FÁBRICA DE SUEÑOS
GRANDES HISTORIAS • NUEVAS VERSIONES • 25 CAPÍTULOS
GREAT STORIES • NEW VERSIONS • 25 EPISODES

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CUNA DE LOBOS
CRADLE OF WOLVES

LA USURPADORA
THE USURPER

REESCRIBIMOS LA HISTORIA
WE REWRITE THE STORY
This is a very special edition. It is the first issue we make in our history, based on an online event: Virtual Screenings 2020, co-organized by Prensario International with NATPE and Events TM. What is the difference? To combine the traffic of content business with the own rules of the digital era.

Virtual Screenings can be considered the official online replacement of LA Screenings, held in the same days of independent and major screenings, from May 12 to May 21. But at the same time, it has a global scale, as MIPTV and Mipcom, and adds important digital tools as intuitive browsers by genre, title, origin, company, rankings of top screened products in real-time, buyer posts, buyer testimonies, graphics about trends, etc. Undoubtedly, the initiative has been received with strong enthusiasm by the content market. The organization team joined 50 online exhibitors, among main distributors of the world. And till our deadline, hundreds of buyers were registering themselves every week. The event surpassed the 500 buyers range three weeks before May 12, and it is expected to join about 2000 buyers during the market.

Along the ten days of the online event, Prensario people will be taking opinions of buyers, making surveys, analyzing every figure of the virtual saloon to tell content and screenings trends as soon as they take shape. Our traditional online daily newsletter will play a key role: instead of telling the daily news of a market, it will spread this exclusive information from the virtual saloon to everyone’s email address.

The Covid-19 is of course a tragedy. Nothing good can be said vs. the health situation, or about business, due to all the stuck ventures. The only positive tip that can be found, is that it obliges to evolve. The Virtual Screenings are something new and better for the content business, that can continue adding value when the more normal times are back.

Virtual Screenings 2020, in figures!

- **2500 global participants with 1000 buyers**
  - 45% Americas, 35% Europe, 20% APAC, MENA and Africa
  - 65% linear TV, 35% OTTs and telcos
  - 300 top buyers, 1000 essential buyers that usually don’t attend the markets
  - About 80% are programming and acquisitions executives, 20% are production and coproduction heads

More than 250 hours to screen

- 50% fiction, 40% factual, entertainment and others
  - 70% brand new content, 30% recent launches
  - Top fiction genres: 50% one-hour dramas, 30% films, 30% others

More than 180 countries represented

- Buyers from +80 different countries
- Exhibitors from 38 different nations
- Buyers from Singapore, Malaysia, Russia, Romania, South Africa, Vietnam, Uruguay, Canada, Slovenia, Slovakia among others

More than 50 exhibitors & partners

- Europe: 30%
- USA/Canada: 20%
- Latin America: 20%
- Turkey: 10%
- Rest of the world: 10%
- Providers from India, Philippines, Canada, Chile, among others

Virtual Screenings 2020, a step ahead in the digital era.
Netflix: to universalize the local

Reed Hastings, CEO, Netflix

Netflix has accumulated a total subscribing base of 183 million clients in the world in 1Q 2020, with USA/Canada getting almost 40% (70 million) and the remaining 60% from the international market, whose audience is becoming bigger and more relevant. The leading global SVOD has definitely understood that its growth depends on being more global every year.

That’s why it is taking the local, original production very serious. Africa, Asia, Europe and Latin America are receiving huge investments to develop stories with local taste, but universal topics. The OTT is not only diversifying the countries in which it is producing, but also the genres and formats developments.

Among the top contents of 1Q 2020, are Ozark 2 (30 million members watched in the first 4 weeks), the documentary series Tiger King: Murder, Mayhem and Madness (with 64 million), the dating show Love is Blind (30 million), the original film Spenser Confidential (65 million), and La Casa de Papel / Money Heist 4 (85 million), which debuted in the midst of a pandemic and achieved 65 million rentals.

Moreover, it has announced a big project: the series of El Esmovento, based in the successful Argentine sci-fi comic of the ‘50 of the same name. The director is Bruno Stagnaro (Un gallo para Escalada) and Netflix expects it can become the new La Casa de Papel.

In Latin America, the company has moved its operations from Brazil to Mexico, in order to maximize the synergies between the biggest Spanish-language and the growing US Hispanic markets. Even if it was not officially confirmed, there is a rumor that Netflix will also install an operation in Argentina.

Some of the top shows have been 3% in Brazil, La Casa de las Flores in Mexico (second season) and third season of teen series as GDe Vive σ το Maneno with Kiaro and Onecloops in Argentina. Recently, Netflix confirmed 10 new shows in Argentina, including the series Puerta 7, produced with Polka, El Rollo, which will premier on 2021, Gole Grande from Yellow Kingdom and El Cuaderno de María; the TV comedy La Cerrandera, the documentaries Fongio: el hombre que dormía las mañanas and Villas: somos lo que debemos ser o no somos nada.

In a recent presentation held in Buenos Aires, Argentina, Hastings confirmed the company is not adding advertising. ‘We understood that “no ads” is good for the audience, as they have no interruptions, but also for us, as we don’t have to fight for a portion of the pie. We focus in the loyalty of our members. We also have a clear strategy on the genres: no sports, no news, and no videogame. Movies and TV series is the focus’, he remarks.

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She can hear the soundtrack of your life.
In less than half a year and only available in about 20 countries, Disney+ (USA) has managed to meet the expectations of its launch: the digital Studio reached 44 million customers in 2020. Marvel’s Hero Project, which will bring together programming from HBO, Turner and Warner Bros, is expected to gain 30 million customers in its first four years. The company expects that by 2024, Disney+, along with Hulu, will surpass the 100 million client mark. According to Jeff Goldblum, the Studio is set to have a second season already confirmed, including the想象工程故事，a live-action series based on Star Wars’ characters. Most of the main titles, such as The Mandalorian, Loki, or the long-awaited What If...?, will be available in two versions, including streaming on Disney+, or HULU in Latin America later this year. With a second season already confirmed, The Mandalorian has become the spearhead of Disney+’s global expansion.

Kevin Mayer, chairman, Direct-to-Consumer & International The Walt Disney Company, comments: ‘We are honored that Disney+ resonates with millions around the world, and we believe this bodes well for our continued expansion in Western Europe, Japan and throughout Latin America later this year.’

With these figures, it is already the third streaming service with the most global subscribers, below the 150 million Amazon Prime customers who access Prime Video and 187 million Netflix. It took both of them almost 10 years to reach 50 million, which Disney+ did in just five months. Disney also controls Hulu, which has surpassed the 30 million customer mark in the US and Japan. Two launches are expected in May: NBCUniversal’s Peacock, which will be available in two versions, AVOD for Comcast customers in the US and SVOD from July. The company expects to gain 30 million customers in its first four years.

Undoubtedly, one of the keys beyond this expansion lies in the studio’s strategy of betting on content and big brands, adding properties such as Pixar, Marvel Studios or Lucasfilm during last years, and recently those belonging to 21st Century Fox such as 20th Century Studios and Blue Sky Studios.

The company had announced in March that it would take on debt to compensate for the loss of revenue. Disney+ may be even more important if theaters continue to be closed over the summer. According to Jeff Goldblum, the Disney Insider, it stands as a proving ground for the studio’s strategy of betting on content and big brands, adding properties such as Pixar, Marvel Studios or Lucasfilm during last years, and recently those belonging to 21st Century Fox such as 20th Century Studios and Blue Sky Studios.

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WarnerMedia: building global franchises

With operations consolidated in USA, Latin America, EMEA and APAC, WarnerMedia has become a truly global power brand operating some of the most important and successful properties of all times. The media giant has just confirmed Jason Kilar as the new CEO. His former CEO and founder, has replaced John Stankey, now president and COO of AT&T on May 1.

WarnerMedia, which is the result of the integration of three huge operations Warner Bros, Turner and HBO, is controlled by the telecommunication giant AT&T. Fourth-quarter 2019 revenues of WarnerMedia fell by 3.3% to USD 8.9 billion as a result of foregone content licensing revenues in preparation for the launch of HBO Max, which takes place late May.

The OTT is the last service to be launched and the most expensive one, USD 15 a month, and it includes HBO Now 4 millions subscribers, and it is also free for DirecTV and AT&T TV Now customers. Outside US, the SVOD will be ready for Europe and Latin America in 2021, moving from TNT to HBO Max, focused on two airdrops who raise human children on a mysterious planet, marking Scott’s serialized TV debut as a director.

Jason Kilar (CEO, WarnerMedia) (credits: Neilson Barnard / Stringer / Getty)

The so-called Max Originals offer a variety of original and library content, including Game of Thrones prequel House of the Dragons, which is set 300 years before the original series. Other original projects are an adaptation of DC Comics’ Strange Adventures and a series based on Green Lantern, both come from Greg Berlanti. Elizabeth Banks is executive producer, a comedy series about a group of boarding school students who eventually become superheroes.

Down the line, WarnerMedia’s gigantic deal with director and producer J.J. Abrams will produce at least three series for HBO Max: a show set in the Justice League Dark universe; Overlook, a thriller based on Stephen King’s The Shining and set in the Overlook Hotel; and a 10-episode drama and serves as showrunner and writer for the project, which recently wrapped production in Cape Town, South Africa. New animated projects will include four Adventure Time specials, an animated series about a young Ellen DeGeneres growing up in New Orleans, and 80 new Looney Tunes shorts, in addition to the classic cartoon’s old library. As for comedy, Conan O’Brien and his Team Coco bring five stand-up specials to the service.

Legacy content includes the last four decades of Superman and Batman films, including Todd Phillips’ Joker, all three of The Hobbit films and The Matrix trilogy. A selection of classic movies, including Citizen Kane, The Shining, and 2001: A Space Odyssey, as well as various films from Turner Classic Movies. After that, HBO Max’s first international expansions will prioritize Latin America and Europe. Latin America will get HBO Max in 2021, the company has said.

WarnerMedia: building global franchises

Games of Thrones’ original house of the Dragons depicted on HBO Max this month

such as Game of Thrones and licensed reruns like Friends or The Big Bang Theory; Plus 1,800 movies and content from brands such as Cartoon Network, CNN, DC, New Line, TNT, TBS, and Warner Bros.

The service debuted with 10,000 hours of content available on most platforms (Smart TVs, phones and online), including HBO programs focused on two airdrops who raise human children on a mysterious planet, marking Scott’s serialized TV debut as a director.

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Peacock: ‘AVOD is an opportunity missed by other services’

Delivering world-class slate of exclusive originals, on-demand libraries of hit TV shows, plus critically-acclaimed films, Peacock is NBCUniversal’s new streaming service that will seek to compete with other OTT giants like the recently launched Apple TV+ and Disney+, or those to launch this year like HBO Max.

The service was launched as an early preview of the premium tier of Peacock on April 15, at no additional cost for millions of Xfinity X1 and Flex customers across the country, and will be officially released for the rest of the users under two models: by one hand, a AVOD model, where all Peacock programming will be supported by a first-of-its-kind advertising experience, featuring approximately five minutes of commercials or less per hour.

And by the other, a subscription model, to be released on July 15. The service will include a free tier featuring more than 2,500 hours of movies and shows that will be accessible to all across mobile, web and popular connected TV platforms. Peacock Premium will give users access to a more robust library of ad-supported content for $4.99 a month. Premium users can also upgrade to an ad-free experience for roughly $10 a month.

"Now more than ever there is a need for a free quality streaming service that can provide viewers with both the information they need to stay informed and entertainment they seek to escape the moment," says Matt Strauss, Chairman of Peacock and NBCUniversal Digital Enterprises. "With Peacock, we will deliver many of the best movies and TV shows of our time—as well as timely news and topical programming—and do our part to bring people together through the power of entertainment."

"We expect to earn between $6 and $7 a month per subscriber, with a projection of USD 2.5 billion in revenue by 2024, with most of the money coming from ad revenue, which we see as an opportunity missed by other streaming services," adds Strauss and concludes: "By delivering timely and topical content like breaking news, live sports, and watercooler moments from late night, Peacock is uniquely bringing a pulse to the world of streaming that does not exist in today’s marketplace."

Peacock Premium will offer 15,000 hours of the blockbuster and classic movies and series from NBCUniversal and beyond—including series like 30 Rock, Parks and Recreation, Two and a Half Men, Yellowstone and the iconic Law & Order—and movies like Jurassic Park. Peacock also features timely live and on-demand content across news, sports, reality and late night, which kicked off with exclusive early access to content from Jimmy Fallon’s The Tonight Show. 'We expect to earn between $6 and $7 a month per subscriber, with a projection of USD 2.5 billion in revenue by 2024, with most of the money coming from ad revenue, which we see as an opportunity missed by other streaming services," adds Strauss and concludes: "By delivering timely and topical content like breaking news, live sports, and watercooler moments from late night, Peacock is uniquely bringing a pulse to the world of streaming that does not exist in today’s marketplace."

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While among the offerings, the company confirmed the launch of animated franchises such as originals like Madagascar: A Little Wild, The Mighty Ones and Trollhunters and exclusive episodes of Curious George, Where’s Waldo? and Cleopatra in Space. Library titles also includes Woody Woodpecker, Top Chef Jr., Beat the Clock, Friends, Monsters, Superman, The Animated Series, Fawlty Towers, America’s Funniest Home Videos and many more.

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iQiyi: ‘We are not Netflix, Hulu or YouTube, but a mix of all them’

With +105 million subscribers and celebrating a decade in business, China’s leading OTT iQiyi is a tech-based company offering a complete entertainment platform. Owned by the search and internet service company Baidu it has arisen as a top player in the domestic and global market.

Gong Yu, CEO and founder, stands: ‘in a short period of time, we’ve achieved most of our goals. We don’t need to follow the big brands of digital entertainment. We hold the #1 on market share in China reaching +600 million independent devices and +350 hours of streaming each day. We are also expanding regionally.’

Premium video content is at the top of the priorities for the platform, being the content that allows the company to get more subscribers. But iQiyi is much more than that: ‘we are Netflix, Hulu or YouTube, but a mix of all them; combining many services our users can access. Our business is structured in three models: 1) long form video; 2) short form video; 3) internet celebrity video.’

On the first one, iQiyi provides all types of contents and genres such us drama series, movies, documentaries, animation; on the second one, videos of 15-20 minutes maximum, following the “long tail” business; and on the third, mini videos of 1-2 minutes based on cyberspace.

The platform is a combination of Professional Production Content (PPC), Professional User Generated Content (PUGC) and User Generated Content (UGC). In this “pyramid of content”, iQiyi brings a wider offer of entertainment: video content, live broadcasting, online literature, online games, light novels, online movies, online mall, online comics and online advertising’. 40% of the company’s revenues came from the paid memberships, while the remaining 60% is from advertising. ‘We have diversified monetization model: we generate income from memberships and advertising, but also publishing, talent agent, content distribution, IP licensing, online gaming, virtual tipping and e-Commerce’.

Original content is a key driver of that strategy. Yu: ‘We produce all kind of videos: from variety shows (The rap of China, Clash Boots) to drama series (Burning Ice, Tianjin Mystic) and movies (Youth, Blue Amber, The Pluto). We invest on original contents because it is the way we can explore better the IPs.

According to the executive, 5G and AI will change the industry forever: ‘Content production, user content generators, next generation videos, interactive and immersive, intelligent video and games. Content will continue to reign, that’s our bet. iQiyi posses the integrated DNA of engineers and creatives’.

Cooperation is the name of the present industry. And the company follows the path: ‘We have strong international plans, as we plan a roll out of the company, first across the South East Asia region. In that sense, we need to be opened to collaborate with global companies, such us Astro in Malaysia. At the end, the objective is to globalize Asian content’, concludes Yu.

De narrativas clásicas de telenovelas a series con propósito.

Las historias que convirtieron y convienen al mundo están en Globo.

Descubra más en globo.com/screening y encuéntrenos en los Virtual Screenings, del 12 al 21 de mayo.

Let’s Move Together
Coronavirus & Media Industry: ups, downs and a message for the future

COVID-19 has put the global economy in check and, of course, the audiovisual industry is severely affected. There are suspensions and cancellations of filming, trade shows and a drop in advertising investments.

At the same time there is a noticeable phenomenon: the forced lockdown in many countries is giving linear television audience increases of almost 70%. Similar figures show platforms like Netflix or Amazon, although the structure of traditional media here is based on the news/journalism genre. On the producers’ side, it is time to invest more (time and money) in developments, adjusting scripts and improving interaction between teams.

Can this global pandemic give a (new?) opportunity to an industry in the midst of its reconfiguration? Apart from the psychosis and fear, improving interaction between teams.

In the US, Netflix or Amazon invest more (time and money) in developments, adjusting scripts and

Global SVOD Forecast by Service (2010-2025)

The consulting firm also estimates that there will be 949 million mobile-only SVOD services has reached close to 2 million clients

438 million paid subscriptions by 2025, compared to 131 million from 2019. The US will follow with 342 million vs. 125 million in 2019. With nearly three-quarters of its TV households subscribing to one or more SVOD services, the US is reaching saturation point, the Strategy Analytics report warns. In Latin America, pre-pandemic data reflect that OTTs will reach 51 million subscribers by 2024, according to the Technology Research

Without hesitation, competition among Digital Studios has been enhanced by the context: since the global pandemic was declared on March 11, Apple TV+ has seen a 10% growth in the USA according to Parrot Analytics, along with launches of original blockbusters such as The Morning Show, with Reese Witherspoon, Jennifer Aniston and Steve Carrell, or Steven Spielberg’s Amazing Stories. While Quibi, Jeffrey Katzenberg and Meg Whitman’s mobile streaming service focused on short content, saw 1.7 million downloads in its first week of operation since its launch in April 6.

According to Whitman, the number exceeded company expectations, ‘noting that 80% of users who started watching a show completed the first episode, suggesting strong engagement for the service’, being Jennifer Lopez’s Thanks a Million, Liam Hemsworth’s Most Dangerous Game and Jennifer Aniston and Britney Spears’ The Morning Show.

The ‘New Kids on the Block’

• AT&T’s HBO Max to be launched on May 27th
• Launched in April 6 in USA and Canada, Quibi’s mobile-only SVOD services has reached close to 2 million clients
• Peacock, the VOD streaming service by NBCUniversal, is set to launch on July 15, 2020
• Discovery is teaming up with the BBC for a new SVOD that is expected to be launched in 2020

Meg Whitman and Jeffrey Katzenberg's Quibi has a highly successful launch in April [Photograph By Britton • Barst For Fortune]
Television

But are not only the OTTs which grew along with the spread of the pandemic: the traditional media also managed to regain power and credibility. The main factor in this phenomenon is the importance that the press acquires when the public requires technical or specialized information. On the other hand, social networks act as amplifiers of media messages, ‘they are media for the media’, ‘they are media of the media’, ‘they are media of the media’. Not only for the replication of contents, but also to spread as credible communication brands. This generated that media again show their potential as advertising platforms for brands.

In some markets like the CEE region, even when TV coverage has not changed much, average viewing time has grown significantly. Due to the rise in the average viewing time, the TV viewing has grown among all key audiences 4+-6+, which is the broadest, and the commercial one of 18-54, 50+. In Ukraine, for example, there was growth almost among all audiences, except that of men of 65+, who traditionally had one of the highest indices of TV viewing. The biggest increase was among the young audiences of women under 35 and audiences, except that of men of 65+, who traditionally had one of the highest indices of TV viewing. The biggest increase was among the young audiences of women under 35 and audiences, except that of men of 65+, who traditionally had one of the highest indices of TV viewing.

The leading among them are ICTV (+14%) and ICTV (+19%). The kids’ channels grew by 8%, while music channels and Other TV experienced a fall. But the most popular among viewers during the quarantine has been the news. News channels grew by 29%, and newscasts on the TOP 6 channels have increased significantly.

On the Pay TV side, Turner Latin America/WarnerMedia exposes the strong impact that population confinement has had on audience growth, where

### Tradeshow & Digitalization

On the other hand, the association that represents producers and exporters of contents in France, TFV, accelerated the optimization of its digital tools to overcome the cancellation of the traditional markets. For the export professionals, whose business is based on meetings, exhibitions, changes and international trips, the cancellation of MIP, MIPDOC, MIPFORMATS and Buscon Content Market in South Korea, forces us to adapt to our way of working, unilateral Sarah Viana, executive director of TFV. And added: ‘In TFV, we support professionals as much as possible during this difficult time, in particular through our digital tools, which we will continue to develop: our digital platform, Screenop, is an online window for French production along with its application, LEguide. Mobile access was launched last September at Le Festival de Cannes 2019. In the case of MIPTV Online+, held from March 30 to April 10, there were reported 4,000 delegates from around the world, who accessed the program of conferences, pitching, screenings and digital events of MIPTV, MIPDOC, MIPFORMATS and MIPTELECOM Summit, among others. Lucy Smith, Deputy Director of Reed MIDEM’s Television Division, noted: ‘We have exceeded all expectations in our first week. With so many disruptions around the world, it’s encouraging to know that, over 4,000 executives from around the world made time to connect, evaluate and move the business forward despite the cancellation of MIPTV.’

About Virtual Screenings 2020, it can be stressed that it is the replacement of LA Screenings, but looks for being a new market at the same time, with marketing and buyer recruitment efforts to set up a trend of events in the future.

Nicolas Smirnoff, director, Prensario Interna-
between March 23-29 there was a 29% increase in TV viewing compared to the week of March 2-9 in the region. Movies and series channels were the ones that capitalized most on the growth in demand. Turner grew in total audience and concentrated 24% of share in Pay TV, counting on a wide portfolio of movie and series channels.

According to Kantar Ibope Media, in Argentina, since lock-down (March 20th), Pay TV audience grew 31%, with news and movie/series channels on top, in Brazil it 32%, in Chile +23% and in Colombia, it grew a 41%, showing a record in the region. In Mexico, where circulation restrictions are less than in other countries, Pay TV audience grew a 22%.

The near future?

While some countries seem to be slowly returning to "normal" life, the near future of the industry is uncertain. "In countries such as China, we are beginning to see production with teams of up to 50 people," explains an executive from the Asian country to Prensario; while in the USA and other regions safety protocols are still being devised, including actions such as health questionnaires, a temperature check and hygiene training, and health professionals will be hovering to check for fever or symptoms, with those who exhibit them subject to quarantine.

Also on the rise are "cloud shows", which are increasingly gender-based and based on remote production. On the buyers' side, they are thinking about the medium and long term, not so much about the "now" as one might think, with a strong focus on development analysis. Also, the pause in production has led to a commitment to bookstores, giving a new boost to the sale of canned goods and complete solutions.

Virtual Screenings 2020 will take place the same days that LA Screenings, both independent and majors. It targets about 5,000 key buyers from around the world, who will access to content screenings of the main providers of the international market, in a very easy and friendly way.

Isabella Márquez, CEO, EventsTM, added: "Now is the time for us to be creative and find new ways to come together. The choice for content, which has never been higher than in 2020 has not changed just because of the world’s event. I am so happy to work with such amazing partners to present an alternative solution to this year’s LA Screenings."

JP Bommel, CEO, NATPE, concluded: ‘My first thought goes to the safety and health of the distributors, buyers and partners who were planning to attend LA Screenings independent in Aug, they are a part of our family. As NATPE, our mission is to be the indispensable resource in the evolution of content as the conduit to connectivity, business insights and opportunity. In these challenging times, I am pleased that we will be able to fulfill that promise by delivering a virtual alternative to the market through this great partnership with Prensario and Events TM. We want our clients and partners to know that we are in this crisis together and we’ll continue to find ways for them to do business.'

All global distributors are invited to participate. This includes the Hollywood studios to independent producers, also leading distributors in Latin America, Turkey, Europe and Asia.

The response from the industry has been great. In fact, we launched the initiative pushed by many customer requests. We want not only to replace the cancelled markets, but also to create new, empowered tools for the digital era. The virtual screenings must renew the business flow and add important digital value’, concluded Smirnoff.

The other side of the coin is the Cannes Film Festival, which was supposed to take place from May 12th to 23rd but is now looking for a new date, without evaluating the possibility of a virtual event and the screening of films on a small screen. Its general delegate Thierry Fremaux, commented that ‘everyone agrees that Cannes, an essential instrument of support for the film industry, has to continue and give visibility to the films of the year in one way or another’, but that ‘it would not make sense to watch films by Wes Anderson or Paul Verhoeven on a comput- er or to present others like Top Gun 2 or Pixar’s Soul in any other place than a cinema.'
The industry focuses on creativity in Covid-19 times

With the pandemic unleashed due to the expansion of the Covid-19 and the economic crisis, the global content industry has adapted well to survive. In the midst of several tradeshows cancellations, Prensario interviewed 50 executives from around the world reflected in this report with their experiences about how working habits have changed and what are the expectations in the short, medium and long term.

Tony Hall
General Director, BBC (UK)

"BBC has a special role to play at this time of national need. This is keeping the regular news on BBC One, along with weekly Coronavirus specials. Favorite shows will be available on both, the networks and its on-demand service, iPlayer."

Maxime Saada
chairman and CEO, Canal+ (France)

"Premium channels will be available through a set top box, while subscribers will gain access to all channels, announced. And for our subscribers, we are opening up the access to all our channels, cinema, series, youth and documentaries, he concluded."

Kerim Emrah Turna
executive director, Kanal D International (Turkey)

"As of today Turkish broadcasters have an inventory of the episodes that they have not aired. Most of the sets have stopped. However, the period of the sets has not stopped. Most of the sets have not started yet. We are open to think about the short-term future. For example, we can ask for the same studios that we are using in short-term productions for the long-term productions."

David Bogi
Head of Business Development, RAI (Italy)

"The interruption of production exposes the economy of culture and the entire supply chain linked to audiovisual productions, but at the same time, the remote writer's rooms are busy preparing future productions. We are lucky that RAI can offer locally and internationally a vast variety of stories available for distribution."

Yuki Akehi
Head of Marketing, International Business Development, Nippon TV (Japan)

"All our live shows and recorded shows are currently shot and recorded without any studio audiences. In addition, there seems to be a sense of shock such as sports tournaments, concerts, and music tours, and we continue to produce accordingly. This unexpected situation has certainly pushed the industry to think out of the box."
The industry focuses on creativity in Covid-19 times

Vibha Chopra
Business Head - Global Syndication, ZEE (India)

“In times where social distancing is the need of the hour to curb the outbreak of Covid-19 and people are spending more time indoors, the idea is to provide audiences with the most engaging entertainment for the entire family. Everything is changing very rapidly, while the content consumption is likely to go up across various platforms – there is also an economic downturn that most countries are facing,” commented.

José Antonio Salas
Head of Sales & Acquisitions, AtresMedia (Spain)

“We are determined to give our clients and partners the best possible service and to provide our clients with the best platform to market their products. The content consumption is changing very rapidly and the feedback from our partners is that they need to be flexible and open to new formats and to new ways of doing business.”

Catalina Porto
Executive Production Manager, Caracol TV (Colombia)

“We must try to find opportunity in the midst of adversity. While this situation passes, we will take advantage of the moment to do things without the eagerness of a delivery or release date. For example, we are rethinking our contents and formats, devoting an important space to creativity, imagination and the expectations of the audience and the market.”

Carolyn McCall
CEO, ITV (UK)

“We’ll do everything we can to continue to provide news, drama, entertainment and factual, we’re researching new formats for Monday night, but without audience, we’re remaining committed.”

Emre Gorentas
Deputy Manager, ATV Distribution (Turkey)

“We’re still producing non-scripted shows, without allowing any audiences in the studio, we’re on air with new episodes of series as long as our stocks last, reference we might have to suspend them once the usual production is restored, although we are committed to continue with our clients, we’ve launched Coronavirus Report on Monday night and we’re doing our best to continue with the same level of service.”

Fredrik af Malmborg
Managing Partner, Eccho Rights (Sweden)

“In short term we are making sure to touch base with everyone we can, we’re not meeting anyone in person and in medium and long term we are analysing challenges and opportunities with our clients and what needs they have in their current situation and how we work together for the best possible future.”

Patricia Jasín
VP International of TV Azteca (Mexico)

“Even when there’s a rise in TV viewership due to the increasing number of people in quarantine, economic issues impact directly in TV ad revenues. ‘In our perspective, customers will consume what we’ve already sold them.’

Tatiana Nikitina
TV channel analytics Director, MGU (Ukraine)

“The TOP 6 channels have increased their share by 4%. The leading among them are ‘Ukraine’ (+14%) and ICTV (+8%). The least affected are TVP1, Telewizja and Other TV, which are the most popular channels among the audience.”

Nurses Share % (Monday through Friday)

Share % average for month

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<th>Channel</th>
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</tbody>
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Doctor details

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The industry focuses on creativity in Covid-19 times

Doreen Neo
CCO, Mediacorp (Singapore)
“We have escalated our precautionary measures in line with advisories issued by the Singapore Government, including strict adherence to safe distancing measures for all cast and crew, and the implementation of split-teams work arrangements, charter travel declarations and late distancing measures for all crew and travel.”

Eduardo “Coco” Fernández
production manager at Artear (Argentina)
“As an industry we are going through a complex scenario: to the particular situation of the country and the transformation of the industry, the Coronavirus is added. We are taking extreme care of the health of all people in the channel, and we continue with the projects we have, taking care of them according to how much necessary.”

Aysegul Tuzun
managing director, MIST-COM/TRT (Turkey)
“The increase in content consumption in the platforms will benefit media in general, as long as the platforms continue to invest on contents, but it is not relevant for those like us that are content distributors. I think it is a huge opportunity for those that can really take advantage of these hours of production and reach to a higher audience.”

Goyo García
distribution executive, SBT (Brasil)
“The Brazilian networks will search their own bookstores and existing events for content to entertain the public that will be locked up at home. And the bootleg, of course, will be pirating, with updates on the pandemic contamination of the future. So, by the end, we can say that the current content will be left in the box/over.”

Patricia Daugotas
director of programming and content, Canal 10 (Uruguay)
“The crisis has once again made free TV more relevant as a mass media, especially considering free TV has the capacity to captivate an audience, while the new ways of consumption can’t. But the state of the pandemic aware advertising trends and the increase is not accompanied by an increase in the number of viewers, which leads to an increase in production, and leads to equilibrium.”

Can Okan
CEO, Inter Medya (Turkey)
“Coronavirus outbreak has unexpectedly affected the TV industry, and the other industry as well. The drop in advertising revenue has driven the production back to the studios. We, however, continue to produce high-quality programming as well as have been working on the pre-production processes.”

Jose Luis Gascue
EVP Worldwide, Calinos Entertainment (Turkey)
“For the short-term perspective we do know that most producers have put a hold on their projects, most productions have put a hold on their projects, and this will reasonably make the industry more balanced. But the authorities in most countries are also implementing measures to prevent the spread of the virus, and most things are going to change.”

based on a true story

MY HOME
MY DESTINY

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AVOD: the long-awaited option to SVOD on the OTT scenario

In the last couple of years, AVODs have emerged in the global OTT market offering a more robust content option to an audience that is demanding higher quality and quality of programming. The Covid-19, and the subsequent economic crisis, will definitely take this business segment to the next level in the following months.

Even when according Ampere Analytics’ report only 16% of US households use AVOD services, the consumption and quantity of services under this model has grown a lot over past five years. Good examples are services like Hulu TV, Tubi, Vudu and Pluto TV, dominating new markets like Latin America and joining the game to titans like Roku.

Great example are services like Netflix, Amazon Prime Video, Hulu or Apple TV+, among others. These services are already enjoining the first effects of its presence in the market. A recent insight of the streaming aggrega-
tor Reelgood says that since Q4 2020, when the Covid-19 outbreak began in some countries, has seen growth in subscription video-on-demand services and the same case occurs for the AVOD platforms, where their viewership is up by 40%.

Adding to this, Reelgood illustrates that for every 100 click plays in the beginning of March on AVOD platforms, there are now 246. The report assures that, on average, the total weekly streaming per user is up by 26.5% on the same period.

On the other hand, the streaming consumption and quantity of services under AVOD market offering a higher quantity and quality of programming.

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On the other hand, the streaming consumption and quantity of services under AVOD market offering a higher quantity and quality of programming.
Channel 4: ‘To survive we need to be sharper, clever and distinctive’

Set in November 1982 by the British Government, Channel 4 is a publicly owned and commercially-funded UK public service broadcaster offering high-quality, innovative, alternative content that challenges the status quo. It has no in-house production units, like the BBC, ITV or Sky, but the 100% of its programming are commissioned from UK production companies.

The group operates eight networks, gathering close to 9% of the UK audience share, according to BARB. They are the flagship Channel 4, All 4, E4, MORE4, Film4, 4SIX, 4MUSIC and More4 Channels, distributed as FTA channels, as well as through the main Pay TV operators as Sky, Virgin and YouView.

Channel 4 exploits a publicly owned asset (the terrestrial broadcasting spectrum) to reach audiences and generate revenues, which go back into funding independent production companies that retain the rights to the programs they create. By retaining those, they are able to sell the content internationally.

Alex Mahon, CEO: ‘We are editorially independent, all-base TV channels with £1 billion of revenue. Our main focus is to reinforce the strength of the independent production community, having created recently top, global shows for different platforms’.

Some of the top properties created or broadcast by the network are The End of the F***ing World or competition series The Circle, both available on Netflix globally, SAS Who Drinks Wins (Banijay), and Hunted, among others. Shocking Living Nevisland documentary was coproduced with HBO, while dating, social experiment show Naked Attraction and documentary Education Neverland were two youth-oriented series. On the entertainment side, other key shows are Deal or not Deal, Treasure Island and First Date, among others.

‘We have a variety of genres in which we support: with weekly drama we drive more awareness, with news we amplify our reach through social media, with comedy we increase our catch-up business. Documentary is another key driver to growth.’

According to Mahon there is a ‘comprehensive stream of original voices’, and she exemplifies with Mums Make Porn, a bold three-part series that follows five ordinary mums as they confront the impact of easy access porn on their kids and shine a light on the issues relating to young people’s attitude toward sex today. ‘We create drama with purpose such as the police miniseries Kiri, National Treasure or The Accident’, she adds.

Regarding the future, she highlights that the big challenge is ‘how to survive in a more competitive world’. ‘We are small, we can manage. Bigger brands are becoming bigger, just check what’s going on with legends like Sex And The City, Friends, The Office, as well as Big Brother or Bake Off on the entertainment side, and ER, which is celebrating 25th Anniversary. In this context, social media plays a key role, extending the legacy brands for a longer time’.

She also stands that it’s important to take risks, to do smart deals. The international strategy is a good example: ‘We only get the 15% of international rights sales. We take that percentage down in order to strengthen the domestic production market. With this we empower local producers to generate more revenues and push the British industry worldwide.’

“We are putting strong emphasis on youth audiences, which are passionate for new things and they have no fear of choice. We share their values. To survive we need to be sharper, clever and distinctive. Innovation becomes a fundamental word on marketing and promoting that content for the target audience’, she completes.
Since February 2019, SIC has become the leading channel in Portugal by 6.5 points ahead of its direct competitor, TVI. The Grupo Impresa channel has made a relevant investment in technology and content which allowed to be better prepared now than three years ago.

In talks with Prensario, Cristina Vaz Tomé, Chief Revenue Officer and member of the executive committee at Grupo Impresa, considers: ‘Our values along with the strategy we’ve followed, and draw for the next three years, allow us to state that we are the Portuguese media company that is most prepared, professionally to face the future. Over the next year, we want to reinforce this leadership of both SIC channels and newspaper Expresso and boost commercial income in different areas’. SIC has appointed a new head of content, with an extensive and remarkable career in entertainment at the network, who has a great knowledge of the market. He has implemented a new content strategy, innovating with new formats, diversifying local shows and drama production impacting our performance successfully. We have also teamed up with the best entertainment formats and having the best professionals both behind and on the screen, those who have the closest connection with our public based on their talent and added value’.

‘Whenever there’s relevant content people will want to watch and follow it in linear consumption as well as any other platforms. TV has a mandatory role in aggregating and engaging audiences and in social relevance, this won’t disappear. We’re looking into the e-Sports ecosystem and preparing the launch of our own OTT platform. We need to complement and diversify what we do now, keeping the quality and relevance of our content, towards a total video offering’.

Vaz Tomé says that although a small country, Portugal has great locations and variety of natural landscapes that provide wonderful scenarios. ‘With experienced professionals and technical quality, we manage to balance competitive production values with captivating stories to exceed viewers expectations. The best of all is that our titles count for internationalization is a key pillar for our company’s strategy in the next 3 years. In a world that tends to become a global community, SIC has taken the first steps into crossing borders, delivering our content and channels, both traditional and new media partners. Linear or on demand, we’re investing in e-Sports and an OTT platform with original content, allowing it to travel into multi-platforms and multi-territories. I would like to highlight the premiere of Frozen Memories in Mexico last February and in near future viewers will be able to watch Lucky Break in Russia and Loving Passion in Georgia’, concludes Vaz Tomé.

For the future, the executive emphasizes: ‘Internationalization is a key pillar for our company’s strategy in the next 3 years. In a world that tends to become a global community, SIC has taken the first steps into crossing borders, delivering our content and channels, both traditional and new media partners. Linear or on demand, we’re investing in e-Sports and an OTT platform with original content, allowing it to travel into multi-platforms and multi-territories. I would like to highlight the premiere of Frozen Memories in Mexico last February and in near future viewers will be able to watch Lucky Break in Russia and Loving Passion in Georgia’, concludes Vaz Tomé.
The SevenOne prepares for the future

The future of the industry is just starting, but big media groups are already reorganizing to be more competitive in the nowadays marketplace. This is the case of German’s ProSiebenSat.1 Media SE, which has announced a regrouping of its TV channels, digital assets and marketing subsidiaries under a shared roof and with a new name: SevenOne Entertainment Group.

This new structure merges the group’s broadcast arm ProSiebenSat.1 TV Deutschland, including FTA and Pay TV channels, along with the digital platform Joy, a joint-venture with Discovery, social video producer Studio 71 and the group’s upcoming audio streaming service For Your Ears Only.

Wolfgang Link, Co-CEO Entertainment ProSiebenSat.1 Media SE, describes: “It’s been a long time since we’ve been a simple broadcaster. We are in the middle of a transformation and are consistently developing to a platform agnostic entertainment company.”

Even when TV is still the most-used media in Germany, with the best full year market share since 2015 (28.2% / + 0.4 PP vs. previous year), the company is betting strong on digital: launched in June 2015, Joy offers 16 live HD channels with VOD as well as premium content for the German-speaking region. Within 6 months it has reached 7 million monthly active users and we plan to surpass the 10 million mark by Summer. We are planning further verticals for our content, such as a new comedy app, apart from the release of FYEO: projects Link.

SevenOne Entertainment Group has a “clear transformation strategy. Our focus is on strengthening our own content, expanding our digital reach and monetizing it with smart advertising. This is what we concentrate on in the entertainment pillar.”

“The media company in Germany is digitally as well positioned as we are. We create strong brands and spread them across all platforms, such as Germany’s next Topmodel, The Masked Singer or Celebrity Big Brother; apps such as the Gali-leo or Opilo are further building blocks, along with large digital worlds of experience around these brands.”

By networking TV reach with digital platforms, we create attractive advertising products (Addressable TV, Cross-Device Bridge). This strength has also led to the creation of d-force, the joint venture with Mediengruppe RTL, which has also been offered in Austria since 1 February 2020. The digitalization of the media industry is the pillar, on which we build our further plans,” he completes.

Rai: ‘Our plan is to take the public TV group to the future’

With more than 10 television channels distributed in Italy plus the international networks, radio stations and websites, Rai is an obligated reference in Italy and the world. The group is going under the 2019-2021 Business Plan that will take the media conglomerate to the future.

Designated in July 2016 as CEO, Fabrizio Salini has expanded the group into different business areas: Domestically, it has increased its presence with more relevant, cultural content for the whole Italian audience; in terms of audience, its flagship channel, Rai1 go down a little, but in general the group grew in audience share.”

Internationally, Rai is the prime source of Italian premium content in several genres and formats, while it has transformed into a referent for global co-productions, with series such as My Brilliant Friend, the very first non-English language production for HBO in Europe. Other projects are coming with Fremantle and other worldwide players.

On the digital side, Salini underlines the central role of the new Rai Play, which started last November 4th with a different graphic layout and more incisive content.

The purpose? To transfer the 18 million users accustomed to a traditional TV offer to the new platform. Salini also stresses: ‘Rai is first and foremost a public service: respect and guarantee of pluralism, courage to experiment with new formats, to reach all sections of the public, for a truly Rai of all’.

He continues: ‘With this business plan we aim to take the company to the future. In this year and a half we have reformed the organization chart, while we increase the number of hours of production on fiction and entertainment thanks to a bigger presence on the digital world.”

This is a key element for the future Salini wants to build for one of the most important public TV references in Europe: ‘In Italy and worldwide there is an excessive offer of platforms but we want to transform Rai Play into the first vehicle of our content premieres. With this, we are building a cultural bridge between the past and the future of our company’, he highlights.
ivi: ‘OTT is about technology and user experience’

ivi is the #1 Russia OTT service in Russia with a monthly audience of over 50 million unique visitors and offering a combined SVOD and AVOD business model. It features an extensive catalogue of movies, cartoons, and TV series, and has a film library with more than 60,000 units of content, including movies from all the six major studios as well as more than 400 European and Russian independent filmmakers.

In addition to content licensing, it has transformed into a key co-producer having developed more than 20 movies. The movie hub is already planning to screen the first premieres under the ivi Originals brand in 2020. Moreover, the service has an app for children offering educational content, called ivi Kids, which is included in the standard subscription.

Oleg Tumanov, ivi’s founder and CEO: ‘We started our business within a completely pirated ecosystem at a time when the idea of a content viewing fee was considered to be more surprising than obvious. It took us a while to gain an audience and build our business model. At these stages of the company’s development, the only way to survive in the market environment was to license our content. But as the competitive environment has developed and our monetization capabilities have become more established, we are now able and actually need to create unique content for our audience’.

Nevertheless, according Tumanov, even when competition is becoming even more intense every year, ‘the share of pirated watching is still quite high in Russia, and it is difficult to accustom the audience to pay for what they watch. Piracy remains one of the biggest competitors’.

We have an extremely diverse audience, so we utilize a sophisticated recommendation system to offer a personalized approach to the content and overall experience. AVOD works well in terms of monetization and user attraction; we have a large audience and a competent team that knows how to work with online video ads and deliver indicators coveted by advertisers. But we also believe SVOD has a greater growth potential’, adds Tumanov.

OTT is all about technology and the personalization of user experience. ‘This trend will continue because it allows users to choose and customize their own media experience and to get customized content suiting their preferences at any given moment. This is what is causing structural changes. It is difficult for traditional media to compete with something that hinders such freedom of choice’, concludes the executive.

Pickbox: ‘The market needs to let go of old habits’

Pickbox (Croatia) delivers quality European and Hollywood movie and series production, based on two models: Pickbox TV, a new linear channel currently available in the region through ATRs provided by Hrvatsko Telekom with 350,000 subscribers; and Pickbox NOW, a VOD service launched in May 2014 and the first to establishing long-term cooperation with regional telecoms in the region, which allowed the services to be available in Croatia, Serbia, Slovenia, Bosnia Herzegovina, North Macedonia and Montenegro. Along with HBO Go, they are available in different telecom services and as standalone services, offering subtitles in every language of the region.

Sanja Božić-Ljubičić, CEO and Owner: ‘Our strategy is to continue to bring quality series and movies in various genres: from crime, action and adventure oriented content to comedies, romance and drama. During 2019, our consumers were more oriented on romantic content and drama series. Crime series and movies are also always very popular. Our TV viewers also love seasonal content: Christmas and Valentine’s Day movies are quite popular.’

‘Only Pickbox NOW and HBO Go offer localized content in local languages, as Netflix or Amazon are not available through telco services and do not offer content with Croatian, Serbian, Slovenian and Macedonian subtitles’, she clarifies.

European content is experiencing a renaissance: the audience is being more attracted to non-English content and we see those trends in Pickbox NOW as well. Dark and mysterious Scandinavian series are on top and our public is always asking for more. A good example is the thriller The Pale Horse, a newest BBC TV adaptation of Agatha Christie’s novel, one of the biggest premieres in 2020, adds Božić-Ljubičić.

Regarding the SVOD market, she complains: ‘Streaming services are developing fast and making their breakthrough to CEE region, and the market needs to let go of old habits and fight piracy with new laws and regulations. It can be quite challenging to develop on-demand platforms in a market that is still a bit skeptical about online payment. We stand out by being a streaming service offering localized content and subtitles in countries where available. Synergy between traditional markets is inevitable and traditional broadcasters need to keep up with the trends’.

PSYCHOLOGICAL THRILLER

The Pale Horse, a newest BBC TV adaptation of Agatha Christie’s novel, is one of the biggest premieres in Q1 2020

Source: HAKOM

CROATIA: TELEVISION HOUSEHOLDS EVOLUTION BY TECHNOLOGY (Q4 2019-Q2 2020)

Source: TMT Consulting

RUSSIA: OTT MARKET SHARE, BY PLAYERS’ REVENUE (2018)

Source: TMT Consulting

LOSTING ALICE
From medical dramas to “superformats”, the trends to look in 2020

From character-driven based stories to medical dramas and from live action kids shows to “superformats”, Prensario publishes the latest trends from the most important consultancy companies worldwide.

**Factual & Entertainment**

According to a survey by K7 Media, among entertainment genres, factual will continue to attract the attention of the youngest audience worldwide with a focus on themes like social experiments, dating and true crime based, among others, and oriented on virtual audience. There’s also a change to shows with less documentation and more character-driven based stories and people on extreme situations.

‘Some producers and creators will turns to stories about subcultures in rise like vegan diet lovers, lifestyles, and even mental disorders-theme shows’, adds the report.

Good examples are titles like Travel with the goat (Insight TV), which follows local celebrities on a journey that will determine whether or not they will eat a goat, the show seeks to provoke a discussion about the ethics of consuming animals; also Meet The Family (Span Gold TV), commissioned by Channel 4, where a family have to care of a Farm animal to test their fascination by meat unless they go vegetarian; or The Restaurant that Make Mistakes (Channel 4), which features 14 people with different dementia conditions who are tasked with running a restaurant.

Regarding dating and love, the genre is returning growing in number and variety, and getting reinvented and renewed with more physical skills with titles like A Sense for Love, available on Danish OTT Awe, where singles use their senses to looking for partner and experts are on hand to analyze what they witness. Also from Denmark is Too Shy to Date (DRTI), featuring introverted taking part in a VR experience to seek the love of their lives through their digital avatars, who will take their place in dates.

When speaking about true crime based shows, the genre has ‘shifted from magazine style crime information shows of the past which targeted middle-aged female audiences to the recent day’s box-set documentary style that the SVODs have driven’, says K7 Media, a trend boosting by titles like Netflix’s original Making a Murderer (Synthesis Films).

Other factual crime titles are Kim Kardashian West: The Justice Project (Kim Kardashian and Bunin/Murray Production), where the influencer examines the fails of the American justice through real criminal cases, or HBO’s I Love you, Now Die, which proposes the case of a woman who tells how she was involved in a criminal case, after her former partner, who had committed suicide, had stated in different media that she had encouraged him to kill oneself.

For Virginia Mousseler, CEO, The Wit, also musical show with guests and the cooking shows, which are turning to portray more lifestyles around the world, are on top. Among them are MBC Production’s The Masked Singer, which reported 50 sales on its first year, or Beta Entertainment’s (Spain) Cheat Shazam! a musical show where participants must overcome the algorithm of the Shazam app. Also from Beta is Restaurant Swap, which presents two restaurants with kitchen concepts that will have to change their roles for a week, while Mediterranea’s Mediaset Spain’s Don’t Delete It is a competition where participants will share funny photographs and a jury will choose the best ones, and Locked up in My Show

**Main content trends for 2020**

- **Superformats** like Studio Lambert’s Gogglebox (all3media), factual shows such as Travel with the goat (Insight TV) or social experiments, dating and true crime based, among others, and oriented on virtual audience.
- **Subcultures** are in rise like vegan diet lovers’ shows such as Travel with the goat (Insight TV) or Meat Cheat Shazam!
- **Medical dramas**, stories based on real events and the theme of a pandemic will be the ‘source of narrative inspiration’ in the productions on the following months of 2020. Just before the pandemic began, some producers were already using the topic of global diseases in their stories, like Outbreak (Sphere Media Plus), medical drama about a health team that seeks to control the spread of a virus, Fear By The Lake (TF1), about a deadly virus that comes from Ebola, or Outbreak (GPM Holding). From Russia, a family drama based on a best-seller about an epidemic disease. Other example is La Valla (Atresmedia International Sales), a drama set in a dystopian world that was premiered on ATRESplayer Premium and has a scheduled release on linear TV in Spain on Antena 3 this year.
From Latin America, it stands Vencer el terror (Televisa), melodrama co-produced with an NGO that watches over gender equality, La Venganza de Aníbal (Caracol TV Internacional), which follows a woman seeking justice after the murder of her mother by a candidate for the president in Colombia, Sobredosis (Televisa), short format available on the OTT Blim about a gay romance, Todas NOS (HBO Latin America, Colite Producciones and Paradox Films) that follows several diverse sex guys in a big city.

**Kids**

Among kids-TV content offers, The Wit remarks the OTT player as the providers of the top titles of the season, reaching the 62% of the commission of children and kids titles, while linear TV does the 38%.

Netflix figures as one of the companies that offer the large content slate for children, almost like Nickelodeon, both in the first place, followed by CBBC (UK) in second place, with a diversified catalog with 42% factual and 42% fiction, including 8% animation. ABC Australia orders about 91% of children’s fiction titles, including 18% of animation, while Disney Channel (USA), KiKA (Germany) and NPO Zapp (Netherlands) follow the next.

Top shows! Globo’s live-action Gome Crossover, the animated production Pilar’s Diary (Mono Animation studio) for Discovery Kids Latin America, Glitch Techs (De21), co-produced by DCM Pictures, Kiddinx Media and Amazon Studios, and the Canadian live-action show The Complicated Life of Leo Oliver, produced by SLALOM and Encore television for the SVOD Club illico.

From medical dramas to “superformats”, trends to look in 2020

**Latin America**

(around live action series Bibi and Tina, co-produced by Nickelodeon and Netflix, the German live-action series Bibi and Tina, co-produced by DCM Pictures, Kiddinx Media and Amazon Studios, and the Canadian live action show Glitch Techs). In between, they access comedy programming, which allows them to get through difficult situations, or they go in search of content whose story commits them to changing their realities and the world. “Beyond the transformations, we continue to insist that there are three truths that have not changed over time: 1) the importance of storytelling, 2) the love of the familiar, 3) humor transcends. Children are prepared to find what they need, when they need it”, she completes.

“Superformats”

Last but not least, Broadcast Intelligence’s analysis, which shows the sales of ten of the highest-selling series of the past decade, reveals that “even the most popular shows have a finite time-period of six years to maximize sales revenue of their high-profile formats or for buyers companies to consider commissioning local versions”.

Jonathan Broughton, Lead Analyst at BI, explains what they determine as “superformat”:

>“It’s any program that due to its characteristics is considered unique, and has good viability throughout the world regardless of the cultural or language barrier.”

Among the 10 “superformats” of recent years are: Gogglebox, produced by Studio Lambert and distributed by All3media, The Secret Life of Four Years Olds by RDF Television and distributed by Banijay, All Together Now, The Wall and Your Face Sounds Familiar, all produced and distributed by Endemol Shine Group.

The executive assures that these titles reaches its maximum international sales point as the original version enters its second year in its territory of origin, so the following three years would be key to maximize revenue through new deals and new local commissions.
NEW TV SERIES
FROM THE EXECUTIVE PRODUCER OF
LEVERAGE AND THE LIBRARIANS
ALMOST PARADISE
WRITTEN BY
DEAN DEVLIN & GARY ROSEN
DIRECTED BY
CHRISTIAN KANE
TV SERIES 10x1h

CDC UNITED NETWORK

Now available for Latin America

CDC UNITED NETWORK
VIS: ‘We defined ourselves from day one as a flexible studio’

Only two years after the launch of its Studios, ViacomCBS has managed to grow not only in terms of quantity but also in the quality of its original content and its business models.

According to Federico Cuervo, SVP and Head of ViacomCBS International Studios, the right decision was to unify all the production centres in the region into a single development, production and distribution unit. ‘Along with this initiative, we decided to establish agreements with major figures in the audio-visual industry such as Frida Torresblanco, Ariel Winograd, Santiago Segura and Juan Jose Campanella. Or production companies such as Pedro Almodovar’s El Deseo. After two years, all our objectives have been achieved,’ emphasizes Cuervo.

During the first year, the company set itself the goal of boosting the distribution opportunities of a catalogue that for the first time offered in an integrated way, giving volume and covering the demos, according to Guillermo Borensztein, VP Distribution and Co-production, who also points out that this allowed them to reach markets where they had previously failed to close deals. At the same time, the company began a path of co-productions and pre-sales, which allowed us to start working - from another place - with the most important players in the region, and also to achieve our first co-productions with Europe.

In the second year, we added the mission of taking Porta dos Fundos’ franchise beyond Brazil, while we began to develop and produce original content for third parties. Now we are going for more, leveraging on being the main global format distributor and still having the challenge of Americanizing our IP through adaptations of our formats in English. This is how we started a new phase.

Regarding business, Borensztein points out the growth both in terms of turnover and ‘in the formation of a new team of young executives with experience and disruptive vision; but mainly from the consolidation of a dynamic and flexible business model’.

He adds: ‘I think this is the key, because it allowed us to extend the territorial limits of our IP, be it with pre-sales, co-productions, or through the distribution of our cans and formats. Thus, we defined ourselves from day one as a flexible studio; one that can produce anywhere in the region, having reached more than 12 co-productions with local and pan-regional partners, and 3 co-productions with Europe, and that can integrate its own brands if the content and business are adapted,’

that has no barriers to associate itself other than the interest of boosting content and business.

But besides its flexibility, Cuervo highlights also the possibility to participate in the whole chain of development and production of any kind of content. ‘Our infrastructure is a plus: we currently have teams working in Miami, Mexico, Rio de Janeiro, São Paulo and Buenos Aires, along with studios with the highest technology.

Regarding the current context, Cuervo explains that it has proposed a change of strategy, not only in terms of production but also in aspects related to the business. From the VIS, like all ViacomCBS, we have prioritized the health of our collaborators by implementing remote work while keeping the operation running. And we are already working on the conditions in which we will resume production, today on stand-by, within this new paradigm.

However, according to the executive, this situation has allowed them to focus on the development area: ‘At this moment we have 35 projects underway that will be starting production as soon as the health situation is normalised’.

In this way, the company keeps assisting to online events like the Virtual Screenings with new titles such as Los Internacionales, coproduced with Mediapro, Flow and Olympusat, and with the support of the INCAA (Argentine), the dark comedy No, coproduced with Claravideo and Pantaya, and Ana, comedy produced along with Ana de la Reguera, Amazon and Pantaya. While from the kids and teens slate stands the tween series M00bines, and Nick’s format Americas Most Musical Family.

Federico Cuervo, SVP and Head of ViacomCBS International Studios, and Guillermo Borensztein, VP Distribution and Co-production, VIS Americas.
Globo: Enriching audience’s experience

Grupo Globo continues to expand internationally, not only through its signals and content: in early 2020 the Brazilian giant confirmed the launch of its OTT service Gloobplay in the US market, with more than 500 titles available, including series, mini-series, soap operas, original productions, Brazilian films, kids’ programs, music and local content, and the group’s international cannel. Launched in Brazil back in 2015 and with close to 22 million users per month, the app is now also available in USA through Android’s app store, Google Play, Samsung SmartTV as well Android TV, Apple TV 4K and Chromecast at a cost of USD 13.99 per month.

Raphael Corrêa Netto, International Business Director, states: ‘This launch is a key step in our digital vision and direct relationship with the consumer. We seek to further enrich the experience of our audience that has been following Globo for 20 years. Access on demand and via streaming of the platform allows us to expand our content offer and give our audience more freedom of choice. We want to be closer to our audience and accompany them wherever they are.’

Among the main productions that company are leading are the TV series Sweet Divor, the series A Second Chance, co-produced with O2 Films about the power of education to transform lives; and Anosceu, an original Gloobplay co-produced with Marla Farinha Films, inspired by real events that address the preservation of the Amazon jungle and its local communities, iron island, the missing lake, among others.

Audience will also be able to follow television series currently on air, in addition to Amor de Mãe, Suerte de Ver and Éramos Seis, with options for catch up and digital first of productions that premiere on the platform even before television, as well as review classics such as Amor de Mãe or Éramos Seis.

Another key deal for the company earlier this year is the one achieved with Roku Inc. to offer its linear content on a digital channel along Roku’s platforms, and Tubi, for Tubi in Mexico. As part of the deal, TV Azteca will offer advertising sales for Tubi in Mexico and promote the service to its audience via online and other platforms.

Another deal for the company earlier this year is the one achieved with Roku Inc. to offer its linear content on a digital channel along Roku’s platform. In that sense, TV Azteca app is already available on the channel catalog with a complete offer on demand.

In addition, Emilio Aliaga, VP, TV Azteca Digital, stresses how the broadcast is currently developing a brand new platform that will cover the next main discipline sports content. ‘We want to change everything related to sports broadcasting and involve our entire digital ecosystem. That is why we will soon launch Azteca Deportes, an application that will focus exclusively on sports content and will feature Azteca’s various channels and social networks’, Aliaga assures that Azteca Digital is currently seeking a content deal with different sources like Futbol Sites (Top Media group for football and sports fans in Latin America and US Hispanic audience) land other brands and expects to launch it as soon as the sports calendars are restored.

And lastly, Curiara does not discard an early development of the digital part of the company. ‘We understand it as a complement to the main screen with enormous commercial potential; even several of our productions have a place on platforms such as Amazon Prime Video.’
Facebook Watch powers Red Table Talk

Facebook Watch (USA), the VOD platform operated by Facebook that powers original content, signed a three-year agreement for Red Table Talk with Jada Pinkett Smith and Westbrook Studios. The agreement will keep the successful Daytime Emmy-nominated series exclusively on the social networking platform with new episodes airing through 2022 with host and executive producer Pinkett Smith, her daughter Willow Smith and her mother Adrienne Banfield Norris. Facebook also gave the green light to the second Red Table Talk. The Estefans franchise, featuring music icon and Grammy winner Gloria Estefan, her daughter and rising star Emily Estefan, and her niece Lili Estefan, a Daytime Emmy Award winner. The project is a new series of conversations about current issues, both social and personal, with family members, celebrity guests and experts who will discuss the various topics raised. Pinkett Smith and Gloria Estefan will also be executive producers of the project.

Facebook Watch is a brilliant example of how content, community and conversation come together on Facebook Watch. We are proud to keep this conversation going around topics that interest our fans.”

And added Jada Pinkett Smith: “I’m incredibly proud of Red Table Talk, and thrilled to build upon this franchise with my family and with Gloria, Emily and Lili. Red Table Talk has created a space to have open, honest and healing conversations around social and topical issues, and what’s most powerful for me is hearing people’s stories and engaging with our fans in such a tangible way on the Facebook Watch platform.”

Red Table Talk is produced by Westbrook Studios with Jada Pinkett Smith, Ellen Rakieten, Miguel Melen dez and Jack Mori as Executive Producers, while Red Table Talk: The Estefans is produced by Westbrook Studios with Jada Pinkett Smith, Gloria Estefan, Ellen Rakieten and Miguel Melen dez as Executive Producers.

Amazon launches four originals in Latin America

Amazon Prime Video announced four original Latin American series, which will be available in the 200 markets where it operates. In early 2020 the second global OTT confirmed projects in Argentina, Chile and Colombia with outstanding directors, writers and award-winning producers.

The original Argentinean Los, El Espia Arrepentido (The Repentant Spy) (8x’60) is a spy thriller based on real events about a young Argentinean intelligence agent on a mission of redemption after infiltrating the Jewish community for several years to gather information. Produced by Oficina Burman/The Mediapro Studio, it is directed by Daniel Burman, creator and showrunner, and Sebastian Berenzeit, also a lead writer.

From Chile, there are three projects: Le Jauría, a drama produced by Fremantle (UK), Fábula (Chile) and Kapow (Argentina), starring Daniela Vega (Uno Mu jer Fantástica) and directed by Lucía Puenzo, which follows the disappearance of a girl in a Catholic school that organizes a protest. Coming from the same producers, but adding Guaynabo (USA), the second show is El Presidente (8x’60) which opens on 5 June at a global level and is based on the 2015 FIFA Gate corruption scandal from the perspective of Sergio Jadue, former president of the ANFP, played by Andrés Parra (Noble Escobar). The series was created by Armando Bo (Birdman) and Chilean filmmaker Pablo Larrain.

Third is Colonia Dignidad, a documentaries that explores the hidden truths behind the isolated colony of Germans and Chileans established in Chile after the WWII by Nazi cult leader Paul Schäfer. Created by Di ego Guébel, president of Rooftop TV Latin America, it is produced by Invercine&Wood and Mega and Germany’s Storyhouse, with funding from the GNTV. Last but not least, is the Colombian series Noticia de un Secuestro (6x’60), a thriller based on Gabriel García Márquez’s non-fiction book and produced by his son Rodrigo García and ACG Television.

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In addition, the platform premiered two readymade contents from Latin America: Ana, a comedy inspired by Ana de la Reguera from Max com International Studios, and Viajes Motos (6x’20), from the production company Puerta Amarilla (Mendoza, Argentina), distributed by SpaceNow (USA), and available in 18 territories in Latin America.
**Linear TV reinvents itself during quarantine**

With nearly 3 billion people locked down, the content consumption has skyrocketed in linear TV, while in the OTT world it was expressed with the huge increase of subscribers in the top services. No only the number changed, also the behavior and habits changing. The challenges of media and TV producers in 2020

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**Consumption**

The global lock-down has undoubtedly generated an increase in consumption and a growing trend towards a convergence of TV and digital media, but this is even more relevant if we analyze the evolution of consumption between 2018 and 2019.

According to Eurodata TV/Grande’s “One TV Year in the World” survey, when comparing 2018 and 2019 figures, the global average dropped by 7 minutes, from 2:55hs to 2:48hs per day, however, in 2020 – and especially since the pandemic – this number has shot up.

However, according to the report, one of the most significant data lies in the decrease in disparities between different continents, particularly between North and South America, Europe and MENA, which have stabilized at a viewing time of approximately 3:40hs. Asia and Oceania, which are historically lower consumers of the small screen, have shown individual viewing times of 2:30hs and 2:15hs per day respectively.

Another tendency that boosts the TV format is the increase in consumption and a growing trend towards a convergence of TV and digital media, but this is even more relevant if we analyze the evolution of consumption between 2018 and 2019. (Source: Nielsen)

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**OTTs’ impact**

It could be said that OTT platforms are one of the services that have presented better results in the current context, with a 12% growth in revenue and 6bn more in revenues. However, they also have to overcome different adversities. Netflix, for example, decided to cancel productions in certain markets depending on level of quarantine, and since they rely more than ever on these originals, may impact subscriber growth towards end of year/next year. In short term, increased demand based on higher usage at home.

CORD cutting could serve increased uptake for MUSA TV and Mula regular. Now mostly owned by Disney, performance in other areas may limit in the development of the platform, especially with theme parks closing, movies not going to cinemas and sports stopped.

For Amazon, the growth on e-commerce (50%, representing an increase of $51bn in revenue) may help to increase user base, but at same time, co-productions may suffer based on levels of withdrawal from local operators/content creators.

Lastly is Disney+, which arrived in Europe just in time before the locked-down. However, there will be challenges too: the COVID-19 pandemic will most likely affect the production of Disney+ originals, one of the key selling points of the proposition. And even this could impact its catalogue in future, or the service may choose to withdraw some of its content for the time being, a strategy that has been adopted by some market players and one month prior to planned launch, the company offered a pre-order discount to consumers taking the annual package, with discounts varying from 15-17% based on currency. The cost benefit provided by this deal is likely to draw in significant initial interest from consumers.

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**UK: STABILITY OF TOTAL TV REACHES THROUGH LINEAR TV + SVOD (2015-2019)**

Source: BARB

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**USA: PRODUCTION VOLUME FOR SCRIPTED ORIGINAL SERIES BY SVOD FROM 2010 TO 2019 AND VOLUME OF NETFLIX SCRIPTED DIGITAL ORIGINAL EXCLUSIVE ACQUISITIONS FROM 2010 TO 2019**

Source: SVOD

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**HOURS PER WEEK WATCHING CONTENT, PER US AGE DEMOGRAPHIC IN 2019**

Source: Nielsen
Linear TV reinvents itself during quarantine

While the volume of dramas and scripted content commissioned by most channels and platforms globally, with 530 drama productions commissioned by most channels and platforms during the last 6 months. In addition, it is worth noting the launch of new services such as Docu-bay (India) or CuriosityStream (USA), among others, dedicated 100% to the unscripted genre, and the growth of social networking platforms such as Facebook Watch, YouTube and Snapchat, which make even more content of this type available.

This genre is driven by the recent titles like Don’t F**k With Cats: Hunting an Internet Killer (a Netflix original by Raw TV), One Child Nation (an Amazon Studio production), or Surviving R. Kelly, a documentary series aired last year on Lifetime that was channel’s highest-rated program in more than two years, with 1.9 million total viewer.

While the volume of dramas and scripted content commissioned by most channels and platforms globally, with 530 drama productions in the last 6 months, remains the core of the platforms, the average figure of unscripted titles in production or development at OTT services is constantly growing, reaching its highest curve with 55% in the months of October and November. While in the month of December, it stood at 59%, compared with 24% in the same month a year earlier.

The share of unscripted commissions at linear networks, by comparison, ticked down to 41% from 44% a year earlier.

Trends to watch

All the sources match that as far as action series are concerned, the trend in 2020 continues to be towards social themes such as the present wave of influencers, female personalities or LGBTIQ+, as is the case with DC Universe Betmen starring Ruby Rose (Orange is the New Black), which follows a lesbian sex-diverse heroine. On the recent report by Wunderman Thomson. The Future 100, shows how mostly of the producer and content creators are turning their eyes on these themes.

Among the themes that Wunderman thinks that narratives guidelines will drive this 2020 will be the ‘Multi-verses’, a concept inspired by ‘dystopian projections’ that come from literature and technological advances. In this thematic, the firm assured that it will be an inspirational topic and that it will be very present in artists, designers and experimenters, who are ‘creating infinite alternative realities where time, space, energy and matter collide’.

Some examples that use ‘Multi-verse’ as a narrative thread, are the original science fiction series of Netflix, Russian Dolls, created by Amy Poehler (Parks and Recreation and Saturday Night Live) and starring Natasha Lyonne (Orange is the new Black), which follows a young woman who repeats the same night over and over again in a New York City. She also mentioned the VR-based video game, Facebook Horizon, which proposes the creation of an avatar and a world created by the player himself.

Last but not least, Marie Stafford, European Director, explains that the video game industry will drive large amounts of money as this form of entertainment becomes more inclusive. ‘Video gaming is one of the areas of entertainment that has adapted fastest. Today it is far from being an area exclusively for men. We constantly see influencers who dedicate their lives to the gaming world, among them, women, gay boys and even people from the Trans community’, she says. The consultant assures that the gaming industry will report profits of more than 300 billion dollars by 2025.

Adding to this, highlights the short-format content and the recent launched of mobile VOD platform Quibi, which reported to some media 2.7 million app downloads. The company, led by lead by founder Jeffery Katzenberg and CEO Meg Whitman, said that due the inability for users to watch the premium short-form content on TVs frustrated some, particularly given stay-at-home quarantines covering much of the USA, it would be a TV-support feature, like currently does Google Cast, which let mobile devices send audio and video streams to compatible TVs or other devices; and Apple’s AirPlay.

And finally but not less, the Chinese app TikTok ByteDance company, TikTok. The app was downloaded by near of 720 million persons and counts. The platform is taking ahead the market of the live stream using the top names of the music industry, like Alicia Keys, Troye Sivan, Meghan Trainor, Hailee Steinfeld, Lauv, among others artists, for broadcast shows remotely during the lockdown. Last year, the company mentioned that they are under conversations with different producers to develop content to adjust to the interface of the app.
GMA, The Philippines: betting strong on multi-platform

With 35.2% of market share achieved during last February, GMA Network (The Philippines) continues expanding its viewership, overcoming its immediate pursuer (ABS-CBN) in over 5K, according to Nielsen TV Audience Measurement.

The key, according to Atty. Felipe L. Gozon, Chairman and CEO from GMA Network, is a mix between linear TV with digital presence in order to reach more audience.

‘In The Philippines, FTA broadcasting is still the dominant TV viewing choice. It provides the revenues that we are then able to reinvest in high-quality content for multi-screen distribution that our viewers have come to expect’, says Gozon, who emphasizes at the same time the online efforts, having a full presence on the web, along with YouTube and Twitter for a video content deal, and to produce a digital documentary series with Facebook.

Last March, the GMA News social network presence showed record-high numbers: on Youtube tallied 224 million views, on Facebook got 371.9 million, while GMA Public Affairs YouTube channel breached a 10 million-subscriber mark, which made the company the only Philippine network to have two Diamond Creator Awards for two channels with more than 10 million subscribers.

On top of these on-going strategy, Gozon highlights the launch late this year of GMA Now, a platform that combines DTT and OTT services in a mobile app. 'The content on the platform will include what we show on linear TV via DTT, which will be accompanied by catch-up, outtakes, behind-the-scenes, and original content made available on-demand', explains the executive.

On the content side, even when news is key to the linear audience and helps when boosting advertisement activities, this boost allows GMA to keep investing in order to complete the second phase of its Network’s digitization project, which will cover digital terrestrial transmitters, production and post production investments, and upgrades in their equipment and facilities to produce programs’, comments Gozon.

‘GMA, in particular, has started a multi-platform content creation and distribution strategy to allow our viewers’ seamless enjoyment of GMA-branded content across various screens,’ completes the executive.

On the top shows that continues this year, shines the magazine program Kapuso Mo, Jessica Soho (One at Heart, Jessica Soho) which remains as the most-watched program on Philippine urban television, and it has also produced the number one trending video on YouTube in 2019. ‘This only shows that the program’s producers are in tune with the different facets of Filipino culture, which means the offline and online stories blend together well and the conversations continue’, highlights the CEO.

Also for the entertainment programs offer, GMA is still enjoys the success of its main drama on the primetime started by Descendants of the Sun, the Philippine adaptation based on the 2016 South Korean TV series of the same title, which has been getting rave reviews from netizens and viewers for the show’s top production values and acting.

Currently, our programming content consists of 70 percent locally-produced programs, which is a mixture of news and public affairs and entertainment, and 30 percent canned titles’, says Gozon.

About the current situation and how the business is going to due the rise of the OTT and another digital players, Gozon explains that GMA Networks sees digital screens, more specifically mobile phones, as very strong complementary distribution points to traditional television ‘Although we do not deny that global streaming platforms have affected the linear subscription revenues of our international channels, we have also opened up new opportunities that we believe will be more than compensating as we mine these moving forward.

THE PHILIPPINES: RATING DATA (FEBRUARY 2020)

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Source: Nielsen TV Audience Measurement

Atty. Felipe L. Gozon
GMA Network Chairman and CEO

Kapuso Mo, Jessica Soho is an award-winning Kapuso Mo, Jessica Soho, drama series based on a Descendants of the Sun weekly news and lifestyle program developed KBS drama of the same title, which first episode was named as The Philippines’ top trending video on YouTube for 2019 after garnering more than 17.7 million views.

In The Philippines, FTA broadcasting is still the dominant TV viewing choice. It provides the revenues that we are then able to reinvest in high-quality content for multi-screen distribution that our viewers have come to expect, says Gozon, who emphasises at the same time the online efforts, having a full presence on the web, along with YouTube and Twitter for a video content deal, and to produce a digital documentary series with Facebook.

Last March, the GMA News social network presence showed record-high numbers: on Youtube tallied 224 million views, on Facebook got 371.9 million, while GMA Public Affairs YouTube channel breached a 10 million-subscriber mark, which made the company the only Philippine network to have two Diamond Creator Awards for two channels with more than 10 million subscribers.

On top of these on-going strategy, Gozon highlights the launch late this year of GMA Now, a platform that combines DTT and OTT services in a mobile app. ‘The content on the platform will include what we show on linear TV via DTT, which will be accompanied by catch-up, outtakes, behind-the-scenes, and original content made available on-demand’, explains the executive.

On the content side, even when news is key to the linear audience and helps when boosting advertisement activities, this boost allows GMA to keep investing in order to complete the second phase of its Network’s digitization project, which will cover digital terrestrial transmitters, production and post production investments, and upgrades in their equipment and facilities to produce programs’, comments Gozon.

‘GMA, in particular, has started a multi-platform content creation and distribution strategy to allow our viewers’ seamless enjoyment of GMA-branded content across various screens,’ completes the executive.

On the top shows that continues this year, shines the magazine program Kapuso Mo, Jessica Soho (One at Heart, Jessica Soho) which remains as the most-watched program on Philippine urban television, and it has also produced the number one trending video on YouTube in 2019. ‘This only shows that the program’s producers are in tune with the different facets of Filipino culture, which means the offline and online stories blend together well and the conversations continue’, highlights the CEO.

Also for the entertainment programs offer, GMA is still enjoys the success of its main drama on the primetime started by Descendants of the Sun, the Philippine adaptation based on the 2016 South Korean TV series of the same title, which has been getting rave reviews from netizens and viewers for the show’s top production values and acting.

Currently, our programming content consists of 70 percent locally-produced programs, which is a mixture of news and public affairs and entertainment, and 30 percent canned titles’, says Gozon.

About the current situation and how the business is going to due the rise of the OTT and another digital players, Gozon explains that GMA Networks sees digital screens, more specifically mobile phones, as very strong complementary distribution points to traditional television ‘Although we do not deny that global streaming platforms have affected the linear subscription revenues of our international channels, we have also opened up new opportunities that we believe will be more than compensating as we mine these moving forward.

THE PHILIPPINES: RATING DATA (FEBRUARY 2020)

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Source: Nielsen TV Audience Measurement

Atty. Felipe L. Gozon
GMA Network Chairman and CEO
Sun NXT: ‘SVOD as main revenue contributor’

Sun TV Network’s OTT platform Sun NXT has amassed 15 million subscribers and turned profitable, according to Q3 FY20’s management report, and after an investing phase. ‘The company had earmarked USD 2 million investment plans for Sun NXT, however, it has not yet started spending that money. We are using the same content except that our revenue streams have started moving up. The investment will run throughout March 2021’, says Sun TV Network Group CFO SL Narayanan, and highlights that the main revenue contributor for Sun NXT is the subscription.

‘There is a mix of revenues coming from the telecom companies and there is also revenue coming from this large OTT player and we will soon start earning revenues from a large fiber player also, so we believe that these numbers will only accelerate from these levels,’ he states.

According to Narayanan, domestic cable subscription revenue is driving the subscription revenue growth as DTH income has stayed flat. ‘We are already seeing big growth in the domestic cable subscription. If we compared 1Q2020 with the previous year, overall, there is a growth of close to sort of 70%.’

Narayanan also states that if there are no further disruptions because of the new tariff order, the cable subscription income will stabilize in the next 6 to 9 months. ‘Because we have more or less done deals with all the major MSOs and networks in all the key markets, also keeping an eye on not having any disruption on the distribution in terms of visibility of our channels.’

On the up tick in the ad revenue on the back of the improvement in the rating, the CFO remarks that the company has seen some relatively better growth in terms of the ad revenue. ‘The company also hopes that the ad spend situation will improve by the second or third quarter in FY21. ’

‘That’s why I think our degrowth in the ad is, to a great extent, not in sync with what the market is. I think if you are able to maintain the share where we have gained substantial share in some of the key markets, I think in the next — I think, overall, we are seeing some growth in the spend levels, I think which — we should see some positive results in Q2, Q3 of the next financial year,’ emphasizes SL Narayanan, and completes. ‘There is no change in the ad environment as there is a negative sentiment in major sectors like FMCG, automobile, and telecom. Some of the ad agencies like Pitch Madison are projecting a 6-7% growth for the next financial year, so I think we are hoping that we will be in sync with the market growth.’

MX Player prepared to expand beyond India

Having ranked 7th amongst the top 10 video streaming apps by time spent, worldwide as per App Annie, MX Player is one of the youngest OTTs in India that debuted its ad supported platform in February 2019. With its large user base that is currently at 280M Monthly Active users globally, this is the only entertainment platform that has a 360-degree focus on the entertainment needs of the discerning viewer – be it local video, streaming video, music or now gaming.

The platform hosts over 200000 hrs of premium content across formats like movies, web series, TV shows, music videos and news amongst others. It is also betting big on international content to offer viewers a varied palette of entertainment choices that include American, British, Spanish & Latin American, Turkish and Korean shows, all available to binge watch for free to the audience in their language.

The objective of MX Player in the coming year is to further solidify the content offering across content types and genres with Exclusive Shows from the Indian landscape and different territories across the world. Additionally, the platform is also foraying into e-sports & Gaming.

‘Strengthening our footprint in the market by diversifying our content offering across regional languages to penetrate Tier 1 & Tier 2 towns is key to our category expansion & growth. While we offer the largest collections of Web-Shows in the country today & they are key to forming the identity of MX Player, the thousands of hours of movies & tv shows contribute to long tail consumption of the platform. While we cater to the heartland of India, the maximum eyeballs come in from Punjab, Tamil Nadu and Uttar Pradesh,’ explains Mansi Shrivastav, SVP, Global Acquisitions and Alliances.

‘We also have an acute focus on bringing international content to India & have partnered with Hollywood studios like Paramount Studios, Sony Pictures, Fremantle, Sonar Entertainment, Latin American content providers like Televisa, Turkish Content Providers like Echo Rights, Can-_lines, Intermedya, Kanal D, Madd TV & ATV as well as Pakistani content with partnerships with Hum TV & ARY Digital’, added the exec.

‘After the successful India launch, the idea is to use the same playbook & our winning mantra to light up our service in other countries. Currently we are live in US, Canada, UK, Australia, New Zealand, Nepal & Bangladesh. The next few months would see us go live in Sri Lanka, Myanmar, Indonesia, UAE, Saudi Arabia to name a few. The idea is to create robust content offerings catering to the locals in each country’, she said.

‘90% of the consumption happens on mobile & for most of our viewers, mobile is the 1st screen or touch point for entertainment’, concluded.
Majid TV bets on Arab IPs

Majid TV is one of Abu Dhabi’s top brands, including a print magazine, FTA channel and digital platform. Since 2015, it has scored and maintained the highest TV ratings in the MENA region among original Arabic programming. TV channels targeting children +3 years old. It’s also the region’s first and longest-running channel in the original Arabic IP space in a market saturated by acquisitions.

Top shows on air include global animations with focus on 4-6 years, while it tries to expand the preschool. Mariam Al Serkal, Head of Majid TV. We look for unique content and not mainstream companies. we’ve added content from Brazilian Gloob, as well as France Televisions or Futurikon, but also from Disney. With CAKE’s Pebbly, we were the first to produce the Arabic dubbing with an Emirati autistic kid.

Majid also produces original programming, both animated and live-action, while its network it is also distributed in Germany, France, Austria and Australia. Channel’s top IP is Amona Al Mozayon, which scored higher approval ratings than Disney’s Princess Sofia reaching +21 millions viewers on YouTube. ‘We had to be digitally strong and thus we introduced with the revamped of the brand, the e-magazine app. Another project in the pipeline is the SVOD that will be launched soon’, remarks Al Serkal.

Majid’s Facebook page holds over 2 million fans, with over 100,000 video views and 1.7 million impressions annually; it has 78,000 Instagram followers strongly with a total of over 800,000 organic impressions annually. On YouTube KSA it is the #1 viewing country with a strong 33% of the channel’s total views coming from Saudi Arabia alone.

There is a great focus and interest in animation in MENA. TV is still king and live shows are more common: it is easier to produce as there is a vast amount of talent in the region, this is not the case with animation. Along with the digital opportunities, we are always on the lookout for co-production and global alliances.

Additional, the psychological thriller Bubble Murders, is now available on StarzPlay in MENA. Adapted from Tana French’s first two novels in the Dublin Murder Squad crime series, the show is from Fremantle’s Euston Films and is written and created by Sarah Phelps (And Then There Were None, The Casual Vacancy).

Maaz Sheikh, Co-founder and CEO, says: ‘Since we first launched, we have always retained a focus on the provision of in-demand, watchable content for our subscribers and this latest partnership is testament to that commitment. Responsible for some of the most viewed content in the world, we are excited about our latest partnership with Fremantle and look forward to unveiling future shows on the platform over the course of the year and beyond.’

Dubai based digital service StarzPlay has established itself as a service focused on Premium content in 20 countries across the MENA region and Pakistan, with more than 11,000 hours of content including premium movies, exclusive and Arabic series.

The company recently announced a partnership with key players such as Fremantle, with who will deliver in MENA producer’s Euston Films bold crime series Baghdad Central, written and created by the BAFTA-nominated writer Stephen Butchard and based on the novel by Elliott Colla.

Set in 2003, when Baghdad was occupied by US-led coalition forces for six months, the authentic thriller follows Iraqi ex-policeman Muhssin al-Khafaji who finds himself embarking on a wider quest for justice in a society that’s become truly lawless.

The deal with Fremantle also features the epic-drama The Luminaries, starring Eva Green and Eve Hewson. Based on the Man Booker prize winning novel by Eleanor Catton, the series tells an epic story of love, murder and revenge, as men and women travelled across the world to make their fortunes.

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Disney: a slate full of top series

Disney distribution arm in Latin America is heading the Virtual Screenings with a slate full of big titles, among them: Criminal Minds (15 seasons - 324 episodes of 1 hour), one of the Police Procedural dramas, the comedy most successful on TV, which follows an elite team of FBI profilers who analyze the country’s most twisted criminal minds, anticipating their next moves before they strike again. The series is a CBS original production; also Grey’s Anatomy (16 seasons - 363 episodes of 1 hour), the well-known medical drama series that follows Meredith Grey and the team of doctors at Grey Sloan Memorial who are faced with life-or-death decisions on a daily basis. The series has been successful aired during fifteen years in the U.S.

On the horror slate, Disney highlights American Horror Story 9 (5 seasons - 103 episodes of 1 hour), the anthology horror original series for FX that was created in 2011 by Ryan Murphy and Brad Falchuk who have redefined the horror genre. Through a creepy asylum, a coven of witches, a travelling freak show, a haunted hotel and the apocalypse itself, FX’s limited series has generated millions of shocks, scares and social discussions around its teams and its legion of dedicated fans to guess what teases the next chapter will hold; and The Walking Dead (10 seasons - 146 episodes of 1 hour). Based on the comic book series written by Robert Kirkman, which portrays life in the months and years that follow a zombie apocalypse. A group of survivalists travel in search of safety and security, constantly on the move in search of a secure home. As for Sitcom, Disney is promoting Modern Family (11 seasons - 250 episodes of half hour), that stars the Pritchett-Dunphy-Tucker clan, a wonderfully large and blended family. Together these three families embark on the most successful comedy series of the last decade. The show’s seventh season started in 2017.

The Spanish Princess

Also from Turkey are the dramas Sultan (110x’60), which follows Nathan, a popular and smart boy from a poor country who wins a lot of money in a very important competition, and already sold to Central America as well as Ecuador, Paraguay and Bolivia. Also from Turkey are the dramas The Span- ish Princess (106x’60), the powerful story of “Caterina of Aragon”, the beautiful princess from Spain, and The Spanish Princess (104x’60), the story of a clever, educated and beautiful princess to joins the police forces as a man.

eOne: Acclaimed series slate

eOne is an independent studio that specialises in the development, acquisition, production, financing, distribution and sales of entertainment content. As part of global play and entertainment, it specialises in the exploitation of its expertise across television, film and music production and sales, fantastic IP development, merchandising and licensing, creative content and digital media.

As for Television scripted productions, eOne’s highlights at Virtual Screenings 2020 include Nurses (51x’10x0 – S2: 10x10x0), coproduced along with ICF Films, about the newly appointed nurses must navigate the trauma- tic and emotional rollercoaster of modern nursing while trying to not let their personal lives seep into their life-and-death work. FOX’s fan-favourite police drama Deputy (13x’60), from David Ayer and starring Stephen Dorff, which story presents a sheriff who takes over Los Angeles County and will have to deal with political pressure and one of the most complicated cases in the history of the nation. Also Uprising (13x’60), which follows two misfits, who are trying to transport a piano from one end of Australia to the other. The drama was produced by Linga Pictures, which was critically acclaimed by the critics. La Giornate (5x’60), by Mother Production, which coming soon will be aired on France TV. The story follows a woman who assumed the identity of her brother to joins the police forces and the mission of the police forces, which are trying to discover who is the person who was behind the crime that killed her brother.

Lionsgate: ‘ground-breaking content’

Lionsgate (USA) introduces at the Virtual Screenings its widely successful TV series Criminal Minds (13x’60), a joyous and celebratory series that follows a whip-smart computer coder for the FBI in Hollywood. After an unexplained absence, she starts to hear the innermost wants and desires of the people around her. At one point, she questions her own sanity but soon realises this unwanted curse may just be an incredibly wonderful gift.

As for Animation, Lionsgate presents another animation film settled in a united village of sheep and wolves leads its main characters on a journey to find their lost mother from a story that will grow because the situation that almost the entire planet is under threat.

Echochills: ‘true dramas’

Echochills (Sweden) is one of the top distributors of Swedish dramas with a yearly export of 15,000 hours. Since 2016, when it became part of CI Entertainment, it has reinforced its role as a leading player on the Nordic market. Echochills is a producer of multi-genre dramas and works on other vibrant markets such as the Nordic, China and CEE/CIS.

At Virtual Screenings, the company launches the drama My Home, My Destiny (5x’94), which follows the story of a clever, educated and beautiful young woman, engaged to get married to the dream man from the top of society. However, this fairy tale will come end when her birth mother shows up to re-gain control of her daughters life and bring her back to the home where she was born. Other highlight according the executive is The Promess, a drama that has scored more than three times Canal 7’s average share and the channel’s rank rose from 8th overall to 3rd place during broadcast of the tension-filled, romantic, family drama. It was recently renewed for a third season.

Snap Media: family oriented content

Producer and distributor specialized in the Latin American market Snap Media, has managed to develop a solid alliance with Marvista Entertainment, a worldwide producer and distributor of films and television series based in Los Angeles.

Snap Media is leading its offers in Virtual Screenings with Adven- tures Of A Boy Genius (1x’94), about Emmett is a popular and smart High School student who seeks to help his brother who was involved in a rash of thefts at school. Also Sheeps & Wolves: Pig Deal (1x’60), an animation film settled in a united village of sheep and wolves leads its main characters on a journey to find their lost mother from a story that will grow because the situation that almost the entire planet is under threat.

With 45 studios around the world, in countries like Brazil, France, Mexico and the USA, Universal Cineruga keeps expanding throughout the years. Last year, two of these Facilities counts with Dolby Atmos certifications and THX certification. In Mexico, we have reached 21 studios, one inaugurated in Mexico City and another one in Guanacaste, and early this year we launched an office in Spain, adds Lilian Hernandez, CEO. ‘We are living one of our best moments. Every year we receive a large amount of content such as films, animations and productions for television. Without a doubt, the drama remains one of the strengths of the industry and our company’, she concludes.

With on the other hand, it highlights the current moment of expansion that Cineruga is experiencing with the inauguration of four new studios last year, two of these Facilities counts with Dolby Atmos certifications and THX certification. ‘We are living one of our best moments. Every year we receive a large amount of content such as films, animations and productions for television. Without a doubt, the drama remains one of the strengths of the industry and our company’, she concludes.

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Love and Secrets with ATV

At the beginning of the pandemic generated by COVID-19, ATV (Turkey) continued producing premium TV Dramas, but in some point it needed to stop production to keep set crew safe. Now, the company is still producing non-scripted shows without allowing any audiences in the studio. ‘We’ll be on air with new episodes of series as long as our stocks last, otherwise we might have to stop broadcasting new episodes at some point’, describes Emre Gorentaş, Content Sales Deputy Manager, and highlights that ‘content consumption in the platforms increased significantly just like Free TV’. According Gorentaş, this consumption will affect international sales as well hourly basis. ‘Although demand to content will be increased; advertising revenues in each country will be affected negatively due to Coronavirus, so this might affect license fees in a negative way’, he says.

Among the big scripted shows in production from the company it stands The Ottoman (8x45’), the story of Osman, the youngest child of Ertugrul Ghazi, whom was the head of Kayı Tribe. Ertugrul Ghazi’s sickness caused a power war between Osman and his uncle, Dundar. Bala Hammis’s and Osman’s path has crossed and they fall in love at first sight. Osman will fight for both Kayı Tribe’s future and also to be with Bala Hammis despite all the obstacles.

In Hercai (16x45’) a love story will be in danger after dark secrets come out after the wedding. Lifetime (20x45’) tells the story of a child bride, who was sold to a businessman and becomes victim of violence, and Love and Secrets (8x45’) is a drama full of action that starts when a woman has to find money immediately because her brother is taken hostage by drug gang leader, triggering different love stories.

ZDF Enterprises: crime and suspense

ZDF Enterprises, distribution arm of German public powerful broadcaster, offers at Virtual Screenings a slate of new shows for this season, including drama, factual and kids’ content.

On the scripted side, Robert Franke, VP, ZDFE.drama, recommends the high-end series Freud (8x45’), coproduced by Satel Film and Bavaria Fiction for ORF (Austria) and Netflix. Freud tells the story of the young psychoanalyst, Sigmund Freud, in Vienna in 1886, just as his revolutionary theories are being met with strong opposition from colleagues and wider Austrian society.

Also mixing crime and suspense is Top Dog (8x45’) a series that focuses primarily on the clash between Stockholm business attorney Emily Jansson and Stockholm paramilitaries the paramilitaries, the cartels of drugs and the FARC.

Another highlight are the crime dramas El General Naranjo (8x100’) and Forbidden Love (35x50’), about five vampire clans in Europe that will need to learn each other’s powers to become stronger than ever and survive, and the animated series Henrietta (52x13’), about a cow that lives on a little farm together with the farmer and lots of other animals. Every episode contains a twist, a humorous change. Often the result at the end contradicts the expectations at the beginning of an episode. Lastly, from ZDFE.unscripted highlights are the science and knowledge shows Great Inventions (52x7’), and Forensics – The Science of Crime (30x5’).

FoxTelecolombia: Local stories

With several projects, in different stages of production and to be carried out from Colombia and Mexico, FoxTelecolombia and Estudios Teleméxico have rethought the plans and adjusted to the current situation that is being experienced worldwide by Covid-19. The implementation of work at home, the care of our team, the creation of a detailed health protocol to resume production, the implementation of effective solutions for the remote production regarding live content, even the creative rethinking of the stories that we want to tell, have been some of the measures and actions that we led from the first moment we worked to cope with this moment’, comments a spoken person from the company.

The company offer is leading by House-Mushroom (12x50’), about a successful man in a financial institution who must take care of the housework when he is fired. Aired in RCTV, also Celia (16x35’), a biopic series that follows the life of the Cuban singer Celia Cruz. The series was broadcasted in RCTV and Telemundo.

Another highlight are the crime dramas El Capo (3 seasons, 60 minutes), which tells the last hours of the greatest drug trafficker of all time who managed to live underground for 25 years until when a journalist discovered him, 5 years ago. The drama was successfully aired in RCTV, and General Noronho (8x100’), the story of Oscar Naranjo, told it from the point of view of persons, who did their to maintain order and the law against Pablo Escobar, the paramilitaries, the cartels of drugs and the FARC.

Regarding distribution business, FoxTelecolombia assures: ‘This is an unprecedented moment, considering that the demand for entertainment has grown significantly in all windows. That is why we are in permanent contact with all our clients to support them in everything they need with their programming plans with successful products of different genres and formats, and with the guaranteed quality from FoxTelecolombia and Estudios Teleméxico.'
TV Azteca: tailor-made businesses

With over 25 years of history, TV Azteca International (Mexico) has become a pillar in the distribution not only of content but also within the Pay TV industry, with 6 international channels (Mundo, CanalSat, CIE and Cinema, Azteca Uno 2hrs and Azteca Uno -9hrs), reaching over 113 million households globally.

In addition, through its own production unit, TV Azteca develops content of multiple genres and formats, ranging from original programs for broadcast on its four thematic channels and international marketing, to co-productions with strategic national and international partners, as well as innovative audiovisual shows specially designed for its commercial partners.

Among the key titles for this season, the company highlights thriller and suspense series such as Demencia (10x60’), about a reporter that decides to enter a psychiatric hospital to solve her grandmother’s murderer but once she finds out the truth, leaving won’t be easy, and Desaperecida (10x60’), drama series about a missing bride on her wedding day, under suspicious circumstances. As his son investigates, he begins to discover secrets of his mother’s life that he did not suspect.

The Teleponla Los Rey (12x60’) follows the conflict of two friends confronted by the love of a woman and inconvenienc (10x60’) is a series produced by Kuarzo Entertainment (Argen-
tina) centered on a couple that decide to end with their living together to save the relationship.

On the unscripted side are Kuarzo’s game show El perro del millón, which every contestant competes on the set with their dog and must guide it to overcome different challenges and win prizes, and Mundo Metro (10x30’), a reality show about the stories told by the Mexico City subway.

Televisa revamps its stories

Through its in-house Studio and W Studios, Televisa (Mexico) has managed to modernize its stories with its traditional touch. A good example is the anthology project “Dream Factory”, which introduces 12 telenovelas icons from Televisa’s history, but with a con-
temporary TV language.

Within this anthology, the company introduc
des at Virtual Screenings 2020 three titles. Rubí (2x60’), which follows a woman with a ‘bound-
less ambition’, Cradle Of Wolves (25x60’), about a businessman who uses her beauty and intelligence to hide her dark secrets, and The Insider (25x60’), about the First Lady of Mexico, who discovers that she has a twin sister and tries to swap lives with her.

From Televisa Studios, W Studios and Lemon Studios are No One Like You (8x60’), about a man who has to impersonate the iden-
tity of his upper-class brother after an accident, and The Dragon (80x60’), centered on a man who grew up in Japan and comes from a family of drug dealers who has kept him out of this until the time comes when he has to take the family business.

Last but not least are No Fear of the Truth (53 - 35x60’), about a brave young hacker will try to overcome the pain caused by a traum-
atic childhood to do justice; Overcoming Fear, the story of four women of different ages, whom they will face obstacles that mi-
ilions of women face every day, and Giving Up My Life, based on the real-life story of a Mexican woman with leukemia and urgently needs a bone marrow transplant, and how his adoptive parents discov-
er that they are not compatible as possible donors.

Comarex distributes the Bio series Bronco

Comarex (Mexico) is one of the top distributors of TV series from Latin America, and as highlight at Virtual Screenings 2020, the company is presenting the biopic series Bronco co-produced by Turnar Latin America along with Plataforma, which is already in distribution with positive results. Ernesto Ramirez, deputy director comments: ‘Our partners are very happy with the projects that we have developed and this encourages us to continue this path’. The series is based on the Mexican regional musical group Bronco and is an adaptation of the book “Cris-ticres de un corazón Bronco” by José Guadalupe Esparza.

Also stress Love at the Catalan way (26x25’), pro-
duced by ATV for Channel 13 in Chile about two women who had a loving relationship with the same man for years, but when he passes away he will leave them in the care of his business: a bakery.

And Surviving 30’s (15x25’) about a woman who, after deciding to leave everything behind to start a life at the age of her fiancé, is diagnosed with me-
opause and must become pregnant in a year, or else she will not be able to be a biological mother. The series was produced by NCM Studios.

Where focus goes energy flows. MUSIC is a tool that embod-
ies the primal force that creates energy to help people engage and ultimately connect.

Having taken the social media route as an artist and successfully battling resistance to create, Philipp J. Caesar discovered that to empower the industry the artist must be empowered himself.

Therefore, the prime focus has shifted to create and produce music openly exposing the vulnerable life of the actor to help audiences overcome their own struggles and convert to a state of stability and clarity. What is most important? As Jamie Oliver once clearly put at MIPICOM in Cannes: Content is king requiring tone, timing, quality, passion and dedi-
cation.

Philipp J. Caesar, CEO of Healworld Productions, is an actor and musician with acting education in Los Angeles, Munich, London and New York with world leading coaches such as Susan Batson (Susan Batson Studio, NY), Lisa Haisha (Soul Blazing, LA) and Bernard Hiller (Acting and Success Studio, LA). Philipp J. Caesar has authored a number of scripts for theatre and films, composed and published numerous songs for versatile genres and actively seeks funding to get productions realized. Clearly to create something of impact needs a passionate team that believes that we as artists have the duty to serve the story.

www.healworldproductionsgmbh.com/productions
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MADD's A Miracle

MADD Entertainment, the international arm of Turkish producer Ay Yapım and Mediyopim, is a good example of the need to redirect its strategy because of the stop that the productions have had at a global level. But its Managing Director, Ali İnce, is positive about the situation: 'At economic and global demand for content increased in the last 3 years, all countries have used their financial tools for production'.

Also in Turkey, we have been producing a lot in the last 3 years more than than the international markets need. I can easily forecast that the amount of production will decrease in Turkey too. We will go back to our normal life year 2014-2015. And this will be positive for the distribution business of Turkish drama. As the demand increase we will decrease the amount of excess hours of production and reach to an equilibrium', he completes.

Among the new titles that Ittuce recommends are The Choice (Thekko), the story of an intellectual professor of economics in a state university, whose life turns upside down when he wrongly gets fired and his 7 year old son gets sick. All the doors get locked in his face one by one as he asks help from his childhood friend, finding himself in a dark adventure he could never have imagined.

Also is A Miracle (100+5), centered on a young autistic savant medical school graduate who has a difficult upbringing. His biggest dream is to become a surgeon but he is quite the genius, but has trouble communicating with people because of his condition. He will face a huge resistance at the hospital; however, he will also find friendship, brotherhood, and love in there.

SIC reinforces its global presence

SIC Content Distribution (Portugal) is now SIC International Distribution. Under the same umbrella, the company added to content sales the distribution of TV linear channels from the Portuguese company Impresa.

A complementary offer largely welcomed by platforms and clients looking into multi-disciplinary offers combined content packages or VOD content can be added to channel deals', says Cristina Vaz Tomé, SIC’s CRO.

'Expanding product offering is one of the reasons the group has been reinforcing its presence in international markets. There has been a big interest in following up closely with clients, adapting quickly to the changes caused by COVID-19 to respond to the demands of the million self-isolating around the world', she adds.

During Virtual Screenings, the company is pushing strong Nazar, a rating phenomenon, with an average share of 28.2%, nominated for Best Telelovia at NY Festival TV & Film Awards, and sold to over 20 countries.

Family oriented, Nazar is the story of a strong beautiful woman who will do anything to save her mother’s life, falling into the hands of villains who will blackmail her, while raising her fallen in love with the man she agreed to destroy, explains André da Silva, sales executive.
WarnerMedia: Production and distribution with partners

Under the WarnerMedia umbrella, Turner Latin America highlights at Virtual Screenings its most recent original titles developed and produced in the Latin market, all those with an international profile.

Several of these series are derived from co-production models with firms such as Dopamine (Mexico), Guillaume VideoFilmes (Brazil) and Polka (Argentina).

Among them, stands out The Cleaning Lady (Ec)60, a police drama about a woman who must clean up the crimes of the mafia to save money for her sick son, based on Izzet Pinto’s novel, by Jacque Contant (Argentina / Mexico / USA) and distributed by IMP / Glowstar.

Also Love Spells (10x60), one of the three projects co-produced with Dopamine (Mexico), which tells the story of Ana, the granddaughter of a former Shaman expert in love spells in the Sonora market in Mexico who decides to recover the family tradition.

As for bi-stories, the company stresses Bronco, Untamed Success (13x60) a biographical series that portrays the Mexican band, co-produced with Plataforma and Comarce, both from Mexico.

On the other hand, the story of a powerful union leader who will risk everything to improve its people, My End Of The Deal (8x60), produced with Plataforma and Colombia Flow in Argentina. Likewise, as part of this co-production agreement of two series for five years, My End Of The Deal (8x60), a mystery thriller that features an economist who signs a pact with a strange woman, who ends up catapulting him to the success at a very high price, inspired by Alfred Hitchcock’s ‘Strangers on a Train’ based on a Patricia Highsmith’s novel.

And from Ay Yapim, Turner/Warner Media Latin America is distributing The Choice, which follows an idealistic professor of economics in a state university, who turns upside down when he wrongfully gets fired and his 7-year-old son Beniz gets sick.

Global Agency drama dominates new territories

Global Agency is continuing expanding its Turkish dramas across the world. Recently the company closed new sales for Evermore. The deal for the drama was signed in South Africa with e.tv, largest independent free-to-air TV channel, and also in El Salvador, with these countries, the drama will be aired in over 30 countries in various regions.

Among the new titles, the company is heading the offer in the Virtual Screenings marketplace with Lapidus (10x45), that follows a woman who struggles to fulfill her dreams in the face of a tyrannical family determined to control her every step, battling alone to win the hearts of children turned against her and carve out the loving life she craves. The drama was produced by Tişas.&

Also The Boy (5x45), which presents the life of Akca and how is turned upside down when she goes in search of the son she gave up for adoption and is drawn into the turmoil of a powerful family. The titles it’s a 14x41 PROD production.

And to finalize the drama offers, Global Agency presents Never Let Go (S1: 4x245 / S2: 11x45). The plot: When his wife wakes from a three-year coma on the day he marries his new love, a businessman elaborates a web of lies to keep her away from his new life.

On the formats side, presents Cleaning Masters (produced by Talypa) that follows 5 meticulous contestants who claim they “clean best” and will compete on cleaning some dirty houses, produced by Global Agency, The Legend, a program that gives the contestants the opportunity to push themselves to their limits, and become The Legend by showing if their performance is good enough or not.

Izzet Pinto, Founder & CEO: ‘Covid-19 spread to many regions of the world, causing a very serious health crisis. Just like the rest of the world, we are carefully following the news and statistics about Covid-19, doing our best to adapt to current conditions, and working hard to be able to shape our own future. In these difficult days we try to help our clients by providing good content’.

Audiovisual from Spain: a benchmark to the world

Supported by ICEX and under the umbrella of Audiovisual from Spain, Spain is positioned as a benchmark brand in the international content market, and despite the context, ICEX closely follows the evolution of the international TV markets and plans to start the organization of the Audiovisual from Spain pavilion at Mipcom2020 shortlist, which, for the moment, maintains its usual model. Likewise, they start contacts to learn about the perspectives that Content London offers. On the other hand, without forgetting the Asian market, ICEX prepares its presence for the second time at ATF.

Among the line-up of Spanish companies at Virtual Screenings, RTVE offers the release of The Ministry of Time 4 and documentaries like Ingenia Romana: Mediterranea, Mediaset Latin presents Disappeared (13x91’) and the drama Madres, which will air exclusively on Amazon Prime Video.

España.

Iñaki Álvarez’s catalog has highlights Toy Boy (Netflix) and digital series such as More than 100 lies, while The Medipatro Studio Distribution offers co-productions such as The Head (HBO Asia, Hulu Japan) or The Paradise (YLE). Filmac is working on the TV version of the film The Nameless (Pau Freixas), the true-crime fiction The Miraorm Murders and the animation series La Solitario Tuneless: Once Distribution is offering major documentaries and the third season of the TV series Little Coincidences, and Wild Stories launches the documentary Wild Loton (10x52’).
GoQuest: crime and drama

Comprising of veterans and domain experts within the media and entertainment industry, GoQuest (India) has evolved into a leading independent distributor for global entertainment content with operations in markets across Asia, Africa, North Africa, Middle East, Latin America and Eastern Europe.

But how does the momentum affect the company? Describes Vivek Lath, Managing Director: ‘we increased adoption of readymade content (especially by the mid-tier buyers), which cost much less as compared to producing original work/content. A general decline in advertising revenue and investment in productions. Broadcasters and streamers will have to recalibrate their spending and that will impact on the momentum of new productions. However, we don’t think this impact is permanent but more temporal until things get back to normal over the next 12 to 18 months’.

To fulfill the need of fresh and readymade content, the company offers litlle dramas like the crime drama Ruby Ring (90’), an adaption of a Korean show which follows a roller-coaster relationship between two sisters, one who has it all and one who wants it all. While I’m On Your Side (24x24’), is a detective melodrama about an immoral relationships, desire and strong women.

Also mixing crime and drama are Pepsi-Puffer (90’), a series that follows a police archetype that has to replace a strong-willed and honest chief, killed after political pressure and repeated warnings to not interfere in certain criminal affairs. And Wcléz (60’), where a terrible tragedy occurs in the life of a lonely Enterprisingattaacher, after her little son is kidnapped from kindergarten. But five years later, in a newscast from Riga, she accidentally spots her son in the crowd.

Dori Media: Normal

Dori Media Group is an international group of media companies, located in Israel, Switzerland, Argentina, Spain, the Philippines and Singapore. The group produces and distributes TV and New Media content, broadcasts various TV channels and operates video-content internet sites. The group is the majority owner of the best of its dramas, crimes series and realities for the whole family at Virtual Screenings with Normal (6x60’), a drama that tells the story of a young journalist struggling to establish himself as a writer, and not lose his mind in the process. The series was produced by Dori Media Darsat for HOT in Esao (9x60’), a man who battles against his past after leaving his native Israel and several years later, he returns to his original city and sees that nothing is the same, the series was created and produced by Pavel Lungei’s Studios and 2 TEAM Productions.

On the format side, promotes the title Corto y Confeccion (The Fashion House) - Talent-Reality Fashion Show, produced by Lalta Confección (Argentina) a talent-reality fashion show that seeks for the best talent in fashion among self-taught, amateurs, students and professionals in the fashion industry with careers related to clothing design, or Power Fashion where it couples move into a one villa for 6 weeks and each week they’ll have to face extreme challenges that will determine who they really know each other.

And finally, from Argentine producer company Polka, Dori Media it’s stressing Lis Estello (100’x60’), a dramatically series that presents four sisters who are forced to put their lives on hold to take care of a boutique hotel after his father death. The production is a commercial success and has won the Martin Ferrero 2018 as Best Daily Series, Best Actress and Best Actor and reached 80% ratings increase on average for 9:30PM time slot.

Caracol goes virtual

In the midst of the situation generated by COVID-19, Caracol (Colombia) has doubled its efforts so that its operations are not affected. In order to respond to this crisis, the company launched its Virtual Screenings, opening a direct communication channel with virtual tools to remain close to customers and meet their needs in real time, as well as keeping them informed about the latest developments in its catalogue through permanent communications. Its 50 years in the industry have taught us that hard times are opportunities to grow together and keep telling stories. That’s why we continue to work to meet the needs of our customers, offering fast and flexible negotiation processes, and delivering materials on time to the country in the Middle East and Europe,” explains Lisette Oore, International Director.

Taking advantage of these times of confinement, the company also announced the launch of a new original format, called Caza Viùos. “We have made a huge call for home videos made by viewers, and three renowned comedians will choose, among the more than 20 thousand videos received through our website, a video to compete with each other. Every week, they are accompanied by a celebrity who will have the mission of choosing the winning video, giving cash prizes and a jump to fame to the producer at home,” concludes Caracol TV.

Caracol TV’s international offer also includes the prime time series La Gloria de Lu- na, and the historical series Bolívar, based on the life of the Latin American liberator.

Healworld: A 360 business

Based in Berlin, Healworld Productions was born to support artists to enhance their skills, to help them themselves. It offers services and tools for artist support, from brand, community and fan building to handcrafted strategic planning with best practice and promoting the spe- cifics of each individual actor. It is also specialized in content creation, content management, actor promotion and arts consulting.

On the field of arts consulting, Healworld won the assignment for Kaiser Kompresseion SE, an international company with 6,000 employees, headquartered in Germany and with over 100 offices worldwide for advising services, to optimize the company’s messages of the family driven business making them more accessible for audiences, i.e. customers. This has resulted in e.g. winning the award of best image film production at the Cannes Corporate Television and Media Film Festival. According to Philipp J. Kaeser, CEO and Founder: ‘clearly, modern social networking is one of the most powerful marketing tools for any artist’ and he continues ‘a fanbase is the greatest and most valuable asset for the artist. We identify, grow and nurture audiences and managers: an artist that can spread the word just for the attention of the artist and, a personal video, if done right it doesn’t need to be costly, can make the world of difference. Healworld helps to create the content that conveys 100% of the feel of the artist’.

Next to advisory and social media services, Healworld also generates and distributes TV and new media content such as web and social media series. Company’s broad- cast philosophy, according its founder, is to inspire and empower audiences to believe in themselves and in their dreams and to make those come true by consequently following through on their wishes and visions: ‘The ultimate goal is to help heal the world by elevating main- stream consciousness to a more compassionate and positive mindset’, concludes Kaeser.

Canal 13: all genres

For 69 years, Canal 13 has had innovation, producing, and broadcasting programs with the highest quality and creativity standards. For decades, Canal 13 has been in constant dialogue with the audience, through its leadership, pluralism, and public service in Chile.

Canal 13’s distribution division has a wide range of programs includes: news, entertainment, docu- hows, teleNovelas, series, and documentaries, which have set high standards within the industry.

The company offers on the Virtual Screenings first edition some of its top titles, including Match and Globe (10x60’) which follows the first female detectives of the Chilean police and how in their first mission they are sent to Kermen, a small town located on the Big island of Tierra del Fuego to investigate the draft one horse owned by a powerful German farmer. Also Blood Port (9x65’) about four inseparable friends who collapses after a shoot out and with unexpected consequences.

To add these titles, the company is promoting a slate of docu- mentary series and formats, like Under the Edge of Ocision (2x10’) that explores in 10 minutes the most extraordinary technological and natural phenomena in the world on a tour of Europe, Japan and the United States; Game vs Fire (8x60’) where a host will be in charge of confronting the great maestros that will be selected in a series of knowledge challenges about preparations and meals; and Seeing is Believing (5x60’) a series that explores the physical and mental limits of the human being through 5 extreme tests, full of tension and risk.

Dori Haber: the name of live events

Dori Haber Distribution has become a benchmark in music and music specials, as well as reality shows and specials. The company acquires and represents content from a broad list of clients worldwide. Dori Haber Distribution (DHD) (310), the world’s most prestigious televised music awards show, to be broadcast live on the CBS Tele- vision Network in the U.S. on January 31, 2021.

The 57th Annual Latin Grammy Awards (90’), introduces a “cross- over” of Latin stars like Pitbull, Shakira, Daddy Yankee, Camila Cabello, Luis Fonsi, Rosalia, Bad Bunny, and the world’s top Latin music performers. Actors Guild Awards (120’) shows how entertainment’s top talent gather to salute their own as they vote solely for actors in honoring the finest film and television performances of the year.

On the reality side, Alfred Haber, President, recommends Help My Brother In Law (6x60’) a crime-twing series that goes beyond the ghostly activities famously found at historical monuments and tourist attractions, and turns instead to help average families whose homes have shown signs of unexplained phenomena; and Shallow Grave (60’), the gripping, new Crime & Investigation UK series, where a murder has been committed elsewhere, likely hidden behind evidence, and the team jumps into investigate who the aggressive police officer is.

Lastly are the music shows El Rey All-Star Tribute (120’), an ABC show that celebrates the network’s iconic 1968 television event that helped in the companies’ success and program to its glory, and Let’s Do The Cru. The Grammy Salute To Prince (120’), a celebration of the iconic, 7-time GRAMMY Award- winning artist.

Alfred Haber: President

**[ EXHIBITORS ]**
RCN: Top and successful stories

RCN has been experiencing a transformation process in Colombia. The broadcaster is expanding its presence as a multipurpose platform, taking its natural advantages such as being one of the great producers of local content with a profile of international significance.

At Virtual Screenings 2020, the company is presenting a slate of its latest titles and its IP stories. As the highlights, Nurses (S1 - 110’60) is a dramatic series that recreates the universe of Latin American public hospitals through the point of view of female nurses. Also, To Love You (120’60), a story about a famous designer, and businessman, get in troubles amid his latest collection launch, when his girlfriend proposes him and he finds out that one of his friends has stolen all the company’s money away and has left the country.

Also, Heart’s Decree (131’60), series that presents criminal cases and family law cases which are based in real life stories and move forward simultaneously to the main love story between two lawyers, experts in family law, who chance brings together when he has just signed his divorce papers and she is about to get married; and Lala’s Spa (80’60), a comedy series whose main character is Lala, a stunning and talented young woman. In the Philippines, Dalia de las Hadas.

At Virtual Screenings a slate of movies headed by its new crime film The Gentlemen (117’), which follows a British drug lord while tries to sell off his highly profitable empire to a dynasty of Oklahoma billionaires, or Mary (94’), horror movie centered on a family whom, looking to start a charter-boat business, buys a ship that holds terrifying secrets once out on isolated waters. Seized (85’) starts when a former Special Forces agent’s son is kidnapped and must now wipe out three dangerous crime syndicates if he wants to see his son alive again, and Abduction (95’), when a man steps out of a park fountain in Vietnam with no recollection of who he is or where he came from. As he wanders through the city, piecing together clues to his past, he is relentlessly pursued by mysteriously dangerous figures.

Lastly, are the animation movies Hunchmen (89’), about a teenager and his mentor, who must team up to stop an evil super-villain, and the series Almost Paradise (10x4’), drama about a former DEA agent forced into early retirement runs a gift shop in the Philippines.

Metro TV: music + drama

Metro Television (Colombia) has been proactive against these times, re-organizing the working process within the company and continuing sending updates to all its clients, follow ups, special fees and general info of the catalogue. ‘Recently we closed a deal for renewals of some of our Czech Films for Central Europe and license some of the best concerts of the musical series Sesiones with Alejandro Franco for TV and SVOD rights. At the same time, we had included to our catalogue the Docu Film For Those About To Rock: The Story Of Rodrigo And Gabriela, the story of two Mexican who decided to take the risk to pursue their dreams to live from what they loved the most music’, says Carolina Sefair, Sales and Acquisitions Manager.

Sefair also highlights the alliance with director Carlos Varela for the exclusive management of the original series project Pinchos, the true story of a brave policeman who was kidnapped for almost nine years in the jungle of Colombia by the guerrilla and get to escape from them, surviving for 17 days in the jungle, and the state of international drama series, which includes Round Trip and Cielos, both from Lebanon, and the teen musical series Dalia de los Niños.

Nicely Entertainment, the new step of Vanessa Shapiro

Nicely Entertainment, is the producer and distributor company launched last years by former President of Worldwide TV Distribution & Co-Production at Gaumont, Vanessa Shapiro, which is seeking and bringing quality series and movies to global audiences and markets around the world. Among the slate offer, the products ready for delivery it’s formed by A Very Charming Christmas Town (1x’90), a film that follows a lifestyle blogger girl, who goes to a small town in Denmark, where meets to a guy who teach her to trust in love; also Christmas Inn Farmstead (1x’90), featuring two realtors who are competing for the same listing who have to spend time together at an Inn right before Christmas.

And finally, Nicely Entertainment is in pre-production on its first romance movie called Romance in Sapphire Cove, a co-production along to The Steve Jiggle Company (Rip Tide, Buck of the Knit), shot in the Gold coast of Australia. The casting is underway, and follows the story of a successful New York lawyer sent to the tropical island of Sapphire Cove to convince her client to take over the family business.”

Universal Cinerigia Dubbing: the best choice for your content localization needs.
**RTVE: From Neboa to Monteperdido**

RTVE, the leading free-to-air broadcasters in Spain, highlights at the Virtual Screenings the crime series Neboa (8x60’). Set in 2019, during the Carni-
val, the body of a teenager turns up in
the island of Néboa in a place where
other bodies, killed in just the same way,
appeared in both 1979 and 1989.
Mal Olea (8x60’) is a crime thriller that
revolves around two events: the
appearance of the daughter of an
important entrepreneur from Malaga and the emergence of
the new drug ‘Gold’, which is threatening to upset the existing
balance between two rival drug gangs. While
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Other highlights are Promesas de Sond (8x60’),
the first and foremost a story of
love and friendship
pushed to the limit;
the fourth season
of the Ministry of
Time, with the col-
aboration of
Mediapro Studio,
through the pro-
duction company Globome-
dia, and Ooz Entertainment; the documentaries Ingenieria
Humana, Shereny: The Most Dangerous Man in Europe, Leg-
un y la resistencia frente a ETA and Descendientes, in ad-
tion to the TV movies El enigma Verdaguer and El crédito.

**Banijay: drama and factual**

Banijay Rights (UK) presents a complete and
wide line up that combines high-end drama series,
factual programming and entertainment formats.

Heading the slate is the crime and suspense dra-
ma, like Thin Ice (8x45), by Yellow Bird in co-produc-
tion with SagaFilm, for C More, TVA, France TV, among
others. The story is located Off the coast of Greenland, a
Swedish oil research vessel is at-
tacked and the crew are kidnapped. Liv, a Swedish Intelligence Officer, travels to
the small village of Basia to investi-
gate; GR5: Into The Wilderness, about a
young woman who goes missing along
the GR5 trail, her friends and family
uncover the truth behind her disap-
pearance. When new evidence is
unearthed, there is renewed hope
of finding her alive. The drama was
produced by ZDF, Belgium and
Red Balloon for VRT and ZDF Neo.

On the docu-series offer, the company shows Photos That Changed
The World (4x60’), that presents a full image of the last century through the
eye of a lens: From huge historical events passing to tragedies and revolu-
tions. The program was produced by Touchdown Films, and was acquired by
National Geographic Channel, Discovery Networks, Bell Media (Canada),
VRT (Belgium) y K3V (Iceland).

Also the comedy drama We Got This (8x60’), that tells the story of an odd-
ball American living in Stockholm who becomes obsessed with a SEK 50
million cash reward for solving the seemingly unsolvable assassination of
Sweden’s former Prime Minister Olof Palme.

And finally, the factual show Wife Swap USA (10x42’) about two families,
usually from different social classes and lifestyles, who swap wives/moth-
ers, and sometimes husbands, for two weeks. The show is currently on air
on Paramount Network.

**Ledafilms: Coproductions & new releases**

Ledafilms (Argentina) has gone from being one of the
largest independent film distributors to developing new
lines of business, such as co-producing projects like
Corazón Sicario, a series developed with the pro-
duction company Infinito, and based on the book of
the same name.

But as it progresses it continues to add new films to
its vast offering, as in the case with the Spanish
thriller Way Down (90’), set in an absolutely imper-
enetrable bank which becomes a thrilling challenge ig-
nites the curiosity of a genius determined to learn the vault’s secrets
and make it into the depths of the bank.

Starred by Jackie Chan, The Knight of Shadows (110’) shows what hap-
penes when the barrier that protects humans from the realm of demons
falls. The King of Demons sends demon hunter Songling (Jackie Chan) in
the guise of a master detective to track down every last one. Gifted with
the king’s magical calligraphy brush, he is aided on his mission by a motley
group of friendly demons. From Argen-
tina it comes De a o de a China (92’), a
comedy about a man that decides to
travel to the other side of the world
with the only purpose of taking re-
vange by opening the first Argentine
Supermarket in China.

Last but not least, the company
highlights the animation Oscar: The
adventure continues, where after more than 147 days without sight of land
the sequel sees food supplies on Noah’s Ark running low. Young heroes
Finny and his best mate Leah find themselves in trouble after disobey-
ing their parents and causing an accidental food avalanche on the ark’s
provisions deck that sweeps them and the food out to sea.
GRB: ‘at the forefront of unscripted’

GRB Studios (USA) has been at the forefront of unscripted television for decades with groundbreaking series including the Emmy Award winning A&E series Intervention, Untold Stories of the ER, Next Action Star (MTV), Showdown at the Sundance (Nat Geo), Growing Up Goth (A&E), Princess of Mob (FOX), among others. Now, the company launches a Virtual Screening a slate of new shows that seek to keep pushing the company to the next level, headed by Comedy Collection, the largest independent comedy production company, working with a wide range of comedians like Aziz Ansari, Jim Gaffigan, and more, with over 500 hours of pure hilarity. From GRB, it comes the three seasons of Handcrafted America, show hosted by Jil Wagner while she travels the country meeting talented artisans who create products the traditional way. And On The Case expose intriguing murder mysteries through riveting in-depth interviews with those closest to the case and examines the forensic evidence that helped to unravel the crimes.

With 13 seasons already produced, Untold Stories of the ER shows executive producers. Among the featured titles will be comedy series featuring an opening monologue from Kiki, interaction with the audience and her band leader, man-on-the-street interviews, and performances from established and up-and-coming music artists. In addition, the weekly show promotes the Latin music with a wide range of comedians.

TVFilm International promotes the Latin stories

TV Film International is a content distribution company based in Miami and has been pioneered through independent production in Latin America and the US. The Hispanic television market and constantly is finding the newest and best content from around the world to best suit your network’s needs. The company programming offer includes drama, comedy and soap operas for adult and youth audiences from the Chilean broadcaster TVN. Anor a Mora (12x60’) is one of these titles, which follows to a widower and father of three children who all always was focused on his work in communication business until he found out that he is terminally ill. This situation changes his life and prepares his children to be orphans. Also El Comicionero (140x10’) is a noble and appreciated trucker who does not go unnoticed among women, he is a free- spirited man who lives without major complications, until he knows the only woman who could make him quit his job. And La Colombiana (14x60’), the story of a young woman from Colombia who is in search of a better future, but her new neighbor does not like immigrants. However, she helps him get his ex-wife back, who is going to marry a successful businessman, in exchange for him taking care of their son. This production was acquired by Telemacon (US Hispanic), ECA Channel (Portugal) and Telerama (Ecuador).

Oncelops succeeds on social media

The Argentine producer company Oncelops continues creating and producing content with a great expertise in Live Action Musical Teen Series and musical production. One of the outstanding series of Oncelops was the Latin show based in the realization of the creative idea, the musical and artistic production was wake up 12, produced & distributed through Entertainment Television and Coca Cola TV broadcast in Mexico.

Recently, Oncelops has developed the production of 606 Vive a tu Manera with Kuaro Entertainment Argentina, title that enjoined of success among Netflix viewers. One of its latest developments is focused on the launch of the new business unit Oncelops Records, a division focused on the production of emerging artists in Central and South America. The social media presence of Oncelops evidences the company’s production values: On Spotify over 65K playback songs, 50K followers and 400K listeners per month; on its YouTube’s channel: over 13,2 million views; and Go’ Vive a tu Manera brand it’s currently listened by over 400k per month.

Although the Covid-19 situation, the company is pushing hard to “Wake Up with No Make Up” Series for free, in order to bring entertainment to teens and have the series available to watch during quarantine.

House of Chef, the digital project of Glamorama

House of Chef (HoC) is the project promoted by Glamorama TV (Argentina), the digital production company led by Alfred Oliveri who follows the different trends in global gasoline, through digital formats for decades.

The project today has a great reach on its various social networks, its Facebook page is followed by more than 100,000 people, its Instagram account by 400k followers.

HoC is the story told by the chefs and their love for a craft, according to Oliveri. The project pretends to be a digital platform 360 of services and entertainment for foodies and their world around, displaying the booming lifestyle around kitchens. It is a gateway to the world’s most influential chefs, through exclusive content told as in an intimate, funny and emotional way.

Adding to HoC, Glamorama is currently in work with other thematic, like Recore, a short that tells the story about Argentinean actress Dolores Fonzi, who decides to take some time for her, away from her daily routine travelling to Los Angeles, where she knows a group of new friends with whom will live various adventures; also We, another short project which introduces Argentine actress Julieta Ortega as an interviewer in 13 productions at her very own living room, where she discovers new sides on personalities like Pamplita, Florence Pela or China Suarez.

MGE: Bio, drama and online series

Mega Global Entertainment is the independent distributor that was born from the Chilean network MEG and executive Esperanza Gay, in order to offer a wide variety of high quality entertainment content for diverse audiences and platforms from all over the world, including original productions, soap operas, series, as well as fiction and general entertainment formats.

The slate of the MGE portfolio at Virtual Screenings 2020 are characterized by its innovative and original stories, and highest production standards. The slate is leaded by VIP (12x70’) and follows the story of Song Un De, a character that works for VIP clients which constitute the top 5% of their customers. The series is produced by South Korean company The Story Works for Seoul Broadcasting System (SBS).

On the other hand, inspired by the pandemic situation, Historias de Cuer- rente, a drama series produced by MGE which follows a clinical psychologist trying remotely to help his patients faced with fear of COVID-19. On its premiere in Chile, the drama reached a rating average of 14.6 points.

From Mediaset Italia, and distributed by MGE, Cura- zando Los Limos (On the Brink – in Italian the same meaning) is an episodic series that tells out what happens when something breaks in the delicate mechanism of a teenager’s mind.

RMVistar: Mañana is too Late

RMVistar, the distributor company leaded by Rosa Ma- nie Vega its presence at Virtual Screening to promote its recent motto strategy: ‘A new world of content’ which pretends representing original, strong and engaging stories. And therefore, the company’s also focus to continue looking for formats and developing projects from different genres and for different platforms.

One of the main novelties is the show project, a series that will take audience to the future in an unicum world with manipulation through dreams. In ad- dition, the company is presenting Mafiona is too late, an innovative show with Leonor Parra shoeing the most fun from social networks and interviews with celebrities about what happens day by day.

Likewise, RMVistar keeps continue promoting the projects the Red Notebook, Deal die and Worlds Apart. Adding to these titles, is still distribu- ting the catalog of films like Noquieres ser heroes, a theatrical Chilean comedy, that will be released in the USA shortly and The Grove, an action movie starring Armand Assante, that was bought by Buffalo for the English-speaking territories.

Regarding the pandemic situation Vega states, “There has been a strong impact on the rhythm of normal productions, however, digital production continues to move and adapt, as is the case with our show Tomorrow is too late with certainty, new ways will be found to continue producing under the “new normal”.

Sony Pictures pushes its own virtual market

Sony Pictures Television (SPT) as a strategy to create a digital screen-igrouping experience for its clients around the world and as an alternative to the traditional market events like the Virtual Screenings SPT presents its slate of new content via a virtual and on-demand screening experience at the “Sony Pictures 2020 Screenings” this May. This will be a novel way to showcase our upcoming television and movie slate, and distribute content worldwide via SPT for Sony Pictures Television. ‘As we go through these unprecedented times, the value of great content in providing joy, laughter and escape to people around the world has perhaps never been greater. We and our creators and talent are proud to present our amazing content to our global customers’. Content to be featured in the digital screenings include trailers and full-length episodes, as well as information about the series from executive producers. Among the featured titles will be comedy series, new from the comedy world, and distributed the comedy series, new from the comedy world, and distributed the comedy series, new from the comedy world, and distributed...
APAC: The pandemic effect on acquisition strategies

Asia TV Forum confirmed through a recent study that the buyer’s strategies in Asia Pacific have transformed with the Covid-19 expansion.

With staple live programs in familiar slots going through a dearth, as social distancing maintains validity, Asian buyers have scrambled to replace the vacuum with content already in their libraries or have reached out to existing partners in attempts to fill the gaps, among other tactics in their line of attack against the ravages of COVID-19.

Buyers surveyed by ATF indicated “Price” as the #1 criteria when hunting for urgent content, reflecting the need to balance the current economic realities with meeting the surge in viewer demand. “Genres in languages appropriate for individual markets” also weigh in at 20%, with concerns of replacing cancelled shows with other content across platforms.

In light of increased demand of content, coupled with slots left vacant by cancelled live shows, buyers across Asia have had to widen their scope of acquisitions as well. The top genre that makes up the additional search for content sees dramas dominate, albeit with added traits like “lesser episodes.” Animation holds solidly at number 2, while documentaries and formats represent the remaining heavyweights in the ranking. Others that also garnered interest include comedy, diverse stories, education, films/movies, kids’ content, short form and sports.

On the searching side, the report indicates that the best way buyers reach the sellers and their contents is through email, phone and digital communications tools, as well as Agencies/Partners in a smaller proportion. About the sources, buyers highlighted “Existing partners” as the most important, followed by direct contact with sellers/distributors and “Online Catalogues Databases.”

Among new types of content in consideration to further fill gaps, some executives like PL Ho, CEO, VisionPlus Entertainment (Malaysia) focuses on ‘light-hearted entertaining shows’. We need some laughter to take our minds off the negativity around us’, says Ho. ‘Medical titles and inspiration/uplifting content are key for us now’, adds Shalline Chok, Yoohoo Media Solutions (Australia/New Zealand). Other executives like Tin Win, executive director at 80 KI (Myanmar) stop buying content for the moment and start to think on local format programs, and Donarsi Yosianto Iskandar, Senior Content Partnership Manager, True Digital Indonesia (Indonesia) moved from dramas and unscripted formats to self-improvement videos.
FRAPA: Ready For The Next 20 Years

Formats have been part of the television landscape since the first game shows migrated from the radio to the small screen at the dawn of television. And when Candid Microphone moved over to the new medium in 1948, reality formats were born — although it would take another 50-plus years for the term ‘reality television’ to enter the global lexicon.

Almost immediately, as the popularity of these shows grew, copycats sprang up. Some might agree with Oscar Wilde that “imitation is the sincerest form of flattery”. But for anyone who has ever felt ripped off, “imitation is the sincerest form of theft” would be more accurate. And so, the notion of protecting your ideas from theft began to gather momentum as it became clear that show ‘recipes’ had real value. It also became clear that, unless something was done to protect those ideas, unscrupulous companies would simply appropriate them, stealing not just recognition but potentially great sums of money from their creators, producers and distributors.

FRAPA was founded at the turn of the millennium when the explosion of creativity in unscripted television content was in the process of changing the media landscape forever. Back 20 years ago it was the Wild West in terms of copyright theft and infringement. Major companies were suing major companies over ownership of formats, over details of game play, over the very idea that one could create and own an original idea for a show. And those that were hurt the most and hit the hardest were small and medium-sized production companies and independent creators who had developed a great idea, sold the format to bring it to market — only to see it ripped off by someone with deeper pockets and fewer scruples.

It was clear to FRAPA’s founding fathers — which included David Lyle and Paul Gilbert, along with executives from some big format players of the day Pearson Television, Granada, Distraction, Mentor, Target and Sony — that there was a need for a neutral, non-profit international format theft body, our “Code of Conduct” is an ethical set of ground rules to which all our members must adhere. In essence, it means that if you are a member in creating formats and selling them around the world — notably our widely read 2016 report, Understanding Latin America, prepared in conjunction with K7 Media — and increased awareness of what can be done to protect, and fight for if necessary, the right to own and profit from your creations.

In a world currently overwhelmed by a global pandemic, the need for entertainment has never been greater. While many shows cannot be produced right now, we know that it’s only a matter of time before the curse of covid-19 will be lifted and the cameras begin to roll again on location and in studios. Because formats are at the heart of the entertainment ecosystem, FRAPA members will be bearing the charge, coming up with innovative ways to entertain and inform audiences worn down by months of worry and isolation.

Looking to the future, the proliferation of global streaming services may spell the end of the halcyon days of a la carte format distribution, which benefited many with multiple sales to multiple territories. Instead, looking on the brighter side, it does take us to a strange new world where a good format can roll out globally and simultaneously in different languages under the aegis of behemoth players like Netflix, Amazon or Disney+. That, in turn, means protecting your format from theft will be as important as ever.

Pitching an idea to a streamer is exactly the same as pitching an idea to a broadcaster. Similarly, you don’t ever want to be in a situation where you hear a potential buyer, whether streamer or legacy player, say — after they’ve heard your pitch and mulled it over a few weeks — “Sorry, we already had a similar idea in development”. Our view is that in this new marketplace creators will continue to need FRAPA’s opinion, guidance and expertise.

FRAPA’s “Declaration of Co-operation” outlines for the world — not just our members — how everyone involved in the international format industry should behave. It’s available on our website — in 18 languages! Meanwhile, our “Code of Conduct” is an ethical set of ground rules to which all our members must adhere. In essence, it means that if you are part of FRAPA’s global community, you promise to respect the industry that feeds your family.

Happy anniversary, FRAPA. Here’s to a great future! Come join our mission.
Indian buyers on behalf of India: Dheeraj Poddar, strategy and programming director, Mediaset; and Fatima Dommaj, executive, Mediaset.

Turkish buyers: Zeynep Koca, Kaptan, eOne; and Ozan Aydogan, senior manager, Disney.

Spanish buyers: Jesús Sánchez, eOne; and David García, Head of Programming, SVT (Sweden), acting as ABC1, ABC2, and ABC3. Buyers from TV2 and TVN.

Nordic buyers: Jannette Salmelin, international programmes acquisition of TV3 (Denmark); and and Jose Antonio Platero, vice president, TV3 (Spain), with Claudia Sahab, and Fernando Muñíz, acquisitions, and Joao Abreu, head of programme acquisitions.

Japanese buyers: Atsushi Nakamura, senior general manager, Discovery; and Haruka Ohhara and Yutaka Endo, acquisitions, Wowow.

US Hispanic buyers: David Hanono, eOne; Jorge Balleste, VP Acquisitions, Univision; and Luis Peraza del Rosario Iregui, Carolina Padula, Gustavo Grossman, and Biart, VP strategy and marketing, and Goncalo Moura, director of acquisitions, and interim head of Arabic, with Reena Solberg, programming director, and Rolla Karam, VP, and Mohammad Moghrabi, senior manager, Disney.

Japanese buyers: Tatsuya Asakura, Marketing Director, and Masaharu Nakamura, acquisitions coordinator, WAPA TV (Puerto Rico).

More from Portugal: Margarida Pereira, head of acquisitions, TVI; and Pedro Boucherie Mendes, strategy and development consultant, SIC.

More from Spain: Pablo Llorente (Telecinco), and Pablo Duque (Televisión Española)

USA Today: Aaron Winkler, director of sales and marketing, Discovery; and Sarah Syms, senior manager, Disney.

APAC: Amanda Jane Else, head of international business.

TVN: Matt O’Clery, head of international business, and Paul Cornish, programming director, TVN.

ABC: John McGinity, director of international business.

France: Alexandra Simonet, director of programme acquisition, and Mohamed Seddigh, programming director, France 2; and Amaury Dejean, manager, global distribution, France 3.


BBC: Sarah Duckett, head of programme acquisitions, and Sophie Sivyer, head of programme acquisitions, and Paul Cornish, programming director, TVN.

France 4: Mélanie Marcel, director of programme acquisitions; and Emmanuelle Dejean, manager, global distribution, France 3.

UK: ABC, director of programme acquisitions; and John McTigue, head of programme acquisitions, and Amaury Dejean, manager, global distribution, France 3.

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