of securing highly popular shows on both sides of the Atlantic. He is one of the most successful practitioners of unscripted TV in the world.

But unlike drama, buyers will pay the full cost of production for reality shows, Lambert pointed out.

So how do you create a world beater such as *Wife Swap* or *Gogglebox*, recently >



THE ONLY WAY THAT YOU CAN DE-RISK IS TO HAVE ENOUGH IRONS IN THE FIRE SO THAT HITS PAY FOR ALL THE FAILURES

SOUND BITES

Michael Edelstein: 'Every time you make a relationship with a distributor, as a content producer, you're putting your life in their hands.'

'You want someone you trust... when you have a programme that needs funding, and the deficits are growing larger and larger, you don't want to have to spend a lot of time having to look for money when you have a green light.'

Tim Davie: 'We've discovered how messy it can be when you don't own the IP.'

Jane Millichip: 'I wouldn't call Netflix and Amazon threats. We wouldn't rule out our own production businesses doing deals with Netflix.'

Tim Davie: 'I wouldn't put a writers' room in place to churn out more episodes of *Sherlock*.'

Michael Edelstein: 'Audience fragmentation is really dangerous for the PSBs. What we should be watching out for is making sure there are good shows for the PSBs so that system thrives.'

Tim Davie: 'With the BBC licence-fee settlement and the right political climate, the wonders of the PSBs – in terms of their commissioning, their creative chutzpah and their ability to originate stuff – are hopefully safe for quite some time now.'



Stephen Lambert

Paul Hampartsoumian

› sold to Mongolia? That, suggested Lambert, was not the starting point: "When you try and sell a show initially to an individual market, they're not thinking about the international market. The people who buy in Britain are not incentivised to care about whether it is going to be a global hit."

"Time and again, what they are interested in has very little international value. You see this particularly with drama."

"Their partners in BBC Worldwide might be... but the actual buyers are so focused, probably rightly, on simply getting a hit for their network."

Gogglebox was not conceived as an international best-seller but rather as a show that Channel 4 would buy, suggested Hincks.

"Yes, but we're also thinking about shows we think are repeatable, have a format and the variety of storytelling within that structure," said Lambert. "You're trying to come up with an idea you fall in love with and you get excited about. That's quite rare."

"And when you do, you convey that enthusiasm to the people you're trying to sell it to. Very often, they will react to that and give you the chance to make it."

"So, many of these ideas then live or die by the execution."

His concern was that *Gogglebox* (shown in 32 countries) would struggle outside the UK because of the fast turnaround involved in production.

"It's a comedy, and comedy is all about the skill of editing," said

Lambert. "We've got so little time to edit it. We have a team [in the UK] that is able to do that. I was very sceptical that other countries would have similar teams."

"I was proved wrong. Clearly, people all over the world have the talent to make it."

Hincks put it to Lambert that Channel 4 played a part in the show's success. The broadcaster's creative director, Jay Hunt, had said that she stuck with *Gogglebox* despite initial low ratings.

"I would say that's not quite the whole story," countered the reality doyen. "Its audience increase across those first four episodes was dramatic. It started off at 700,000. By the end of the four-episode run it was rating at least 1.5 to 1.6 million."

Did being part of All3Media (Studio Lambert is owned by All3) have any bearing on that?

"It's more to do with the fact that All3Media is a very good international distributor," Lambert replied. "We worked very closely with them on taking *Gogglebox* to the international market and made sure we provided the right support."

The panellists were: Tim Davie, CEO, BBC Worldwide and Director, Global; Michael Edelstein, President, NBCUniversal International Studios; Stephen Lambert, Founder and CEO, Studio Lambert; Jane Millichip, Managing Director, Sky Vision. The session was chaired by Tim Hincks and produced by Alan Clements.



Hard Brexit: A turn-off for TV

Lord Mandelson, a self-confessed “heart-broken European”, set the tone of this debate. Unpicking 40 years of EU membership was complicated, to say the least. He declared: “Brexit is the most complex policy exercise mounted in peace time. Transitioning Britain out of its current merger with 27 other economies is a massive task and it is going to take many years.”

The advice of the former Labour cabinet minister and European commissioner boiled down to this: “What you as an industry must first do is take a view on what outcome best serves your needs”.

Next, lobby very hard and speak with one voice to win the attention of government. This could be the deciding factor in whether “your industry is going to be high up in the pecking order, or too low down for your industry to be addressed”.

Maggie Brown hears why broadcasters need to raise their voices in unison when talks to exit the EU begin in earnest

Three months after the referendum result that too few had prepared for, a central question united the speakers: it is not clear how hard or soft the Government will be on the issue of immigration.

That uncertainty is expected to linger, since Article 50 is not expected to be triggered until early next year. “Look, we haven’t the faintest idea. The Government is still negotiating with itself,” said Mandelson.

In a terse video introduction, Conservative MP Damian Collins, who backed Remain and sits on the House

of Commons Culture, Media and Sport Committee, said only that “things will be different”.

Pressed by session chair Krishnan Guru-Murthy to predict whether we would end up with a “hard Brexit”, Mandelson replied: “More likely than not. But not inevitably so if, as time goes on, the UK side and EU side realise that mutually assured destruction is not a sensible outcome of this divorce/demerger, and that they have to find something more proportionate and middle-of-the-road to accommodate both sides.”

He added: “The Government will have to choose whether it goes the doctrinaire route – a clean, quick break, as firmly as possible... or the more pragmatic approach, which I favour, which could result in our creating an entirely new, positive, co-operative relationship spanning all areas of economic activity.

“Or is the Government going to say that there is only one show in town, >



► it is freedom of movement [and], in my view, taking Britain to hell in a handcart.”

The next speaker, Josh Berger, President and Managing Director of Warner Bros, UK, Ireland and Spain, outlined his areas of concern.

“There are three.... The first is talent and freedom of movement, and the ability of the creative industries to attract world-class talent, whether from Europe or abroad.

“The reason that our creative industries are so strong today is that we attract talent from all over the world... particularly from Europe, to visual-effects and animation.

“So, the certainty that they can work here and are not going to be subject to possible visa restrictions is critical. That will be part of the negotiations.

“Whether hard Brexit means that the result of the negotiation [is that] it is going to be very hard for us to attract Europeans to work here.... If that happens, it would not be positive for the creative industries. Hopefully, we will find a better solution and common sense will prevail.”

Wearing his broadcaster hat, Berger added: “The ‘country of origin’ (see box on page 17) is the other major issue facing us.”

He pointed out that half of the 1,100 TV channels broadcasting across Europe are located and licensed in the UK under Ofcom’s regulatory regime.

They may have to move following Brexit if a suitable licensing framework cannot be agreed.

“If those broadcasters have to move to the Continent to license their broadcasters through an acceptable European agency – and this is conceivable – it is [the second] issue,” said Berger. Were that to happen, staff would need to be relocated.

The Warner chief’s third concern was funding, specifically the £2m paid out annually under the Creative Europe scheme. This went directly to qualifying British productions – Ken Loach’s films were named as recipients.

“Again, if we stay in as part of Creative Europe, we will continue to enjoy that, but that will be hard to do [under hard Brexit], so I suggest that the Government will have to continue to spend those monies.



From left: Krishnan Guru-Murthy, Lord Mandelson, Josh Berger and John McVay

“They haven’t said anything about it; I am not sure whether they have got their heads around it. [We have to] make sure that the people who go in to negotiate... are fully briefed. It is one of the hot topics.”

Mandelson commented: “Welcome to the world of Brexit. The Government has to decide over how many areas, and to what extent, is it going to try to negotiate agreements that maintain the present trade links between Britain and the EU, and to what extent it is prepared to take on the cost of new conditions.” These could, in theory, be met by the savings from quitting membership.

Pact CEO John McVay explained that he was preoccupied with compiling a report on what the creative industries wanted from Brexit.

The report, commissioned by the Department for Culture, Media and Sport and (newly named) Department for International Trade, would be sent to their respective secretaries of state in October (see box on page 17).

Asked about the UK’s loss of influence in shaping moves towards a single digital marketplace, Mandelson said Britain was already being marginalised. The Audiovisual Media Services

Directive, he said, was currently being revamped, and Germany was pushing it strongly in the European Parliament.

McVay, however, said that although “most of the directive is a threat to our territorial licensing, I am not sure our Government had much of a voice in the first place”.

He added that it had also done very little to oppose recently published new country-of-origin guidelines, which will extend free video-on-demand services. In effect, these rules give European and UK broadcasters the right to cross borders with VoD services and reduce the value that UK content owners get by selling rights by territory.

“This is cross-border access, which they are doing through the back door,” said McVay. “A broadcaster in Germany can extend its service to Austria, under these rules, without having to seek a local licence. That could damage our sales to Europe. I fear that, because of the hiatus around Brexit, the UK is not being seen as the biggest player.”

McVay revealed that he was chairing the UK Digital Single Market lobby group, to take the argument to Europe, because it threatens the way producers fund their content.

In the final stages of the session, the



Paul Hampartsoumian

What worries the creatives

Delegates were asked to rank their top areas of concern about Brexit

45% believed that the ability of EU citizens to continue to work and live in the UK, with the same freedom for UK citizens across Europe, should be the top priority in forthcoming Brexit negotiations.

16% chose tariff-free trade with the EU single market for goods and services.

14% picked maintenance of the 'country of origin' principle, which allows UK broadcasters to provide services across the EU under a single regulatory Ofcom regime.

11% identified the need for UK content to continue qualifying as European for the purposes of EU production quotas.

How to lobby

John McVay, CEO, Pact: "Currently, we are not part of this Government's industrial strategy, so the first objective is to get us to the table. The second is to reduce the effect, going forward [of Brexit]."

"One of the key ones, in post-referendum language, is access to global talent, which is very important. Not just EU citizens – we attract talent from around the globe, all those people want to come to us as the most vibrant, creative economy..."

"If we are at the top table, we become a tradable commodity in the negotiations, [alongside financial services, etc], reducing the danger of being marginalised."

"The French producers' association may not be too delighted that we are selling most of our TV programmes into their market. They may be suggesting to their politicians that some trade barriers or tariffs are introduced, so that we take less of their money."

three panellists were asked if they saw any advantages to Brexit through freedom from regulations, including advertising minutage.

Berger replied: "It is hard to see very clear opportunities unless we make a sensible deal with the Europeans. If we make a bad deal, I have difficulty seeing how the markets outside the EU are going to soak up the loss of our biggest trading partners."

"The only potential caveats to that: China is a massive opportunity, and, if it forces us to look for other markets, we may be more aggressive, arriving at better co-production deals."

In the interests of fairness, he pointed to the optimistic – if lonely – views of Mathias Döpfner, CEO of the Axel Springer publishing group, who thinks that entrepreneurial Britain will fare better than Europe without Britain.

McVay also sounded a positive note: "We are trading globally. The world is open to us, it is up to us to redesign how we can come up with better ways that are not subject to European bureaucrats."

There could be virtue in the UK Government funding schemes directly to producers and boosting the home market. He pointed out that the UK

Government is rethinking how to restructure support for exports. The broadcasting industry "should be planning for this now, so that when we do get to the point, we are fit for purpose."

Mandelson reiterated his advice: "The problem of this industry is that it is not properly on the radar. [Unlike] manufacturing, services, financial or legal, they don't know where to put your product."

"Work out your tactics, your vital interest to this country. You can't be relegated. And, in the hierarchy of negotiations, get the Government batting for you among thousands of negotiations. You are not there yet, in my view."

In a contribution from the floor, Daniel Toole, media and entertainment industry leader, Europe, for IBM Global Business Services, said that the prospect of five to seven years of Brexit negotiations was simply far too long.

The panellists were: Josh Berger CBE, President and Managing Director, Warner Bros UK, Ireland and Spain; The Rt Hon the Lord Mandelson, Chair, Global Counsel; and John McVay, Chief Executive, Pact. The session was chaired by Krishnan Guru-Murthy, Channel 4 News, and produced by Dan Brooke, with VT by ITN.



The horn of plenty



From left: Hugh Dennis, Sue Unerman, Jim Ryan, Simon Pitts and Ben McOwen Wilson

Paul Hampartsoumian

Comedian Hugh Dennis aired the thoughts of many trying to navigate the new television landscape when he introduced this session. In a video diary shown to conference delegates, he was seen stuck inside a room for a month. His task was to watch all the content available to modern audiences.

“Watching telly used to be so easy,” he complained. “Four channels, maybe five – everyone watched the same thing in the same place at the same time, unless your family was at the cutting edge of technology and had a VCR.”

“Now, you can watch any episode of anything at any time, anywhere, and it is doing my head in. Everything I want to see is being ruined by people who seem to have more free time than I have.

“I don’t want people to look at me pitifully when I say, ‘*Making a Murderer*, what’s that about?’ So, I’ve locked myself in here.... I’m not coming out until I’ve watched everything.”

His experience of TV overkill involved watching some “Scandi”

Tara Conlan listens as a panel discusses a connected world where everything is available everywhere at any time

series, *Narcos* and *Games of Thrones*. He then had a “slightly weird day” where he “accidentally watched an advert”. Another day was spent on cat videos on YouTube, but then he found that, “YouTube make TV shows now, too, so I have to watch all its channels. What next? Fifty hours of free TV every time you order a tin of beans?”

The film cut to the following day with Dennis saying to camera: “So, I ordered these beans from Amazon Prime and it turns out that I do get 50 hours of free telly. I’m never going to get out of here.”

The star of *Outnumbered* and new BBC Three hit *Fleabag* then opened the debate by asking the panel: “With so many different ways of consuming TV,

will the next generation ever be able to concentrate? Are certain demographics being left behind? What does it mean for linear [and] is there too much content?”

The overall impression was that, despite the explosion in new ways of consuming content, traditional television is still extremely popular.

Research by Enders Analysis showed that more than 80% of UK video viewing is of broadcasters’ content.

ITV’s Managing Director of Online, Pay-TV, Interactive & Technology, Simon Pitts, said: “I know that it’s not a fashionable thing to say but young people still watch lots of mainstream telly... *X Factor*, *Bake Off*, *Britain’s Got Talent* – these get about a 65% share among 16–34s. *Coronation Street* gets a 35% share of 16- to 34-year-olds.

“But we shouldn’t kid ourselves: young people aren’t going to wake up one morning and instantly turn into their parents. They are watching TV in a very different way and it seems it’s all about multi-device, a bit less live and a bit more involved.”

Dennis, who used to work for Unilever as Lynx brand manager, wondered

if TV's brave new world spelt doom for the traditional commercial break.

"No," thought Pitts. "It just means that you have to work harder to get content to [audiences] in different ways."

MediaCom UK Chief Strategy Officer Sue Unerman added: "We are sitting on the brink of the disruptors and the disrupted coming together and creating a new ecosystem – different forms of generating revenue, different ways of reaching consumers, more complicated, but not necessarily less profitable."

Is cable one of the losers in the new world of television as people "cut the cord", asked Dennis, turning towards Liberty Global SVP and Chief Strategy Officer Jim Ryan.

Not at all, maintained Ryan, who accepted that some homes were cutting costs, but things were not as simple as "you're a dinosaur because you're still connected".

He pointed out that Virgin was one of the first platforms in the UK to include Netflix and was gaining subscribers: "We're clearly offering something that people want, which is not just the content but everything around it"

YouTube has more than 1 billion people a month using its service, said its Director of Partnerships, Ben McOwen Wilson. Mobile accounted for over 60% of the platform's consumption. YouTube was seeing "partners here in the UK and other markets adapt in how they deliver their content" in the new era. He highlighted the popularity of James Corden's *Carpool Karaoke* segment from his US chat show.

Dennis shifted the discussion on to the ongoing battle of big US dramas, which fed the "slight sense that you are missing something all the time".

Pitts questioned whether the current level of investment in drama was sustainable. Not everyone in the UK watched US drama. They still loved UK drama, too. "Our challenge is making sure that our new drama... gets everywhere – for instance, in box-set form, not just linear."

Unerman added that, although "it might be unfashionable" to say so, "It's not all about 16- to 34-year-olds. The economic power in this country, outside of gaming, is primarily women over the age of 40 – who do like a bit of drama."

"You can't repeat drama, though," said Dennis.

No so, Pitts countered: "Tell that to the person who runs ITV3 at our place... You get 1 million viewers a

night for drama that's been out maybe five or 10 years."

YouTube, said McOwen Wilson, tried "to make sure that the audience can find its content... from any creator on the planet", from the biggest broadcasters to those doing make-up demonstrations in their bedrooms.

The conversation turned to how many new entrants invested in high-quality content and monetised it.

Ryan pointed out that around three-quarters of so-called disruptors to the market in recent years had vanished – mostly due to the high cost of quality content.

"If there's a problem, it is that there isn't yet a very clear business model for making money out of platforms such as YouTube... unless you are YouTube or Facebook," said Pitts to laughs from the audience.

He added: "It's not that they're not fantastic platforms... but it's not clear how content providers and broadcasters are going to get a bang for their buck on the platform. We reckon that, if you have 1 million views on YouTube, you make \$5,000 – so scale is everything."

However, McOwen Wilson argued that: "There are people who are creating original content, albeit from a different price point... but who are very definitely building distribution businesses and ad-funded business."

"In Europe, we've got tens of thousands of people who are making six-figure sums."

One of the key things that remained constant was the idea of a schedule, which Pitts thought was still very important: "Ask the people spending lots of money bidding for EPG slots on Sky." Or look at the impact of BBC Three losing its broadcast slot. "You look at these massive new entertainment companies such as Vice, the poster-child of young media. What's the big growth strategy for Vice? Launching linear TV channels."

Although "there's not an algorithm for a TV hit", said Pitts, ITV was "looking at platforms such as YouTube, which are exciting, [with] content that looks more and more like TV. And there is a lot that can be learnt from these guys. They are doing things more cheaply, turning round more quickly, they pilot more efficiently."

The final word went to McOwen Wilson. He did little to allay Dennis's fears of being left behind when he said: "If the pace of change feels scary now, it's only going to get faster."

WE RECKON THAT, IF YOU HAVE 1 MILLION VIEWS ON YOUTUBE, YOU MAKE \$5,000 – SO SCALE IS EVERYTHING

The panellists were: Ben McOwen Wilson, Director of Partnerships, YouTube; Simon Pitts, Managing Director, Online, Pay-TV, Interactive & Technology, ITV; Jim Ryan, SVP and Chief Strategy Officer, Liberty Global; and Sue Unerman, Chief Strategy Officer, MediaCom UK. The session was chaired by comedian and actor Hugh Dennis and produced by Saurabh Kakkar.



In a wide-ranging talk with **Cathy Newman**, Ofcom CEO **Sharon White** insists that broadcasters must act on ethnic-minority targets

Ofcom talks tough on diversity

Q Cathy Newman: Under the BBC's new Charter, the BBC is in charge of governance, Ofcom is in charge of regulation. It sounds simple. Are you clear about where the dividing line is?

A Sharon White: There are three new areas of responsibility for us. First, we will now be overseeing news and current affairs on the BBC for impartiality and accuracy.

Nick Robinson used to be political editor of ITV News – that used to be Ofcom. When he moved to the BBC we didn't, in the past, have a role. That was the Trust. In future, we're going to be able to oversee all of that.

Q Cathy Newman: Does Nick Robinson have more to fear from you?

A Sharon White: I don't want to single out Nick. As a regulator, whether it's on ITV or the BBC, you take your decision independently, without fear or favour. We will do a good job and a fair job. This brings consistency to the way we think about ITV, Channel 4, Sky and the BBC, all under one roof.

Q Cathy Newman: Will you have slightly sharper teeth than the BBC Trust did?

A Sharon White: For us, it's broadly recognised that merging the role of being the advocate and cheerleader for the BBC, with that of being the people who are holding the BBC to account, is a tough gig.

I completely see the logic of why the Government decided to unlink those two. The Trust did a good job in a system where it almost had one hand tied behind its back. I think we'll do a good

job with the advantage, I hope, of a clearer delineation between us and the new board.

Q Cathy Newman: The BBC gets 10 times the number of complaints that all its rivals put together get. Do you have the resources to manage that?

A Sharon White: The BBC gets about 250,000 complaints a year. The rest of the system combined gets about 25,000. We're obviously doing a very good job! For a first line of defence, the complaints will go first to the BBC, not directly to Ofcom. We are there as the appeals body and also as the set of people who, if we worry that something isn't quite right, can then step in.

Q Cathy Newman: Isn't it a cop-out to describe yourself as a backstop?

A Sharon White: I don't like the word backstop. It is important to be clear that, under the new system, the primary responsibility is to ensure that the BBC meets its public purposes: the aims and objectives [of] great news and current affairs, great,

distinctive, high-quality programmes.

That job is principally the BBC's. The job of regulator is not to be running the BBC. My job is not being chair of the board, it is to ensure that the BBC is held to account, and we will do that job to the best of our ability. Now, whether you call that a backstop or a second line of defence, I don't know....

Q Cathy Newman: Have you got the resources?

A Sharon White: We're in that happy process of hiring new people. We're an organisation of about 800 colleagues. About 50 are employed in content and media work. We'll broadly double the number of people we have working on the TV side. We are recruiting like mad. The good thing is that there are lots of great people who want to work for us.

Also, now that the Charter agreement is out in draft, we are designing a new rule book. There will be a broadcasting framework – rules on how we're going to assess the impact of BBC changes on the rest of the market. It's a big job and it's a big intervention, but we don't start from scratch. I am confident that we'll get there by 3 April 2017.

Q Cathy Newman: Great stress is put on "distinctiveness" in the BBC Charter. How well do you think BAME audiences are represented by the BBC, Channel 4 and ITV?

A Sharon White: We've spent a lot of time talking to audiences about what they love about programming and the areas where they feel there is a gap. Overall, people think that the BBC is doing a pretty good job. Public service broadcasting

PUBLIC SERVICE BROADCASTERS ARE NOT YET DOING A GOOD ENOUGH JOB TO REFLECT DIVERSITY.



Sharon White (left) with Cathy Newman

Paul Hampartsoumian

generally is doing a pretty good job – with some very important exceptions.

Roughly speaking, the exceptions are in the areas of diversity. If you are – I don't like the term BAME – from an ethnic-minority background, you don't see yourself represented.... If you're an Asian [or if] you're from Scotland, Wales or Northern Ireland, you don't feel your stories are being told....

It's broadly true that all public service broadcasters are not yet doing a good enough job to reflect diversity. There are some fantastic exceptions – Channel 4's coverage of the Paralympics this year beat what it did in 2012. Disability is probably the area that all broadcasters do least well. So, here was a demonstration that, with commitment, we can do better – but we are not where we should be.

Q Cathy Newman: What should broadcasters do to tackle this?

A Sharon White: Definitely, in the year and a half I've been at Ofcom, there have been more discussions and a sense that there is a greater willingness to go beyond warm words to action.

I'm personally interested in harder diversity targets. They are not the whole answer. At the moment, we've got quotas on spending money in Wales, Northern Ireland and Scotland, but

whether that money is actually devoted to sustaining the creative economy in those countries is a question.

I think targets have to be combined with commitment from the commissioners – particularly from those in the commercial sector. There is a strong commercial imperative. Targets are not the whole answer....

The BBC has talked about beating the best of the public service broadcasters in terms of not just what you see on your screens, but, crucially, the make-up of the people who are commissioning and sitting behind the camera.

Q Cathy Newman: Are you passing the buck to broadcasters? Could you not do more to ensure that they live up to their promises?

A Sharon White: I think that diversity is an area where Ofcom probably hasn't in the past done as much as we might have. Certainly, we're keen for this to start to rise further up the priority list. I do think that, if you're in a world where the regulator is punishing the broadcasters for failing to deliver diverse programmes, then you're in a second- or third-best world.

The idea is that all of us sitting in the TV industry recognise it's not just because the regulator is saying, "You

haven't done your homework".... You want to be where diversity in the broadest sense is reflected on our TV screens and, ideally, not in a world where I'm issuing fines to ITV or Tony Hall because their programmes are failing to meet their [diversity] targets.

Q Cathy Newman: But are you ready to issue fines if the broadcasters don't get their act together?

A Sharon White: I'd like to feel that, with the commitment and with the regulator working constructively with the industry, we can do this because we think it is the right thing to do....

As we take on regulation of the BBC, which now has much stronger public purposes around diversity, we will want to look quite closely at how we can make those quite hard-edged. [For example,] whether you have specific targets for employment or spending; whether you try to parallel the sort of arrangements that we have had for the nations in terms of specific budgets or people....

I know that there is some discussion over whether you [should] have some ring-fenced spending or not. We will want to look at all of this closely; this is going to be an area where I personally want to give a harder edge than we have had in the past. ▶

▶ **Q Cathy Newman:** Turning to *The Great British Bake Off*, do you understand the anxiety people have about the shift from the BBC?

A Sharon White: What we've seen by *Bake Off* moving to Channel 4, is that there's a thriving market for the independent sector.

I do think that there is an important conversation [to be had] about the entirety of the BBC's output in terms of its distinctiveness. Similarly, too, for Channel 4, which has got very, very clear, very, very distinctive purposes in terms of diversity and encouraging the ecosystem and encouraging new ideas to come through.

Q Cathy Newman: *Bake Off* is an old idea re-heated on Channel 4. Is that consistent with Channel 4's remit to innovate?

A Sharon White: I'm fascinated to see what Channel 4 does with *The Great British Bake Off*. I will be interested to look at not just a single programme but the entirety of Channel 4's output. Is it still doing what it's done in the past – nurturing great talent? The last time that we gave Channel 4 a health check, other than concerns about programmes for older children, actually Channel 4 was doing a pretty good job.

Q Cathy Newman: So, invest some of the profits from *Bake Off* in distinctive programmes?

A Sharon White: The more that Channel 4 is able to invest in new talent, new ideas, diverse communities, new drama – great drama, at the moment, but the spend on drama is falling across the sector – I think that would be a good outcome...

Q Cathy Newman: So, you would look favourably on the BBC broadcasting a replacement *Bake Off*?

A Sharon White: I will not be making a judgement on individual programmes or the timing of individual programmes... I don't think you want your regulator to be getting into micromanagement of the schedules. Our job is to look at a channel as a whole.

Q Cathy Newman: Do you think it is fair that TV shows are subject

to tough regulation but that it is still a free-for-all online?

A Sharon White: All our rules apply, as you know, to the TV in your front room. Some of our rules, in a much lighter form, apply to catch-up TV. *Poldark* on catch-up, we still regulate, but in a much lighter way than when you watch it live....

At the same time, we do have a role, which we work very hard at, to ensure that very difficult material on the internet – encouragement to extremism, abuse of images, pornography and so on... (and we work very closely with the Facebooks of this world)... that the net is clear of that sort of material...

I worry about creeping regulation. But, while Facebook and Twitter may not have a legal obligation, they have a very moral obligation to ensure that the material that is effectively on their airways doesn't cause harm or offence.

Q Cathy Newman: But, arguably, without getting myself into legal difficulties, Facebook and Twitter are failing. Take misogynistic abuse. Isn't that a case where the regulator should be stepping in?

A Sharon White: I agree with you that, as a regular Twitter user, there is a real issue in terms of how it balances freedom of expression with some very difficult material. There are criminal proceedings and so on that are taking place.

Do I think that Ofcom ought to be regulating Twitter, Facebook and Google? No, I don't.

Q Cathy Newman: Isn't that because you don't want the extra workload and hassle? Isn't there a consumer interest in you having more of a role?

A Sharon White: My concern is that it is fairly difficult on the internet to have a clear cut-off line between where you've essentially got material that is a bit like TV and everything else.

That's why we've got this very particular definition of TV-like material that we do regulate.

My worry is about the slippery slope and whether you get regulation where, actually, regulation shouldn't be. But the companies do need to do more.

DO I THINK
THAT OFCOM
OUGHT TO BE
REGULATING
TWITTER,
FACEBOOK
AND GOOGLE?
NO, I DON'T

Sharon White, CEO of Ofcom, was interviewed by Cathy Newman, Channel 4 News. The session was produced by Denise Bassett and Nigel Warner.



RTS EARLY EVENING EVENT

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US streaming service Netflix is expanding on all fronts. **Matthew Bell** wonders if there is any limit to its global ambition

Netflix swoops to conquer

Paul Hamparsumian

Is Netflix set on “world domination”? That was one of the themes in this intriguing encounter between the company’s Chief Content Officer, Ted Sarandos, and Francine Stock, presenter of Radio 4’s *The Film Programme*. Since a huge expansion across the globe in January, only China, North Korea, Crimea and Syria remain outside the streaming service’s worldwide reach.

Currently, revealed Sarandos, Netflix has 30 scripted shows, five kids’ programmes, 60 documentaries and a dozen feature films in various stages of production. Netflix’s annual spend on content is a staggering \$6bn.

These new shows include the company’s first “competition series”, *Ultimate Beastmaster*, which features six customised, local versions for the US, Brazil, South Korea, Mexico, Germany and Japan. The series is based around physical challenges and is hosted by executive producer Sylvester Stallone.

“In Japan, it will feel like a very Japanese show, with Japanese announcers, featuring the Japanese contestants more prominently than the others. The whole series was shot simultaneously for each country. If it’s successful, we’ll roll it out in more [countries],” revealed Sarandos.

Coming soon is Peter Morgan’s much-anticipated drama depicting the reign of Elizabeth II, *The Crown*, made by Left Bank Pictures. The first of the mooted six series is set for release on 4 November – in its entirety, as is the Netflix way. Sarandos revealed that the cast have already completed a read-through of the script for the second series.

Netflix’s UK output does not end with *The Crown*, said the CCO, who added that three other series are currently being made with UK producers.

Charlie Brooker’s dystopian series *Black Mirror* (made by Endemol Shine company Zeppotron) streams at the end of October on Netflix, which outbid original broadcaster Channel 4. “I think they’re going to be blown away by the scale of this new series,” said Sarandos.

Netflix is also giving new life – and a new title, *Lovesick* (Clerkenwell Films) – to Channel 4 sitcom *Scrotal Recall*.

An eight-part natural history series, *Our Planet* (Silverback Films), will take viewers to the world's remaining wildernesses in 2019.

Sarandos explained the thinking behind the company's move into UK TV production: "We've had some success with British programming in the US and around the world with *Happy Valley*, *Peaky Blinders* and *River*. It's a natural extension of that to commission original British programming."

Pointing to an article in the *Hollywood Reporter*, Stock suggested that Netflix's relationship with producers has not always been straightforward – a claim that Sarandos was quick to knock down.

"Four years ago, we weren't producing any original programming; this year, we had 17 different shows on the air," he said. "The only way you can work that way is to build [a relationship] – the same culture that we built Netflix on – with creatives."

"Our job is to pick the right shows and storytellers, and create an environment for them to do the best work of their life," continued Sarandos. "Our creative involvement in the shows is collaborative and always invited."

"Everybody wants to make a great show and, to the extent that we can be helpful in that process, we are – [but] I'm not going to give creative notes to Peter Morgan."

Netflix is also heavily involved in co-productions with British broadcasters: the BBC, ITV and Channel 4. The current ITV cop series *Paranoid*, for example, will stream internationally on Netflix later this year. Meanwhile, it is making a new, animated version of the children's classic *Watership Down* with the BBC.

"There will be at least four more of these co-productions before the end of the year, where the British broadcaster will take the first window and we'll follow around the world," promised Sarandos.

Netflix Chief Financial Officer David Wells recently stated that the company

was aiming at a 50-50 split between original commissions and acquisitions.

At the RTS London conference, Sarandos elaborated on this objective: "That's where it's heading and that's where we set out to be many years ago. If we get to a place where we're missing more than we're hitting," he added, "we may revisit that number, but that's our intent – to do most of our programming originally."

Netflix's aim, as outlined by CEO Reed Hastings, is to be in one in three households within seven years. Stock asked Sarandos how the company intended to achieve this objective.

"The idea is to remove the friction points between the consumer and our content as much as we can," he explained, adding that the company was on course to fulfil Hastings' target.

Turning to how audiences will watch Netflix programming, Sarandos said the aim was to "have our content on every stream that is connected to the internet, so [people] can watch it on [everything from] the big screen to their phone".

To laughter from the audience, he said that his 20-year-old son had recently watched the David Lean epic *Lawrence of Arabia* on a phone.

"People my age think more about screen size than [younger audiences]," he said. "The size and shape of screens are going to continue to evolve, [both] bigger and smaller."

He added that his son gives up on one in three movies that he starts. "He said, 'Everything ever made is right here [on the internet] – why would I spend time with a bad one?'"

Warming to his theme of choice, Sarandos concluded: "When people have a lot of choice, the bar is going to continue to rise on the quality of the productions and the stories that are being told. [Companies] are either going to be making very good films for very small audiences or spectacular films for large audiences."

Netflix Chief Content Officer Ted Sarandos was interviewed by broadcaster, critic and writer Francine Stock. The session was produced by Charlotte Elston.

Netflix joins the movie-makers

Having firmly established itself in TV, Netflix is now challenging the movie industry. 'It's a distinctly different art,' maintained Sarandos at the RTS London conference.

Despite the success that Netflix has had in what he characterised as 'the golden age of television', Sarandos said that about 'a third of the watching on Netflix is still movies, and [remember] this is two-hour movies versus 13-hour shows'.

He argued that the licensing arrangements for films on pay-TV were out of step: 'To have people wait seven to 10 months in the internet age doesn't make a lot of sense.'

'I think what you end up with in these pay deals, is movies that either people saw already because they were excited about them, or they made a conscious decision not to see them at any point between the time they opened in the [cinema] and the time [they were] on DVD, VoD or an aeroplane.'

'We're investing in films so that we can more aggressively give consumers what they're telling us they want, which is movies when they open. They need to be the kind of movies you could see in a [cinema].'

Upcoming films include the war comedy *War Machine*, starring Brad Pitt, Christopher Guest's mockumentary *Mascots*, due for release this month, and supernatural cop thriller *Bright*, with Will Smith. Sarandos described the latter as 'a potential future franchise'.

Discussing Netflix's first foray into the movies, Sarandos said: 'It's a very diverse slate, you should think about it like a studio slate: action movies, comedies, dramas, big and small movies, but all premiering on Netflix, either simultaneously with [cinemas] or instead of [cinemas].'

Let's get social

Tara Conlan logs on as RTS panellists explain how to commission content in an always-on world

Defining success in a connected content world is not straightforward. Is the buzz on social media more important than overnight ratings? And how does one commission shows that will play equally effectively on all devices across all platforms?

Those were the main questions addressed in “The new commissioners”. Session chair Jane Martinson, *The Guardian*'s head of media, asked some familiar faces with years of experience how the digital world is affecting their decisions.

Having premiered Vice's new TV channel, *Viceland*, in the UK the previous week, the project's SVP of international TV and video programming, Kevin Sutcliffe, was the ideal person to kick off.

Viceland's first-night audience peak of 17,200 was not “too fine”, he admitted, but feedback had been “very positive”. It was early days and the company looked beyond Barb ratings data. “You can't just pick out linear and go, ‘What've you done that for?’ Our success is about the brand and... about all Vice content on all screens all over the world.”

Sutcliffe said that he keeps in mind “the tone of voice and attitude that reaches out to 16- to 34-year-olds”. He

argued that *Viceland* reflected this. “We know that,” he said, “because they tell us very quickly – we can see it online, what they think.”

Given that, two years ago, Vice's CEO, Shane Smith, had said young people were “leaving TV in droves”, Martinson asked why Vice had launched a TV channel. Sutcliffe responded: “It's all content on screens... we produce hundreds of thousands of hours of content each year.... I think people will come to that. This is one aspect of Vice's content output and I think it's going to be a strong offering.

“TV viewing's extremely healthy,” he continued. “Downloading is very

strong and healthy, [but] live viewing is changing.”

UKTV director of commissioning Richard Watsham, who oversees 10 channels, agreed. He was “trying to raise awareness and grow the reputation of a channel”, he said, and his shows needed to nail the appropriate tone of voice for their channel.

A change in strategy, involving the commissioning of more original shows, especially for Dave and Gold, had paid off. Over the past 12 months, seven of the top 10 shows across the network had been originals. UKTV was “now knocking the door of 10% of the commercial market impact of the UK”, he said.





From left: Jane Martinson, Zai Bennett, Delia Bushell, Damian Kavanagh, Richard Watsham and Kevin Sutcliffe

Paul Hampartsoumian

moments across the year, where you've got something exclusive," she said, which might be a new AMC drama or co-producing some new dramas.

Asked by Martinson to expand, Bushell said: "We're open to doing it. We're looking at many different things. Definitely, we want a layer of exclusive content in what we do, and that could be across a number of different genres. But the strongest power is in sport and box sets."

She added: "We focus a lot on delighting the customer.... When we, as a telco, invest in content, it's helping to create an emotional engagement with our customers."

Earlier in the day, Sky Vision Managing Director Jane Millichip had compared financing high-end drama to the US sub-prime mortgage market that helped spark financial meltdown in 2008. "How do you mitigate against that... high risk?" Martinson asked Sky Atlantic Director Zai Bennett.

Unveiling a teaser for a new Tim Roth drama, *Tin Star*, Bennett said: "I think it's about ambition, the initial idea selection... and the execution of it."

For Sky Atlantic, "cinematic qualities on television" were important in helping it to deliver value, as was "investing in creative people who can deliver amazing pieces of television and allowing them the space and freedom to do that", said Bennett.

Global partnerships were critical in the new digital era, too. "We've got incredible partnership with HBO and Showtime, they're very important to us. On top of that, we commission... four or five dramas a year, four comedies as well. It's about finding the right thing."

Defining success on BBC Three became a lot harder when the youth channel went online earlier this year. Some estimate that around 20% of its audience was lost.

However, controller Damian Kavanagh pointed out that its shows still broke through, such as the comedy *Fleabag*: "That's what BBC Three is for, we're there to back that kind of talent... and those types of ideas and get them on screen."

The channel values how audiences respond on Twitter and Facebook as much as ratings. Short-form content, such as *Things Not To Say To an Autistic Person*, generated a lot of social-media traction. When 250,000 or so people shared content, it meant "you've done something right", said Kavanagh.

BBC Three wanted to stand out for

"quality" and "something that has public service value" in the short-form space, although "it is important that we reach a large segment of 16- to 34-year-olds", he added.

Did executives have to think about commissioning for different devices, wondered Martinson.

Kavanagh ordered "stuff especially for specific social platforms and you have to be careful how you approach that... because it's got a different purpose".

Currently, BT commissions only sports shows, but Bushell pointed to the success of BT's app, which allows multichannel angles and interactive timelines.

Bennett said his content was "device-agnostic", adding: "We give customers the content they want and they can choose how to consume it."

Meanwhile, Watsham said that the growth of UKTV Player (up 400% in terms of downloads on last year) meant he was looking at commissioning bespoke content for the platform.

Speaking from the floor, former BBC One controller Lorraine Heggessey asked the panel how success could be measured in the diverged digital world and what was being done to find an industry standard.

Kavanagh said conversations were happening about it: "On BBC Three, we're quite strict in terms of how we measure our social reach.... We only measure engaged reach. We've got to come up with a standard measurement, because there's a lot of people using a lot of different measurements at the moment."

Bushell said that it would be difficult to have a standardised measurement. BT had its own private data, which it consolidated with social-media clip data "to create a kind of cross-platform set of measurements, but that's almost your business advantage of creating that kind of platform".

The last word – and laugh – went to Bennett: "Could it be better? Absolutely. Should it be better? Yes, please. Will that be the end of it? No."

The panellists were: Zai Bennett, Director, Sky Atlantic; Delia Bushell, Managing Director, BT TV and BT Sport; Damian Kavanagh, Controller, BBC Three; Kevin Sutcliffe, Senior Vice-President, TV and Video Programming International, Vice-land; and Richard Watsham, Director of Commissioning, UKTV. The session was chaired by Jane Martinson, Head of Media, The Guardian, and produced by Zoe Clapp.



PSBs clash over Bake Off

A fortnight after it was revealed that Channel 4 had snatched the BBC's biggest TV show, *The Great British Bake Off*, from the corporation, this session pointed up the insecurities that currently lie under the surface of British mainstream broadcasting.

The heated discussion about the programme's emigration that sprang up between James Purnell, the BBC's new Director of Radio and Education, and Jay Hunt, Chief Creative Officer of Channel 4, demonstrated that the episode had left relations between the rival PSBs raw.

But the debate also exposed that public service broadcasters face different pressures, from country to country.

The fate of *Bake Off* illustrated perfectly the contrasting funding models of the BBC, constrained through a renegotiated licence fee, and Channel 4, reliant on advertising and cross-subsidy.

The changing nature of public service broadcasting comes under the spotlight as **Maggie Brown** witnesses executive meltdown

HOW CAN YOU JUSTIFY SPENDING £75M ON A TENT?

This was underscored by an Enders Analysis chart introduced by chair Patrick Younge which showed European PSBs' varied sources of revenue, including subscription, advertising and licence fee/public funding. Licence-fee income is in decline, while advertising revenue is flat. Real financial growth is coming from subscription services and, in the case of ITV, content creation.

The session allowed a question that had been on everyone's mind to be put to Hunt. "How can you justify spending £75m on a tent?" asked Jane Martinson, head of media at *The Guardian*.

It led the discussion directly to one of the central challenges for PSBs: at a time when producers and big American operators increasingly insist on controlling all rights, can traditional public broadcasters survive without owning intellectual property rights?

For Purnell, the decision by Love Productions to sell *Bake Off* to Channel 4 showed the importance of BBC Studios. "If we can't develop our own



From left: James Purnell, Jay Hunt and Monica Maggioni

All pictures: Paul Hampartsoumian

Bake Off debate boils over

James Purnell: ‘From a PSB perspective, we now see a real chasm between the way we are going to be regulated.’

‘The Charter agreement is a set of incredibly detailed guidance to Ofcom – children’s programmes, history, religion, current affairs, 100-plus quotas.’

‘We wouldn’t wish that on Channel 4, but, looking at what has happened with *Bake Off*, there is a huge difference between the way we are regulated, and... now there is a question about whether that is right.’

‘Channel 4’s lighter touch should be looked at.’

Jay Hunt: ‘I have a slight advantage here, having run BBC One, controlling £1bn. At Channel 4, we are measured by 42 metrics.’

‘I also understand you feel aggrieved about *Bake Off*, but it is just worth remembering, the BBC lost *Bake Off*, Channel 4 didn’t take *Bake Off*. Did you have a similar reaction over public policy when ITV took *The Voice*?’

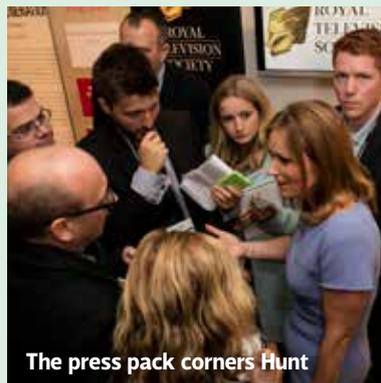
James Purnell: ‘The audience are really sad [that they are] not going to have something they really love. You are going to have your take on it. But something really precious will be lost. You are a public service broadcaster.’

‘Of course, you should be regulated. What I am saying is [that] you are not sufficiently regulated... This debate is about: can Channel 4 do what it wants?’

‘Given the amount of regulation we are seeing, there should now be a look to see if there is an imbalance between the two.’

Jay Hunt: ‘I am slightly surprised that you, coming from a policy background, think Channel 4 doesn’t have any regulation. The regulation of Channel 4 is extremely clear. Regulation is extremely tight and very extensive.’

James Purnell interrupts to say that he was Secretary of State for Culture in the last Labour Government and helped to set up Ofcom.



The press pack corners Hunt

Jay Hunt: ‘I have done both of these jobs, and I can tell you what it is like. It is a total misrepresentation to say [that] Channel 4 is not regulated. You haven’t answered my question, why [wasn’t there] a similar reaction from you [when you] lost *The Voice* to ITV?’

James Purnell: ‘That’s totally different. ITV has some lesser public service duties, different to Channel 4. You have a remit which you describe yourselves as “Be risky”.’

‘There are real questions if *Bake Off* qualifies under that. Unfortunately, you have given ammunition to people who want to privatise Channel 4.’

Jay Hunt: ‘Let me just put this in a slightly different way. We don’t take a penny of public money. Channel 4 operated from the beginning a very effective cross-subsidy model. *Bake Off* will be, and is, part of that strategy.’

‘I am genuinely saddened to hear [that] you have taken the course you have. Our sustainability is not in question. I can certainly tell you, sitting at the coalface on any level, it does not feel like light regulation.’

James Purnell: ‘Everything I’ve said is from love of Channel 4 and wanting to see you stay in the public sector.’

Jay Hunt: ‘I understand how painful it is to lose a franchise, but let us be utterly clear. This is an independent producer, who, after three years of an increasingly dysfunctional relationship, decided they would no longer make this show for you. This was widely leaked. At that point, that franchise was in the market.’

‘I appreciate that was very painful and, if I was sitting at the BBC, I would be thinking long and hard how that the situation had arisen. But that is what happened.’

IP, and have an in-house producer, we will, in 10 years’ time, have a significantly weaker BBC,” he declared.

Hunt took a different view. “Channel 4 was set up as part of the move to support the independent sector and we haven’t had access to IP right from the start. We still don’t have it,” she said. “Channel 4 has been brilliant in innovating in terms of its income. It is very quick into additional markets, digital channels and was first to market with All4.

“Our activity over the past few years has been directing ourselves away from spot advertising, to footholds in other sorts of revenue, whether it’s the data strategy, or the growth fund or commercial fund.

“We need to continue to make compelling programming that advertisers want to be part of.”

Monica Maggioni, President of RAI, Italy’s state broadcaster, had another perspective. “We get a licence fee that covers 66% of our revenue and this >



› creates debate and criticism,” she said, indicating that big changes were being brought in from October to stem licence-fee evasion, which had been running at 27% (more than four times the BBC evasion rate). “It was totally unacceptable,” she said.

The action was part of Prime Minister Matteo Renzi’s attempt to reform the country’s public sector, with a slimmed-down board at RAI. In future, the fee would be collected automatically alongside electricity bills.

“It is good news, because the fee was reduced last year from €113 to €100, which was low compared with most of the fees paid around Europe,” said Maggioni – who is also, incidentally, Vice-President of the European Broadcasting Union. “And [it] could be reduced further,” she added. If the new mechanism worked, it would raise an additional €400m annually.

Peter Rosberg, Head of Planning and Scheduling at DR, which services 5 million people in Denmark, highlighted the challenges he faced.

He said: “Competition is extreme, digital infrastructure functions very well. We consume new ideas, foreign content is of very high value. So that just makes the competition massive. It really puts pressure on us. It feels like we are in the World Cup every day.”

DR made a name with noir dramas, led by *The Killing* and followed by *Borgen* and *The Bridge*. “Our strategy is clear. It is about being extremely local to become global. So we don’t really try to make drama to attract co-production,” said Rosberg. “We do drama because we think it is the right thing to do, which makes it very distinct. *The Bridge* has been sold in 170 countries.”

When Younge pressed the panel on the impact of the bubble in drama prices it led to an outbreak of agreement. Citing co-production, Purnell was sanguine: “We have, as an industry, been able to manage a lot of those cost increases. We are still producing huge amounts of drama in this country. For the price of two series of *House of Cards*, we did 14 dramas. The model is not bust.”

Hunt added: “Look at *Humans*, made with AMC – a British cast, shot in Britain – [it] did incredibly well for us, but also for AMC. I see millions of pounds from OTT platforms, from Netflix, coming into Channel 4 dramas in a way we wouldn’t have had years ago.”

Maggioni agreed that the same model was attracting a lot of productions to Italy.

But there was anxiety around preserving the principle of “due prominence” for PSBs in the new world.

Purnell said: “Yes, being at the top of the EPG has worked really well for all PSBs. As we move into an on-demand world, that should be extended.” Ofcom needed wider powers to make sure that audiences could find PSB content, because it was what they wanted, he said. “Seven out of 10 people in surveys say they want to see the BBC channels at the top of the EPG and we need the same in an on-demand world.”

Maggioni said that “must-carry rules must be complemented by must-be-found rules”.

“If you think this incredible European phenomenon, public service broadcasting, has to survive, you have to decide how it is going to, in such a complex, dangerous world,” she said.

Survival was about adapting. “We are investing in innovation, being where young audiences are, on portable devices, streaming. I am totally in favour of being in dialogue with the market – but preserving our values,” added the RAI chief.

In a question from the floor, Chris Curtis, editor of *Broadcast*, asked whether, putting aside the rights and wrongs of the *Bake Off* sale, there should be changes in the way the PSBs rewarded successful shows.

Hunt replied: “It shows exactly what the [IP] system is set up to achieve, which is the producer creates a show, the broadcaster hosts it, it produces a hit, but, in the end, the IP sits with the producer.

“We regard ourselves as working in a partnership. One of the proudest things is [that] Love Productions chose to come to Channel 4, to the best offer, the best creative partner. It is a reminder of the status quo. IP rests with the indies.”

The panellists were: Jay Hunt, Chief Creative Officer, Channel 4; Monica Maggioni, President, RAI; James Purnell, Director of Radio and Education, BBC; and Peter Rosberg, Head of Planning and Scheduling, DR. The session was chaired by Patrick Younge, Co-founder and Managing Director, Sugar Films, and produced by Laura Gosling and Andrew Scadding.

COMPETITION IS EXTREME.... IT REALLY PUTS PRESSURE ON US. IT FEELS LIKE WE ARE IN THE WORLD CUP EVERY DAY



Matt Hancock MP

Paul Hampartsoumian

Matt Hancock, Minister for Digital and Culture, tells broadcasters to broaden their horizons

Throughout its history, TV has been one of the UK's greatest success stories. In recent years, it has grown at twice the rate of the rest of our economy and annually generates over £13bn in revenue. Of that, the growing independent production sector now contributes £3bn a year.

More than just the economic statistics, your work really matters. You are one of the UK's best shop windows, introducing the world to our culture and telling them who we are as a nation.

The export market for finished programmes, international commissions and format sales has more than doubled in size over the past decade to over £1bn today.

You and your programmes are among our most powerful cultural ambassadors. Kids in South Korea queue to meet Peter Capaldi. Crowds in New York scream for Benedict Cumberbatch. And all over the world people make their arms into an X and tell Simon Cowell: "No one wants this more than me." That is soft power in action. And it is great for the UK.

But, of course, this is also a time of great change. Digital technology is revolutionising viewing habits. And it is primarily these challenges – and these opportunities – that I want to talk about today.

Traditional TV viewing now accounts for only some two-thirds of the nation's viewing time. What we watch is changing: 72% of us now regularly watch short-form videos on YouTube and elsewhere.

James Corden's *Carpool Karaoke*, that Calvin Harris video featuring Rihanna, Hillary Clinton's latest spot ad, even back copies of PMQs – everyone's taste is catered for, mine included.

And, if we want more conventional-length programmes, we won't necessarily turn to the conventional channels. Netflix now reaches 4.4 million households in the UK and Amazon Prime more than 1 million.

I've set out three core priorities for all the creative industries, and they ▶



are no less important in TV than the others. The first is backing success. In all we do, we want to back success where we find it; to build on and strengthen Britain's creativity.

So we have introduced new TV tax breaks. And they are working. In the first full year of the TV tax credit, nearly £400m was invested in high-end television programmes, a further £52m in animation, and £35m in video games.

Amid this constant change, public service broadcasting remains hugely valued in most viewers' lives. In a typical week, figures show 84% of us will watch public service television. The vast majority of people – 73% of viewers, according to a recent poll – believe it is doing a fine job.

Of course, public service broadcasting is only part of the mix. The UK has a vibrant multichannel sector, delivering more than 500 channels via free and pay platforms.

I know many of you worry about the impact of Brexit. The EU referendum highlighted the need to bring this country together. That can only be achieved by reaching out to – by directly addressing – all its constituent parts. You and your industry have that power.

Throughout her history, Britain has succeeded best when we've been open, positive, engaged, and looking outwards, towards the whole world. You can help define Britain's place in the world today and bring the people of Britain along with us.

On the specifics, we absolutely get the importance of: the country-of-origin principle; continuation of UK content's designation as European work; access to skilled labour and to funding; and the central importance of the broadcasting industry. We are working on those things as we prepare to negotiate Britain's exit.

That brings me to my second principle: expanding access. It is a central objective of this Government that everyone, from every background, should have an equal chance to succeed, an equal chance to access arts and culture.

In TV, you are already bringing culture – high-brow, middle-brow, resolutely low-brow, it really doesn't matter – into homes up and down the land.

But just as your audience is wide



BBC

THAT NEXUS BETWEEN TECHNOLOGY AND CULTURE IS OUR FUTURE ECONOMY'S SWEET SPOT

and diverse, so should your industry be. While there is already a push for greater diversity on-screen, and we will continue to support that, it must be matched by a similar drive behind the scenes.

Ideally, this room would echo to a range of accents, from all parts of the country, from every ethnicity, from every class and gender. Does it yet? I challenge you.

The BBC move to Salford has been a triumph, and it is one that I would like to see other broadcasters follow in terms of spreading people, production and investment beyond London.

New technology and distribution is making it easier to break through. But does commissioning reflect the diversity of our modern nation?

On gender, disability, sexual identity, and ethnicity, yes, you are beginning to make strides. But what of social and geographical diversity?

I ask you, and I hold you to a higher standard, because a popular, demotic industry like yours, with such a wide and diverse audience, should be leading the way.

So reflect the country you serve. Thrive on Britain's diversity. Look to opportunities beyond the nearest horizon. Show by example that

Export success: Doctor Who

people from any walk of life can get ahead if they've got talent.

My third priority is to drive the opportunities of digital synthesis.

There is a very good reason I'm the Minister for Digital and Culture. The synergy between art and technology has never been more important. This link – between our creative and cultural assets, and the digital platforms and technology that deliver them – is, in my profound belief, how Britain will pay her way in the 21st century.

This sector is perhaps the best example of what I'm talking about: the pipes and wires of digital delivery meet the beauty and creative genius of the TV sector.

If a Wikipedia page is slightly slow to load, it probably won't greatly try the patience. If a programme we're engrossed in begins to buffer, it can feel like the end of the world. All the tension you've carefully crafted – the gags you've expertly timed – are ruined.

So I'm absolutely determined that the UK's digital infrastructure must be world-leading. We have invested substantially in our digital communications infrastructure – both for mobile and fixed connectivity – with £750m from central government.

We are rolling out superfast broadband across as many homes and businesses as possible. We have already achieved 90% coverage. We are on track to reach 95% by the end of next year and are pushing fibre, too.

It will get easier and quicker, year on year, for people to access the brilliant shows you make. And digital needs content.

That nexus between technology and culture is our future economy's sweet spot, and it is at that nexus that your industry has always lived, and where it must continue to thrive.

Yes, there are challenges, but there are huge opportunities to reach more people, to open more minds, embrace new technology, to educate, excite and entertain like never before. That is a passion we share and, in doing so, I will be at your side.

This is an edited version of the Rt Hon Matt Hancock MP's speech to the RTS London conference. The full version is at: www.rts.org.uk/article/matt-hancock-minister-digital-and-culture-tv-one-uks-greatest-success-stories.



Studio Output

Fit for the future?

The final session of the RTS London Conference served up a panel of TV big hitters to look back over the day's events. Among the subjects they covered were the UK's inadequate digital infrastructure, Netflix, Brexit and, inevitably, *The Great British Bake Off*.

Matt Hancock's speech in the previous session found favour with the panel. BBC chief Tony Hall welcomed the emphasis the Minister of State for Digital and Culture had put on "social and regional" diversity in television.

Sky's Andrew Griffith applauded Hancock's pledge to improve the UK's digital infrastructure, pointing out that "there's no point making the most wonderful programmes and having the most engaging experiences if consumers can't actually experience them because we've got an ageing infrastructure".

TalkTalk's Dido Harding approved of the Government's "passion for delivering for everyone. Littered through the speech in each of the policy areas, [Hancock] covered the

Television's heavy hitters look back on the day and tackle the big questions.
Matthew Bell reports

important role that we've all got in uniting the country and bringing everyone on the digital journey."

Virgin Media's Tom Mockridge echoed the panel in applauding the "great sentiments" of the minister's speech, but added that the UK's digital policy was "a bit of a muddle". He hoped that "the rhetoric" would be followed up with "more firm action".

"It was a really positive opening statement to our industry, very upbeat and very supportive," reckoned Channel 4's David Abraham.

Referring to the BBC's Charter renewal, he added: "I can't help [look] longingly at Tony's 11-year security into the future and hope that it won't be too long before I might be in the same situation."

"Running the BBC?" asked session chair Lorraine Heggessey to audience laughter.

Changing tack, Heggessey asked the panel about their organisations' plans and, specifically, what they are offering viewers or consumers.

Abraham said that Channel 4 was adjusting to the "profound changes in the consumption patterns of consumers".

He added that there was a balance to be found between "investing in technology to personalise the discovery of the content [and] the role of human curation to discover this immense library of content that we can provide to viewers".

"The future could be about less-explosive change in technology and platforms," he said, adding that the challenge was "how we combine the technology and creativity in ever more profound ways".

Griffith predicted growth on "multiple fronts" at Sky. "If we, as industry leaders, cannot grow our businesses at a time when consumers have so much choice, and devices have gone ➤



Rivals turn the heat on BT

The UK's digital infrastructure, or lack of, was a recurring topic throughout the session.

'I don't know whether it will be in five, 10 or 50 years, but, at some stage, all our video content will be transmitted into people's homes by fibre-optic cables,' said TalkTalk boss Dido Harding. But currently, she added, 'we should be very worried that the country's digital infrastructure doesn't deliver at all'.

Virgin Media chief Tom Mockridge stressed the importance of making 'superfast broadband deliver – because, often, it's a label rather than a fact'.

He said that this would require putting 'competitive pressure on BT'. The behemoth has faced much criticism about the performance of its infrastructure division, Openreach.

Mockridge added, to more audience laughter: 'I think we all know that the best way to get a better service from BT is to live in a street that is served by Virgin Media.'

'TalkTalk exists to demonstrate that you don't have to pay a premium for speed,' said Harding. 'To take the fight back to Mr Mockridge, we think there is a space for a value-for-money provider in the connectivity market that gives you phone, broadband, TV and mobile, where you're not trying to protect a premium.

'In the TV context, it means allowing people to choose from the amazing array of content providers we have in the UK. I genuinely don't mind which channel *Bake Off* is on, as long as my customers can watch it somewhere.

'I think there is a meaningful group of consumers in the UK who want to access the content they want, rather than the full-fat packages that maybe my competitors offer.'

Harding also called for Openreach to be 'genuinely and properly separate, so that it is clear and visible what it is and is not doing'.

She added: 'The fact that we can have an endless argument about whether or not BT has funded sports rights purchases from Openreach profits, because it's completely opaque what its accounting actually is, tells you that the current [model] isn't good.

'I believe in competition – I'd like a level playing field,' she stressed. 'If you were starting with a blank sheet of paper, you would not have the owner of the nation's core infrastructure be the retail competitor of that infrastructure's other customers.'

Sky's Andrew Griffith agreed with Harding's analysis. 'On BT, the structural separation [of Openreach] has to be a when, not an if.'



From left: Tony Hall, Andrew Griffith, Lorraine Heggessey, David Abraham, Dido Harding and Tom Mockridge

› frictionless, so that consumers can consume so much more of what they want, then we should all get out of the way,' he said.

Hall argued that the BBC's future boiled down to three things. "Number one is programmes. Number two is culture. I want a more diverse BBC, but I also want a simpler BBC. We've made lots of strides, but there's a lot more work to do to make it a place where people really want to come and do the best work of their lives," he said.

The third area was the BBC's global ambitions. These included developing its UK radio output globally, as well as investing in the World Service, which received a funding boost from the Government last year.

In TV, Hall emphasised "building on those genres where we know we can match the world... and taking what we do [that] is great out to the world".

He reiterated his opposition to revealing the pay of BBC talent earning more than £150,000 a year. "It's one of the things we lost, but we won an awful lot," he said, referring to the recent publication of the draft BBC Charter.

He then turned his thoughts to the BBC's role as a programme-maker. "[BBC] Studios really matters," he said, discussing the creation of the corporation's new venture. "I don't want to be

AL TELEVISION SOCIETY



Paul Hampartsoumian

IF WE, AS INDUSTRY LEADERS, CANNOT GROW OUR BUSINESSES AT A TIME WHEN CONSUMERS HAVE SO MUCH CHOICE... THEN WE SHOULD ALL GET OUT OF THE WAY

a publisher broadcaster. That's what Channel 4 does – and very [well]. I believe that, at the core of the BBC, we're programme-makers, and I want us to build on that."

Now that the BBC was opening up the majority of its flagship programmes to outside tenders, BBC Studios needed "a level playing field" to compete, he said.

A week before the conference, the BBC announced the first shows, including *Holby City* and *Songs of Praise*, to be put out to independent producers. "I'm sure we'll lose one or two things, but, in the long term, this is the right future for in-house [production]," added Hall.

Heggessey suggested that the loss of *The Great British Bake Off* to Channel 4 "illustrated more than anything the importance of the BBC owning its own [intellectual property]".

"*Bake Off* is about IP, and we've got to develop our own IP," replied Hall. "We all know that's really hard – there's no

magic wand. You're relying on really talented people coming up with good ideas that commissioners back."

Heggessey asked whether Netflix was a threat to traditional broadcasters, revealing her frustration that she had to wait a week for the next episode of dramas such as Channel 4's *National Treasure* or the BBC's *The Night Manager*.

"I don't buy that there's now a law that says all drama has to be binge-watched," replied Abraham.

"None of us has to deal with Netflix in a way – we're just seeing growth in the overall market," said Griffith. "It's a fantastic time to be a producer because you've got more airtime to fill.

"We're seeing video consumption go up," he continued. "The fact that it's different names, and sometimes different players, is just a way of servicing different consumer needs."

Turning to Brexit, Mockridge said that it was a "fact of life". He had

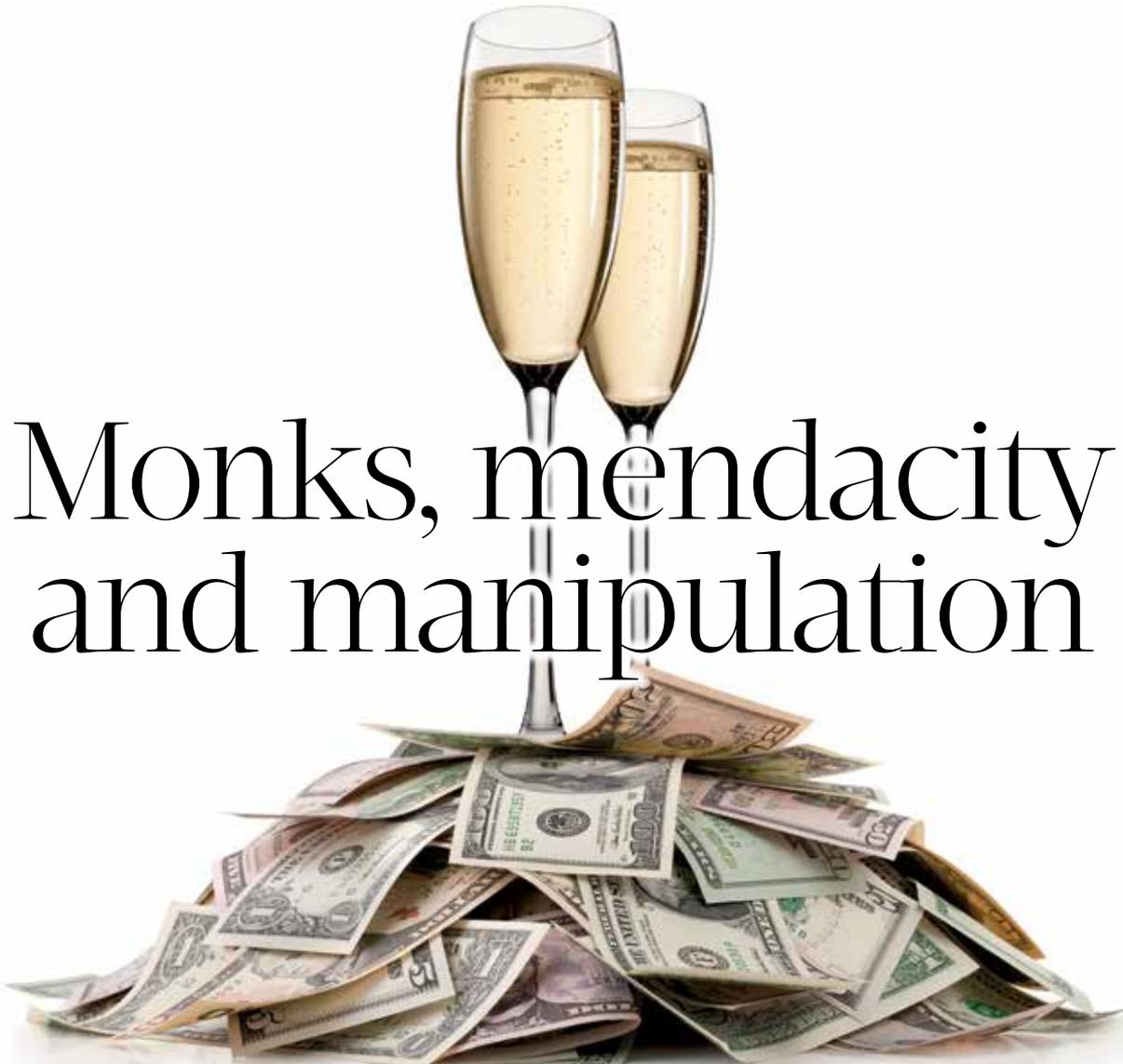
wanted the UK to remain in Europe but admitted that, "so far, I've been proven wrong – the economy continues to have growth".

"We're very geared to the UK economy," said Griffith. "We want to continue to invest here. We're based here, headquartered here, most of our people are here. So far, so good."

In an earlier session, former European trade commissioner Peter Mandelson had said that the creative sector needed a stronger and more prominent voice in Brexit negotiations to secure a good deal with Europe.

"A decade ago, I would have said that was probably true," said Hall. "I think the creative industries, if you can lump them together in that sort of way, have really got their act together in the last decade. We are one of Britain's great success stories and we should be building on that."

The panellists were Channel 4 CEO David Abraham; Sky Group Chief Operating Officer Andrew Griffith; BBC Director-General Tony Hall; TalkTalk CEO Dido Harding; and Virgin Media CEO Tom Mockridge. The session was chaired by former BBC One Controller and current Chair of the Grierson Trust Lorraine Heggessey. It was produced by Sue Robertson and Martin Stott.



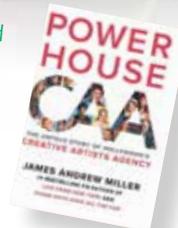
Monks, mendacity and manipulation

Does the world need a 750-page book about CAA? Seven hundred pages on the CIA, maybe, but a door-stopping, back-breaking brick of oral history on a US talent agency, with little or no commentary or context?

And yet, once in a while, perhaps every five or 10 years, a book comes along about television that is required reading. Ken Auletta's *Three Blind Mice*, about the decline of ABC, CBS and NBC, published more than 20 years ago, is one. As is Bill Carter's *Desperate Networks*. It told the behind-the-scenes story of the US Networks' 2004-05 season – the year that someone, *not* one of the key executives, said they quite liked a show called *CSI*, which, at the very last minute, found its way into CBS's prime-time schedule.

Now we have *Powerhouse*, which tells how five agents fled William Morris in

Powerhouse: The Untold Story of Hollywood's Creative Artists Agency by James Andrew Miller is published by Custom House/William Morrow, priced £20.00



Book review

Simon Shaps gasps at an account of feuding, excess and greed at one of the world's top talent agencies

1975 to set up shop in humble offices, with their wives taking it in turn each day to answer the phones, and ended up creating a media giant. Miller says

that he interviewed 500 people for the book. In the end, however, despite the glittering array of A-list celebs and media titans who talk on the record – most of them with remarkable candour – it is not Nicole Kidman, Tom Hanks, Dustin Hoffman, Bill Murray, Cher, Kevin Costner, Alec Baldwin, Whoopi Goldberg, Barbra Streisand, Michael Eisner, Edgar Bronfman or David Geffen who hold centre stage. The real stars of the book are Ron Meyer and, above all, Mike Ovitz.

They were CAA's patron saint and devil incarnate: the agency's self-styled good cop and bad cop, who ruled over their legions of Armani-clad agents. Both left CAA in the mid-1990s and, if the book has a fault, it is that the story sags a little after their departure.

How Ovitz and Meyer built CAA (Creative Artists Agency) is worth £20 of anyone's money. But what makes it more than just another business book is the epic, scarcely believable story of

how the Ovitz and Meyer relationship fell apart in a bust-up that caps anything you are likely to come across in the world of entertainment.

This is a remarkable feat in an industry that has raided *The Godfather* not for lessons in film-making but in order to find language adequate to describe the vendettas and feuds that come with the terrain.

For some 20 years, the Ovitz and Meyer double act worked just fine. They shared many triumphs, as well as exclusive use of a private jet paid for by CAA. Amazingly, no one else in the company seems to have been aware of its existence. They were, for a period of time, all-powerful.

When Magic Johnson, a CAA client, suggested to Ovitz that he might want to leave CAA and run a studio he replied: "I don't have to run a studio. I run them all now anyway." True or not, the brilliance of Ovitz and Meyer was that everyone bought the story – not least of all their clients and many of Hollywood's supposed decision-makers.

They turned the "package" – an unturn-downable pitch made up of script, on-screen talent and director (and sometimes finance) – into a golden goose, taking their 10% of gross and creating huge revenue streams, some still flowing back to CAA years, even decades, later.

During those golden years, the CAA MO was simple: do whatever it takes to sign the talent. So, when CAA decided it wanted Paul Newman, Ovitz went out and bought a Ferrari to convince Newman that he was as obsessed with cars as Newman was.

In short, arm-twist, cajole, befriend, shower the talent with gifts, promise round-the-clock availability, and then the agency's power in the marketplace would be deployed to leverage new off-the-scale deals.

But if the business model was simple, the dynamics between the senior executives was fearsomely complex. Ovitz was the youngest of the William Morris refugees but very rapidly become the leader, with Meyer his confidant and human face.

Although he has some lifelong fans in high places, such as David Letterman and Sylvester Stallone, many others suggest that the thing that went wrong was Ovitz himself.

Ari Emanuel, founder of Endeavour, which eventually merged with William Morris to challenge CCA's dominance, says of Ovitz: "There was also a Wizard

THE OVITZ AND MEYER RELATIONSHIP FELL APART IN A BUST-UP THAT CAPS ANYTHING YOU ARE LIKELY TO COME ACROSS IN THE WORLD OF ENTERTAINMENT

of Oz thing going on behind the cape because, even when Mike didn't know shit, he had everybody believing the opposite."

Several senior agents at CAA recall Ovitz sometimes saying that he knew "something big" was going to happen "in a month or so"; without ever revealing what that something was.

In the weeks that followed, something big or biggish invariably happened, which Ovitz said was "the something" he had known about all along.

Ovitz's fertile imagination and vaunting ambition led him well beyond conventional agenting into seemingly unrelated areas, such as investment banking and advertising.

Despite earning huge profits from this diversification, his grip weakened. David O'Connor, one of the so-called Young Turks who took over the company when Ovitz and Meyer departed, tells how Robert Redford sought him out when he realised that Ovitz's attention had wandered.

Redford told O'Connor that he wanted him, not Ovitz, to look after

THEY TURNED THE 'PACKAGE' – THE CREATION OF AN UN-TURN-DOWNABLE PITCH MADE UP OF SCRIPT, ON-SCREEN TALENT AND DIRECTOR... – INTO A GOLDEN GOOSE

him and that he would personally call Ovitz to break the news. After Redford made the call, O'Connor says Ovitz called him into his office and told him: "I think it's time for you to represent a major movie star... I think I can convince Redford that you're the guy."

O'Connor says: "I never let on what I knew had happened. But, really? You've got to manipulate me at this moment in time?"

Manipulation, mendacity, greed, sheer egoism are all laid at Ovitz's door. There was also the question of a shiny new HQ, which, 14 years after the founding of the agency, was an Ovitz obsession. The result was an I.M. Pei-designed palace in Beverly Hills, complete with travertine marble from Italy ("from the Bruno Poggi quarry") and a Roy Lichtenstein mural.

Rowland Perkins, one of the five original founders, recalls: "Before we moved into the building, Ovitz flew Shaolin monks into LA and we all marched from our offices in Century City to the new site for a *feng shui* ceremony. It was classic Ovitz."

Alas, the good vibes didn't last. Ovitz parlayed his personal relationship with Edgar Bronfman into an offer to leave CAA to run Universal.

Bronfman wanted Meyer and one of the others founders, Bill Haber, to join Ovitz to run the company. As well as demanding a huge salary, Ovitz told Bronfman how the equity was to be split between the three of them: "Ninety for me, six for Ron, four for Bill."

The negotiation came to an abrupt end. Meyer decided that if Ovitz was going to stay at CAA, he would probably have to leave. He approached Bronfman and landed the job at Universal that, he says, could have been Ovitz's, had he not "fucked it up". Ovitz was unforgiving. Sometime later, he bought a piece of land that Meyer had set his heart on, which reads like the final nail in the coffin of the Ovitz-Meyer relationship.

Today, despite ferocious competition from WME, CAA is still a force, with its sports division now making more money than either television or film.

Miller has done a brilliant job of piecing together CAA's first four decades through first-hand testimony. Now all that is needed is for Aaron Sorkin to write the Ovitz-Meyer screenplay... and CAA to package it.

Simon Shaps is the founder of Simon Shaps Ltd.



Countryfile: Anatomy of a hit

Over the past 28 years, *Countryfile* has offered viewers a winning mix of fearless reporting on rural affairs and stunning shots of bucolic landscapes.

“The journalism within *Countryfile* is the heartbeat of the programme,” said executive editor Bill Lyons, who was talking to a full house at the Everyman Cinema for an RTS Bristol Centre event celebrating the long-running BBC One magazine show.

Over the years, *Countryfile* has investigated the countryside protest marches, outbreaks of foot and mouth disease, and rural domestic violence. “We don’t shy away from the grittiness of the countryside,” said Joanna Brame, who produces the series for BBC Bristol.

Recalling the investigation into domestic violence, Brame said: “My feeling was, ‘If we don’t tell it on *Countryfile*, where will it be heard?’”

The programme received some criticism from viewers who felt that the story wasn’t appropriate family

Production

Matthew Bell gets to the heart of the BBC show for all seasons that bridges Britain’s rural-urban divide

viewing, but Lyons defended its broadcast. “Domestic abuse is different in its impact on people in the countryside than it is for those in cities. People in cities have readier access to support systems,” he said.

As well as the series’ hard-hitting journalism, Lyons is also “very proud of the way we rightly celebrate the beauty of the amazing landscape that we’re blessed with in this country”.

When he moved to the show four years ago, Lyons immediately recognised that it was a hugely well made and successful piece of prime-time TV, but he “also saw potential for it to step up, to

make its production values even higher. I knew the directors had it within them to deliver films of real quality”.

He found extra cash to bring in higher-spec cameras and kit and also encouraged the directors to bring more “as individuals and creative people to the programme. I think, with Jo [Brame], we’ve cut people the slack to do that, so it’s become a more surprising and risk-taking programme as a result.”

Presenter John Craven, who joined the programme in 1989, thought the show’s mix of content struck the correct balance. “It’s a lovely way to relax at the end of a weekend, to watch a programme like *Countryfile*, and we do show our countryside at its best – we have some glorious shots. But a show like ours has to do more than that – it has to [show] the reality of life in the countryside,” he argued.

Countryfile made its TV debut in July 1988 in a half-hour, Sunday-morning slot on BBC One. In 2003, it gained an extra half-hour of airtime and, six years later, at the behest of the then-Controller of BBC One, Jay Hunt, was



Countryfile presenting team

BBC

How Countryfile is made

Countryfile is a ‘juggernaut of a show’, executive editor Bill Lyons told the audience at the Bristol Everyman. ‘[Being on air] 52 weeks a year means there’s no room for mistakes or second thoughts. Whatever might go wrong, you still have to film, otherwise the show won’t be on air three weeks later.’

It takes a ‘massive team’ – including 13 directors, six producers and nine researchers – to make the series, explained series producer Joanna Brame. ‘At any one time, we have a minimum of six [weekly] programmes at some point of the production process,’ she said. Furthermore, Brame

added, the team also works on special shows throughout the year, such as the seasonal *My Countryside* and a programme for Remembrance Sunday.

Countryfile is filmed on Thursdays and Fridays every week. ‘The production schedule is as tight as a drum,’ said Lyons.

The presenters are well prepared. Immediately after Wednesday night’s RTS Bristol event, presenter Anita Rani was travelling to the south coast to film on the Isle of Wight. Her bag included ‘wellies, walking boots, thermals and a variety of raincoats – you need to be prepared’.

‘We have to prepare for every kind of weather,’ agreed fellow presenter John Craven. ‘We have to [film] no matter what – and you have to look as if you’re enjoying it.’

‘A lot of other programmes – especially natural history programmes, which have the budget to be able to wait until the weather gets good or for a particular animal [to show] – can wait for weeks if they need to. We can’t do that; we have to get it all down on those two days.’

Brame reckoned that working in all types of weather brought people

together. ‘You have to be a certain kind of person, to get on with other people, and that’s what’s key for me when I’m putting the team together. In telly, the people you work with are what matters,’ she said.

‘We’ve always been a really happy

family on the show,’ added Craven. ‘Ever since day one, there have been incredibly good working relationships within the team, between producers, directors, researchers and the presenters. Everybody remarks on that when they come on to the show – how much they’ve enjoyed it and how friendly the team is – and I think that is reflected

in the programme itself.’

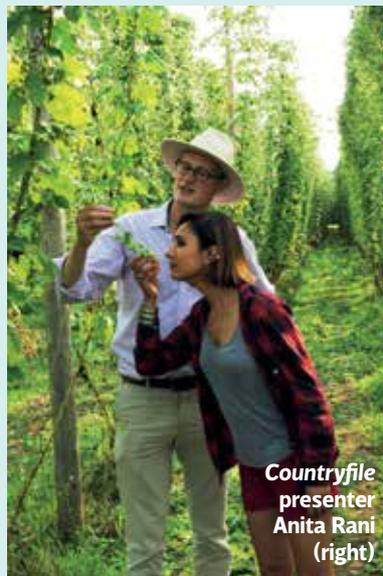
Turning to the content of the programme, Brame explained that she likes to keep the programmes seasonal. ‘We also like to deliver something a bit more than news can,’ she said.

Main bulletins cover rural stories, such as an outbreak of disease or the growth in wind farms. ‘But they do it in one minute 30; three minutes at the most,’ she continued. ‘We’re able to give [stories] more consideration, open more doors with the *Countryfile* name and get access to places that maybe news can’t.’

The evidence is that audiences like this mix of hard and soft stories on the show. ‘Our lead investigation is split into two chunks each week. What that means, as a programme-maker, is that if [the viewers] don’t like that story, there are two [places] where you may lose your audience,’ Lyons pointed out.

‘But it doesn’t happen. The really heartening thing is that every week the audience builds over the hour.’

‘You may bring them in with a reminder of how wonderful the landscape is and some feel-good stories, but they stay with you during the hard stuff as well.’



Countryfile presenter Anita Rani (right)

BBC

promoted to an early-evening prime-time position on Sunday, normally at 7:00pm.

‘The slot feels right. People have had their tea and they can kick back for the evening,’ said Lyons.

RTS Bristol Chair Lynn Barlow, who quizzed the panel at the event, pointed out that the programme’s ratings – it peaked at 9.6 million earlier this year – put it ‘almost in *Bake Off* territory – it is quite extraordinary for a long-running show’.

Craven recalled the early days of the programme. ‘A lot of people who work in the countryside wondered what had hit them. Up until then, there hadn’t really been a programme that questioned the way that [farming] operates,’ he said.

‘The field-sports community were also surprised when *Countryfile* started to question some of the ways they carry out their business.’

Craven had recently left the long-running BBC children’s news programme *Newsround*, which practised ‘a very different kind of journalism’. >

IF WE DON'T TELL IT ON COUNTRYFILE, WHERE WILL IT BE HEARD?



From left:
Lynn Barlow,
Bill Lyons,
Joanna Brame
and John Craven

Jon Craig

› Yet, he added, “what we did take from *Newsround* was the importance of simplifying things without being simplistic. [We wanted] to let urban people know what was happening in the countryside, that it wasn’t all roses around the door.”

Countryfile viewers, said Lyons, are a “BBC heartland audience” that “tends to skew older”. The programme’s research tells it that more than 60% watch the show principally because they are interested in rural affairs. “They’re not coming for pretty pictures, although I’m sure they enjoy those as well,” he added.

The audience is split almost equally between town and country – 49% of viewers are urban and 51% rural. “We have to appeal to both,” said Lyons. “The hardest battle is to have them all recognise that everybody’s point of view is valid. The countryside, helpfully from our point of view sometimes, can be quite a fractious place – it’s certainly not a rural idyll.”

“We don’t assume too much previous knowledge. We have to be careful not to upset our rural audience by talking down to them, while at the same time explaining to our urban audience how the countryside works – it’s quite a difficult juggling act,” added Craven.

The One Show’s Anita Rani, who joined *Countryfile* last year, is the newest member of the presenting team.

“As someone who lives in Hackney, in London, and grew up in Bradford, I am experiencing the countryside for the 50% of our audience who live in urban environments. I am their eyes and ears,” she said.

Rani, who was named Best On-Screen Talent at the RTS West of England Awards in March, maintained that *Countryfile*’s stories are relevant for both rural and urban audiences: “Take milk. We know that the price of milk is next to nothing, and that lots of farmers are suffering horrendously, but ask people in the city whether they would pay more for their milk and I’m sure [most] would say no. Opening people’s eyes to how their lives are so entwined and connected with what’s going on in rural Britain is really interesting.”

Countryfile is not standing still and basking in its success. A daytime spin-off, *Countryfile Diaries*, launched earlier this year: it runs five times in the week following the show’s quarterly seasonal specials.

The show also ran a live event for the first time this year, which drew a crowd of 125,000 people to Blenheim Palace in August. “None of us knew what to expect and it was fantastic,” recalled Craven, “[it was] four days of joyous fun.”

Rani was told that the event attracted a far higher proportion of city dwellers than normal country

fairs. “Our live event should reflect [the 50/50 rural/urban] viewer split and should be open to everybody, so that was brilliant,” she said.

“It was a wonderful opportunity for us to meet the audience,” said Craven. “Including Asian people, which I was very happy about,” added Rani.

Lyons would like to develop *Countryfile* further. “There’s so much potential in our countryside and I would love to get even more commissions away. We have a very talented team and I feel that there’s more that we could do,” he said.

Summing up the programme’s success, Craven said: “It’s [part of] a perfect BBC One Sunday evening – you’ve got *Countryfile*, *Antiques Roadshow*, a drama, the news and bedtime. *Countryfile* is a perfect format and long may it continue.”

Dick Colthurst, who retires this autumn as Managing Director of Bristol-based indie Tigress Productions and worked on the first series of *Countryfile* in 1988, was in the audience for the RTS event. “It’s extraordinary to me,” he said, “that this little show we did on a Sunday has grown into this cornerstone of British broadcasting.”

The RTS Bristol Centre event ‘Countryfile: Anatomy of a hit’ was held at the Everyman Cinema, Bristol, on 28 September.

OUR FRIEND IN THE WEST

Jane Tranter argues that it's time broadcasters stopped treating Wales as TV's problem child



Bad Wolf

Before 2005 and the production of *Doctor Who* in Cardiff, Wales was always seen by the BBC – including me – as the “problem child”. But, just as with a “problem child” in a classroom, alarmingly, the problem is more often with the teacher/adult than the child; invariably, “problem children” are the most interesting in class and mature into the best of adults.

And so it was with Wales and me. As the BBC's drama commissioner from 2000 to 2009, what I lacked in the early years was the open-mindedness to see that it was the attitude of the BBC towards Wales that was the problem, not the place itself. All it took was to give Wales a chance.

The experience of filming in Wales the first five seasons of the rebooted *Doctor Who* was challenging, joyous, creative and productive.

So, too, were the three seasons of the Starz series *Da Vinci's Demons*. Julie Gardner and I filmed the show in Swansea but produced it from Los Angeles, where I ran BBC Worldwide Productions.

Success breeds success. As the quality of Welsh crews and the local production community became well known (not to mention the region's proximity to London, the beautiful beaches, landscapes and food – most of which I have troighed my way through), the increased demand for services resulted in new companies moving into Wales. Consequently, home-grown companies have grown and flourished.

According to the Welsh government, in the past three years drama production was responsible for injecting more than £100m into the Welsh economy.

Sounds like the happy-ever-after ending/job well done we all aspire to? Well, not quite...

The good news is that Wales has become a destination for a booming UK drama industry. However, the less good news is that it has yet to develop the future-proofed capability and capacity to support that demand.

If Wales is to house high-end television productions (such as Bad Wolf's forthcoming production of *His Dark Materials*), it urgently needs a clear and coherent plan to keep the industry alive and growing. We will then see a boost to jobs and the economy.

To achieve its full potential, the Welsh government, higher education and further education must work together to develop industry-led funding and training that is inclusive. Finding skills, enthusiasm and talent

from all sections of our society and across all ages is vital.

In turn, the public service broadcasters, if they are to continue to benefit from the regions they film in, must take more care and responsibility for their development and sustainability. Planning their commissioning commitments would be a big step forward. The BBC should set out the contents of the service licence for Wales and guarantee hours by genre.

This might sound like an uncreative denial of choice, but it was the strategy that delivered *Doctor Who* and *Torchwood* and moved *Casualty* to its production powerhouse in Cardiff.

To achieve this organically and with excellence, the BBC will need to commit to a Wales-based drama commissioner (as they have in all other nations and regions of the UK). Channel 4 also needs a presence in Wales, just as it has one in Scotland.

If Wales ever was the “problem child”, it is, unquestionably, now the most interesting of adults. My instinct remains that the “problem”, ultimately, resides with its “teachers” (including myself in a past life).

Wales's issue used to be one of recognition. It has now become an urgent one of sustainability. If public and private resources can draw together and be clear on what Wales needs from its partners and neighbours, its recent rapid growth suggests that it can become the production centre that domestic and international drama producers want and need.

At which point, maybe, it can finally stop feeling it's a problem to the public service broadcasters – and instead become part of the solution.

Jane Tranter runs Wales-based independent Bad Wolf, which also has offices in Los Angeles.

The sound of success

Music

Audio Network's pioneering business model is making it easier for TV and film to license music for their productions, discovers **Matthew Bell**

At Abbey Road Studios, Audio Network is recording Fifties-style rock 'n' roll songs to add to the 120,000-plus tracks in its library. From sweeping orchestral works and Portuguese fado to hip hop and ukulele music, there is something for even the fussiest TV or film producer.

Over the past three years, the company's music has been used on television more than 8 million times across the world. It has sold tracks to 180 countries, including the Vatican and North Korea. In the UK, Audio Network compositions recently featured in BBC One's *The Night Manager*, Sky 1 sitcom *Yonderland* and *Absolutely Fabulous: The Movie*.

A week before the Abbey Road session, *Television* spoke to Audio Network's Chairman, Andrew Sunnucks, who founded the music production company with Robert Hurst in 2001.

At the time, the two men were working at classical music publisher Boosey & Hawkes. Their idea was simple – to make, from scratch, new music for TV and film that could be easily and cheaply licensed. This, they argued, would be a godsend to producers who complained that they were wasting time and money clearing music with composers, publishers and agents around the world.

Audio Network's business model – which Sunnucks says other outfits have followed – means that all rights to the music are owned by the company.

The 241,000 users currently registered with the business can use as much music as they want, on any

platform, anywhere in the world. "Our principle is to charge a low, up-front fee, like a subscription, to our customers," Sunnucks explains. "We make money out of getting lots of music on the telly, for which we get royalties from the broadcasters."

He gives Hurst the credit for simplifying the music-licensing process – "this was more Robert's world, as the grown-up in the relationship" – while he concentrated on the music, about which he is passionate.

"At the time, everything was made using synths and samples – I hated that period," recalls Sunnucks. "I wanted to record music with real players."

Rather than raising money to pay writers to create a catalogue of new music, Sunnucks sought tunesmiths to invest in the business. Among the first to take shares were the late jazz legend John Dankworth, Grammy award-winning saxophonist and composer Tim Garland, and Terry Devine-King, the co-composer of the rock 'n' roll tracks being recorded at Abbey Road.

"A lot of composers have had bad experiences with publishers," says Sunnucks. "It felt the right thing to do: [to build] a creative company, at least partly owned by the creative people in it."

Fifteen years later, Audio Network employs the talents of more than 600 composers, although only those from the early days are shareholders.

Up to 20 new albums of music are added to the catalogue every month, much of it recorded at Abbey Road, where Audio Network is the biggest customer of the famous north London studios.



Long-running TV shows Hoover up incidental music in industrial quantities, so the Audio Network catalogue needs constant topping up.

Current composers on the company's books include percussionist Evelyn Glennie; Joe Kraemer, who wrote the music for the latest instalment of the *Mission: Impossible* franchise, 2015's *Rogue Nation*; even Eighties pop star Nik Kershaw, who "writes great hooks", says Sunnucks.

"Anyone can make a nice noise on a computer and that has a market. But to build a music company, you need to find a way to differentiate yourself, which we do by focusing on the quality of the music," he insists.

Sunnucks is a musician himself and produces Audio Network's orchestral and large-ensemble recordings. He is a pianist but leaves the playing to the professionals.

"The truth is, I work with some of the best players in the world and I learnt fairly early on that I was never going to be a piano player," he explains. "I can use the piano as a tool to write, and still do from time to time, but what I really do is find talent and produce it."

Audio Network is in the middle of



Royal Philharmonic Orchestra recording at Abbey Road Studios

recording the great classical orchestral works, “making it easier for telly to use”, says Sunnucks. “Sitting in

Abbey Road, listening to the opening bars of a Beethoven symphony – it doesn’t get much better than that.”

Most of the catalogue is recorded in London, using ensembles and

orchestras such as the Royal Philharmonic Orchestra, jazz, rock and funk musicians, and artists from around the world who have made London their home.

But the search for authenticity also takes Audio Network around the globe.

“If TV wants Brazilian music, we’re going to try to record it in Brazil with Brazilian players,” says Sunnucks.

“We want to be the Google Earth of music, a place where people can zoom into specific parts of the world and get authentic music for each geographical area.

“I’d like to get to the point where we can provide opportunities for people from all over the world to write and play for us.”

Abbey Road Studios

Live from Abbey Road Studios

In a single day at Abbey Radio Studios in September, Audio Network musicians are recording 13 tracks of Fifties-style rock ‘n’ roll. Terry Devine-King, who wrote the music with guitarist Adam Drake, and lyricist Elfed Hayes watch as the band learns, demos and records songs at lightning speed.

The band – guitar, bass, drums, saxophone and singer – are playing together for the first time. ‘If you’ve got good players, it’s irrelevant whether you’ve played as a band before,’ says Harry the Piano, another Audio Network composer. He is a virtuoso pianist who can play any musical style and is often heard on BBC Radio.

Devine-King, who played with The Style Council, is one of Audio Network’s original composers. He wrote the music for the BBC One show *Room 101*.

‘The music of the Fifties is imprinted on every musician. For this album we are using old recording techniques, guitars, amps and microphones and an ancient mixing desk,’ he explains. ‘It’s a different sound and it’s really refreshing to recreate the sound of a bygone age.’

The band is playing in Studio 2 where The Beatles recorded most of their peerless music. Their equipment includes the piano played by Paul McCartney on *Lady Madonna* and the echo chamber used to record Ringo Starr’s drums.

‘It’s impossible to forget we are playing in Abbey Road Studios. There’s a bit of trepidation but it’s also hugely exciting,’ says Harry.

‘There’s never a day when you don’t pinch yourself,’ adds Audio Network’s fixer Dom Kelly, on the enduring thrill of

working at Abbey Road. Kelly’s job is to find musicians, often at short notice, to record the thousands of tracks that are added to the catalogue every year.

‘We try to cherry pick the best players for whatever style of music we’re doing. Sometimes, you’ve got to juggle personalities, too, as people may have had a falling out,’ says Kelly. Harry says Kelly ‘has the biggest address book in the world’.

When they are mixed and mastered, the rock ‘n’ roll tracks will be added to the Audio Network catalogue and made available to TV and film.

On screen, the music’s role, says Devine-King, is to ‘advance and tell the story. There’s no formula – it can be brash and stand out or it can be so understated you almost don’t notice it. It’s there to create a feel.’



Double jeopardy: the allure of reality TV

Taking part in a reality programme can be a risky business – Channel 4’s *The Jump* earlier this year saw a number of celebrities wheeled off to hospital after spills on the ski slopes.

At an RTS Futures event examining the reality genre, games producer Becky Crosthwaite, who sets the challenges for ITV’s *I’m a Celebrity... Get Me Out of Here!*, recalled how Shaun Ryder was bitten by a snake that then wouldn’t loosen its grip on the hand of the Happy Mondays singer.

“We were able to detach the snake safely and make sure the snake was OK,” she said. “It made a really good story in the end – [and Shaun] survived, too,” said Crosthwaite.

While some danger – or “jeopardy” in the jargon of the genre – rarely goes amiss, not all shows put participants in physical danger. “Reality is about emotions,” argued Craig Orr, commissioning and development director at MTV International. “[Channel 4’s] *First Dates* is lovely and cosy, and the [audience] really gets behind the [daters].”

MTV’s *Ex on the Beach* is a very different reality beast. “It’s about the horror and grimness of bumping into your ex. As long as it taps into real emotion people will [watch it],” said Orr.

RTS Futures

Matthew Bell is all ears as a panel of experts assesses the state of unscripted television

Crosthwaite and Orr were members of a panel examining the state of reality TV and offering advice to people hoping to work in the ever-popular genre. Laura Jackson, co-host of ITV2’s *Take Me Out: The Gossip*, quizzed the panellists and chaired the central London RTS Futures event.

Jackson, who presented Channel 5 reality show *Celebrity Super Spa*, asked the panellists whether they thought that reality TV was “eating itself”. “People know they can get famous and make a quick buck,” she commented.

“It’s up to casting producers to weed them out,” replied Orr. But, he added, reality TV had “a never-ending appetite for new characters with bigger personality traits”.

While audiences may wish to see more and more extreme reality shows, production companies and broadcasters have to remain conscious of their

duty of care to participants. A dating show such as ITV2’s *Love Island*, which features large dollops of sex and aggression, presents obvious potential risks to its cast.

“[On *Love Island*], we have an arsenal of tricks,” explained Crosthwaite. “People are young and free, and they’re going to shag. We have to tell it [as it is] because it’s part of the story, but there’s a duty of care to make it not seem so seedy. You don’t need to see them, without sheets, going for it.”

Unlike sex, violence is stamped out on the show. The producers sitting in the gallery, revealed Crosthwaite, “will get security to break up any aggressive behaviour”.

Discussing the MTV show *Geordie Shore*, Orr maintained that the cast want viewers to see an accurate presentation of their lives, without censorship: “They’re not prudes.” But, he added, “It’s not porn.”

The cast of *Geordie Shore*, unlike *Love Island*, come into contact with the outside world, which sets different challenges for the show’s producers. “The [cast] go out clubbing and they might find boys or girls they want to bring back to the house – the duty of care around that is crazy,” said Orr.

Anyone invited back gets “three talks from producers before they get



Geordie Shore MTV

into the house with one of our cast members, and they get code words in case they feel under pressure. We have people monitoring the whole time they're in the house."

Looking to the future of the genre, Orr predicted that there would be "more and more extreme situations" in reality programmes.

Improvements in technology, he added, now enabled producers to get more intimate access to the cast of shows: "You used to need a big crew, with a camera and sound person. Now, [using] iPhones, you can film pretty good content."

"Technology drives this kind of stuff," agreed Philip McCreery, senior producer on Channel 4's *Celebrity Island with Bear Grylls*. But he predicted a different future for the reality genre, foreseeing "more real situations" but fewer "crazy people".

McCreery said that on programmes such as *First Dates* "people just turn up and you see what happens. It's obviously produced, but there aren't any tasks or winners".

The RTS Futures event 'The reality of reality' was held at The Hospital Club in central London on 5 September and produced by Donna Taberer and Alex Wootten.



Craig Orr (left) and Becky Crossthwaite Paul Hampartsoumian

Getting in and on in reality

Craig Orr, commissioning and development director: 'If you're freelance, work with a good, established production team to back your idea and bring it to life... Make sure the idea resonates. The reality shows that work best are those that have universal appeal.'

Philip McCreery, senior producer: '[My first TV employer] was looking for a runner who spoke French and, obviously, there weren't too many of them about. Put everything on your CV, because [a potential employer] may do a keyword search... It was an antiques programme made in France. It was terrible [and] really low budget, but that meant there was more for me to do.'

Coco Jackson, researcher: 'Because I don't know what I want to be [eventually], every production that I work on I play a game: "Who do I want to be in this room?" I look at what people do and figure out what I do and don't like about their job.'

Becky Crossthwaite, games producer: 'I was scared of [moving] around and being seen as a fraud. I wanted to be the best at [a particular] role and know it inside out, [so] I stayed in the same place... I didn't want to move up before

I knew I was really good at researching in entertainment.'

Craig Orr: 'There's a lot to be gained from doing lots of different types of TV and learning as much as you can from different people, but, as you progress in your career, [you should] do what you love... If you realise you love Saturday-night, shiny-floor entertainment, then don't go and do *Countryfile*. [But], at a senior level, I am only going to employ reality people who've got lots of experience in different types of reality show.'

Laura Jackson, presenter: 'It's about passion; [people] need to have that fire in their belly.'

Philip McCreery: 'Think, "How can this story work?" When you're shooting stuff, trying to make things happen, you should also be thinking constantly, "Will this be entertaining when it's finally put together?"'

Craig Orr: 'The best reality producers are speaking to the cast and know how they're feeling at that moment, so they can second-guess how they might act. If you've got that [ability], then you'll have the cameras ready to [capture] that moment.'



The second US Presidential debate, on 9 October

A fresh face for storytelling

When Philando Castile was shot dead by a police officer in Minnesota earlier this year the world watched as his girlfriend broadcast the aftermath of the incident live on Facebook Live. The social-media giant's new live-video tool, has turned anyone with a smartphone into a potential broadcaster.

Where users once only had the option to update their status with thrilling (or not so thrilling) written updates, live video now joins photos, recorded videos and emojis as a way to update friends and followers.

Live video streaming

Facebook Live is being embraced by broadcasters and online news providers, finds **Pippa Shawley**

Originally released to selected celebrities and brands last year, the service rolled out to general users this year.

The style and subject of videos has, unsurprisingly, been varied. They range from a man filming his wife giving

birth to the US presidential election debates (in partnership with ABC). And from a sit-in by congressional Democrats at the House of Representatives to the *Ryder Cup 1st Tee Experience* show at the end of September, in collaboration with NBC Sports and the PGA.

"The beauty of Facebook Live is that you can tell your story in another way," says Andy Dangerfield, social-media editor for news at BuzzFeed UK. Staffers can respond quickly to breaking news using just a smartphone and microphone. One example was BuzzFeed's reporting on the Soho vigil for the victims of the Orlando nightclub shooting.

However, with long-term planning, Dangerfield can arrange studio-based

broadcasts, such as the EU referendum debate featuring David Cameron, Nicola Sturgeon and Nigel Farage.

The difference between these videos and live broadcasts on television and other channels is engagement, says Dangerfield: "You let the audience direct the broadcast in a way, because you can say, 'What do you want us to do now?'" This is a reference to the comments posted below the video as it transmits.

Viewers can also indicate their reaction to what is being said by clicking emojis such as "love" and "angry".

"Facebook Live provides people with an opportunity to involve themselves in stories that most matter and interest them, from the comfort of their own home, from an app on their phone," adds Mark Frankel, social-media editor for BBC News.

The corporation was an early adopter of the new technology. One of the first to deploy Facebook Live was BBC World News's Ros Atkins. He used it to tie in with his show, *Outside Source*.

"We've gradually experimented more and more, taking it out of the newsroom, on the road, into different parts of the world, on a beach in Lesbos or in a pub in Port Talbot," says Frankel.

While Facebook is by no means the first company to allow anyone to broadcast live, its status as the world's biggest social-media brand is alluring for the likes of BuzzFeed and the BBC.

Apps such as Meerkat and Periscope piqued interest in live broadcasting from smartphones, but it is Facebook's 1 billion daily users that makes the platform stand out.

"What Facebook Live offers is depth and breadth. Being a very large social-media beast in that jungle, it has the capacity to reach a larger slice of people internationally on any given story," says Frankel. The BBC News page has more than 30 million existing fans, so it already provides a large potential audience for live BBC videos.

Dangerfield says: "We reach a very young audience on Facebook, and that's part of the appeal... If you're doing a live, you're going to get more viewers on Facebook than some of the competitors." Content for these audiences needs to be planned accordingly. Videos have to be simple, original and engaging, he adds.

The nature of the stories being shared

usually falls into one of three types, adds Frankel: either you're offering viewers a glimpse of something they wouldn't normally see (such as a concert inside an Icelandic volcano), tuning into an existing powerful story like the reaction to a US presidential debate, or building up anticipation to a big reveal.

The most successful example of the latter was BuzzFeed's "watermelon

WHAT FACEBOOK LIVE OFFERS IS DEPTH AND BREADTH. AS A VERY LARGE SOCIAL-MEDIA BEAST... IT HAS THE CAPACITY TO REACH A LARGER SLICE OF PEOPLE GLOBALLY ON ANY GIVEN STORY

explosion" video. This 45-minute video, broadcast by BuzzFeed's US team in April, saw two people adding elastic bands to the middle of a watermelon to see how many it would take before the fruit exploded.

At its peak, 807,000 people tuned in to watch the live stream. Subsequently, 11 million people have seen the video.

The impending jeopardy of a bursting melon is not something many broadcasters will be looking to copy, but a sense of anticipation can also arise in other situations, says Dangerfield. Burberry streamed its London Fashion Week collection on Facebook Live last month

Frankel believes that it is also important to find stories that people will have an emotional connection with: "It's not just putting a correspondent or an expert on screen to talk about the figures. You must have thought through in advance how this subject is going to resonate with people's lives," he stresses.

Interesting topics will not, on their own, draw large audiences, however. Both Frankel and Dangerfield make

use of their other platforms to promote upcoming broadcasts. "It's really a question of trying to use your other influential channels to build up the exposure towards it," explains Frankel.

Like BuzzFeed, BBC News has embraced the option to connect its cameras to the Facebook API (the application program interface). This provides a more stable image, pictures from multiple cameras and the ability to share graphics.

However, picture quality is not Facebook Live's most important consideration. "I think the Facebook audience realises that it's a live online broadcast, so they're not necessarily expecting a polished television production," says Dangerfield.

As a traditional broadcaster, the BBC places a greater emphasis on picture quality than web-first brands do. But it doesn't matter if the setting isn't as formal as a TV studio, suggests Frankel: "It's horses for courses to some extent... If you get the right guest, and you get the right balance and mix of discussion, then the location becomes less relevant."

With Facebook Live still in its early stages, users such as Frankel and Dangerfield are experimenting with its capabilities. While the technology has improved since its launch, it is still far from perfect. Filtering comments remains rudimentary. This means that a producer is still needed to cherry-pick useful remarks and questions to feed back to the reporter or guest.

Analytics is another area that needs beefing up. "It's very difficult... to know how many people are coming and going, where they're coming from and what kind of people they are," says Frankel.

BuzzFeed will continue to experiment with live videos, Dangerfield believes, and will adapt its processes as the technology improves.

For Frankel, it's another useful tool to have in his arsenal, informing him and his colleagues of which topics are popular, and helping them to reach an audience that may not previously have engaged with BBC News.

He insists: "We have to be mindful of the fact that we're not there to serve Facebook, we're there to serve *our* audience. And we are as interested in what Facebook has to offer to reach and engage those audiences as we are with other social-media platforms."

Haydn Jones returns home happy from IBC, where it became clear that Internet Protocol represents a paradigm shift

IBC review

TV's new geography

Simple words are easy to use. Within the TMT (technology, media and telecoms) sector, scalability is one. The Dutch say *schaalbaarheid*. For me, that word evokes images of tectonic plates shifting, layers of rock folding under immense pressure, forces deep below the earth's surface grinding out continents.

And after five days of stratified discussion of *schaalbaarheid* at this year's premier broadcast shindig, lightly oiled with delicious Dutch hospitality, the contours of a new land started to emerge. It's called IP (internet protocol) and it will be pervasive, massively disruptive and forge an irreversible convergence between media and telecoms.

But first, before surveying the new territory, some logistics. IBC 2016's apt theme was "Transformation in the digital era: leadership, strategy and creativity in media and entertainment". The event organisers certainly ticked those boxes, with bravura performances on stage by titans of film and advertising (Ang Lee and Martin Sorrell, respectively).

In the foyer and wings were the exhibition halls, replete with everything from clever Velcro cable ties (Rip-Tie) and elegant time-synching tools (Time-code Systems) to software-defined video networks (Evertz).

All of this was set against the backdrop of the conference sessions. These ranged from "Making much more of metadata" through to "New skills in broadcast and media". Well done to IBC for sorting out the conference

programme – with all this talk of non-linear, it was comforting to see a highly linear, easy-to-read conference programme.

The halls, however, needed to run more like a family trip to Ikea; the exhibits organised and segmented into chunks, running from lens to consumption, with an easy-to-follow pathway – and meatballs at the end.

Early on Thursday, I started the journey as a panellist at the Cassidy Media debate on "The evolution of the consumer experience: portability and discovery".

Fellow panellists Kerris Bright, from Virgin Media, and James Currell, from Viacom, were working hard at putting the right content on the right screen at the right time. While Virgin's new search engine sounds fabulous, in a world awash with content, users will require much more than the traditional, visually linear search tools that we are accustomed to.

After an early walk around the halls, I was struck by the abundance of OLED (organic light-emitting diode) screens. The NHK stand showcased a cream-cracker-thin, 8K OLED glass-panel screen manufactured by LG. The pictures from Rio were simply stunning. The Japanese broadcaster started 8K Ultra-HDTV test broadcasts in August, and the service should reach almost every home by 2020.

I joined an excellent session on 360° video, which addressed the challenge of directing attention – something that fixed-frame video-makers rarely have to concern themselves with. Alia Sheikh, a film-maker working with



BBC R&D, highlighted the need for experimentation to maximise audience attention and get the narrative just right. She summarised her approach as: "Test quickly, test often, shoot bad video." And, when you got it right, it could feel like real life.

And now to that new continent.

Chaired by Sony's Niall Duffy, a Saturday-morning session was dedicated to the question of whether IT and IP are ready to replace the entire broadcast chain. All the panellists were excellent – insightful, challenging and experienced – and, importantly, showed the scars of starting up and running live, IP-based, operational models.

Russell Grute, of Broadcast Innovation, put the central case for IP: we face intense competition among global media, with free content available anywhere on any device. Moreover, traditional broadcasters need to be in a place where they can spin up a business model overnight, if needs be.

Simon Reed, of Evertz UK, was very clear: IP was already live, but there was a lot more to do. Evidence persisted of data-packet loss, so the question was whether IP was production grade yet?

This highlights the tricky challenge of who to speak to – the server



THE BEST WAY TO PREDICT THE FUTURE IS TO INVENT IT

The frequency of OpenStreetMap updates can be used as a proxy for the density of internet services

University of Oxford

manufacturer, the virtual machine supplier or the operating system provider. It is difficult to get someone to take responsibility. This becomes all the sharper as we move from an industry dealing with IP files to an industry dealing with IP streams. There are also concerns that this is a technology driven purely by technologists.

Ericsson's Steve Plunkett emphasised that there were minimal differences in running costs between IP and non-IP formats. He believes that machine learning and AI will improve efficiencies further.

All of this IP tech comes with the flexibility of software-defined infrastructure, in contrast to one-time capital investments in fixed, bare metal.

It was interesting to note that the telcos – IP-based quasi-broadcasters – were missing from the panel. It stood out like a sore thumb because they have spade-loads to offer in TV, but have been too concentrated on handsets and package deals (whether free or costed by the minute).

Content delivery is the next plank that will drive their business model. Tie this in with 5G distribution, and the impact will be huge, reducing latency and increasing bandwidth. Content

will be faster, better, cheaper – and everywhere.

It would be remiss not to mention here the Cloud, IP's bedfellow. Mark Harrison of DPP wrote a very good article in *IBC Daily*, asking the industry to put its trust in the Cloud. Aframe's Alistair Barfoot, in the session on Cloud processing, also advocated the need for change in the way the sector perceives the security implications of the Cloud.

Turning to leadership and strategy, WPP CEO Sir Martin Sorrell talked about the clash of business models when utility disrupters (AirBnB and Uber) push up against the zero-based budgeters. Zero-based budgeting, in contrast to traditional budgeting, assumes that every line item in the budget cycle must be reapproved, as opposed to simply carrying forward to next year's budget (usually with some uplift applied). Coca-Cola, Heinz and Unilever are notable exponents of the approach.

Sorrell also touched on the duopoly of Facebook and Google. These were not technology companies, he said, they were media companies, monetising content. The dark horse was Amazon – it had content, search and logistics; it could run most, if not all,

businesses, whether or not they dealt in content.

Sorrell also talked about convergence between what consumers buy and what they watch. Highlighting Starbucks's investment in managing content and Mondelez's spend on content, he argued that brands no longer wanted to restrict themselves to advertising, they also wanted to be in content. Red Bull was no longer a drink that gave you wings, it was a drink that had its own TV channel.

Asked whether he was planning to retire from WPP, Sorrell referred to Bill Shankly's famous quote: "Football is not a matter of life and death – it's more important than that. The same applies to WPP."

Meanwhile, my colleague Emily Williams joined the IBC Rising Stars programme. It brought together a fantastically diverse group of individuals to share their experiences and knowledge. It proved hugely inspirational, giving all who attended the encouragement to lead. Or, as Dean Johnson, head of innovation at Brandwidth, put it: "The best way to predict the future is to invent it".

In closing, there was a real sense of a shift in the debate about connectivity – SDI (serial digital interface) is dying, and there's a lot more clarity coming through on IP. With apologies to my English teacher, I learnt some new words: IP-ification, Cloud-ification and Uber-ification. We seem to be on the cusp of an ification era.

IBC is a technology shindig, both serious and fun; it deals with big issues, while taking time in the sun to drink deep on success. Indeed, there was a beach, bathed in a sun not dissimilar to one provided by an Arri lighting rig.

Unlike last year, I was joined in Amsterdam by Mrs Jones, with seven-year-old Junior in tow. They both loved the city and we'll be back next year. As the three of us rolled through the streets in our tram, still open-mouthed at the cycles and cars alongside, I looked at Junior driving my iPhone.

The next 20 years will be dominated by IP. Beyond that, who knows? But the high-grade broadcast capacity my little boy will then hold in his hands will give him access to immense power to shape the world. And that will be an even bigger tectonic shift.

Let's drink to *schaalbaarheid*.

Haydn Jones is Account Managing Director, Fujitsu.

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Drones get 5p tweak for Belfast flight

■ Ka-Boom's Zach Willis and Phil Crothers demonstrated their company's drones and cameras to an appreciative audience of Northern Ireland Centre members and guests in late September.

A showreel of aerial images shot over the past few years by the Belfast production services and post-production outfit demonstrated the ability of drones to capture images of production quality.

Willis said that no post-production trickery had been required in the edit – the rock-steady images were obtained by cameras on board the drones.

At the event, "Drones: the ultimate camera platform", which was held at BBC Blackstaff, the Ka-Boom producers explained the finer technical points of drone operation.

Producer/director Crothers said that Ka-Boom's choice of cameras for drones included the Zenmuse X3, X5 and X5R, which will shoot 4K raw video.

The gimbal holding the camera to the drone was the key to the stability of shots, he said, but a little bit of fine-tuning was needed – a strategically placed 5p coin helped with overall stability.

The Ka-Boom duo said that drone-mounted cameras have uses other than for TV and film, including aerial photography and 3D mapping.

The company has been involved in taking aerial stills of a sunken U-boat. Later, 3D interactive maps were produced based on the stills shot from the drones.

John Mitchell

Wales visits BBC tech HQ



Monitors on the BBC Cymru master control wall

Hywel William

“I hope we don't have another general election, at least not for the next few years, but, given the present political situation, who knows?”

This view is understandable from Dave Howard's perspective. As BBC Cymru Wales's technology operations manager, such large-scale events pose significant logistical challenges.

“For the most recent Assembly elections, we hired around 20 satellite trucks

and we had to split our C1 TV studio to provide separate feeds for the BBC and S4C,” said Howard.

He was addressing RTS Wales members during their visit to the BBC's master control room at Broadcasting House, Cardiff, in late September. BBC Wales's HQ was built in 1966 and is no longer suitable for the demands of modern broadcasting, such as full HD transmission.

BBC One Wales is broadcast in HD, but the sound is in

stereo rather than Dolby 5.1; BBC Two Wales is still a standard-definition service. “We can't justify the upgrade investment at our present location,” explained Howard.

BBC Wales is due to move to state-of-the-art premises in Cardiff city centre by 2019. “We could be fully IP-based in the new building and our staff will need a deep knowledge of IT as well as traditional TV skills,” he said.

As well as satellite trucks and fixed lines, the BBC uses other technologies to bring signals back to base. For the homecoming bus tour of the Wales football team after Euro 2016, BBC Wales used wireless multiplex transmission technology to provide portable live HD video over a mobile-phone connection.

This system works well under normal conditions, but there were large crowds to welcome the Wales team. “All the fans were on Facebook or Twitter, and our pictures were breaking up, but it was great to cover the excitement of the day,” he said.

Hywel William

ONLINE at the RTS

■ The digital team were busy as bees at September's RTS London Conference, tweeting live, as well as running an app and a microsite. More than 200 people logged on to the app, while the microsite attracted more than 7,000 visitors. You can watch the conference at bit.ly/watchRTSLondon.

■ The *Great British Bake Off's* move to Channel 4 dominated conference discussion. We were keen to hear what the public had

to say, so Holly Barrett and Toby Hood headed to Leather Lane market in London to ask people whether they would continue to watch the show. See their verdict at www.rts.org.uk/GBBO.

■ Alongside the crisp mornings and crunchy leaves, one of the great joys of autumn is the new shows on our screens. This season sees the arrival of much-anticipated series, from *The Grand Tour* and *The Crown* to the return of *Black Mirror* and

Red Dwarf. Check what you should be watching at www.rts.org.uk/autumn2016.

■ We announced the recipients of our RTS bursaries this month. As well as financial assistance, students also benefit from mentoring. Margaret Emsley, ITV Yorkshire head of news and an RTS mentor, explained why it's vital to increase diversity in TV and how mentoring can help (www.rts.org.uk/margaret-emsley). **Pippa Shawley**

Futures enters Sky Academy

RTS Futures enrolled at the Sky Academy in mid-September, receiving an afternoon of valuable teaching at the broadcaster's West London headquarters.

The visit attracted more than 30 students, recent graduates and people working in an entry-level TV role, who all benefited from the advice of Sky trainers.

Megan Cooper, senior leader at the Sky Academy Careers Lab, organised the event, which included two sessions with Sky talent and a tour of the company's broadcast facilities and studios.

Sky Sports boxing pundit Spencer Fearon – a former professional fighter whose life went off the rails – drew on his own experiences in a lively motivational talk.

Having retired from the

ring at 29, Fearon got mixed up in “crazy stuff”, was shot in the hand and spent a month in jail.

On his release, he opened a gym and resolved to use his boxing knowledge in the media.

Fearon is now a member of Sky Sports' boxing commentary team and co-host of its weekly podcast, *Toe 2 Toe*. “You have to find your passion,” he said. “I made my passion my pay cheque – people now pay me to speak [about] boxing.”

Fearon told the Futures members: “Anything you want, you can have – but you've got to graft for it. Know your stuff and be on top of your game.

“The day I woke up [and realised that] I was wasting my talents, everything started to come to me.



Paul Hampartsoumian

Sky boxing pundit Spencer Fearon

“If I could grab [the opportunity], then so can you.”

Cooper interviewed Oli Francis, head of creative at Sky PR, who talked about the benefits of getting a good grounding in TV. At just 16, he undertook his first work experience at Sky Sports.

“If I'm being totally honest, no one has ever looked at my degree or grades,” he said. But the experience Francis gained at Exeter University, where he studied history,

was invaluable. He was sports editor of the student newspaper and produced content for its TV channel.

After leaving university, Francis worked on ITV's Rugby World Cup coverage in 2007; a year later, he landed his first permanent TV job at Sky Sports, as an editorial assistant on its rugby production team.

He then switched to Formula 1, working as a producer for Sky. “It was an incredible experience, travelling the world on the F1 circuit and making loads of fast-turnaround TV with ridiculously wealthy people.” Francis has now taken on a role in corporate communications at Sky.

Looking back over the sessions, Cooper praised the RTS Futures visitors: “They've been brilliant. Working with thousands of students in the Career Lab over the last couple of years, I've seen all types of people. Today's [visitors] really wanted to be here and showed a desire and passion [for TV].”

The Sky Academy, which launched in 2013, helps school children, students and graduates fulfil their potential. Initiatives include the Careers Lab, work experience and skills studios, where students make their own TV content.

Matthew Bell



Charles Byrne

Republic of Ireland Centre takes flight

■ At the invitation of Brigadier General Paul Fry (pictured, centre) of the Irish Air Corps, Republic of Ireland Centre members visited Casement Aerodrome in early September. With the

increased use of audiovisual technology in aviation, RTS members were keen to see the flight simulators at the military aerodrome. The Irish Air Corps operates two simulators, a PC-9M and a multi-crew trainer. Both were demonstrated at the aerodrome in Baldonnel, County Dublin. The site also has a museum displaying vintage military aircraft, which members visited.

Charles Byrne

Are we ready for Ultra-HD, asked the first London Centre session of the autumn season, referring to the next leap forward from HDTV in picture and sound quality.

The Digital TV Group, which defines how technology delivers digital TV in the UK, hosted the event. It boasted a panel chaired by DTG Chief Executive Richard Lindsay-Davies and featuring: Nigel Walley, MD of consultancy Decipher; Andy Qusted, head of technology, BBC HD and Ultra-HD; and Tom Griffiths, ITV's director of broadcast and distribution technology.

"No" was Walley's answer. Ultra-HD would certainly be the standard for the next generation of television but, right now, he said, consumers faced chaos in the TV market. "They don't know what they're getting," said Walley. "Many of the [sets] are not able to work with the specifications for Ultra-HD, so [customers] think they're buying a future-proof screen, only to get home and find out it's anything but."

Qusted agreed that Ultra-HD should be about more than simply offering 4K resolution. "Ultra-HD is



ITV's *Victoria*: the series was shot in Ultra-HD

ITV

Consumers face Ultra-HD 'chaos'

about a better consumer experience, getting closer to delivering the full artistic intent of the programme's producer," he said.

The BBC technologist listed five key Ultra-HD components. Resolution was one, he said, and the others were: enhanced colour, using

a wide colour gamut; high dynamic range to improve picture detail and contrast; frame rates specific to the type of content; and enhanced 5.1 sound.

"Those five things make the full Ultra-HD experience," said Qusted. The problem, he said, was the rush of

manufacturers to sell 4K sets before all these components were in place.

"It took 20 years for HD to go from the ratification of the standard to the first-ever transmission. With Ultra-HD, it was less than six months," he pointed out.

Griffiths agreed: "There's a whole generation of people who've been sold sets that don't work unless you have the right HDMI [high-definition multimedia interface] ports and content protection."

Meanwhile, broadcasters are implementing full Ultra-HD when they shoot premium series.

Griffiths cited ITV's *Victoria*, which has been shot with an Ultra-HD camera. "It's important to start capturing [shows] with all the right Ultra-HD elements to future-proof programmes," he said.

Qusted revealed that *Planet Earth II* has all the Ultra-HD elements. But how many of the TV sets being sold as 4K/Ultra-HD would be able to receive the full Ultra-HD experience of the upcoming BBC One series? Just 5% was his best estimate.

The session ended with a majority of the audience voting, "No, we're not ready for Ultra-HD."

Nick Radlo

The BBC's take on 4K

■ At the end of September, Southern and Thames Valley Centres came together to host a talk on Ultra-HD and 4K TV by Richard Salmon and Manish Pindoria from BBC Research & Development.

The two engineers offered an overview of formats, from the early days of TV to the proposed standards for Ultra-HD.

The event, hosted by Queen Mary's College, Basingstoke, covered not only putting extra pixels on screen, but also

making them 'better pixels'. 'We should be trying to make TV look like real life,' said Salmon. To this end, Ultra-HD video should make the most of higher dynamic range (which improves the detail in shadows and highlights) and improved audio.

The technical challenges of Ultra-HD and 4K, said Salmon and Pindoria, extend to the production environment, where programme-makers have to work at a higher resolution and



Richard Salmon

Peter White

with a wider colour gamut.

The evening concluded with demonstrations of the astonishing picture quality

that can be achieved by one of the latest OLED (organic light-emitting diode) 4K TVs.

Penny Westlake

OFF MESSAGE

Everybody knows the BBC lost *The Great British Bake Off* to Channel 4 – but which of the two broadcasters won the PR war? After their passionate exchange at the RTS London Conference, Off Message will unfortunately have to disqualify both Jay Hunt and James Purnell.

But did the Battle of the Bake Off represent a rare and much-needed PR coup for the BBC and a setback for its public service rival?

Unlikely, especially when details of Broadcasting House's apparently less-than-generous treatment of Love Productions' hottest property over several years are out in the open.

■ **Staying with the London conference, a dressed-down Tim Hincks was on cracking form when he chaired the "Go global or go home" discussion.**

With characteristic understatement, he described the session's title as "the direct opposite of the Ukip manifesto". Well said. Maybe Hincks should have chaired the conference's Brexit debate as well.

Inevitably, the man who helped to bring *Big Brother* to British screens couldn't resist several *Bake Off*-themed gags. One of the best was when he introduced the panel as the "Mel, Sue, Paul and Mary of global content", before adding, "I'll leave you to decide who's who".

Meanwhile, let's hope that the fears of panel member and Sky distribution doyenne Jane Millichip, that TV drama is heading for a funding crisis, are unfounded.

Otherwise, a lot of people could end up with soggy bottoms on both sides of the Atlantic.

■ Off Message was privileged to attend an insightful evening at the NFT at which the great TV adaptor Andrew Davies talked about his professional life.

The occasion marked the screen-writer's 80th birthday.

So what was shown to remind the NFT crowd of Davies's consistent brilliance? An episode from his 2005 take on the sprawling *Bleak House* or something from his raunchy version of *Pride and Prejudice*, or a selection from this year's wonderfully truncated retelling of *War and Peace*?

No, none of these. Instead, we saw one of Davies's originals, *Inappropriate Behaviour*, chosen by the writer himself. This largely forgotten piece from a 1987 *Screen Two* season starred the late Charlotte Coleman and was inspired by Davies's experience as a teacher.

Nearly 30 years later, *Inappropriate Behaviour* still packs a hefty punch, not least due to its deeply disturbing portrayal of domestic rural English life. "And everyone says today is the golden age of television," opined one BBC executive after the screening.

Inappropriate Behaviour, plus several other less well-known Davies gems, is

available on the BBC Store as part of the *Andrew Davies: Originals* collection.

■ **Staying with drama, readers might have noticed some fascinating new research published by David Graham's Attentional.**

Significantly, the findings are believed to be the first time that anyone has examined how minority groups watch TV in Britain.

The main conclusion is that a lot of mainstream TV – principally, drama and sitcoms – shown by BBC One and ITV lacks appeal among black, and particularly Asian, audiences.

Using Barb data, Attentional showed that "many of the shows that are most popular with the white majority significantly underperform with minorities". Even shows such as *Luther* and *Death in Paradise* – both feature prominent roles for non-white actors – fail to make a big impression with black or Asian audiences.

Expect Sharon White and her team at Ofcom to look carefully at this research. Perhaps the regulator should commission further work on what is a highly relevant subject.

Remember, White recently suggested that broadcasters might face "harder-edged" diversity targets unless their shows start genuinely to reflect multiracial Britain.

And don't forget that policy-makers also want to see action on out-of-London initiatives and a general loosening of the metropolitan elite's grip on TV.



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RTS MASTERCLASSES

RTS Student Programme Masterclasses

Monday 14 November

At BFI Southbank, London SE1 8XT

Drama Masterclass with:
Sally Wainwright *Writer and playwright*

Documentary Masterclass with:
Rowan Deacon *Documentary film-maker*

Journalism Masterclass with:
Rohit Kachroo *Security editor, ITV News*

Entertainment Masterclass with:
Suzy Lamb *Head of entertainment, Thames*

RTS Craft Skills Masterclasses

Tuesday 15 November

At BFI Southbank, London SE1 8XT

Editing Masterclass with:
Rupert Houseman *Editor*
Yan Miles *Film Editor*

Sound Masterclass with:
Emma Penny *Sound engineer*
Louise Willcox *Sound supervisor
and location recordist*

Camera Masterclass with:
Paul Lang *Director of photography*
Ed Moore *Director of photography*

Booking: www.rts.org.uk

