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HAS THERE EVER been such breadth of award-winning content? The Broadcast Digital Awards are a celebration of excellence across the piece, with a double win for the innovative Beano Studios, and well-deserved success for the likes of Nat Geo, Channel 5, Eurosport and MTV.

Of course, the powerhouses have performed well: Love Island was something of a shoo-in as Best Entertainment Programme and BBC Three has proved itself the dominant channel in this space, winning Best Factual Channel, Best Entertainment Channel and (almost inevitably) Channel of the Year.

But there is also recognition for the beautifully crafted sleeper hit that is Sky Arts’ Portrait Artist Of The Year and for Save Me, which feels like a breakthrough series for Sky Atlantic in terms of critical acclaim and a feeling of authentic British drama.

Add in a leap in quality in the short-form categories, where the likes of HuffPo, Comedy Central, Snapchat and TrueTube are well represented, and the world of digital content has never looked healthier.

Chris Curtis
Editor
CATEGORIES

05 BEST ENTERTAINMENT PROGRAMME
06 BEST SHORT-FORM DOCUMENTARY
07 BEST SPECIALIST CHANNEL
08 BEST CONTENT PARTNERSHIP OR AFP
09 BEST FACTUAL CHANNEL
10 BEST SPORTS OR LIVE EVENT COVERAGE
11 BEST DIGITAL SUPPORT FOR A STRAND, CHANNEL OR GENRE
12 BEST SHORT-FORM COMEDY
13 BEST DIGITAL SUPPORT FOR A PROGRAMME
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26 BEST PROGRAMME ACQUISITION
27 BEST DRAMA PROGRAMME
29 BEST ORIGINAL WEB CHANNEL
30 CHANNEL OF THE YEAR
IT IS NO SURPRISE that the judges branded the return of ITV2’s dating series “the entertainment moment of 2017”. For seven weeks in summer last year, the third series of Love Island dominated the TV schedule, watercooler conversations and social media. The press was ablaze with gossip on the contestants, while 4 million tweets generated throughout the run made Love Island the most talked-about show on Twitter in 2017.

A string of twists – including the introduction of a second villa – maintained a constant stream of drama, coupled with the humour and wit of Iain Stirling’s voiceover.

The series, in which a group of single contestants couple up to be in with the chance of winning £50,000, also featured a cameo appearance from grime star Stormzy. The stripped series was a ratings success, with the live final pulling in 3.1 million viewers – ITV2’s biggest audience since 2012. Its series average of 2.5 million was up by 1 million from the last series, and lifted ITV2’s slot average by 1.9 million.

It was the most-watched programme ever on ITV Hub, with 25% of overall viewing taking place via catch-up. Crucially, the series delivered the channel’s biggest share of 16-34s, who made up 56% of its audience.

One judge concluded: “The total package that this programme delivers should be applauded and acknowledged. Super-ambitious production schedule, genius casting and brilliant editing.”

LOVE ISLAND
ITV Studios and Motion Content Group for ITV2

SHORTLISTED

CELEBABILITY
Potato for ITV2
Positioned as a support series for flagship Love Island, CelebAbility was ITV2’s highest-rating debut series of 2017, averaging 504,000 with a 3% share across the six weeks. Hosted by Iain Stirling, the voice of Love Island, the celebrity gameshow triumphed with younger viewers, with 62% of its audience aged 16-34.

CELEBS GO DATING
Lime Pictures for E4
The fourth series of Lime Pictures’ fixed-rig dating format nearly doubled E4’s average timeslot share for the young demographic, with 16-34s representing 48% of its audience across the series. A shake-up of the format, with former lovers reunited and the finale shot in Cape Verde, helped it grow its audience by 36% from series three.

JUST TATTOO OF US
Gobstopper for MTV UK
In MTV’s unique take on the well-trodden path of dating series, couples tattooed each other with outrageous designs, including tampons, exes’ faces and condoms. Tapping into tattooing, a popular trend among young viewers, the series reduced the average age of the MTV audience from 32 to 28 and quickly become one of MTV’s top four shows alongside Geordie Shore, Ex On The Beach and The Valleys.

TASKMASTER
Avalon Television for Dave
The alternative gameshow from Greg Davies and Alex Horne continued to be one of Dave’s big hitters, up 167% against the slot average in its fifth series, peaking with 875,000 as a host of new celebrities performed silly tasks to impress the Taskmaster. A hybrid of competition, reality and comedy, the Avalon format embodies the tone, character and voice of the Dave channel.

UNSPUN WITH MATT FORDE
Avalon Television for Dave
The fourth series of Avalon’s satirical show, in which comedian Matt Forde gives his take on the week’s politics, broke new ground when it secured an interview with former Donald Trump aide Anthony Scaramucci – its most high-profile interview yet. The fast-turnaround series picked up a consolidated average of 167,600 across its run.
AMBULANCE: DIFFICULT LABOUR

**BBC Three for BBC Three**

The winner of this category packed a dramatic punch in the four minutes and 21 seconds of its running time. One judge said: “This is a great example of storytelling in a short format that was perfectly optimised for social.”

The doc captured the moment when Nat, a paramedic from the West Midlands Ambulance Service, assisted a woman in labour during a difficult birth at home. It was the first time a birth had featured on a BBC social media account. Mum Ionela had previously given birth to a stillborn baby and Nat had her own experience of complications in labour, which had left her daughter Jessica disabled due to oxygen starvation. The film demonstrated a human bond between the two that went much deeper than paramedic and patient.

The doc was edited from the final cut of indie Dragonfly’s first episode of BBC One series Ambulance and additionally shot material of Nat meeting mother and baby at home following the successful delivery.

The video went viral, with 22.4 million views – almost 7 million in the UK – and was shared by 121,000 users and liked by more than 400,000.

“Although it was cut from an existing TV show’s footage, the producer managed to create a standalone short story,” said one judge. “It was a powerful and thought-provoking piece that had you gripped throughout. Great content for the platform,” said another.
SKY ARTS

THE JUDGES deemed Sky Arts a “clear winner” thanks to “bold risk-taking and genuinely innovative commissioning”.

The 24-hour channel, which also won the category last year, again impressed the judges with its bold mix of arts programming across a range of genres.

While established favourites such as Landscape and Portrait Artist Of The Year are now on their third and fourth series respectively – with Portrait Artist drawing an average audience of 379,000 each week – the channel broke through with runaway hit Urban Myths, a collection of films taking a comedic look at events that may or may not have happened. Eddie Marsan, David Threlfall, Ben Chaplin and Noel Clarke were among the Great British talent who starred in the series.

Other programming standouts on the channel – which has a weekly reach of 1 million and a monthly reach of 5.5 million – included the Passions strand, which follows celebrities uncovering the lives of their heroes, and Tate Britain’s Great British Walks, which featured the likes of Michael Sheen and Myriam Margolyes walking in the footsteps of their favourite artists.

Sky Arts also commissioned four virtual reality pieces to support its Royal Academy documentary, and launched Art 50, inviting artists to submit work that examines what it means to be British in a post-Brexit world.

One judge described Sky Arts’ slate as an “astonishing range and quality of programming” and a “great example of what can be done with a specialist channel.”
In a bid to shift perceptions about the 100-year-old brand and showcase its desire for cleaner energy solutions, Shell teamed up with National Geographic to produce the channel’s first energy-neutral documentary. A globally recognised oil and gas brand, Shell wanted to address misconceptions that it is a one-dimensional company. At the campaign’s core was the ambition not just to tell the story of sustainability, but to put it into practice.

In National Geographic, it found a partner that shared the same values of global conservation, a broadcaster known for shining a light on environmental issues. In the three-part series, Dallas Campbell and Kari Byron travelled the globe meeting the innovators that are creating more sustainable ways to power the world.

Positive Energy formed part of a wider campaign between Shell and National Geographic that included 60-second videos on Facebook and Twitter, takeovers on Snapchat and three sponsored articles on the National Geographic website.

The documentary and TV campaign were viewed by 36 million people in Shell’s target markets, with the digital campaign reaching an additional 20 million.

Judges praised the authenticity of the collaboration, which they said was a “gamechanger” in redefining brand partnerships.

“This was bold, innovative and brave programming with great outcomes all round,” said one judge.
THE BBC’s fast-growing online-only channel has scooped yet another gong, this time in the factual arena, reflecting its growing output and the critical acclaim it has received since moving online two years ago.

One judge commented on how the innovation of the Damian Kavanagh-led channel appeals to the target 16-34 audience, while another said its liberation from the “traditional TV schedules” had led to “stunning results”.

Factual content has driven a doubling in the channel’s reach among 16-34s, growing to 7.9% by late 2017 from a 3.5% benchmark when it first went online.

Some of the channel’s highlights this year included Reggie Yates-fronted hard-hitting doc series *Drugsland* (pictured), which focused on the Bristol drug scene, and *Life And Death Row*. Both were produced by BBC Studios.

The Bafta-winning *Murdered For Being Different* told the story of Sophie Lancaster, killed by a gang in Lancashire 10 years ago, while Stacey Dooley was as prolific as ever, fronting nine docs throughout the year.

The powerful *Sex, Drugs & Murder*, which was filmed over a year in the legalised red-light district of Holbeck in Leeds, was released once a month and proved immensely successful.

In the fact-ent space, the Wolverhampton-based *Junior Doctors: Blood, Sweat And Tears* showed the extreme challenges faced by new medical professionals, while a long-form series of dating format *Eating With My Ex* was ordered after a hugely popular short-form pilot, taking advantage of the channel’s £10m fact-ent spending boost.
EUROSPORT’S COVERAGE FROM THE 2018 WINTER OLYMPICS

Eurosport UK

EUROSPORT’S COVERAGE from the 2018 Winter Olympics “took sports coverage to a whole new level of innovation”, according to the judges.

Discovery-owned Eurosport identified that the nine-hour time difference between South Korea and the UK meant catch-up would be vital. Its two top-performing programmes were both highlights shows and each attracted an average audience of more than 100,000.

With Eurosport the official Winter Olympics broadcaster in the UK for the first time, more than 4,000 hours of coverage from 100 events was produced. The Eurosport Player provided 16 feeds, while three pop-up channels expanded its reach on BT TV and Virgin Media.

Eurosport worked with Snap to create a daily Our Stories strand, curated by Snap editors and featuring games footage and user-generated content. Another strand, Publisher Stories, featured magazine-style shorts.

There was particular praise for Sport Explainers, a 10-part short-form augmented reality series, which aimed to explain the techniques and basics of specific sports. “Outstanding,” was the verdict of one judge.

The coverage stood out because it managed to “appeal to novices and superfans in a neat and clever way”, said the judges, while one was “simply blown away” by the overall package.
SNAPCHAT DISCOVER was the primary channel for the LGBTQ+ pop-up channel’s digital push, with six MTV takeovers scheduled in the build-up to the 8 July Pride event.

The sessions, which celebrated people from across the LGBTQ+ spectrum, were designed to be shareable, with celebrity interviews, news, features and galleries among the 70-plus pieces of content created.

Some of the top-performing content, such as a ‘Kissing Guys’ colouring book, short-form video series Paris Lee: Everything You Need To Know About Trans Dating and a ‘Guide to being gay in a country where it remains illegal’, were shared hundreds of thousands of times.

Many articles, including ‘23 times the internet taught you everything you needed to know about being bisexual’ were sourced from fans and compiled via social media. In total, the platform delivered more than 75 million views during the month-long campaign.

Facebook, Twitter and Instagram were also heavily used as distribution outlets, with bespoke content appearing across each to amplify the activity.

In a clear sign that MTV had developed its strategy since Pride 2016, the push delivered around seven times the views generated previously. The reaction on social media was overwhelmingly positive, with comments on its inclusivity, diversity and progressive nature.

One judge praised the volume of output created, while another noted its effectiveness. “Great content, great tone, big impact,” they said.
PLS LIKE

Left Bank Pictures for BBC Three

**PLS LIKE** BITES the many hands that feed it. The affectionate spoof of YouTube vloggers was released on YouTube, and ribbed the earnest doc style of the BBC youth channel that commissioned it. Both audiences have taken it to their heart.

The show’s winning formula lies in its ability to harness the strengths of its creators’ background in improvisation and character comedy to capture the up-to-the-minute sensibility of the vlogging world.

Two-time Edinburgh Comedy Award nominee Liam Williams, described as having ‘the mind of a 50-year-old grumpy technophobe in the body of a 28-year-old grumpy technophobe’, was joined by performers including Tim Key, Emma Sidi, Jon Pointing, Hammed Animashaun and Ellie White to conjure up a larger-than-life world that takes the vlogging world seriously while finding and exploiting its inherent comedic potential.

The show has been embraced by vloggers, helped in part by the crew filming at the Summer in the City convention, where they interviewed YouTubers and fans.

Commissioned and budgeted as a 6 x 10-minute series, the team lengthened this to 15 minutes during production to allow for improvisation on the 11-day shoot.

For the judges, the format was “a very entertaining, note-perfect portrayal of the YouTube world”, with a format that represented “an imaginative way of harnessing emerging talent”.

**SHORTLISTED**

**ABSOLUTELY FINE**

Comedy Central International for Comedy Central

Comedy Central International’s first narrative scripted short-form series was written and directed by comedian and *Friday Night Dinner* actor Tom Rosenthal. Centring on the millennial experience of ‘having a wealth of opportunity and a paucity of ambition’, each standalone vignette featured Rosenthal fumbling his way through social mores, from night club etiquette to tipping a Deliveroo driver. The shorts each attracted an average of more than 530,000 views.

**BAD SNAPPIERS**

Factory Films for Comedy Central

A mostly female team of writers, producers, directors and exes delivered the second series of the show for Comedy Central International’s Snapchat Discover channel. Shot in the 9:16 ratio demanded by Snapchat, it employed minimal dialogue, with physical comedy, close-ups, text messages and photo posts used to deliver its social media-savvy jokes. Creators Danni Jackson and Georgie Fuller are now developing longer-form shows.

**HOW TO BECOME TRIPADVISOR’S #1 FAKE RESTAURANT**

Vice UK for Vice UK

Initially written as a photo essay, Oobah Butler’s mission to turn his garden shed into London’s top-rated restaurant on TripAdvisor soon became an 18-minute video sensation, clocking up 33 million views in two weeks. Vice worked with the prankster over eight months to develop the project, which culminated in genuine visitors ‘enjoying’ microwave meals in his shed and generated huge heat for the youth brand.

**QUICKIES**

BBC Studios for BBC Three

BBC Three’s new talent showcase is aimed squarely at millennials, with shorts tackling everything from being the first to fart in a relationship to how to deal with friends who chew loudly. Pranks and parodies abound, and a sketch for International Women’s Day from comedy duo Muriel has now been shared 20,000 times.

**ROMESH TALKING TO COMEDIANS**

Green Door Pictures for BBC Three

The *Asian Provocateur* star interviewed a plethora of contemporary comics in this fly-on-the-wall series, but it was siblings Daisy May and Charlie Cooper, co-creators of *This Country*, who really caught audiences’ attention. The episode in which Daisy May talks about the time she accidentally auditioned to be a stripper has received more than 13 million views on Facebook.
CELEBRITY BIG BROTHER 2018: BOLDER, BRAVER, BETTER

Initial and Endemol Shine UK for Channel 5

Initial’s campaign for Channel 5’s Celebrity Big Brother was based around an “immediate, interactive and immersive” strategy, with no social media platform left untouched.

The campaign leveraged Instagram stories that became the home of ‘live from the house’ content. For the first time, daily promos were produced for each episode, taking the biggest moments from the hour and condensing them into two-minute tasters. Initial also launched a 15-minute live show streaming on Twitter and Facebook twice a week. Their efforts resulted in more video views, higher engagement rates and more social media buzz than ever before.

CBB was one of the most tweeted-about shows in January 2018, and #CBBFinal was trending worldwide on the final night. The finale received more than 129,000 mentions across social media on the night.

The series was Big Brother’s most-watched ever on social media, with a total of 77 million video views across Facebook, Twitter and YouTube. Content was viewed for a cumulative 147 million minutes.

Judges applauded the ‘Bolder, Braver, Better’ campaign for “evolving the show” and making it “relevant again”. One judge said: “The show is using digital in a smart and savvy way to secure audience for the future. It is extremely well planned and surprisingly engaging.”

SHORTLISTED

ACKLEY BRIDGE SNAPCHAT CAMPAIGN

That Lot and The Forge for Channel 4

An innovative Snapchat campaign enabled young viewers to get even closer to the show and its characters via bespoke, smartphone-filmed scenes created to tie in with storylines in each episode. Video was released via Snapchat in real time as the episode aired.

BLUE PLANET II DIGITAL

BBC Worldwide, BBC and BBC Studios for BBC One

Blue Planet II was BBC Natural History’s largest ever digital campaign, with producers finding audiences on platforms including Facebook, YouTube, Instagram and Twitter, and providing a complete Blue Planet II digital universe across all accounts. The marketing campaign was digital-first, from teasers to live streaming, a prequel and exclusive behind-the-scenes footage.

CONTAGION! THE BBC FOUR PANDEMIC

360 Production for BBC Four

Created collaboratively between 360 Production, Cambridge University, The London School of Hygiene and Tropical Medicine and Belfast-based app developer Big Motive, the BBC Pandemic App was designed to anonymously collect GPS and ‘contact’ data from users, with the hope of creating a new ‘gold standard’ data set for use in infectious disease modelling and pandemic planning.

LOVE ISLAND – OWNING THE SUMMER ON DIGITAL

ITV Digital Studio and Monterosa for ITV2

Love Island’s campaign rolled out across seven platforms and encompassed more than 3,000 individual pieces of content, published 16 hours a day, including previews, reviews and exclusives. The app offered official personalised Love Island merchandise, while a daily ‘First Look’ released the best moments on digital platforms before the show.

THE BRIT AWARDS 2018

Somethin’ Else for ITV

Producers enhanced the ITV broadcast by using every digital platform to showcase the full breadth of the event. Campaign features included going live on several platforms, leveraging coverage from celebrity Brits ambassadors, an influencer squad, weekly Facebook announcements and an exclusive digital reveal of a Liam Payne performance.
A SIMPLE PREMISE superbly executed, Eating With My Ex reunited couples over dinner to pick over the bones of their failed relationship. The results were funny, moving, heart-warming and authentic in equal measure, and covered a range of outcomes: some exes wanted a reunion, others wanted an apology, while others wanted closure. This helped give the format variety.

Shot in an intimate style, Eating With My Ex made use of the split-screen format to simultaneously focus on both parties and capture all their reactions during the meal. “It is truly heart-warming and emotive – I wish I’d made it,” said one envious judge.

At the point of entry, the show had delivered 4.8 million views on YouTube (an average of 480,000 per episode) and 1.3 million views on iPlayer (an average of 130,000 per episode). Cut-down versions were seeded on Facebook, which drove awareness and resulted in 6.7 million views (11 million reach and more than 100,000 engagements) for a single video.

Casting was crucial to its success. Its 10 episodes reflected the diversity of Britain’s young people in terms of sexuality, ethnicity, class and region, which was part of the thinking behind BBC Three’s decision to supercharge the format by ordering a long-form version.

One judge summed up the panel’s view: “Eating With My Ex exhibits the depth, maturity and sensitivity of a half-hour show in six minutes – it is pitch perfect.”

EATING WITH MY EX
Shotglass Media for BBC Three

SHORTLISTED
CHAT SHIT GET ELECTED
Vice UK for Vice UK
Comedian Dean Simon (better known as Rants n Bants) was cast as Vice’s new political correspondent, tackling hard political issues in a unique, energetic and funny style. That translated to an informal filming style with the camera in almost constant motion around the streets of Westminster, including in the back of a cycle rickshaw.

GHOST HUNT
Avalon and Vertical Networks for Snapchat
Snapchat’s dating format received plenty of praise for its balanced comic tone and sense of authenticity. Filmed in 4K with vertically orientated cameras and edited specifically for mobile viewing, it helps a forlorn lover reconnect with a love interest who has vanished into the digital ether. The series delivered 5.3 million views per episode, despite each being available for only 48 hours.

LET’S SETTLE THIS
BBC Studios Digital for BBC iPlayer
Soon to be Channel 4 star Big Narstie cut his short-form teeth with this barbershop format in which he held court on topics ranging from what constitutes cheating to whether you should wash chicken before cooking it. Essentially a comedy entertainment platform for Narstie to rant, Let’s Settle This lifted the lid on a south London barber shop to great effect.

THE CHEFS’ CHEFS
Stepping Stone Media for HuffPost UK
A beautifully shot series that set up kitchen meetings between world-renowned chefs and some of their food heroes. Putting competitive formats and contrived situations to one side, The Chef’s Chefs allowed viewers access to intimate conversations peppered with honesty and humour. It delivered 1.2 million views on the HuffPo site alone.

THINGS NOT TO SAY
Mentorn Media for BBC Three
Turning offensive, insensitive or stereotyped questions into a fact ent format is not an obvious path, but it paid off in Things Not To Say. Its breadth is remarkable, covering everyone from Sikhs and Scots to deaf people and women who choose to wear the burqa. The latter had 11 million Facebook views and 500,000 engagements – no small achievement for a short aiming to destigmatise a group via humour.
IN THE LONG RUN
Sprout and Green Door for Sky 1

THE PERSONAL experiences of actor, DJ and producer Idris Elba formed the backdrop of this sitcom, which the judges described as “funny and poignant”.

One said it was a “perfect sitcom with laugh-out-loud moments”, while according to another, it was “warm, sentimental and a glimpse into a place and time rich with characters and issues I wanted to know about”. As a representation of an African-British family in the 1980s, the series was praised for its attention to detail: the Sierra Leone and Ghanian characters used Krio and Twi dialogue respectively, while hair styles, props and clothing were meticulously researched to give it an authentic feel.

The musical score also represented the storylines, with a mix of ‘80s hits sitting alongside original African music.

Older lenses such as Cooke Panchromatic S2 series primes were used to give it a period feel.

Elba, whose star continues to burn brightly across TV and film, was joined on screen by British comedy legend Bill Bailey, among others.

The first two episodes racked up audiences of 994,000 and 810,000 respectively for Sky 1 – up 32% on the slot average – and the series was showered with positive reviews.
At The Hospital Club in Covent Garden, more than 70 industry figures came together to judge the Broadcast Digital Awards 2018. The judges were split into groups and presented with longlists in each category, which they whittled down to a shortlist of six. After debating the merits of each contender, a secret ballot took place to determine the winner. Judges were looking for digital content, platforms and channels that demonstrated originality, insight and great storytelling. They were not disappointed. Thanks to everyone who took part.

Lara Akeju ITV
Jonathan Almond
Delightful Media
Elena Anniballi Blaze/A+E Networks UK
Sarah Asante BBC
Rob Aslett Avalon
Janet Awe Scripted comedy development/producer
Alex Ayling BBC Studios
Dominic Bird Channel 4
Laurence Bowen Dancing Ledge Productions
Pinki Chambers BBC
Jesse Cleverly Wildseed Studios
Damian Collier Blend Media
Peter Cowley Spirit Media
Will Daws Plum Pictures
Mark Eaves Gravity Road
James Emtage The Story Lab
Liesel Evans RAW TV
Paul Evans Primal Media
John Farrar NERD TV
Danny Fenton Zig Zag Productions
Barry Flanigan Bigballs Media
Colette Foster Full Fat TV
Ben Freeman Banijay UK
Geoffrey Goodwin Oath
Morwenna Gordon Sky
Elaine Hackett Crackit Productions
David Hallam Three Arrows Media
Tim Hammond Wisebuddah
Helen Hawkwen Exec producer
Ellie Hewlett Shotglass Media
Andy Hipkiss Triple A Media & Triple A Media Sport
Karolyn Holbon Endemol Shine UK
Claire Hungate Brave Bison Group
David Kaskel Breaking Fourth
Samantha Kingston Virtual Umbrella
Simon Knight Maverick TV
Ivan Lamara Producer
Navi Lamba BBC Three
Lucy Lendrem Gleam Futures
Lucy Lumsden Yellow Door Productions
Amy Maher Firecracker Films
Natalie McArdle Electric Ray
Ross McCarthy
Globostopper Television
Carla McGilchrist
Objective Fiction
Charlotte Mikkelborg
Picture This Production
Bertie Mills Virtual Umbrella
Richard Mills Imaginary Pictures
Jason Mitchell
The Connected Set
Vivienne Molokwu Channel 4
Alex Morris Barcroft Media
Daniela Neumann Spun Gold TV
John Nolan APEX Content Ventures
Faraz Osman Gold Wala
Jonathan Pascoe
ITN Productions
Dan Patton Digital media consultant
Sheena Peirse ITV
Natalie Rose UKTV
Sam Rowden AMC Networks International UK
Will Saunders Consultant/ executive producer
Ed Sayer Discovery UK
Simon Shalgosky Lion Television
Ian Sharpe Somethin’ Else
James Stafford Studio71
Andy Stevenson Whisper Films
Jon Swain BBC Studios
James Tatam Channel 5
Celia Taylor Mentorn Media
Martin Trickey Warner Bros. International TV Production
Nick Underhill Ricker Productions
Johnny Webb Sundog Pictures
Joanna Wells MTV & Comedy Central
Arnold Widdowson Tiger Aspect
Shoshana Wilson Fox, Your TV, National Geographic and National Geographic Wild
Athena Witter Yellow Dot Media
Gary Woolf All3media international
METHODOLOGY AND JUDGING
SITTERS INCLUDING David Tennant, Noel Fielding and Emeli Sandé helped sprinkle a layer of stardust onto the format as it returned for a fourth outing.

The series followed a group of amateur and professional artists, selected from 1,500 applicants, as they competed for the chance to win a £10,000 commission to paint a portrait of actress Kim Cattrall, to hang in Liverpool’s Walker Art Gallery.

Hosted by Joan Bakewell and Frank Skinner, the show has grown to become Sky Arts’ most-popular programme, alongside sister series Landscape Artist Of The Year.

The 11-parter pulled in cumulative audiences of more than 700,000, bolstered by outings on Sky 1, to become the channel’s best-performing show since 2012’s A Young Doctor’s Notebook.

Storyvault was praised by the judges for continuing to produce the show to the high quality its competitors’ efforts deserve. The creation of each painting was time-lapsed and filmed with six cameras, a Steadicam and a jib, while producers were faced with the challenge of daylight pouring in through the windows of the central London gallery that hosted the show.

One judge dubbed it “gripping and classy”, while another highlighted Storyvault’s ability to evolve the show: “Brilliant format, it constantly refreshes and entertains.”

PORTRAIT ARTIST OF THE YEAR 2018
Storyvault Films for Sky Arts

HIGHLY COMMENDED

VALLEY COPS
Minnow Films for BBC Three
South Wales Police were the focus of this darkly comic series, which became BBC Wales’ most popular factual programme in six years and one of iPlayer’s most streamed shows. The series reflected the pride the local community has in its area, despite the underlying socio-economic problems.

SHORTLISTED

FAKING IT: TEARS OF A CRIME
Shearwater Media for Investigation Discovery (ID)
Criminal experts including a body-language analyst, a linguistics specialist and a psychologist were among the panel assembled to re-examine some of the world’s most notorious cases, including the Soham murders and the death of Reeva Steenkamp. The series, which benefited from an archive deal with ITN, reeled in three of the channel’s highest-ever audiences to date.

INSIDE MY HEAD: A NEWSROUND SPECIAL
CBBC Production for CBBC
This contributor-led special focused on the story of Josh, a 14-year-old who kept his Obsessive Compulsive Disorder secret for 18 months. Design company Made In Colour was brought on board to create graphic novel-style animations to help bring to life the issues he faced, while BBC Radio 1’s Dr Radha offered simple tips to those affected.

INSIDE THE AMBULANCE
Brown Bob Productions for W
This series was shot using 10 GoPros entirely from the point of view of the West Midlands Ambulance Service’s paramedics, supported by rigs installed inside their ambulances. The non-intrusive approach allowed the producers to capture the fear, relief and joy of patients, as well as the humour of the crews.

JUNIOR DOCTORS: BLOOD, SWEAT AND TEARS
BBC Studios for BBC Three
BBC Studios followed a group of recently qualified doctors at Wolverhampton’s New Cross Hospital using an innovative digital mini-rig. The producers were keen to reflect the doctors’ everyday habits and gave the diverse group mobile phones, which allowed viewers to see their texts, calls and last-minute internet searches. The material captured was layered over the scenes to add an extra element of honesty.
LOVE AND HATE CRIME
Top Hat TV for BBC Three

IN A BUMPER YEAR for American crime docs, this series edged out the competition thanks to its deep exploration of single narratives. It was a masterclass in beautiful and thought-provoking film-making.

Top Hat’s series was journalistically watertight and accurate, but built upon present-tense observational filming, which helped it play out like a drama in terms of plot twists and surprises.

The powerful first episode featured incredible access as it tracked a young man being transported to court, his state court appearance, his guilty plea, his sentencing and his first week of a life sentence without the chance of parole – including time in a solitary confinement ward where he was held on suicide watch. The fact that he was revealed to be an unreliable narrator only added to the intrigue.

One judge said the approach “felt like a genuinely new way in to quite familiar territory”, which may also explain its international success – the show has been sold to 15 international territories, including the US.

It averaged more than 800,000 viewers – no mean feat for a complex series that examined the motivations of the perpetrators and sought to reveal why so many Americans still embrace prejudice and discrimination.

Shot on prime lenses, it was a series that delivered “extraordinary access, beautifully shot, with powerful storytelling and plenty of twists and turns to keep the viewer hooked”, according to one judge.

SHORTLISTED

ACID ATTACK: MY STORY
Raw for BBC Three
Exploring the terrifying phenomenon of acid attacks through the prism of one story, this single doc combined archive footage, stylised recon and candid interviews to great effect. The latter were shot down-the-camera, Interrotron-style, and helped to get to the heart of victim Naomi Oni’s personal story.

LIFE AND DEATH ROW: THE MASS EXECUTION
BBC Studios for BBC Three
The Life And Death Row strand has become a watchword for consistently excellent factual programming and this latest iteration is no exception. Eight executions were scheduled within 10 days in Arkansas, with the production team exploring all facets, including access to the families of victims and the condemned, law enforcement and the inmates themselves.

ONE DEADLY WEEKEND IN AMERICA
Voltage TV Productions for BBC Three
Judges praised the vast scale of One Deadly Weekend In America’s ambition, as it explored the murders taking place over a single 48-hour period. The series completely immersed viewers in the shocking two days, with news reporters and politicians used as a Greek chorus to punctuate events.

THE PEOPLE’S HISTORY OF LGBTQ BRITAIN
7 Wonder for BBC Four
A fresh approach to history yielded impressive results. The stories for the entire series were crowdsourced through an online campaign, which allowed ordinary LGBTQ people across Britain to tell their stories and share their memorabilia from 50 years of amazing social change. Recollections from presenters Susan Calman and Stephen K Amos added another personal touch.

PHILIP LARKIN BY ANDREW MOTION
Icon Films for Sky Arts
Poetry on TV is a tough gig, but the judges loved the tone of this show, which is part of a quirky Sky Arts strand of authored docs with talent celebrating talent. It featured performances by real people ‘live’ on the streets of Hull, in pubs, shops and on public transport, which gave the film a sense of urgency.
A HUGELY RICH digital experience that takes the Beano brand into the 21st century. It’s fun, cheeky and compelling,” was one judge’s comment about this category’s clear winner.

Beano.com has taken Dennis, Gnasher and all the other comic strip characters and ‘rebooted’ them and the Beano experience for a new generation of fans.

“It’s a truly impressive transformation of a heritage brand and characters, making it relevant for a new young audience,” said another judge.

Beano.com launched in September 2016 as a unique, safe and free digital channel for kids that is available on mobile, tablet, desktop and app. The site was relaunched in March 2017 with a new design and to much more strongly showcase original content and encourage interactivity. Original video output was increased by 50% and online quizzes quadrupled.

All video is created or commissioned by Beano’s in-house content team, working with partners including C4, Comic Relief and BBC Comedy. Beano is at pains to point out that the site is a safe environment for children, with complete security and no data sharing.

Since relaunch, Beano.com is the fastest-growing kids’ site in the UK, with audiences up 562%. Just under 1.5 million kids access the site. Even sales of the comic have gone up in the past year by almost 10% – a fact the publisher puts down partly to its online success.

A truly impressive transformation of a heritage brand and characters, making it relevant for a new audience

SHORTLISTED

CBEEBIES PLAYTIME ISLAND
Media Applications Technology for CBeebies
The judges described Playtime Island as a fun and intuitive environment for kids. Personalisation is the foundation of the island experience, with kids choosing their favourite games and CBeebies characters. The island was created in collaboration with its users, aged four to seven. Playtime Island has become the number one kids’ app on iTunes, Google Play and Amazon.

LAST COMMANDERS
Objective Media Group Scotland and Panda TV for CBBC
Last Commanders is a game in which young players have to join forces with the Commanders to stop a universe-threatening AI called Sciron. It mashes up platforms and genres – it’s a TV show and an online experience, and it blends sci-fi with gameshow and point-and-click puzzles. The judges described it as “entertaining” and “well executed”.

NIKKI LILLY MEETS
Blakeway North for CBBC website and YouTube channel
This series of short films showcased the extraordinary interviewing skills and charm of YouTube sensation Nikki Lilly – a teen who loves make-up, clothes, baking and social media, despite being diagnosed with a life-threatening medical condition during childhood – and aimed to showcase her bubbly personality. The judges said Nikki had established her talent via interviews with Theresa May, David Walliams and Jeremy Corbyn.

PABLO’S ART WORLD ADVENTURE
Paper Owl Films, D3T and Bass Boulos for CBeebies and RTÉ
Pablo’s Art World Adventure is the accompanying game to the CBeebies/RTÉ series, where Pablo, who is autistic, uses magic crayons to turn his life challenges into adventures to help face the real world with confidence. The judges said it was a beautifully crafted, easy-to-use game with a strong social purpose. It is one of the top 10 most-played games on the CBBC website.

THE PETS FACTOR
True North Productions for CBBC
The Pets Factor is a successful TV show and game and has generated enormous social media buzz for CBBC. The TV programme is a consistent entry in CBBC’s top 10 shows and the game was one of its top five games during the launch period. The judges praised the consistent tone and quality of both.
EVERY PART of BBC Three’s output is shot through with a clear sense of engagement and entertainment, precision-targeted at its young viewers, according to the judges.

In terms of pure entertainment, Murder In Successville remains a jewel in the channel’s crown and the envy of its peers. The comedy/reality/improv hybrid hit new creative heights in the past year, with episodes themed around superheroes and Victorian England.

Eating With My Ex, meanwhile, was such a hit across 10 short-form episodes that it has now been commissioned as a long-form show, while Our Wild Week In Croatia followed its cast of ‘Brits abroad’ with real-time updates on Instagram and Snapchat, daily episodes on YouTube and a wrap-up episode on iPlayer.

All of this positions BBC Three as a prime destination for entertainment, which has been given a £10m boost for the coming year, with feelgood ideas that offer a unique take on the complexities of the modern world.

Some of the future entertainment hits will surely come from the wave of new talent the channel has nurtured, such as This Country’s Bafta-winning duo Daisy and Charlie Cooper, Chinese Burn’s Yennis Cheung and Shin-Fei Chen, Man Like Mobeen’s Guz Khan (pictured) and Enterprice’s Kayode Ewumi.

Above all, the judges admired the confidence of a channel that knows its audience inside out and has consistently proved the sceptics wrong.

SHORTLISTED

BBC FOUR
Friday nights have long been the home of music documentaries on BBC Four, but this has morphed into new shapes in the past year with more exclusive performances. As well as an early-evening broadcast of highlights from Radio 1’s Live Lounge, the channel revived The Old Grey Whistle Test for a live three-hour show that peaked with audiences close to 1 million.

COMEDY CENTRAL UK
Local shows have become core to Comedy Central UK, with familiar faces Jimmy Carr and Katharine Ryan presiding over both a revival of Your Face Or Mine – the channel’s first game-show commission – and stripped hit Roast Battle UK. It also branched out into travelogue with Russell Howard & Mum, and topical chat with The Chris Ramsey Show.

DAVE
It’s not all about Taskmaster on Dave – though the breakout hit’s 13% share of all UKTV Play views should not be underestimated. Yianni: Supercar Customiser brought a youthful, social media-engaged feel to the channel, while Dara O Briain’s Go 8 Bit managed to fuse gaming and comedy to great effect, and political satire show Unspun With Matt Forde made hay with the snap General Election.

E4
Among the youth channel’s entertainment highlights was its first ad-funded show, All Star Driving School, which brought 16-34s in their droves to the 7.30pm slot. Other debuts included Five Star Hotel and Celebs Go Dating, which E4 cheekily promoted via ads popping up on Tinder when users swiped through for a date. Its take on the General Election, meanwhile, in which celebrities encouraged young voters with tales of their ‘first time’, was bang on message.
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CLAIMED POET Simon Armitage provided the inspiration for this romantic epic, which detailed the poignant last few moments of a young women’s life in just four minutes.

Mike Fisher and Natasha Moses’ project was narrated by Ivanno Jeremiah, who appeared in android drama Humans, and starred the Channel 4 show’s Ruth Bradley as C. When C is fatally bitten by a spider hidden among her vegetables, she tries to call a friend for support but ends up speaking to a stranger on the other side of the world who is also dying, having been cast adrift in the Indian Ocean.

The drama encouraged viewers to consider how they would react if confronted with their own mortality, and almost 200,000 have interacted with it on Facebook since its November 2017 launch.

Last Words was re-edited for Facebook consumption, with large captions added to the pre-titles, following its linear broadcast as part of the revamped Random Acts strand, to reflect the fact many people would encounter it with their devices muted. Storyboarding and the creation of a 3D animatic ensured shot timings dovetailed with the voiceover and also helped with the planning of the complex visual effects sequences.

The attention to detail was a hit with the judges. “Truly engaging content, beautifully produced,” said one. Another added: “Had me hooked from start to finish.”

RANDOM ACTS: LAST WORDS
Green Rock with Little Dot Studios for Channel 4

OVERSHADOWED
Rollem Productions for BBC iPlayer and BBC Three

A blogger’s anorexia becomes personified in a confessional-style series that is based on Eva O’Connor’s award-winning stage play. Telling the story purely via the camera protagonist Imogene uses to record her online diary, the series offered an unflinching insight into the mental, rather than physical, impact of the condition.

QUEERS
BBC Studios for BBC iPlayer

Curated by Mark Gatiss, the series of eight monologues examined the very different attitudes and social changes in gay men’s lives over the past century. The films formed part of One Voice, an initiative from The Old Vic in which a single voice appears on a stage devoid of scenery, costume or props.

SCREWBALL!
CTVC for TrueTube.co.uk

Education specialist CTVC tackled sex and relationships with Screwball, an empowering, myth-busting film designed as a teaching resource that students would want to share. Carefully considered casting, production design and the soundtrack were among the elements that contributed to capturing the joy of the characters’ communicative and consenting sexual encounter.

THE BREAK
The Comedy Unit for BBC Three

Following a successful tender, Glaswegian indie The Comedy Unit picked up the third series of the show to develop Scottish writers and directors. Five shorts, filmed over five days, covered challenging issues in a contemporary and innovative style including forbidden love, homosexuality and Rangers vs Celtic allegiances.
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**BEST VR EXPERIENCE**

**FROM VIRTUAL TO REALITY**

**Factory 42 for YouTube, Google Arts & Culture and the Royal Academy**

“A WELL-TOLD STORY that can only be told in VR”, was the verdict of one judge after watching *From Virtual To Reality: Jonathan Yeo And The World’s First Large-Scale, 3D Printed Sculpture* – a 360-degree film in which artist Jonathan Yeo creates a piece called *Homage To Paolozzi*.

Timed to coincide with *From Life*, an exhibition marking the 250th anniversary of the Royal Academy, in which five leading artists attempted to create art in virtual reality, Yeo forged a partnership with immersive content studio Factory 42 and Google Arts and Culture.

Scanning his own head, he created a self-portrait using Google’s 3D painting software Tilt Brush before generating a 3D print, which was then used to cast a bronze sculpture.

Capturing Yeo’s cluttered studio environment in photogrammetry was a challenge for the producers, while the visual effects needed to make his movements create visible brush strokes in the air required significant rendering work by Halo VFX.

The clearly structured, well-executed experience, filmed throughout the 18 months it took Yeo to complete his sculpture, impressed the judges. “An intimate, immersive insight into Jonathan Yeo’s world,” said one, while another described it as “a compelling and thought-out piece that directs the user really well”.

### SHORTLISTED

**BBC EARTH: LIFE IN VR – CALIFORNIAN COAST**

BBC Studios Digital and Preloaded on Google Daydream

Hitching a ride with inhabitants ranging from otters to squid provides users with an opportunity to explore a richly populated CGI environment from a unique perspective. The Google Daydream VR launch title, inspired by the work of the BBC’s Natural History Unit, offered an experience in which every journey is different.

**DAMMING THE NILE**

BBC for Oculus Go, Gear VR, YouTube, Facebook and the BBC News website

BBC News’ debut 360-degree video experience is set against the backdrop of the world’s longest river, with users taken on assignment with Africa correspondent Alastair Leithead. A flight across Ethiopia, Sudan and Egypt is followed by meetings with local people and ministers as they explore the impact of the creation of a $4.5bn (£3.4bn), 1.8km-long dam.

**ONE DEADLY WEEKEND IN AMERICA VR**

Parable for YouTube, Facebook and BBC Taster VR

A CGI walk along an urban American street is the theme of the experience, which raises issues surrounding gun crime and promotes a related linear documentary. Traditional 2D footage is projected onto several flat surfaces during the two-minute experience as the user is drawn into more menacing surroundings before a shocking climax.

**TRENDING GOLD**

Jaunt VR for Olympic Channel and Olympic Channel VR

Snowboarding, alpine skiing and bobsleigh are among the events showcased in the seven-part series released to coincide with the PyeongChang Winter Games 2018. The first step into the format for the Olympic Channel, the series provided learnings about challenging production techniques and gathered data around the Games’ key demographic, as well as showcasing some of the world’s most talented athletes.

**WONDERFUL YOU VR**

BDH Immersive for Oculus and Gear VR Stores

Samantha Morton narrates a journey into the womb for an emotional experience in which users meet their unborn selves. Targeted primarily at non-gamers and women, the pioneering encounter allows users to interact with a 24-week-old foetus – tickling its hands and encouraging it to sneeze and hiccup.
BEST PROGRAMME ACQUISITION

RONNY CHIENG: INTERNATIONAL STUDENT

BBC Three

BC THREE’S ACQUISITION of this 7 x 30-minute comedy from Australian public broadcaster ABC was hailed as “bold, fresh and bringing something genuinely new to the audience”.

The series follows the scholastic adventures of Chien, a Malaysia-born comedian and Daily Show correspondent, who partly based the show around his experiences as a law student in Melbourne, Australia, struggling with prejudice and an unfamiliar culture.

The series, which was co-written and co-created by Chien and Declan Fay, launched on BBC Three in October 2017, garnering more than 1.2 million total downloads and peaking with nearly 343,000.

The show sat comfortably amid the online channel’s comedy stable, which includes People Just Do Nothing, This Country, Young Offenders and Man Like Mobeen.

It also opened up BBC Three audiences to non-UK or US programming that reflects the universal experiences of students.

One judge said the Sticky Pictures Productions comedy brought exactly the kind of diverse voices needed on the public broadcaster and remarked that it was “yet another great reason” to tune into BBC Three.

Another called the show a “very clever acquisition” that is “on brand and quite simply a standout piece”.

SHORTLISTED

THE GOOD FIGHT

More 4

CBS All Access drama The Good Fight was More 4’s second best-performing acquired title of 2017, reaching 2.9 million. Across its run, More 4 was the most-watched digital channel in the Thursday 9pm slot, and had a strong ABC1 profile of 62% – a key audience for the channel.

THE ORVILLE

Fox

Seth MacFarlane’s Fox comedy The Orville appealed to his existing fanbase. Coupled with smart, strategic scheduling, the show allowed the channel to bring in new viewers and re-engage with that fan base by driving viewing to the Thursday night strand as a whole. The Orville was viewed by 3.1 million across its run, of which 20% were new to Fox.

THE VIETNAM WAR

BBC Four

Ken Burns’ epic recounting of the story of the Vietnam War for PBS was one of the most impactful BBC Four offerings of 2017, peaking with 900,000 and drawing a consolidated series average of almost 750,000. The show behaved more like drama and natural history content in its viewing patterns, with a significant long tail and an excellent performance on iPlayer – more than 4.2 million requests across the series.

THE WHITE PRINCESS

Drama

Starz fantasy drama The White Princess was the fourth most-watched commercial show in its slot, peaking at 691,000 during its premiere. The series also generated Drama’s highest numbers of views on UKTV Play and brought a new, younger audience to the channel.

YOUNG SHELDON

E4

The premiere of CBS’s The Big Bang Theory prequel was E4’s best new comedy launch of 2017 for both individuals and 16-34s. As part of the Quite Big Thursdays block, Young Sheldon provided a strong lead-in for Brooklyn Nine Nine at 9pm.
SAVE ME
World Productions for Sky Atlantic

SKY ASKED a lot of Lennie James and the World Productions team: following Sky Atlantic’s success with high-concept epics, could they usher in a new breed of contemporary dramas for Sky 1, uncovering hidden parts of society?

Save Me delivered this with aplomb, with all parts of the production team coming together to deliver a hard-hitting drama unlike any other. Its mission statement was to “confound expectation” and from its opening lengthy scene – a heated pub debate about shark penises – this was far from your average thriller.

James’ warm, witty and naturalistic writing, capturing the vernacular, cadence and energy of south London slang, was reflected in a production design that swapped the clichéd gritty council estate for bold, quirky designs and real views out of real windows. The judges admired how colours were aligned to a specific character, and to a directorial approach that gave as much weight to the look and behaviour of its extras as to its leads.

But all this would be mere window dressing were it not for the propulsive thriller at its heart.

The judges praised James and co-star Suranne Jones’ “outstanding performances” and the production’s ambition to raise the bar. It was, they said, “an utterly gripping and authentic script combined with exceptional directing” that together made something quite special.

SHORTLISTED

BRITANNIA
Vertigo Films and Neal Street Productions for Sky Atlantic
The biggest launch for a Sky original drama since Fortitude, Britannia was quite unlike anything else on TV. Mining the little-explored customs, beliefs and stories of Celtic Britain, Jez Butterworth’s series shook up the period drama genre with its unique blend of gory action, hallucinogenic scenes and a deliberately anachronistic score. Series two is on the way.

CLIQUE
Balloon Entertainment and BBC Studios for BBC Three
The judges warmed to the glossy drama and female perspective of Jess Brittain’s dark take on university life. Favourably comparing it to Donna Tartt’s The Secret History, they said it had a unique tone and painted Edinburgh in a distinctive palette, with the kind of heightened sense of storytelling more typically seen in US shows like Gossip Girl.

ERIC, ERNIE & ME
Objective Fiction for BBC Four
Mark Bonnar and Neil Maskell’s uncanny portrayals of Morecambe and Wise were key to the success of this one-off drama, which managed to find a fresh angle on a familiar tale by exploring the legendary duo through the eyes of their writer Eddie Braben (Stephen Tompkinson). Neil Forsyth’s writing was touching, incisive and, crucially, funny.

MURDERED FOR BEING DIFFERENT
BBC Studios: The Documentary Unit for BBC Three
The third of BBC Three’s Murdered By... single dramas formed the centrepiece of the channel’s Sorry, Not Sorry season about identity. The formula was given new energy by a decision to tell the true-life story from multiple perspectives to bring out its themes of tribalism and self-identification. Casting non-professional teens from the area in which it was set added to the authenticity.

TIN STAR
Kudos for Sky Atlantic
The cinematic ambition and stellar cast of this epic drama, including Tim Roth and Christina Hendricks, won many plaudits. Creator Rowan Joffe, who wrote seven of the 10 scripts, set up grand themes of illicit love, familial corruption, grief and all-consuming revenge, mixing black comedy and family tragedy with the propulsion of a highly emotional thriller.
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BEANO

BEOAN STUDIOS scooped its second Broadcast Digital Awards gong for demonstrating what it means to be a kids’ channel in the 21st century.

Judges praised the online-only comic offering for engaging children in a meaningful way that is in touch with their viewing habits, posting a rolling roster of mixed video and interactive formats to tap into an audience that wants to both read comics and interact online.

One judge described the content as “of the moment” and “speaking with the voice of its audience”, and said the site provides a “great hub for kids’ entertainment”.

Using the might of the Beano Studios’ production hub to become what it describes as an “insight-driven machine”, an increase in video content led to a 500% upsurge in views by the second half of 2017.

Rip-roaring comedy content was put out throughout the year and it partnered with some exceptional on-screen talent, including Harry Hill, Russell Kane and The Mash Report’s Rachel Parris.

A Tiny Trump satirical six-year-old celebrity was another huge hit.

Its Dennis & Gnasher: Unleashed hub takes content from the hit CBBC TV series and repackages it exclusively, while original short-form animations like Toons were also a success.

The channel, which has the mantra ‘Think More Kid’, tapped into the need for children to access content across all devices – it works just as well on an iPad or smartphone as it does online.

SHORTLISTED

BACROFT TV
Barcroft TV enjoyed a record-breaking year and continued to operate as both a successful producer and a broadcaster. While the likes of short-form doc The Amazing Side Of Life and its Born Different series were incredibly well received, it scheduled multiple series that resonated with a global audience.

BBC THREE
The BBC’s online-only offering went from strength to strength and its web channel was better than ever, offering an unrivalled mix of video content, long-form programming and articles. With up to 1.5 million weekly visitors to the website and 2.2 million Facebook subscribers, the site continued to dazzle and use social media to drive views.

HISTORYHIT
Historian Dan Snow is behind this online offering, which keeps history buffs happy with a vast range of content. The platform, which was launched following the success of Snow’s podcast of the same name, provides original programming and an extensive slate of licensed shows, along with images, maps and timelines.

MASHED
Launched by Channel 4 in 2013 to reach those all-important 16-34 viewers, Mashed posts fresh, funny and original animations. Tapping into a growing fan base, in 2017 it passed the 1 million subscriber mark, while quadrupling its YouTube views. It success led to the launch of a Mashed vertical on the All 4 platform.

TRUETUBE
Indie CTV’s online offering TrueTube made history last year, becoming the first ever online platform to win Channel of the Year at the Bafta Children’s Awards. Content highlights for the year included comedy/drama Screwball! and drama Like Me, both of which also scooped Children’s Baftas, along with factual offering To Life.
COMPLETING A TRIO of wins for the digital channel, which also picked up this year’s Best Factual Channel and Best Entertainment Channel awards, BBC Three was the judges’ clear choice for Channel of The Year. Its online reach among 16-34s hit 7.9% in the October-December period – well over double its reach at launch in 2016.

The breadth of the channel’s content offering impressed the judges, with comedies like People Just Do Nothing, This Country and The Young Offenders attracting dedicated followings. Acclaim on the factual front was provided by documentaries such as Drugsland and Life And Death Row: The Mass Execution. The latter was initially pitched as a 60-minute single but ended up a four-part, 280-minute commission, highlighting how BBC Three can experiment more than many of its slot-dictated rivals.

Other topics covered on the channel throughout the judging period included the British LGBTQ+ experience (the Queer Britain season), white working-class males (Britain’s Forgotten Men), cultural identity (Should I Marry My Cousin?) and legalised sex work (Sex, Drugs & Murder).

On BBC iPlayer, BBC Three programming attracts as many as 5.5 million views a week – about 8% of the broadcaster’s total. With an extra £10m investment for an entertainment pillar and established talent such as Reggie Yates and Stacey Dooley anchoring, there’s no reason to believe things aren’t about to get even better.

BBC THREE

The breadth of content impressed the judges, with comedies like People Just Do Nothing and The Young Offenders attracting dedicated followings
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