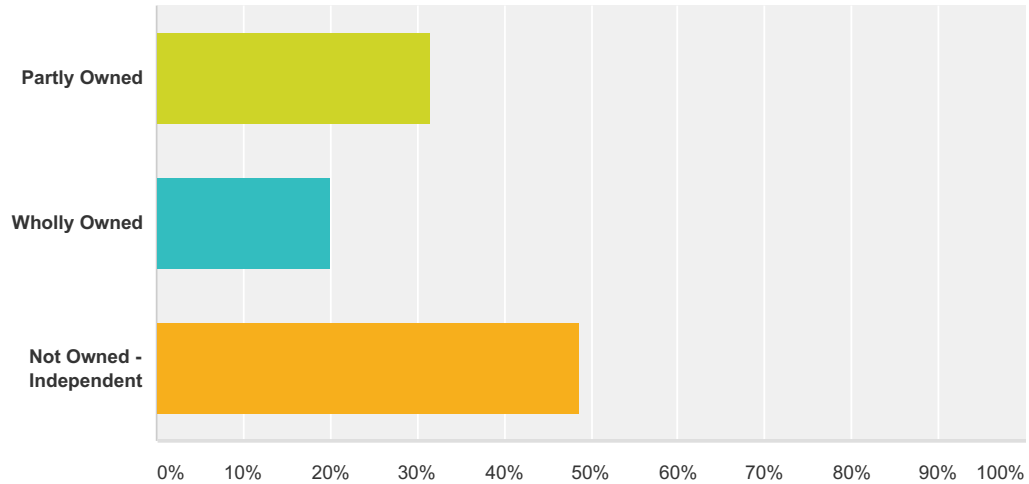
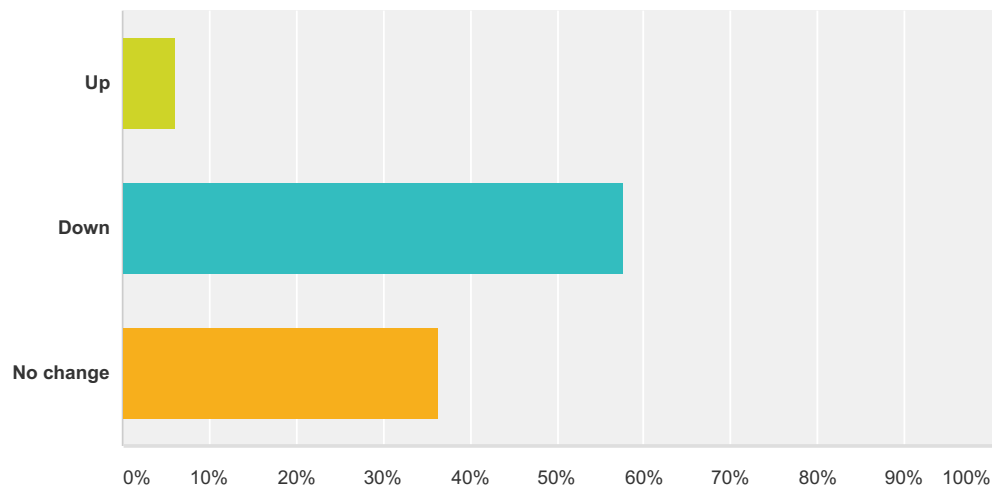


Q1 Are you partly or wholly-owned by a larger company (including international studios)?



Answer Choices	Responses
Partly Owned	31.43%
Wholly Owned	20.00%
Not Owned - Independent	48.57%

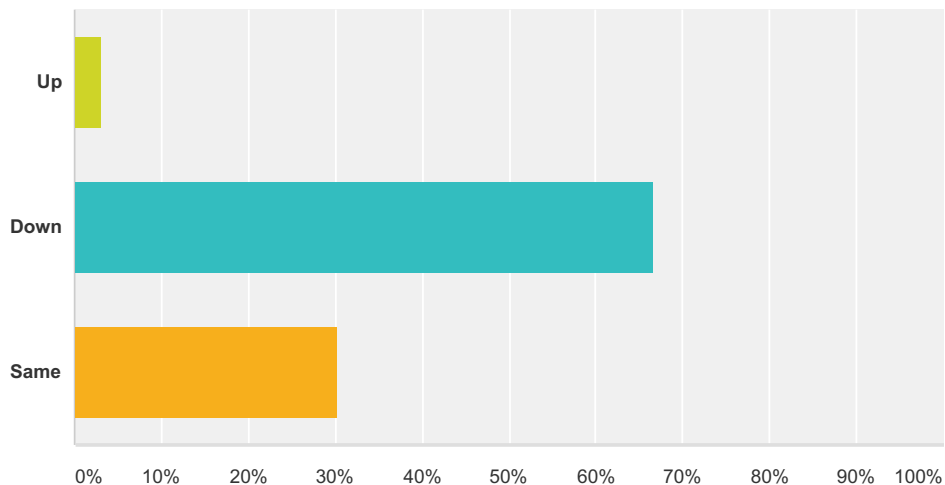
Q2 Have network program budgets gone up or down in 2016?



Answer Choices	Responses
Up	6.06%
Down	57.58%
No change	36.36%

#	Percentage of budget change in 2016
1	20%
2	10
3	15%
4	5
5	3%
6	10-25%
7	5 to 10%
8	10%
9	15
10	10%

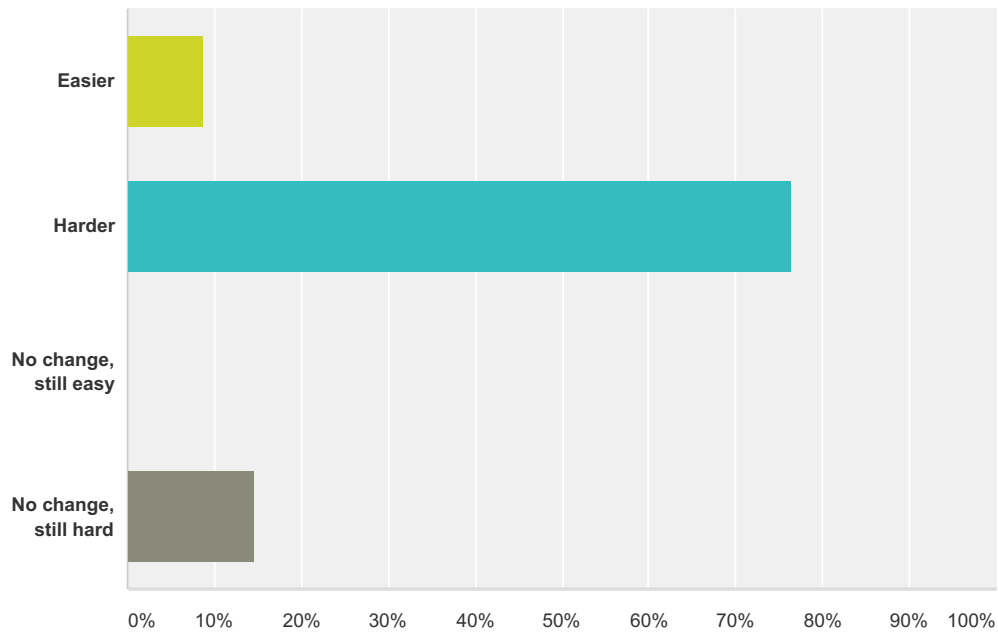
Q3 Have producer profits/margins granted by the networks gone up or down in 2016?



Answer Choices	Responses
Up	3.03%
Down	66.67%
Same	30.30%

#	Percentage of change
1	5
2	20%
3	15
4	15%
5	5
6	3-12%
7	2-5%
8	10-15%
9	15
10	15%

Q4 Is it easier or harder to make a deal with buyers in 2016 than in 2015 and why?



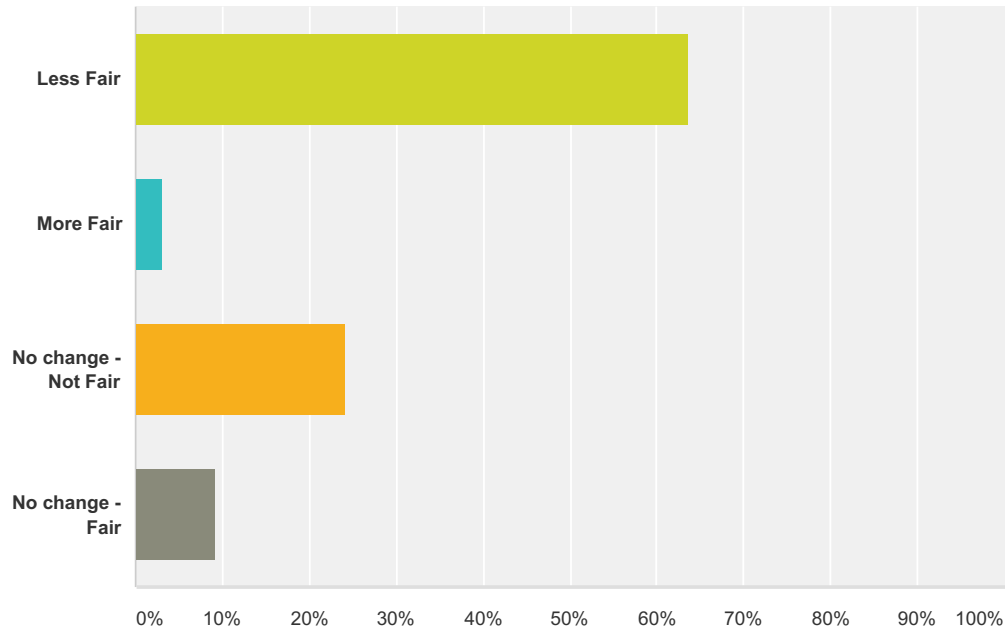
Answer Choices	Responses
Easier	8.82%
Harder	76.47%
No change, still easy	0.00%
No change, still hard	14.71%

#	Why?
1	Small business affairs departments create slow response times. Deals often take months.
2	Buyers are taking less chances on pilots and series. The development process is getting longer and more is expected for less money.
3	Channels want to own everything and budgets are scrutinized more than ever
4	Less money, less inventory, more fear
5	Battles for rights retention
6	2015 was impossible. 2016 is still hard but a little easier than 2015.
7	More development steps, slower advancement to series or even pilot.
8	Buyers are more cautious. The deal terms have not changed and those depend on which network.
9	Harder to sell ideas. Less risk taking, group think decisions
10	Networks are getting tighter with rights. their BA teams are overloaded so deals take longer.
11	even with precedent in place, the networks always want more - they will not reward success unless they are forced to do so

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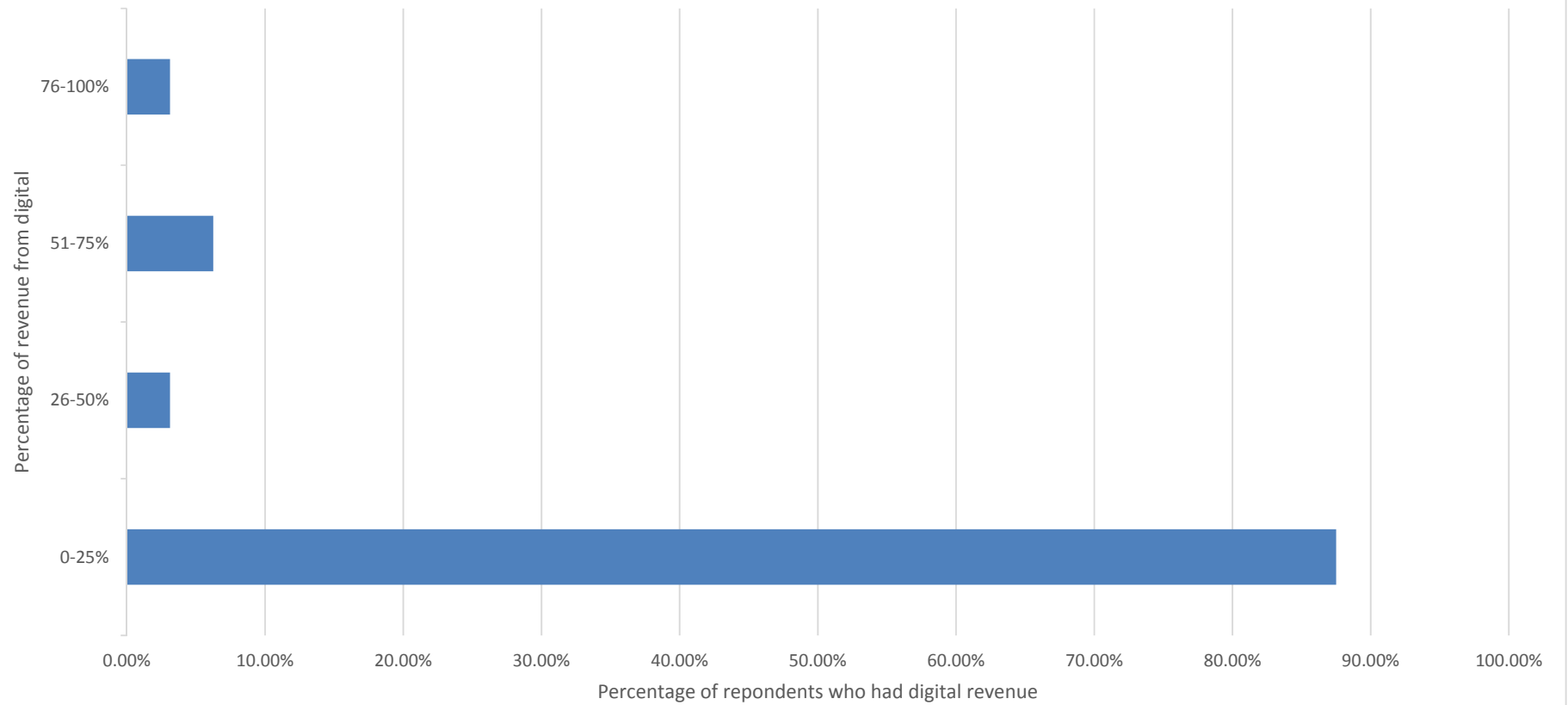
12	It's an even slower process if that's possible. More steps, more beats between each step.
13	We're 100% digital so there is more appetite for our content
14	Networks are still aggressive about holding on to rights, and as a distribution and production company, that makes dealmaking a challenge.
15	Networks are afraid to take risks and make decisions.
16	Fear. There are so many distributors and social media. Anything created has to self-promote and rate not just against all the outlets producing content but against the daily onslaught of updates in your feed. My typical buyers - the cable outlets - are finding it harder to break through and unless you have a celebrity, you're gonna have a tougher time getting a buy.
17	It seems as if the networks are trying to kill the possibility of any independent company having any sort of upside, annuity or stability. From horrible lock language to unsustainable milestone schedules to removing all ownership or potential backend, it's as difficult time as ever to build and sustain a production company.
18	Lower budgets more deliverables
19	1. Network deliverables they don't pay for 2. Expectations of same production values for less money
20	Less decisive. People are obsessed with honing their brand, -as well as receiving research..:
21	They are more risk averse and also more prone to big changes in creative direction at any given moment.
22	smaller budgets, less overall buying, fear
23	More buyers. More business models.
24	Simplest deal still takes longer than necessary as it pertains to TV and increasingly with new emerging buyers.
25	more development steps, worse definitions, less rights, less protection for the production company
26	They're producing less content and they don't want to spend the money they need to spend in order to deliver high-quality content
27	Ownership and ancillary rights (e.g. streaming, sucking, etc.) are much more hotly-contested issues than ever before, and frequently lead to deals falling apart.
28	Everyone is demanding foreign. Backends are worse. Order patterns are smaller. Prod cos are expected to bear all third parties from their fees and backend.

Q5 Have terms of trade become more or less fair and equitable in 2016 than in 2015?

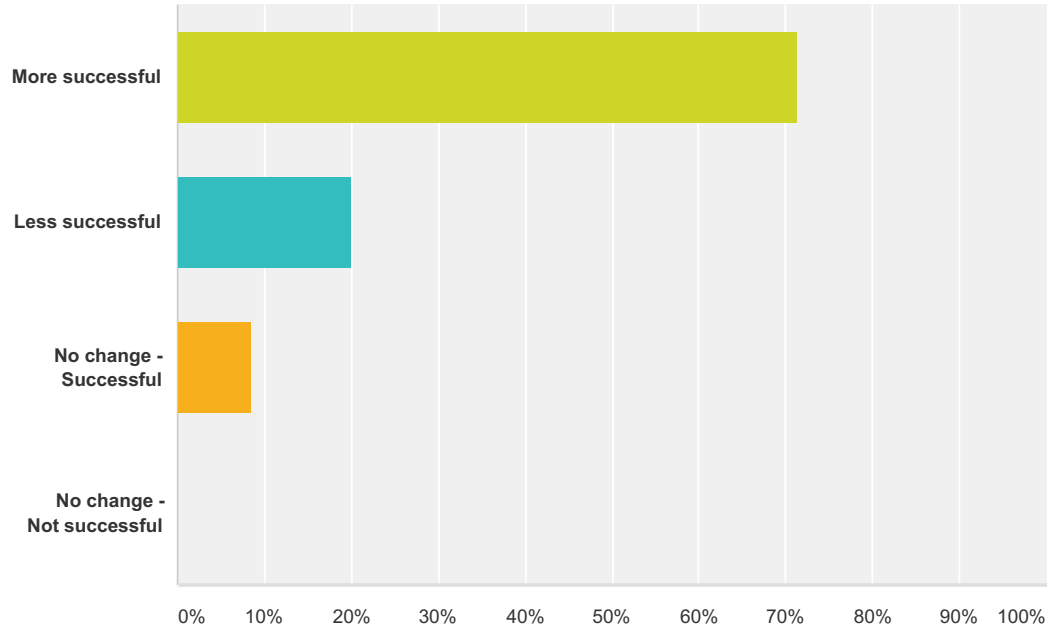


Answer Choices	Responses
Less Fair	63.64%
More Fair	3.03%
No change - Not Fair	24.24%
No change - Fair	9.09%

Q6 What percentage of your revenue/profits came from digital in 2016?



Q7 Was 2016 a more or less successful year than in 2015?



Answer Choices	Responses
More successful	71.43%
Less successful	20.00%
No change - Successful	8.57%
No change - Not successful	0.00%
Total	

Q8 What is the biggest threat to your business in 2017?

#	Responses
1	Low budget presentations not going to series.
2	viewers aren't watching TV anymore
3	Smaller Network Budgets
4	Network lack of confidence in new ideas, business affairs policies and attitudes stuck in the 2000s, digital continues to take away eyeballs and ad revenue.
5	Profit margins reducing. Operating costs rising. Diminishing budgets and more costly product. Networks never acknowledge fault and never want to take responsibility for overages.
6	Continued efforts by channels to own all the IP and squeeze production margins for independents
7	collapse of cable TV
8	Network studios bringing production in-house.
9	Cable networks folding and less hours of programming for traditional cable buyers
10	Being dependent on sinking networks and channels as buyers.
11	Instability. There's not many buyers who seem to know what their future holds. TV is in flux and digital and SVOD even the largest buyers have a shifting mandate. There's a lot of instability in the industry right now.
12	Networks shrinking business puts pressure on producers
13	not delivering quality programs
14	Digital
15	Small minded, lazy execs who continue to fail up.
16	The desperation across the buying landscape, and being able to ride out the slow pace of dealmaking.
17	Finding the right employees to navigate the relatively uncharted world of digital development, production, marketing and distribution
18	Industry stasis. Fear in commissioning decisions.
19	The continual request for small budgets.
20	Big media company mergers. Digital brands producing their own content.
21	Slow business affairs. Too many steps in development with networks. Too many network notes that ruin shows.
22	lack of sales, decreasing ability/interest of buyers to buy
23	Lowering license fees and no rights.
24	It's a two tipped prong; 1. Mega production company groups that dominate the industry 2. The risk averse nature of the networks who wont try anything or anyone new
25	Buyers not willing to take risks which pushes us to new digital deals which pay less but more freedom but not great for bottom line
26	Shrinking margins and small orders.
27	Supply demand imbalance
28	So much competition.
29	Consolidation and demise of new emerging buyers.
30	decreased buying and lower budgets
31	Horrible network execs who micro-manage productions.

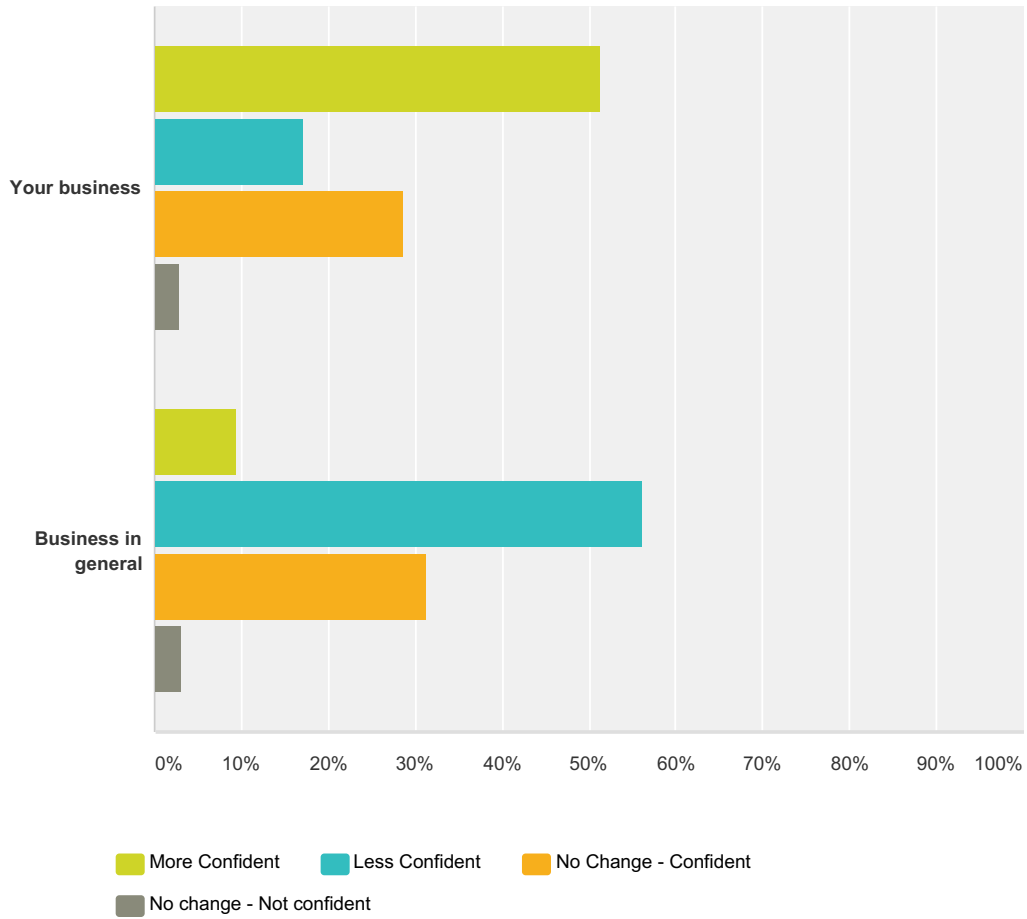
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32	Inexperienced and untalented producers taking jobs away from me.
33	Erosion of value of a hit is fundamentally undermining the viability of the business.

Q9 What is the biggest opportunity for your business in 2017?

#	Responses
1	VR, digital/self distribution, cable series work with new partners.
2	VR
3	Non Traditional Broadcasts (Netflix, Hulu, etc.)
4	digital spending more money and buying more content; networks feeling comfort with tried and true shows, networks looking for big, loud, noisy breakout ideas.
5	New buyers like Netflix and Amazon.
6	Everyone needs content so just keep plugging away
7	rise of digital platforms
8	OTT platforms buying more unscripted TV
9	Digital budgets hopefully becoming more competitive.
10	More places to sell, good ideas with solid talent still chums the water for the time being.
11	Premium content. There's an opportunity to do more premium storytelling.
12	digital; spinoffs of existing shows
13	delivering quality programs
14	Cable outlets being willing to take chances on loud provocative programming
15	The desperation across the buying landscape - good ideas are still a commodity.
16	Advertisers and major media companies continue to invest in digital content and marketing. We have a major opportunity to capture this increase in budgets.
17	New buyers on new platforms, some whispers of loosening of restrictions on co-productions.
18	The change from typical reality programming to more innovative programing.
19	Our ability to produce content cheaply.
20	Still TV. Digital financing doesn't compare.
21	expanding product into docs and digital
22	Trump TV
23	digital (if it pays)
24	Emerging digital distributors and desperate networks who finally realize they need to take huge swing
25	OTT/SVOD platforms
26	growing existing relationships
27	So many buyers.
28	New emerging buyers and encouraging cable networks they need to look at more innovative production and financing models.
29	Scripted and syndication
30	New platforms like Netflix/amazon
31	Evolving traditional-style games to new platforms.
32	Owning our own content that we finance and distribute ourselves.

Q10 Are you ending 2016 more or less confident about the future of your business and the business in general than you felt a year ago?



	More Confident	Less Confident	No Change - Confident	No change - Not confident
Your business	51.43%	17.14%	28.57%	2.86%
Business in general	9.38%	56.25%	31.25%	3.13%

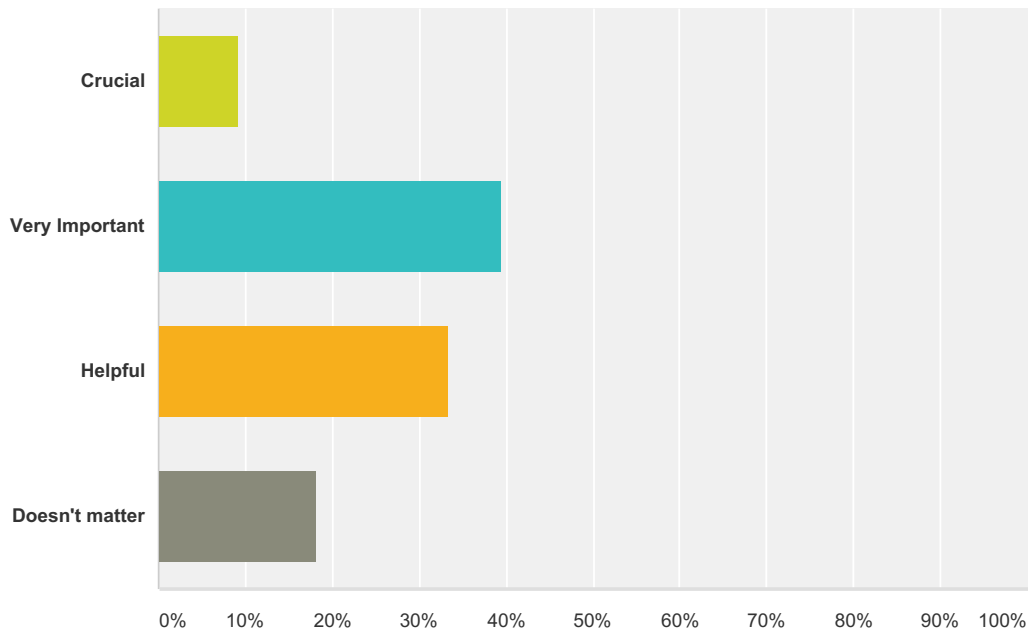
Q11 What FORMATS are the networks/buyers looking for now?

#	Responses
1	Shiny Floor
2	Talent driven
3	Who the hell knows?
4	music/entertainment/dating
5	low risk. cost formats are foreign and bland.
6	Anything buyers saw on TV when they were 13
7	We are seeing more loose formats and docu/format hybrids.
8	Loud
9	they aren't really sure - something that has worked elsewhere
10	Anything with an impressive international track record
11	Loud ones!
12	Anything with celebrity auspices
13	Social Experiment, Authentic, life-based formats
14	As always, something that can make a huge impression
15	Lifestyle and big talent competitions.
16	True crime
17	stand-alone, pilotable
18	Authentic talent based shows
19	Celebrity attachments either in the show or as EP's
20	Depends on the network.
21	hard formats with payoff
22	New creative
23	Same old same old.
24	internationally-proven formats
25	It changes daily, but broadcast seems to want celebrity-driven formats, successful overseas formats, known brands or epic production approaches, including live. Cable is desperately chasing the younger demographic that is increasingly uninterested in traditional television.
26	All and everything. Certainly stand-along repeatable ones.

Q12 What type of FORMATS are they ignoring?

#	Responses
1	Music
2	Non talent driven
3	Same shit as ever
4	docu reality
5	survival
6	anything new and inventive.
7	pretty much everything else.
8	we aren't having success with straight formats - that don't include casting.
9	Small
10	unproven "different" ideas
11	almost everything else.
12	Constructed docu-soap, travelogue.
13	docu soap, al la housewives,
14	Scripted reality
15	Reality
16	big, remote location, competition formats
17	competition
18	anything else!
19	Depends on the network.
20	docu-soaps
21	n/a
22	Wedding. Entrepreneurial. Innovative real time technology/audience participation.
23	original formats without international precedent
24	Traditional interactive game play
25	Anything currently on the air in sufficient strength.

Q13 How important is it that a FORMAT has launched elsewhere before the U.S.?



Answer Choices	Responses
Crucial	9.09%
Very Important	39.39%
Helpful	33.33%
Doesn't matter	18.18%

Q14 RANK 1-4 (1=BEST) THE BEST NETWORKS/BUYERS TO DEAL WITH AND WHY

Network	Total Likes	#1 Best	#2 Best	#3 Best	#4 Best	Why? (when given)
A&E	13	6	4	1	2	creatively empowering... very collaborative... getting creative with biz models... easy to deal with but hard to sell to... openness to different formats... still buy formats without a proven star... strong programming executives and solid leadership...
ABC	8	3	2	2	1	passionate, fair and respectful... they like and respect solid game... honest with their needs... outstanding communication...
FYI	6	3	3	0	0	bold...
Lifetime	6	2	1	3	0	easy to produce for and deals get done quickly...
History	5	1	1	2	1	smart, honest... honor their word and allow us to make our shows... high budgets... hard to sell but good to have a series with...
TLC	5	2	1	0	2	easy to produce for and deals get done quickly... on brand...
HGTV	4	2	2	0	0	solid understanding of the brand, honest and consistent feedback... volume... know what they want...
Showtime	4	1	1	2	0	joy to do business with, smart, hands-off and supportive...
CBS	3	1	0	0	2	professional and supportive...
Discovery	3	1	1	1	0	high value product and volume... very collaborative...
FOX	3	1	0	1	1	
ID	3	1	2	0	0	they know what they want and communicate clearly... constant appetite, openness to co-production models... information based, smart and direct, couldn't ask to work with a better run team from development to deliverables... very clear brand and a strong development execs...
NBC	3	0	2	1	0	frustrating at times but still buying... their deals (while getting worse) are all right and they move...
TNT	3	0	1	1	1	fast, respectful... smart, nice, fast and supportive...
Animal Planet	2	0	2	0	0	
CNN	2	0	1	0	1	
Comedy Central	2	1	0	1	0	they let us make our shows... talented...
Complex Media	2	2	0	0	0	easy to sell to, easy to work with, hope people actually watch content...
E!	2	0	1	0	1	
MTV	2	0	0	2	0	have bought a ton of content and due to existing relationships can be helpful when we need to rush a check... a bit Jekyll and Hyde, creatively a bit more open and open to risk...
MTV2	2	1	0	1	0	they buy simple formats without stars... straight shooters...
Scripps	2	2	0	0	0	very easy and fair to work with...
SyFY	2	1	0	1	0	great notes process... very creatively supportive...
TBS	2	0	0	1	1	smart, nice, fast and supportive...
Amazon	1	0	1	0	0	
CNBC	1	0	0	0	1	flat decision making structure, quick answers...
Cooking Channel	1	0	1	0	0	helps build stars from no-name talent...
CW	1	0	0	1	0	
DCI Net	1	0	1	0	0	getting creative with biz models
DIY	1	0	0	1	0	they help build stars from no-name talent
Freeform	1	0	0	0	1	nice people...
Go90	1	0	0	0	1	
HBO	1	0	0	1	0	
Hulu	1	0	0	1	0	
MSNBC	1	0	0	0	1	smart, communicative, thoughtful about content, respectful of our expertise
NatGeo Wild	1	0	0	0	1	
Spike	1	0	0	0	1	
WE	1	0	0	0	1	
YouTube Red	1	1	0	0	0	they are hands off and organized...

Q15 RANK FROM 1-4 (1=WORST) THE MOST DIFFICULT NETWORKS/BUYERS TO DEAL WITH AND WHY

Network	Total Dislikes	#1 Most Difficult	#2 Most Difficult	#3 Most Difficult	#4 Most Difficult	Why? (when given)
Amazon	10	2	4	3	1	no understanding of the business... deal-making... for all reasons... zero communication with producers... commissions next to nothing, complete lack of definition to the brand... a mess in terms of their wants and stretched too thin to be responsible... worst business affairs in the business...
Spike	10	3	2	3	2	post/notes process...
Discovery	8	2	5	1	0	personally challenging to deal with and harder to make a deal with... (all channels) totally dysfunctional... buying really bland stuff with no positive results for any newly greenlit shows...
MTV	8	2	2	2	2	difficult notes process in both prep and post, difficult delivery process... killed shows... drained business from us and hurt the overall content of the show... never stop being a mess and their process remains the most meddlesome... completely lost... frustrating and confounding from a dev point of view and challenging also when it comes to production... executives who don't respect the production process...
WE	8	5	1	1	1	too many reasons to list... terrible on every level... unreasonable on budgets, over demanding and a process that's impossible to manage in a cost effective and sane manner... inclination to sign off on every last detail of shows... a complete mess and misdirection and miscommunication...
Oxygen	7	1	1	3	2	no firm direction, constant changing of direction... slow to make decisions... creative execs don't have confidence/vision which leads to massive overages in edit... not trustworthy... executives...
NatGeo	5	0	2	0	3	arrogance of HBO without the viewers... bias against non-celebrity based projects, snobbishness...
Bravo	4	1	3	0	0	their bar for talent is the highest in all of cable... lengthy development that goes nowhere... over note...
Food Network	4	0	2	2	0	inconsistent messaging, lack of courage with new talent... no idea what they want... over papered development that goes nowhere...
Netflix	4	2	0	2	0	constant mandate changes, indecisiveness, rescind deals after the offer... a mess in terms of their wants and stretched too thin to be responsible...
ABC Digital	3	0	0	3	0	
BET	3	1	1	0	1	no clue...
GSN	3	2	0	0	1	arrogant, mean and cheap... really tough and invasive development process...
NBC	3	1	0	0	2	form over content...
Esquire	2	2	0	0	0	it's better now that they greenlit this particular project but they took over a year to do it, gave conflicting and confusing notes, were not communicative when it came to budgets...
Fox	2	0	0	1	1	it's a mess over there...
NBCU	2	1	0	1	0	their BA teams are difficult and budgets are tight...
Scripps	2	1	1	0	0	their refusal to lock prodcos is unforgivable, we won't work with them... bad deals for low budgets...
SyFy	2	1	0	1	0	can't make a decision and constantly change their minds...

Viacom	2	1	1	0	0	deal and deliverables...
A&E	1	1	0	0	0	no vision of network...
AMC	1	0	0	0	1	development process is excessive relative to few commission slots...
Broadcasters	1	0	0	0	1	don't buy...
CNBC	1	1	0	0	0	
Fuse	1	0	0	0	1	
History	1	0	0	1	0	
MSNBC	1	0	0	1	0	
NatGeo Wild	1	0	1	0	0	quite good with production, development side is unprofessional and irresponsible, sends on clear and specific direction only to be informed they are not (and never will be) interested in that direction (but only after investment of time and resources)...
Red Bull	1	1	0	0	0	slow...
Travel Channel	1	0	0	0	1	change in direction...
VH1	1	0	0	0	1	
Vice	1	0	0	0	1	give us the impression that they meet with 3rd parties as a way to see what is out there and spark their own development process, don't trust them and feel they would readily steal ideas we bring them...
CMT	1	0	0	1	0	

Q16 IN NO PARTICULAR ORDER, LIST THE FOUR NETWORKS/BUYERS YOU MOST RESPECT AND WHY.

Network	Total Likes	Why? (when given)
A&E	10	20 year relationship... for taking risks and empowering producers... great execs... successful new programs in tough environment... willing to take creative risks... willing to take big swings...
ABC	6	at least they know what they want... kind and smart... honest, passionate, accessible...
HGTV	6	professional operation, solid brand definition... manageable expectations... know their brand... gone about their business very effectively, know their stuff...
Netflix	6	bold and interesting programming, I've heard great creative freedom, love all episodes being released at once (from viewer standpoint)... for the brand they've built and opening up opportunities to non-scripted...
Animal Planet	5	15 year relationship... know their audience...
Discovery	5	have had success in communications... good shows, good track record... 25 year relationship... fascinating programming with great production values...
ID	5	no network knows their viewer as well, give clearer feedback, process is sane and organized from start to wrap and being so information based they give you great insight to successes and failures... know their brand...
History	4	they honor their word and allow us to make our shows... great brand, though faltering shows... respectful, hones...
CNN	3	interesting programming choices, brave...
FYI	3	quick to respond, good direction... launched meaningful brand from nothing...
Showtime	3	conversations with them are clear, make sense and leave you feeling good about opportunities in industry... under Vinnie we expect great things, Nevin's small team respects and empowers talent...
TBS/TNT	3	respectful... passionate... they're honest and respects creators...
Amazon	2	
Bravo	2	know who they are and are the best at it...
E!	2	know their brand, smart, right balance of support and distance...
HBO	2	great programming, incredible production values, HBOGo...

NBC	2	buys a good deal, the deals are all right, when something works they get behind it... have made unscripted the most important part of their schedule...
VH1	2	hitting on all cylinders
AMC	1	great programming
CNBC	1	redefining genres, authenticity to formats...
Comedy Central	1	passionate...
Complex Media	1	
Cooking Channel	1	loyal to producers...
CW	1	
DIY	1	loyal to producers...
Hulu	1	
Legendary	1	
Lifetime	1	
MSNBC	1	development conversations are intelligent, budget conversations are respectful to company's and show's needs, only worked with them in development though...
MTV	1	creative, intelligent, thoughtful, goal of project is clear from get go and they work hard to achieve said goal then promote show, feel lucky to work with them...
MTV2	1	
NatGeo	1	
OWN	1	
Scripps	1	
TLC	1	
Travel	1	
YouTube	1	

Q17 IN NO PARTICULAR ORDER, LIST FOUR PRODUCTION COMPANIES YOU MOST RESPECT AND WHY.

Network	Total Likes	Why? (when given)
Bunim/Murray	8	well-connected, passionate, contemporary, respected... model of sustained success...
IPC	5	amazing executives, fantastic taste, incredible to work with, sell a ton of shows... does smart, tight programming... brave management, brave programming...
Left/Right	5	a powerhouse that also makes some incredible content... great creatives and good people...
Zero Point Zero	4	great content, retains IP...
44 Blue	3	great work, kind people...
Critical Content	3	prolific...
Lucky 8	3	programming and new business... burst onto the scene and taking good advantage of it...
Endemol Shine	2	breadth of creative scope... well-run, creative, smart, collaborative...
Evolution	2	good people making good TV, put their heads down and produce and sell...
Jigsaw	2	excellent films and shows...
Pilgrim	2	Pilgion makes great TV and doesn't take shit from network execs... all told the most successful portfolio of shows...
Propagate	2	take risks...
Radical Media	2	brand, style, content...
Raw TV	2	make great programming...
Renegade 83	2	programming...
7 Bucks	1	
7Ate9	1	clever, fun, ambitious, inclusive...
All Networks	1	they are doing such a marvelous job using their scale to gobble up the marketplace, well done...
Arthur Smith	1	
Asylum	1	
Burnett	1	he remains the best in the game...
Dick Wolfe Productions	1	

GRB	1	
Half Yard Productions	1	
High Noon	1	
Hit the Ground Running Productions	1	The Jinx...
Leftfield	1	
Magical Elves	1	kinds, make great shows...
Magilla	1	
Matador	1	have a ton of cool new ideas...
Mission Control	1	
Moxie Pictures	1	Errol Morris films and more...
Nutopia	1	
Part 2	1	Has ideals and sticks to them...
Pulse Films	1	amazing branding, create a unified and subtle feeling across all content...
Revelations Ent.	1	
Shed	1	
T Group	1	
Vin diBona	1	experienced, kind, funny, caring...
Warrior Poets	1	well defined creative sensibility...