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Disney Media Distribution Latin America

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SPECIAL EDITION

[VIRTUAL SCREENINGS 2020]
OFFICIAL EDITION
Autumn

Content
Pandemic
Digital
Future

Don't look back



DAYDREAMER

GOLD



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[NICOLÁS SMIRNOFF]

[VIRTUAL SCREENINGS 2020 Autumn]

Qualified future

We are very proud of introducing here our Official edition of *Virtual Screenings Autumn*, which is our Mipcom 2020 special edition at the same time. In May, we challenged ourselves by organizing for the first time and in the middle of the Pandemic, an online screenings event aimed to compensate the cancelled physical shows. The result was impressive with +4000 participants of 101 countries, +1300 buyers, that we are here again in *Autumn*.

In May we were almost alone, as the Pandemic surprised most of the industry. Now there are lots of online events, and the main distribution players launch their own online platforms. Though, our second Virtual Screenings is a great success again, if we consider a 20% growth in booths and registered buyers, among all extremely positive figures —see the graphic aside.

What is different in *Autumn*? We launch a new modular design, for the buyers to have everything on hand. We add a special place inside the booths for the buyers to have faster interaction with booth holders. We provide analytics and reports from the first day, to enhance business from the first moment. We organize more than 15 panels with experts from all the world, that we launch every VSA day for people to have news during all the market.


What is the same in *Autumn*? The pillars of May that made VS a huge experience: full global traffic, a very simple and friendly system (two clicks and screen!), a story in progress day by day told by the daily newsletters, and full interaction reports.

There can be a lot of online events, but few of them generate a direct and friendly business experience, that replace the physical events and add real values of the digital era. This is the aim of *Virtual Screenings Autumn*. Our main motto is 'Live the experience'... Welcome!



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 C1048 AAK
 Buenos Aires, Argentina
 Tel: (+54-11) 4924-7908
 Fax: (+54-11) 4925-2507

 En Estados Unidos:
 12307 SW 133 Court - Suite #1432
 Miami, Florida 33186-USA
 Phone: (305) 890-1813
 Email: info@prensario.com
 Website: www.prensario.tv

Editor:
 Nicolás Smirnov
 Editorial Director:
 Alejo Smirnov
 International Business Director:
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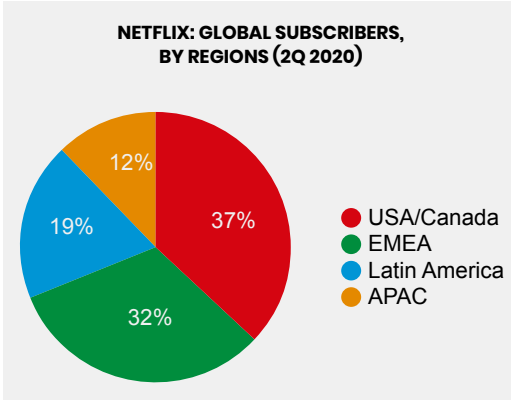
Netflix: the leading OTT faces the strongest challenges



A fierce competition is at once seriously challenging Netflix's unstoppable path in the global market place, which has led for almost 15 years. But now, with all the Major's services being launched and international plans being announced, there is a real risky to be surpassed in the number of subscribers, the only real income of Reed Hastings's pioneer platform.

Even though Netflix has almost reached 200 clients, adding 26 millions in the first semester of 2020, its top competitors Amazon Prime Video and Disney+ are already above the 150 and 100-million barrier and coming fast. The scenario is more complex, if we consider HBO Max and Peacock, which have confirmed expansion plans for 2021 and the following year, along with Apple TV and ViacomCBS' confirmed global streamer, among others.

The US operation gets a lot of attention, but it accounts for only about one-third of Netflix's 193 million paying subscribers (2Q 2020) and in recent years has been dogged by concerns of saturation. More than 50% of the streamer's revenue in the first half of 2020 came from outside North America.



Source: the company

le East, Africa, Japan and Korea— are up and running again after brief hiatuses (Korea never fully stopped production). In Europe, 22 productions across 11 countries are back up since July. Recently, leading global SVOD confirmed Ted Sarandos appointment as co-CEO, and he is giving the opening keynote at MIPCOM 2020, as well as receiving the Variety Vanguard Award.

'Ted's been instrumental to our success as a company. While I saw streaming coming and pushed for it, Ted drove the revolution in our content strategy, which was way ahead of its time and has been key to our continued success. It was typical of his ability to see where the industry (and consumer tastes) are headed', described Hastings in a letter, while he remarked there is a 'tremendous room' for growth as consumers embrace Internet entertainment. 'If we continue to improve our service and the quality of our shows and films we can get to serve hundreds of millions more people over the next ten years'.

Sarandos completed: 'When Reed and I first met over 20 years ago, he described Netflix almost exactly as it now works. But at the time, I was skeptical. The Internet was still new and Netflix's main competitor, Blockbuster, was huge and had completely disrupted the business model of my previous company. Part of Reed's brilliance is his persistence and so I eventually said yes, back in 1999'.

By the end of 2019, Netflix had 167 mi-

llion subscribers and had generated a total of more than USD 20.1 billions. But in 2Q 2020, their subscriptions skyrocketed as the last month of the first quarter (March) was the start of the global Coronavirus pandemic in many countries. By April 2020, Netflix had nearly 183 million subscribers and by June 10 million more.

According to a recent report, based on the company figures reported in June Netflix is growing most strongly outside North America with preponderance in Europe, the Middle East and Africa (EMEA), which it already means a third of the total subscribers. Latin America is the second largest place of growth with 36 millions clients, according to the most recent report of the company. In Brazil it has reached 17 million clients and in Argentina 5 millions; in both markets it has surpassed traditional Pay TV operators in number of clients.

In terms of 2020 programming, *Never Have I Ever* was a standout success seen by 40 million households over its first four weeks, same number as *Steve Carrell* comedy *Space Force* over that same period of time. In movies, *Chris Hemsworth*' *Extraction* was Netflix's biggest release of all time with 99 million homes watching it over the first four weeks. 27 million homes worldwide watched *Spike Lee*'s *Da 5 Bloods*, while *The Wrong Missy* attracted 59 million homes to watch it over its first four weeks. Animated movie *The Willoughbys* reached 38 million households over its first four weeks.

Local language content, like *Dark* (Germany), *Control Z* (Mexico), *Extracurricular* (Korea), *The Woods* (Poland), and *Blood & Water* (South Africa) continue to be 'highly impactful', confirmed Netflix. *La Casa de Papel* (Money Heist) Part 4 premiered on April 3 and it was seen by 65 million homes worldwide over its first four weeks. Season Finale, 5, is under production.



Ted Sarando, co-CEO of Netflix (Photo: Amanda Edwards/WireImage)



La Casa de Papel Season Finale (5) started shooting in August in Denmark, Spain and Portugal



BREAKTHROUGH



Disney+, the game-challenger

In less than a year, **Disney+** has settled one of the largest and most robust OTT platform reaching 60.5 millions subscribers in more than 30 countries in 2Q 2020, while **Hulu** has 35.5 millions clients (up 27% year-over-year) and **ESPN+** reached 8.5 millions. All in all **The Walt Disney Company** direct-to-consumer strategy is getting results very quickly, getting 104.5 millions clients and announcing a new platform, **Star**, that will sit alongside **Disney+**.

But that's just the beginning as the company is continually releasing **Disney+** in new territories in Latin America, Asia and Africa in the following months. The new **Star** service will launch next year and will offer general entertainment programming including **ABC Studios, Fox Television, FX, Freeform, 20th Century Studios** and **Searchlight**. It will have a more adult-oriented feel to **Disney+** and appears likely to be more akin to US-based **Hulu**. However, it will not carry third-party content, which **Hulu** currently does.

Bob Chapek, CEO, announced the service in the 3Q 2020 earnings call: 'Mirroring the strategy we successfully pursued with **Disney+**, the offering will be rooted in content we own from the prolific and critically acclaimed production engines and libraries. **Star** would be integrated into the **Disney+** platform from a marketing and tech perspective in many markets, with the brand name used because of its international clout'.

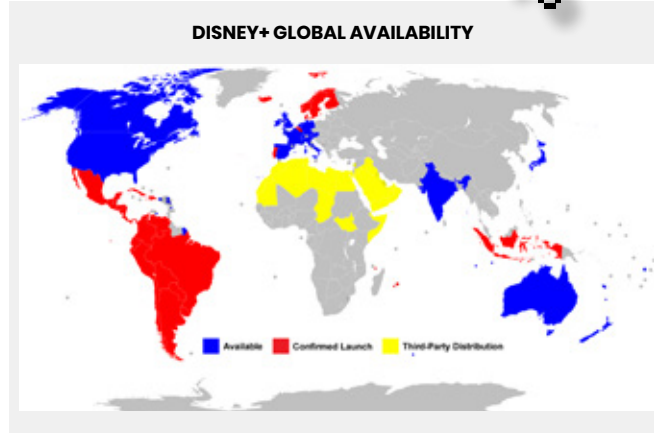
Disney already operates **Disney+ HotStar**

in India, after the acquisition of **Star India** from **Fox**. The company expands geographically and in the number of clients and it is definitely the game-challenger to the established and largest operators, **Netflix** (+193 millions) and **Amazon Prime Video** (+150 millions). The difference? The first service needed 13 years to reach the actual number, while **Amazon** did it in four and **Disney** surpassed the 100 million milestone in less than a year.

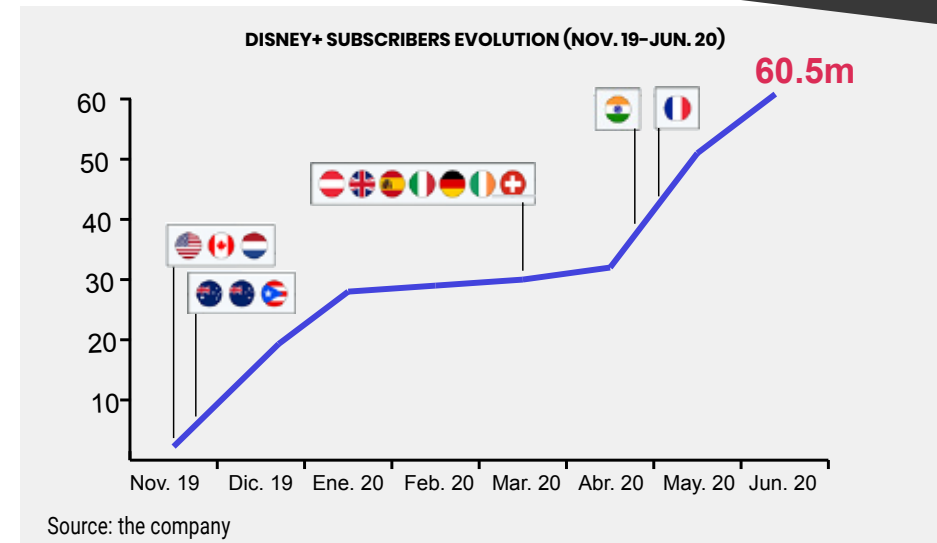
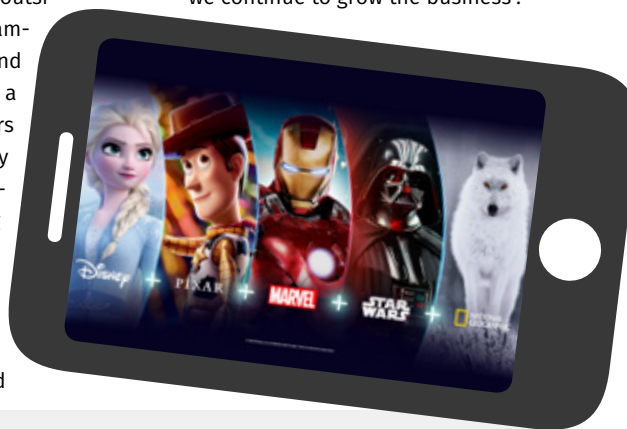
The cost is not small. **Disney** is growing in the middle of the Covid-19 pandemic, having suffered a Q3 loss of USD 5 billions. Overall, the DTC segment had revenue of USD 3.97 billion (up 2%), and operating income loss of USD 706 millions. The operating income loss was better than analyst expectations of USD 1.06 billions.

About **Hulu's** international expansion, **Chapek** added: 'It aggregates third party content; this will not. It has no brand awareness outside of the US'. Much of its original programming (*The Great, The Handmaid's Tale* and *Devs*) is tied up in licensing deals with a number of international broadcasters and streamers. 'Star gives us the ability to market this under the **Disney** umbrella and have synergies with our existing platform, and that we see this as part of a sort of a sequential Domino strategy in terms of getting towards an offering on **Disney+**'.

Chapek concluded: 'Our combined



global reach now exceeds an astounding 100 million paid subscriptions. This is a significant milestone and a reaffirmation of our strategy for growth. The incredible success we've achieved to date has made us even more confident about the future of our direct-to-consumer business and our ability to be more aggressive in our approach. Going forward, this confidence, coupled with the trends we're seeing in the multi-channel universe, will lead us to pursue even more innovative and bold initiatives as we continue to grow the business'.



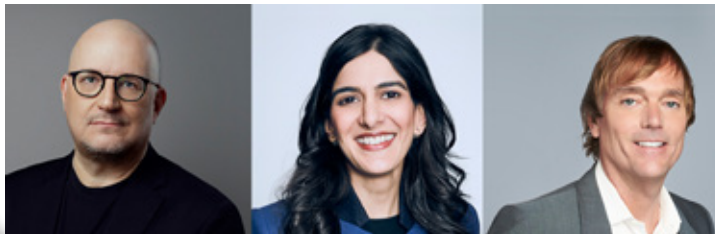
Source: the company



Bob Chapek, CEO, The Walt Disney Company



HBO Max: iconic brands + Max Originals meet global audiences



Johannes Larcher, Head of HBO Max International, works along with Priya Dogra, President, WarnerMedia Entertainment Networks, EMEA & APAC and Whit Richardson, President, WarnerMedia Entertainment Networks, Latin America, where the service will be available first in 2021

WarnerMedia's HBO Max was the last service to come to the US by the end of May, but it has already call the attention to the audience reaching 4.1 millions clients in the first months of operation. The challenge was bigger as AT&T's OTT is joining the traditional HBO Premium content with iconic brands from Warner Bros. and the global power from Turner. It is the most expensive services of the market at USD 14.99 a month.

Moreover, it combines the existing HBO, HBO Now and HBO Go platforms that were already operating in many global territories. Now, all under the same roof are prepare for the Direct-To-Consumer battle. All in the entire HBO world reaches 36.5 millions subscribers. The company has already confirmed that after the US disembark it will first launch in Latin America in 2021 where WarnerMedia is moving forward on the integration on the mentioned brands plus DirecTV, AT&T's second largest pay TV operator in the region.

Robert "Bob" Greenblatt, Chairman of WarnerMedia Entertainment and DTC, explains: 'HBO Max is a dream that was created and nurtured by an incredible team of talented executives who dedicated the last year-and-a-half to making it a reality for consumers nationwide. However, this is just the beginning

of our journey. We will continue to innovate and evolve this one-of-a-kind platform that brings together beloved programming from across the family and around the world, while also paving the way for the creative voices of tomorrow'.

HBO Max features a leading collection of content curated from across WarnerMedia's legendary catalog and a roster of new Max Originals, plus fan-favorite acquired franchises and films. This new DTC experience features 10,000 hours of premium content including the entire HBO service; motion picture and TV series from Warner Bros.' 100-year content collection; highlights from New Line; catalog titles from DC, CNN, TNT, TBS, truTV, Cartoon Network, Adult Swim, Crunchyroll, Rooster Teeth and Looney Tunes Cartoons; a selection of classic films curated in partnership with TCM; along with a monthly offering of new Max Originals, guaranteeing something for everyone in the household.

The company indicates that the OTT is designed 'to serve the whole family, creating distinct experiences for younger viewers through parental controls, which can be set to customize the kids' experience, and a PIN that can be set to "lock" kids into a walled garden experience'.

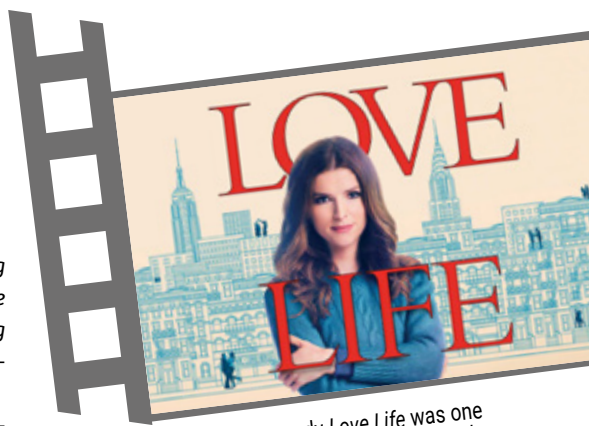
On the Max Originals side, the starter pack includes Love Life, On the Record, Legendary, Craftopia, Looney Tunes Cartoons and The Not-Too-Late Show with Elmo. Others coming then were Karma, an original second season of the critically acclaimed DC fan favorite Doom Patrol, an original second season of Sesame Workshop's animated series Esme & Roy, the return of the critically beloved mystery comedy Search Party, the first of four animated specials of Adventure Time: Distant Lands- BMO, the three-part documentary series Expecting Amy, the adult animated comedy Close Enough, the 1988-set comedy Frayed, the British animal rescue series The Dog House, the generational family docuseries The House of Ho, the animated children's series Tig N' Seek, and Seth Rogen's feature length comedy An American Pickle.

From HBO stands all times favorites The Sopranos, Sex and the City and The Wire, as well

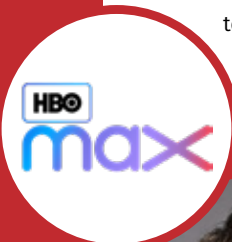
as Game of Thrones, Big Little Lies, Veep, Westworld, Succession, and for Latin American all the originals produced in the region in the last two decades. In the last three months, HBO Max premiered HBO originals I May Destroy You; Perry Mason; the six-part documentary series I'll Be Gone in the Dark; anthology series Room 104 S4; and J.J. Abrams' Lovecraft Country.

The entire Friends library; TNT's The Alienist; the first four seasons of truTV's hit show Impractical Jokers; The Big Bang Theory, The Bachelor; CW's Batwoman; The O.C.; the CNN catalogue of Anthony Bourdain: Parts Unknown. In addition, third-party acquisitions including Doctor Who (Seasons 1-11 and the next three seasons); the US premieres of Luther; The Honourable Woman; Ricky Gervais' The Office; and seasons 17-25 of Top Gear, all as part of the BBC Studios deal.

In charge of the global expansion is Johannes Larcher, Head of HBO Max International, reporting to Gerhard Zeiler, CRO, WarnerMedia & President, WarnerMedia International Networks. Larcher is responsible for the international rollout and management of HBO Max, working along with Whit Richardson, President, WarnerMedia Entertainment Networks, Latin America and Priya Dogra, President, WarnerMedia Entertainment Networks, EMEA & APAC, the two first territories where HBO Max will be available in 2021.



Romantic comedy Love Life was one of the first Max Originals



Robert "Bob" Greenblatt, Chairman of WarnerMedia Entertainment and DTC



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[BY FABRICIO FERRARA]

VIRTUAL SCREENINGS 2020

Cultura

ViacomCBS: super-sized premium streaming service in 2021

Before pandemic, 2020 was already a defiant year for **ViacomCBS**, the last integrated Hollywood studio in December 2019 that has become the second largest group in the US with 22% of the audience share and advertising incomes of USD 1.22 billions, only surpassed by **The Walt Disney Company** with 28%, according to data from Nielsen.

Since the beginning of the year, the combined strength of both companies in USA and abroad allowed **ViacomCBS**, led by Robert Bakish, President & CEO, to challenge its competitors. In March announced the expansion of its AVOD (acquired in January 2019) **Pluto TV** to Latin America and in July it confirmed the release in Spain and other strategic European markets.

pluto TV

But that's not the only move in the global marketplace. On the Q2 Earnings call, **ViacomCBS Networks International** (VCNI), one of the most dynamic division of **ViacomCBS** led by **David Lynn**, President and CEO, confirmed the launch of a premium streaming service internationally, appealing to audiences of all ages with a competitively priced and super-sized selection of 'must-see' exclusives, premieres and box-sets

Paramount+



VIACOMCBS

Robert Bakish, President & CEO, ViacomCBS

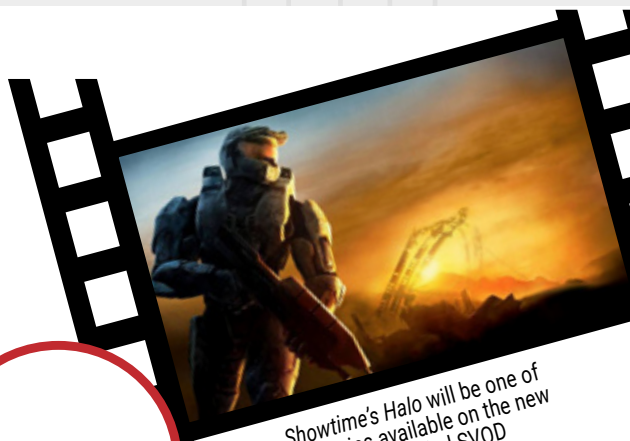
from its entertainment brands.

Following other OTTs expansion worldwide, the new **ViacomCBS** SVOD service will start its international roll-out early in 2021, offering exclusive premieres of all new **Showtime** series, including *Halo* and *American Rust*. **CBS All Access** originals will also premiere exclusively on the new service, such as *Guilty Party* and *The Harper House*. Building a bespoke content offering in select major territories from launch, the service will also combine movies from **Paramount Pictures** and premieres and box sets from **Comedy Central**, **MTV**, **Nickelodeon** and **Paramount Network**, as well as originals from **ViacomCBS International Studios** (VIS) in some markets.

The new SVOD service will target on-demand audiences of all ages by combining blockbuster and classic movies, premium scripted series, kids, comedy and entertainment, reality and specialist factual content and will eventually aim to match or exceed other streaming services with a selection of thousands of hours of content in every market.

Lynn revealed the establishment of a 'super-sized premium streaming service' aimed at being a game-changer for **ViacomCBS**: 'It can help us become as powerful a player in international streaming as we are in linear TV. We will market a world-class content offering at a very competitive price, and we're convinced it will have significant appeal for audiences everywhere and strong growth potential in every market'.

Launch priority will be given to fast-growing OTT markets where **ViacomCBS** has identified the opportunity to become a leader in paid-for streaming based on its competitive position: Australia, where its existing **10 All Access** service will be rebranded and significantly expanded; Latin America, including Argentina, Brazil and Mexico; and, the Nordic countries. **ViacomCBS** will work with existing distribution partners, as well as new distributors, to market



Showtime's Halo will be one of the series available on the new ViacomCBS global SVOD

CBS ALL ACCESS

the service to their subscribers, as well as retailing the service D2C.

Making best use of **ViacomCBS's** unrivalled TV and film libraries and its global original content pipelines, the service will utilize the technology and platform that powers **CBS All Access**. The roll-out will be executed using **ViacomCBS's** existing international infrastructure, which spans offices in more than 30 countries, to improve cost-efficiency and allow investment to be focused on-screen.

Pierluigi Gazzolo, President, Streaming for **VCNI**, added: 'With more than 200 million new streaming subscriptions due to come online internationally by 2025, we're very confident we can build a meaningful subscriber base in the next few years. **ViacomCBS** is one of a very small handful of elite content companies with broad enough content pipelines and deep enough content libraries to lead in all segments of the video entertainment market'.

The international launch of the new streaming service will progress in parallel to the ongoing roll-out of **ViacomCBS's** free streaming service, **Pluto TV**, which recently debuted across Spanish-speaking Latin America countries, following previous launches in the UK and Germany. Having enjoyed phenomenal early growth in Latin America, the service has plans to expand into Brazil and Spain by the end of 2020 and France and Italy in 2021.

USA: AUDIENCE SHARE & AD INCOMES, BY GROUPS (AUGUST 2020)

	US Audience Share	US Ad Incomes
The Walt Disney Company	28%	USD 4.464 M
VIACOMCBS	22%	USD 1.226 M
COMCAST NBCUNIVERSAL	18%	USD 607 M

Source: Nielsen

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Peacock: the most diverse content offering

NBCUniversal's Peacock has been launched in USA first in April 15 in a free-business model for Comcast's Xfinity clients and then in July 15 for the whole US market reaching 10 millions clients in a couple of months. Free tier features more than 13,000 hours of programming, while premium offering will feature more than 20,000 hours.

A.P. Bio (Broadway Video, Sethmaker Shoemeyers Productions and Universal Television) *Departure* (Starlings Television and Corus Entertainment, produced by Shaftesbury Canada and Greenpoint Productions UK), *Five Bedrooms* (Hoodlum Entertainment with assistance from Film Victoria. It is co-funded by Sky Studios, Network Ten and Screen Australia) and *Hitmen* (Tiger Aspect in association with Sky Studios and is distributed by NBCUniversal) are some of the new streaming originals, combined.

Also, a massive movie catalogue like *Trolls World Tour* and *You Should Have Left in 2020*, as well as *Croods 2*, *Boss Baby 2* and *Spirit* in 2021 and live sporting events such as U.S. Open Championship and U.S. Open Women's Championship (Golf), Tour de France,

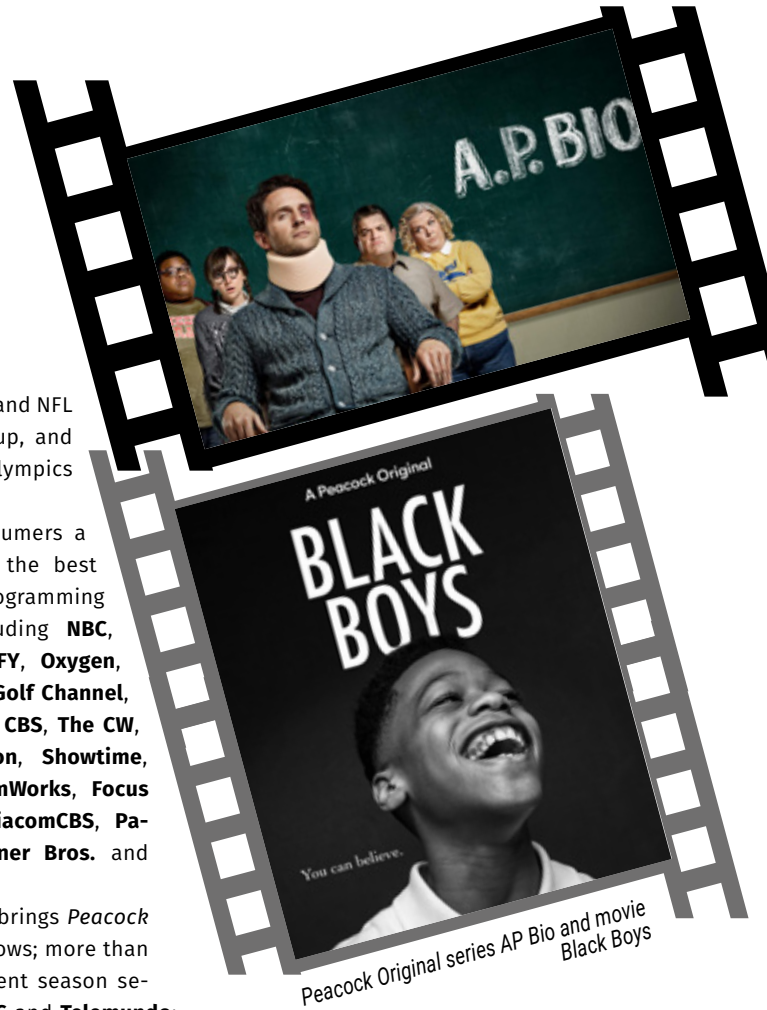
La Vuelta, Premier League and NFL Wild Card Game, Ryder Cup, and the Tokyo and Beijing Olympics and Paralympics.

Peacock offers US consumers a world-class collection of the best live and on demand programming from NBCUniversal, including NBC, Bravo, USA Network, SYFY, Oxygen, E!, CNBC, MSNBC, NBCSN, Golf Channel, Universal Kids, A&E, ABC, CBS, The CW, FOX, History, Nickelodeon, Showtime, Universal Pictures, DreamWorks, Focus Features, Illumination, ViacomCBS, Paramount, Lionsgate, Warner Bros. and Blumhouse.

In addition, the service brings Peacock Original movies and TV shows; more than 30 curated channels; current season series and specials from NBC and Telemundo; live news and sports; as well as daily trending highlights from TODAY, NBC Nightly News, Meet the Press, Noticias Telemundo, MSNBC, CNBC, NBC Sports, E! News and Access Hollywood. All in all it is by far the most diverse programming with scripted and non-scripted, sports and news in a free and paid business models.

Matt Strauss, Chairman of Peacock, comments: 'This is a historic moment for our company as we proudly launched Peacock to consumers nationwide. From current, classic and original movies and shows, to live news, sports, curated channels and trending content from around the world, Peacock is the only free, premium ad-supported streaming service that brings together everything consumers love about television and streaming, all in one place'.

Peacock offers an ad-supported free tier and an ad-supported premium tier for USD 4.99 a month, serving no more than five minutes of advertising per hour. An ad-free version of the premium tier is also available for USD 9.99 a month. Both tiers features current season hits from NBC, timely news, sports and pop culture highlights, and dozens of genre channels including live news from NBC News Now and Sky News, exclusive curated channels featuring the best



Peacock Original series AP Bio and movie Black Boys

moments from your favorite shows like *The Office*, *Saturday Night Live*, *The Tonight Show Starring Jimmy Fallon*, *Late Night With Seth Meyers* and exclusive genre channels like *CNBC Make It*, *TODAY All Day*, *CNBC Ka-Ching*, *American Greed*, *80s Mixtape*, *True Crime*, *Kiss Me Deadly*, *Peacock Reality*, *Out of This World*, *Caso Cerrado* and *I Love Jenni*, among others.

Popular movies on the free tier include *The Bourne Identity*, *Jurassic Park*, *American Psycho*, *The Matrix*, *The Blair Witch Project*, *Billy Elliot*, *In The Name of the Father* and *Dracula*, just to mention a few. And new episodes of NBC's *This Is Us* and *The Blacklist*, sample episodes of Peacock Originals, and hundreds of iconic shows including comedies like *30 Rock*, dramas *Downton Abbey*, reality series *Million Dollar Listing New York*, competition series like *Top Chef Masters*, kids series including *Pac-Man*, and Spanish-language titles *Betty en NY*, etc.

New original programming continually debuts on Peacock, including *Angelyne*, *Rutherford Falls*, *Battlestar Galactica*, *Punky Brewster*, *Dr. Death*, *Housewives Mash-up*, *Saved By the Bell*, *Five Bedrooms*, *Lady Parts*, *Girls5Eva*, *Who Wrote That*, *Kids Tonight Show*, *The Amber Ruffin Show*, *Armas De Mujer* and *Caso Cerrado*.



Matt Strauss, Chairman of Peacock



Gotttttchall!!!

FUTURISTIC HIDE AND SEEK



Bellon Entertainment Inc.

Tel: +1-516-883-1810 E-mail: info@bellonentertainment.com
URL: www.bellonentertainment.com



Virtual Screenings Autumn + Mipcom 2020 Don't look back

At last Mipcom and Natpe Miami, it was said that the global content market was inside a deep transition moment. But then the Pandemic took place, and nothing was as expected, both for conservatives and innovators. Though the Covid-19 restrictions will have an end, the industry has seen a twist in its evolution, and now it is moving itself in a different axis. Let's see what it is about.

Generally, it is said that Pandemic, more than generating new trends, makes emergent processes happen. Who had to go forward in digital transformation, now proceeds about. Who didn't want to, was obliged to do it and now faces its advantages. These apply for most of the economical segments, but show ups & downs at the content business. Due to the production stop, the market has made strong focus this year on finished contents and libraries. Also, free TV enhanced its viewership 30 to 40% in most of the regions.

But at the same time, main OTTs improved their insertion in 40 to 60%. **Disney+** in the middle of the Pandemic had a great launch in Europe, while **Amazon**, for the first time, has competed the main stream with **Netflix** in Latin America. In Asia, local systems blew up, as

well as new apps of converged media. The bad news is that both growths —linear and non-linear TV— took place in a context of maximum restricted budgets, so they couldn't enjoy too much the overcoming.

Obviously, the restrictions haven't been the same through the different regions. In Asia the virus was born but had few effects in most of the territories, while in Europe the hit was violent but in two months and a half, let Governments reopen activities. In America most of the countries set up early quarantines, but due to this suffered very long lockdowns, of 5 months and counting, at the moment of writing this report.

The production side returned slowly. First in Asia, when already in April some ventures could happen with up to 50 people involved.

Key Facts in the Pandemic

- Digital Transformation, accelerated
- Focus on finished product and libraries
- Free TV enhanced viewership 30 to 40%
- Main OTTs grew insertion 40 to 60%
- Cloud shows, the new entertainment format
- From physical to Digital Events and networking

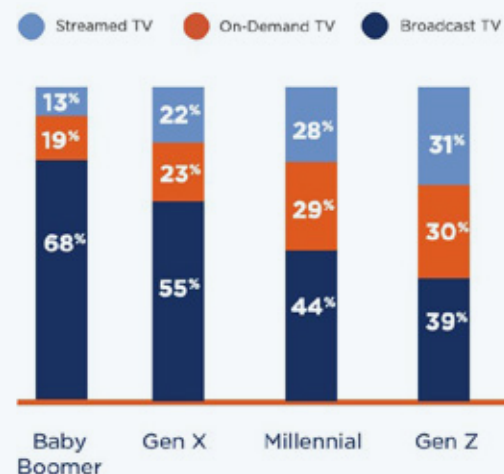
In Europe the format titans reactivated by late July-August about 5% of their activities, growing progressively since then. But when sprouts of the virus happened, many closed again. Today there is the perception that more than surpassing the virus, people must learn to live with, going forward while health protocols allow it.

New content genres in the Pandemic? In China, **Dragon TV** was one of the first ones to launch 'Cloud shows', agile formats that can be made through cloud with main roles in different locations. This model has expanded throughout the world, generally making focus on small formats, easy to produce and keeping people safe.

How has been the buyer behavior? As most of big buyers make their buys in advance, they've used what they already have and for extras, they have been very cautious, till the picture clears up. Comparing, Pay TV network buyers have looked for more twists to drive in the Pandemic, due to the OTT growth. Broadcasters could keep quieter with the improved viewership. OTTs continued looking for 'Glocal' product, local but with appeal for the world.

The most damaged sector was the independent producers, who had to deal with the stop

USA VIDEO STREAMING USAGE AND DISTRIBUTION (JULY 2020)



Source: 2020 Dynata Global Trends Report

of production but continuing paying the stable costs. Many have reduced their structures dramatically and from now, will use outsourcing or temporary recourses.

Other changing factor has been the events. Since March no physical events could take place, so progressively many digital events were launched, some cross to join the industry, and many big players launched their own platforms. This will have big effects for the future, to set up investments or the way people do business. In this picture VIRTUAL SCREENINGS, headed by PRENSARIO INTERNATIONAL, was launched in May and had unique figures: 4000 participants, 101 countries. Now is a premium option for the market to come.

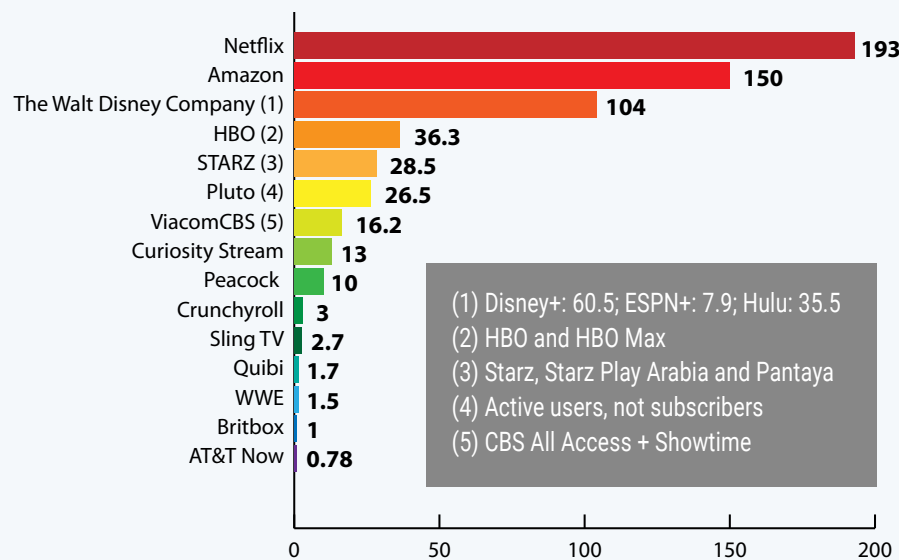
Where we are going

As a brief, the market is in a big mess, but showing a road for the future. All media will go on, but tighter. All must evolve in digital transformation, the li-

OTT Giants, during the Pandemic

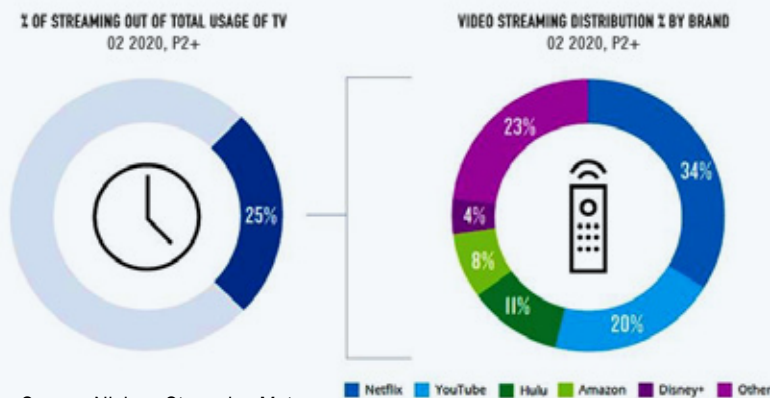
- Successful launch Disney in Europe
- Netflix, more local at any market
- Amazon, stronger in Latin America
- Asia blew up with tech options
- HBO Max and Peakcock, on global launches
- A-VOD: Pluto TV and Tubi, from the USA hit to international

GLOBAL MAP OF OTT SUBSCRIBERS/USER - IN MILLIONS (SEPTEMBER 2020)



Source: Prensario based on the company's reports, private sources

USA VIDEO STREAMING USAGE AND DISTRIBUTION (JULY 2020)



Source: Nielsen Streaming Meter

Virtual Screenings Autumn + Mipcom 2020 No mires atrás

En los últimos Mipcom y Natpe Miami, se decía que el mercado de contenidos estaba en un profundo período de transición. Pero con la pandemia global, ya nada fue como se pensaba, ni para conservadores ni para progresistas. Las restricciones del Covid-19 terminarán algún día, pero la industria ha dado un nuevo giro en su evolución, y ya se mueve en un eje distinto al que tenía. Veamos de qué se trata.

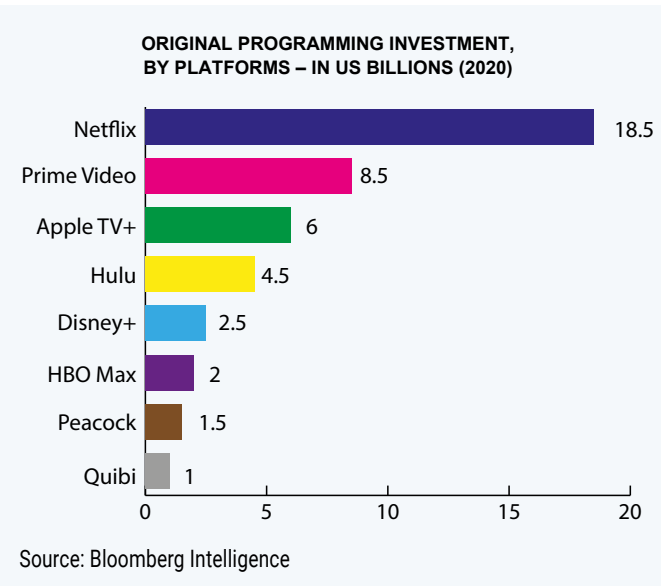
En general, se dice que la pandemia más que generar nuevos tips, lo que hace es acelerar procesos que venían. Quienes debían entrar en transformación digital, se lanzaron a hacerlo. Y quienes no querían, al verse obligados descubrieron sus ventajas. Esto aplica a la mayoría de los sectores económicos, pero tiene dobles en la industria de contenidos. Con el parate grande de la producción, el mercado volvió a hacer foco en enlatado y librerías. Por otro lado, las TV abiertas aumentaron de 30 a 40% su encendido en casi todas las regiones.

Pero a la vez, se disparó la inserción de los grandes OTT, de 40 a 60%. **Disney+** en plena Pandemia tuvo un muy exitoso lanzamiento en Europa, mientras en América Latina **Amazon** pasó por primera vez a competir mainstream con **Netflix**. En Asia, se dispararon los sistemas locales y nuevas apps convergentes. Lo malo es que ambos auges —de la TV lineal y la on demand— se dieron en un contexto de máxima restricción de presupuestos, por lo que no se pudo capitalizar demasiado esta superación.

Obviamente, las restricciones no han sido parejas. En Asia nació el virus pero tuvo poco efecto en la mayoría de los territorios. En Europa fue violento pero a los dos meses y medio comenzó a amainar, permitiendo a los gobiernos abrir actividades. Y en América los países se cerraron temprano, pero eso generó aislamientos mucho más largos, de 5 meses o más, que a la hora de escribir estas líneas aún seguían con fronteras cerradas.

La producción volvió de a poco. Primero en Asia, ya en abril, con iniciativas que reunieran menos de 50 personas. En Europa los titanes de formatos se reactivaron desde julio-agosto, al 5% del ritmo habitual, para ir creciendo progresivamente. Pero al haber rebrotes en muchas partes se dio marcha atrás, y hoy la sensación más que de superar el virus, es de convivir con él hasta nuevo aviso, avanzando en tanto se cumpla con los protocolos de seguridad.

near TV leaders must turn themselves to a hybrid linear and on demand model, to gain with the whole. A big change of the Pandemic is that nothing is irreplaceable any more, no events, no brands, no contents, that someone must include for sure to be successful. From now, everything can be fitted within the digital fragmentation.



This way, in each market we can see a different competence. In many the global OTTs will prevail, but in others, there will be local players (as broadcasters) that can redesign themselves and change the equation, sometimes making alliances with some of the formers. Nothing is written, everything is possible from now.

Global buyer behavior, 2020

- No specific Pandemic strategies
- Already bought product and few extras
- Buys for the medium and long term
- Pay TV buyers, more reactive due to OTT growth
- OTT buyers, glocal

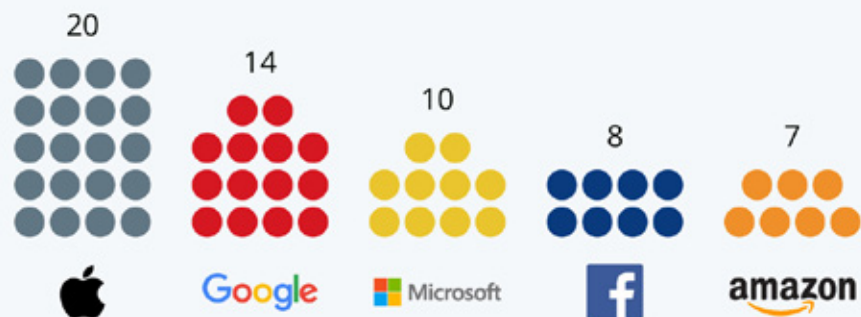


In the silence of the pandemic, the content exclusiveness turned to more radical. **Disney+** for instance, while launches in new territories, is excluding the distribution to third parties of most of its material, except for the one that the group doesn't take — **Disney + Fox**, many big channels— or free TV rights that doesn't consider a competence. In **WarnerMedia** with **HBO Max**, is happening the same, or in

NBCUniversal's Peacock.

So, there will be more original content in each platform, to make the difference and not to depend on others. Again, nothing is essential from now. And within this, the priority on local

NUMBER OF AI START-UPS ACQUIRED BY GIANT TECH GROUPS SINCE 2010 (2019)



Source: CB Insights/Statista.com

Virtual Screenings Autumn + Mipcom 2020
No mires atrás

¿Géneros nuevos en la pandemia? En China **Dragon TV** fue uno de los primeros en lanzar 'Cloud shows', es decir formatos ágiles que se pueden concretar por Internet con los protagonistas en varias locaciones diferentes. Esto se expandió por el mundo, en general haciendo foco en formatos pequeños, que permitieran producir y mantenerse sin demasiada gente.

¿Cómo se han movido los buyers globales? Más pensando en el mediado y largo plazo que en estrategias especiales para la pandemia. Como la mayoría compra con mucho anticipación, usó lo que tenía y para extras se restringió al máximo, hasta que aclare el panorama.

En comparación, los Pay TV networks buscaron más 'vueltas de tuerca' para el momento, ante el avance de los OTT. Los broadcasters, con el aumento del encendido, se quedaron más tranquilos. Los buyers de OTT siguieron buscando contenido 'Global' es decir local per con appeal global.

Las productoras independientes han sido sin duda las más dañadas, al pararse la producción y tener que afrontar los costos fijos. Muchas se redujeron de raíz y desde ahora se moverán tercerizando mucho o con recursos temporales.

Otro factor de cambio han sido los eventos. De marzo para aquí no se pudo realizar ningún encuentro físico, por lo que de a poco se fueron lanzando los eventos online. En el año hay 4-5 grandes cross, mientras muchos players (fuertes) armaron sus propias plataformas. Esto tendrá importante efecto a futuro, en las inversiones de marketing y la forma de promover negocio. En este panorama los VIRTUAL SCREENINGS, creados por PRENSARIO en mayo, lograron cifras únicas: 4000 participantes de 101 países. Hoy son opción premium para lo que viene.

A dónde vamos

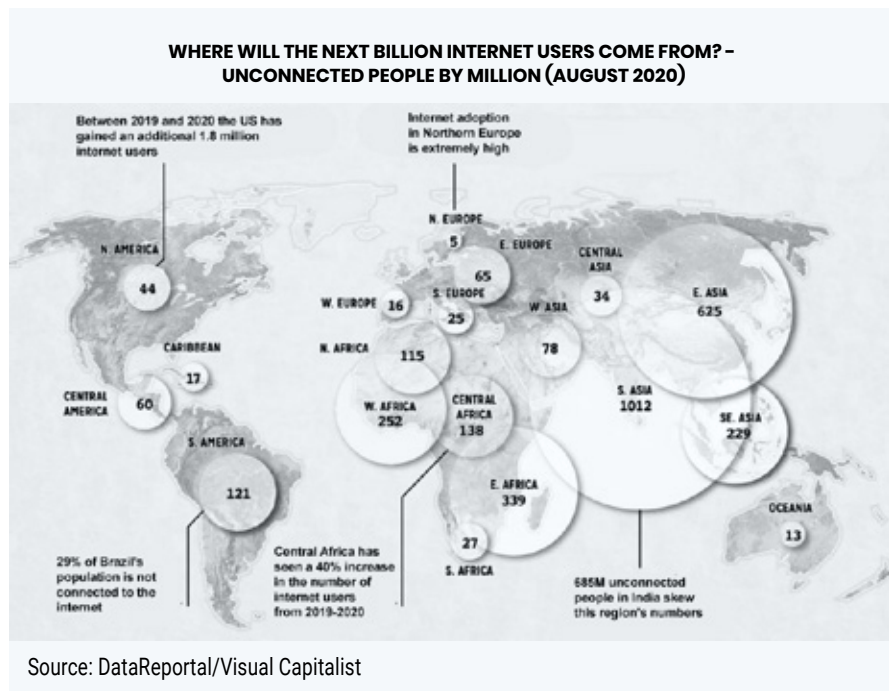
El mercado está 'patas para arriba', en resumen, pero mostrando un camino a futuro. Todos los medios van a seguir coexistiendo, pero más apretados. Todos deben evolucionar en transformación digital, en particular los lineales que están yendo a combinados de TV lineal + on demand, para ganar con el conjunto. Sobre todo, con la pandemia, ya no hay nada imprescindible, como asistir a un mercado top o disponer de un producto mayor. Desde ahora, todo se acomoda en la fragmentación digital.



DRAMEDY
10x60'

r





The glanced future

- All media will go on, but tighter
- All must evolve in digital transformation
- Linear TV players turns to hybrid linear and on demand models
- Nothing is irreplaceable: no event, no product, no brand
- More content exclusiveness
- More original-local product per platform
- The 'Studios' model for local big players

content per region will continue growing. The local players (broadcasters, producers) evolve to 'studios' format: to produce for different customers changing business models each time. The problem is that original production is expensive, as **Netflix** is suffering, so big challenges and a lot of rethinking, are to come.

Another new-strong factor is A-VOD. Now yes, is an option to S-VOD. Though A-VOD exists for

Don't look back

- Geographic barriers more flexible
- Nothing is written, everything may be possible
- Everything can be fitted in the digital fragmentation
- Cloud developments at every step
- Virtual networking no top
- Agile formats, few people
- Outsourcing, temporary recourses
- Re-think business
- The new ecosystems drive the future

years, since last year they began to receive material from big studios and strong advertising support, turning to a great way to move library product, on demand. **ViacomCBS' Pluto TV** and **Tubi** had a great success in USA and now during the Pandemic, are expanding themselves to the different regions. Original product is again an arm for them to gain market.

Above all, don't look back. Nothing will continue as in the pre-pandemic scenario, now is different. Many of the appearances of this year will continue, as the virtual events or to move with agile formats, temporary recourses, the zoom calls, the own platforms to reach the market. The geographic barriers are also surpassed, as any event or distributor can be global if goes digital. The players must rethink, redesign their business watching what is new and working, on the new ecosystems that emerge.

Virtual Screenings Autumn + Mipcom 2020
No mires atrás

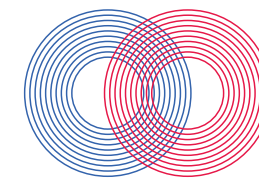
Así, en cada territorio se puede ver una batalla distinta; en muchos prevalecerán los OTT globales, pero en otros, habrá broadcasters locales que sepan rediseñarse, incluso mediante alianzas con algunos de los primeros. Nada está escrito, todo es posible.

En el silencio de la pandemia, fue tornándose más radical la exclusividad del contenido. **Disney+** por ejemplo a medida que se lanza en los territorios, excluye la venta a terceros de la mayoría de su material, salvo lo que no toma el grupo —de **Disney** y **Fox**, muchos canales— o derechos para TV abierta que no considera competencia. **WarnerMedia** con **HBO Max**, apunta a lo mismo. O **Peacock** de **NBCUniversal**.

Entonces, habrá cada vez más contenido original por plataforma, para diferenciarse. Y mucho foco en contenido local para cada región. Así los players locales tienden al formato de 'Estudios', es decir producir para distintos clientes cambiando los modelos de negocio cada vez. El tema es que la producción original es cara, como bien lo sufre **Netflix**, por lo que hay grandes desafíos y mucho por reinventar de ahora en adelante.

El otro nuevo-fuerte factor que ha entrado en escena son los A-VOD. Ahora sí, son la primera alternativa sería al S-VOD en años de evolución. Si bien existen hace mucho, no recibían material de los estudios ni apoyo publicitario en grande. Ambos temas cambiaron desde el año pasado, con el éxito de **Pluto TV** de **ViacomCBS** y **Tubi** en USA. Son justos para mover catálogo on demand, y apelan también al contenido original. Durante la pandemia, fueron creciendo al mercado internacional.

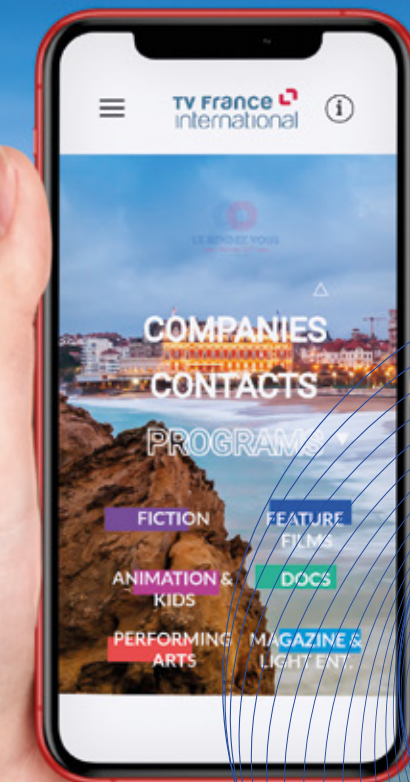
Sobre todo, no hay que mirar atrás. Nada de lo que era seguirá igual, sino diferente. Mucho de lo surgido en la pandemia vino para quedarse, como los eventos virtuales, el moverse con formatos ágiles, o recursos temporales. Se rompen también las barreras geográficas, cualquiera puede ser global si es digital. A repensar, rediseñar viendo lo que funciona y lo que prende, con los nuevos ecosistemas que surgen.



LE RENDEZ VOUS

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What do buyers and commissioner want?

Special survey made by Reed Midem about what the top content buyers are looking at the international markets

- 1- What is your editorial strategy?
- 2- What type of projects/programs are you looking for?
- 3- Acquisition Territory?




Helene Goujet,
VP Acquisitions & Editorial,
HBO Europe

- 1- Have first run series in our territories that go well with the establish brand of HBO. Also attract younger skewing views.
- 2- Series/drama if possible returnable, with a pay feel, or adaptation of young adult IP
- 3- Czech Republic, Danmark, Finland, Hungary, Norway, Poland, Portugal, Romania, Serbia, Spain, Sweden




Facundo Bailez,
Head of Acquisitions,
NBCUniversal Iberia (Spain)

- 1- Channels: Calle 13 (Spain): suspense, thriller, procedural Syfy (Spain and Portugal): fantasy, science-fiction
- 2- Prime Time dramas to premiere in the Territory (8-12 episodes per season). Movies to exhibit as first-window or movies that haven't been widely exploited. With recognizable cast, good script and production values. TV movies and Mini-series already dubbed in Castilian
- 3- Portugal, Spain





Franca Cerretti,
Director Acquisitions,
Bell Media (Canada)

- 1- Acquiring the best programmes for our diverse specialty channels including fiction, lifestyle, documentary and sport
- 2- I am looking for non-fiction programmes in all genres.
- 3 -United Kingdom, USA, Canada






Guido Pugnetti,
Head of International Operations and
Business Development, Rai Cinema (Italy)

- 1- RAI Cinema operates on the international market as the only supplier of scripted product to all of RAI's FTA channels. The Head of International Operations and Business Development works as RAI Cinema's reference for all studios and major US and European distributors, in terms of strategies, planning and scouting.
- 2- Mainstream drama
Germany, Italy, United Kingdom





Qiang Li,
Director of Media
Acquisition &
Cooperation, Alibaba
Media/Youku (China)

- 1- Youku is a leading multi-screen online video sharing and streaming platform in China, and forms a key part of Alibaba Digital Media and Entertainment Group. Youku users can search and share video content quickly and easily, as well as access a wide selection of content, both proprietary and licensed, in its library.
- 2- Premium Formats, Non-scripted Entertainment, Doc& Factual, Web Original What
- 3- China, Japan, Malaysia, Philippines, Singapore, Taiwan, Thailand, Vietnam, France, Germany, Italy, Netherlands, Norway, Turkey, Ukraine, United Kingdom, Canada, U.S.A.





Stéphanie Bremond,
Editorial Director, France
TV SVOD (France)

- 1- FTV SVOD edits the SVOD service of France Televisions. Our content value proposition is centered on French and European programmes: fiction, animation, films and docs.
- 2- We are mainly looking for European drama & French and European films.
- 3- Belgium, Denmark, France, Germany, Ireland, Italy, Netherlands, Norway, Spain, Sweden, United Kingdom



TELENOVELA
122 X 60'



What do buyers and commissioner want?



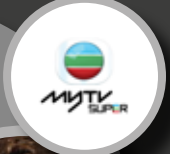
Marcelo Liberini,
VP Digital, Caracol TV (Colombia)

- 1- We are the main National Free TV Station in Colombia
- 2- Short form formats and content.
- 3- Argentina, Colombia, Mexico, Venezuela



Pui Yu Barbie Yung,
OTT Content Executive,
MYTV Hong Kong

- 1- myTV SUPER is the OTT business unit of TVB Group in Hong Kong which was launched in March 2016 and already has over 5.5 million subscribers. myTV SUPER contains a variety of new features, Linear Channel and Live broadcasts of over 50 TV channels VOD.
- 2- Market visit & new content to explore, new media content and eSports.
- 3- China, Japan, South Korea, Taiwan, United Kingdom, U.S.A



Gimena Arensburg,
Programming Director Odissea/Odisseia,
AMC Networks Southern Europe (Spain)

- 1- Odissea and Odisseia are documentary channels that offer a broad and deep view on all genres, mainly through the acquisition of quality programmes. The channels present the latest documentaries on science, technology, current affairs and nature. The channels are available on pay TV, cable and satellite. Territories: Odissea - Spain. Odisseia - Portugal and Portuguese-speaking Africa.
- 2- We look for the latest documentaries on science, technology, current affairs and nature. We are focusing on 4K productions and are interested in VR content.
- 3- Austria, Belgium, Germany, Italy, Netherlands, Spain, United Kingdom, Israel, Australia, Argentina, Brazil, Canada, U.S.A.



Ross Crowley,
Director of Content,
Foxtel (Australia)

- 1- Foxtel is Australia's leading multi-platform entertainment company, sports, movies, entertainment and premium and original drama across cable, satellite, IP and mobile. We're actively looking for unique, original content that we believe will suit our customers.
- 2- Original drama with strong underlying story, recognizable talent or such production execution that it overrides less well known content and talent.
- 3- United Kingdom, Australia, USA



Volker Lehmann,
VP Acquisitions and Coproductions
ZDF (Germany)

- 1- ZDF Enterprises has set itself the task of providing outstanding service to both external clients and partners, as well as its internal clients at ZDF. This comprises: comprehensive and exclusive utilisation of all ZDF rights management of programme purchases and Commissioners implementation of special projects (such as the ZDF Shop).
- 2- We are looking for high quality programmes which meet the requirements of ZDF and its affiliated channels. Also these programmes should attract new audiences, a crucial challenge in times of deep change in audience demographics.
- 3- Austria, Belgium, Denmark, France, Germany, Iceland, Netherlands, Spain, Sweden, Switzerland, United Kingdom, Canada, U.S.A



Alena Blahosova,
Head of Acquisitions, Czech TV

- 1- Czech Television /CT/ is the national public broadcaster of the Czech Republic, providing a balanced range of programmes targeting every demographic. CT operates six channels: CT1, CT2, CT24 - 24-hour news channel, CT4 - sports channel, CT.D - kids channel, CT Art
- 2- We are aware of high-quality scripted production /series and feature films - European and non-European production/ and at the same time non-scripted content - documentaries - main topics: history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of programmes for kids - feature films, animation, live action series, edutainment, documentaries, game shows
- 3- Czech Republic



Patrick Hoareau,
Head of TV Programmes, SBC (Seychelles)

- 1- SBC, as the National Broadcaster, aims to be the provider of comprehensive, innovative and quality news, programmes and broadcasting services in the Seychelles. We broadcast in Creole, English and French and, as much as possible, we try to cater for all our audiences. Equally important is the acquisition of different genres of international content to entice our audiences to remain faithful to our channel.
- 2- All genres, animation, movies/family movies, documentaries and drama series.
- 3- Philippines, France, Germany, Australia, Brazil, Canada, U.S.A



Willard Tressel,
General Manager OnDirectTV/
DirecTV Latin America

- 1- Acquire and produce content for DIRECTV Latin America's exclusive entertainment channel, OnDIRECTV.
- 2- Series (drama/fiction), docs, concerts, events.
- 3- United Kingdom, Argentina, Colombia, Peru, Uruguay, Venezuela



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Otis Hahijary,
VP Director, ANTV (Indonesia)

1- We are a national television free to air that established since 1993 in Indonesia. We are family entertainment channel skewing to female audience.

2- Commissioning, acquiring finish product (Series, Animated Series, Movies, etc), acquiring scripted & unscripted formats and looking some co-production
3- India, Indonesia, Japan, Malaysia, Philippines, South Korea, Taiwan, Thailand, Vietnam, Finland, France, Portugal, Romania, Russia, Spain, Turkey, Ukraine, United Kingdom Middle East: Egypt, Lebanon, Qatar, Saudi Arabia, U.A.E., Argentina, Brazil, Colombia, Mexico, Venezuela, Canada, U.S.A.



Dermot Horan,
Director of Acquisitions and Co-Productions, RTE (Ireland)

1- Public Service Media organization which commissions and acquires across all key genres - drama, comedy, documentaries, natural history and children's programming.
2- Drama, comedy, feature films, children's animation and live action, natural history. Both to acquire and co-produce
3- Belgium, Denmark, France, Germany, Ireland, Netherlands, Norway, United Kingdom, Australia, New Zealand, Canada, U.S.A.



Anette Roemer,
Head of Acquisitions & Formats, TV2 Denmark

1- TV 2 Denmark's main channel places strong emphasis on local Danish production, both drama and factual. We strive to tell original stories which tap into our viewers' daily lives. TV 2 Zulu is always keen to find bold programmes that will make a splash with the 15-40 group while TV 2 Charlie appeals to the mature audience with heartwarming and/or surprising drama and entertainment in a charming, enthusiastic and unsnobbish tone of voice.
2- Feature films and strong factual on topics relevant to our audience, factual ent. for our lifestyle formats for primetime on our main channel.
3- Danmark, Germany, Norway, Sweden, United Kingdom, U.S.A



Linlin Fu,
Business Development Director, Huawei (China)

1- Huawei aims to acquire video content licensors as a buyer to distribute their content on Huawei device and Huawei video platform for global carrier clients.
2- VOD programmes including TV series, movies, docs, kids, 4K etc
3- Worldwide



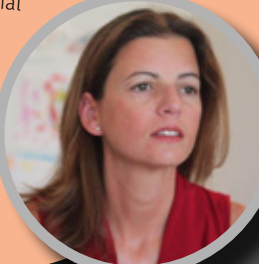
Sylvie Jason,
head of acquisition, RTBF (Belgium)

1- RTBF is the main public channel in Belgium's French speaking territory. We produce and buy a lot of programmes (documentaries, fiction, movies) for both linear and nonlinear.
2- Series, TV movies, movies for our 3 channels. All types of programmes.
3- Belgium, France, United Kingdom



Edit Pinkas,
VP Content, HOT Channel 8 (Israel)

1- Channel 8 is the leading documentary channel in Israel, broadcasted exclusively on HOT platform which holds more than 65% of Israeli TV subscribers, giving the channel an important advantage in bigger exposure. The channel has been managed by HSCC since January 2013, focusing on original Israeli documentary content along with successful international series and movies acquired from well-known distributors.
2- Factual/documentary programming related to human interest, science, history, music, art, popular culture, feature length doc's, society and current affairs.
3- United Kingdom, Israel



Cynthia Fenneman,
President & Ceo, American Public Television (USA)

1- American Public Television (APT) is the leading syndicator of content to all of the U.S. public television stations.
2- Commissioners Acquisitions Docs & Factual Drama/Fiction
3- United Kingdom, Australia, New Zealand, Canada, U.S.A



T.J. (Tae Jeong) Kim,
President, United Media (Korea)

1- Buying TV contents, and Producing movies, dramas, and documentaries
2- HD Documentary series UHD 4K programmes Movies Animation Dramas, documentaries
3- China c India, Singapore, Taiwan, Vietnam, France, Germany, Italy, Netherlands, Poland, Russia, Spain, Sweden, Turkey, Ukraine, United Kingdom, Australia, New Zealand, Argentina, Mexico, Canada, U.S.A.



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THE DAILY TELEGRAPH

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Drama takes Global Trends

The recovery of the European audiovisual industry went through various stages, depending on the effects of Covid-19 in each market. While Nordics countries or Turkey did not stop producing, Italy, France and the UK have re-entered into production in late June/July, as well as some CEE countries as Czech Republic, Russia and Poland.

Throughout the world, associations and producers have prepared and presented a significant number of proposals for health and biosafety protocols to shoot during the Covid-19 crisis. In Europe, both the **European Association of Audiovisual Production (CEPI)** and the **European Producers Club (EPC)** have developed documents in this regard, some of which have already been implemented, although both entities seek to go beyond Covid-19 and rethink to the audiovisual industry of the future.

European producers analysed the level of damage of the pandemic on its industry, and above all are in permanent contact with organizations at the local and pan-European level to alleviate the crisis: 'We want solutions to arrive soon but above all to be easy and accessible for the producers. We are working on this with the European Union', remarked **Elena Lai**, CEPI General Secretary, during a panel organized by the MIA market in June.

MIA|Audiovisual International Market is the Italian event to take place both physically in Distretto Barberini,

Rome, and digitally, on October 14-18. It is the result of the consolidated joint venture between **Associazione Nazionale Industrie Cinematografiche Audiovisive Multimediali (ANICA)** and **Associazione dei Produttori Audiovisivi (APA)**, and it has transformed as the key event of the entire Italian cine-audio-visual system, and the most effective tool for boosting the exporting of products, co-productions and business ties at an international level.

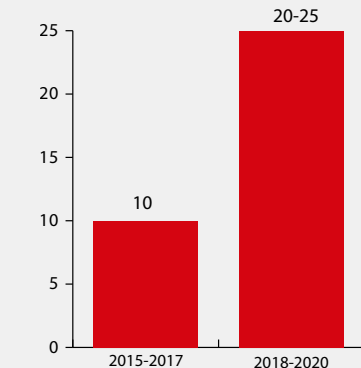
The sixth edition is held in a protected and COVID-proof environment, thanks to protocols enabling full national and international participation at every event, with every necessary public health precaution in place. On-site activities are being further enhanced and integrated by online activities thanks to a new and important instrument: the **MIA Digital**. An online user-friendly platform, easy to browse, allowing exclusive and live direct access to thousands of users, from every device and operative system, the digital use of every activity and every service of the Market and the possibility to access a vast catalogue of totally brand-new multimedia content.

Since its first edition, MIA has grown nearly twofold in terms of attendance and number of contents presented (+84% since 2015), since 2017 accredited opera-

tors have increased by 35%, since 2018 by 20%. In the 2019 edition attendance was 2,600 in Palazzo Barberini in 4 market days, 44% of whom was international; 4,295 were on our panels, at screenings, pitching forums and content showcases, of whom 44% international.

Lucia Milazzotto, director: 'MIA's flexible format has always been the key of its success. This year, even more, our flexibility allows us to offer an upgraded and safe experience to our delegates: a layered and integrated market environment, both on-site and online, where key

ITALY: TV SERIES, INTERNATIONAL PRODUCTS AND COPRODUCTIONS (2015-2017 VS. 2018-2020)



Source: ANICA



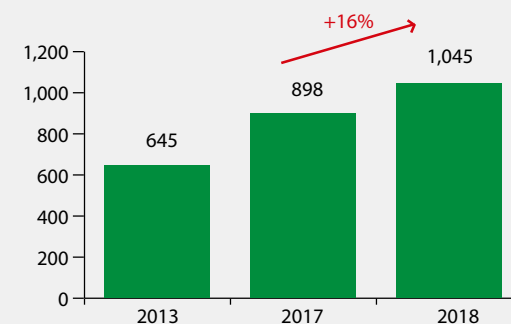
Mina Larocca
ANICA' General Manager

'The crisis is drawing new scenarios and consumption patterns. For MIA our intuition was to immediately invest in technology and build the innovative platform of MIADIGITAL, which will not only serve producers and distributors to continue doing business, but also to support a strong international community and network until the end of the emergency.'



Lucia Milazzotto,
director, MIA

ITALY: CUMULATED REVENUES OF THE TOP 50 FILM-VIDEO-TV PRODUCTION COMPANIES - IN € MILLIONS (2013-2018)



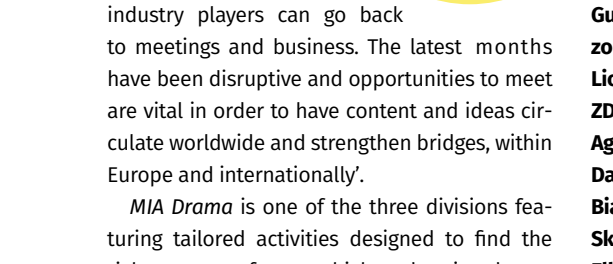
Source: Angcom (2013) and e-Media (2017-2018)



Simone Emmelius, SVP International Co-productions and Acquisitions of the German public broadcaster ZDF



Daniele Cesarano, Head of Drama at Mediaset Italy



Nathalie Biancolli, EVP Director of international fiction Acquisitions and Co-productions at France Télévisions



Kate Barnes, SVP Global Content & Scripted at ITV Global Studios Global Entertainment



Ignacio Corrales, Managing Director of the newly created JV of Telefónica and Atresmedia, Buendía Estudios

Francoise Guyonnet, Executive Managing Director TV Series at Studiocanal



Chiara Sbarigia
GM, APA

'Italian audiovisual production has been characterized by a long wave of growth and a significant increase of international co-productions. It is a very positive trends which will have to deal with the Covid emergency.'

has been mainly focused on keeping growing the engagement of the US and international players and opening the drama boundaries, featuring an exclusive line-up of speakers - that will be revealed by mid-September - and founding a selected circle of industry professionals, made by the industry for the industry', remarks **Tridente**.

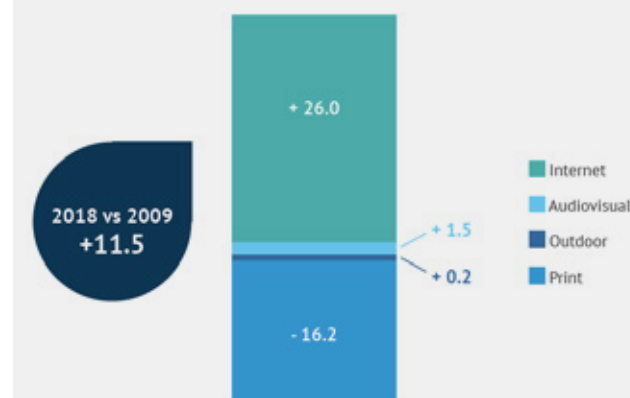
This year' Drama Board includes **Erik Barmack, Wild Sheep Content; Kate Barnes, ITV Global Studios; Rola Bauer, MGM; Ignacio Corrales, Buendía Estudios; David Davoli, Bron Studios; Simone Emmelius, ZDF; Francoise Guyonnet, Studiocanal; Davide Nardini, Amazon Studios; Nancy Cotton, EPIX; Kevin Beggs, Lionsgate Television Group; Robert Franke, ZDF Enterprises; Ted Miller, Creative Artists Agency (CAA); Kristin Jones, AMC Networks; Daniele Cesarano, Mediaset Italy; Nathalie Biancolli, France Télévisions; Sean Furst, Skybound; David Ellender, Sonar; Michael Ellenberg, Media Res; Nicola Maccanico, Sky Italia; and Walter Iuzzolino, Eagle Eye Drama.**

The Advisory members would be part of the Executive Committee, responsible for the evaluation of the projects shortlisted for the "Drama Pitching Forum", and would join the brand-new **Drama Buyers Club**, an exclusive circle of industry leaders designed to support the Italian TV industry and strengthen the global community in light of what has

become a very challenging year. MIA Drama is founded on two talent schemes, the "Pitching Forum" and **GREENLit** the key glossy event in the Drama Division of MIA, returning in 2020 with new Italian scripted contents with a strong international appeal. Both are conceived to support and promote the best new contents coming from new and diverse talent in the industry.

MIA Drama programme will be tailored with an exclusive line-up of conferences with leading names. An A-list of top key players and talents will be protagonist of the panels and keynotes line-up live from Rome and streamed on MIA Digital, which will be at disposal for all MIA 2020 industry digital and physical attendees. Diversity and inclusion are the key to meaningful discussions. MIA is working to ensure that all sessions represent diverse viewpoints and aims to achieve a balance across gender, geography and experience in all conferences and sessions of the Drama Division.

ADVERTISING EXPENDITURE IN EUROPE (2009 VS. 2018)



Source: European Audiovisual Observatory analysis of WARC Data



Kevin Beggs, Chairman and Chief Content Integration Officer of the Lionsgate Television Group



Rola Bauer, President of International Television Productions at MGM



Kristin Jones, EVP International Programming and Programming Innovation at AMC Networks



Rendez-Vous 2020: The challenge of going virtual maintaining the efficiency

TV France International, the trade association which promotes French TV programs worldwide, celebrated its annual Rendez-Vous edition for the first time in 26 years 100% virtually, due the pandemic.

'We have adapted to the restrictions made necessary by current circumstance and tried never to lose sight of our objective: maintaining the recognized efficiency of this 1st market of the season, the only one entirely dedicated to French audiovisual programmes, while keeping its spirit of conviviality, even if we do not have the pleasure of actually physically being together', commented **Hervé Michel & Sarah Hémar**, President and Executive Director of TV France International, about the event that this year was fully supported by TVFI's service, *Screenopsis* which also included a showcase during the event. At the same time, the digital interface was combined with a pop-up studio on the Paris rooftops, where took place live discussions and TVFI hosted a programme of exclusive video and animated contents which even can reseen, with a 'dynamic approach by speakers and video topics', according to the executives.

'This has led us to revisit our flagship event by combining the agility of a dedicated digital platform and a pop-up broadcasting studio, a forum for live exchanges. In this we are accompanied by **Publicis Live** agency and supported by our main partners: the **Centre national du cinéma et de l'image animée (CNC)**, the **Ministère de l'Europe et des Affaires étrangères**, and **The Procrep**, added.

In addition to its renovate market, the event included a rebranding of its logo, and counted on the first day with more than 350 from 64 countries, almost 1/3 more than in 2019; over 500 content titles, and more than 100 exporters attending digitally.

Among the buyers and deciders registered for the 26th edition of the event it stands **ZDF** (Germany), **RTBF** and **VRT** (Belgium), **TG4** (Ireland), **RAI** (Italy), **RTS** and **RSI** (Switzerland), all the Scandinavian public broadcasters, **NHK** (Japan), **Radio-Canada**, **TRT** (Turkey), **VTV** (Vietnam), and **Canal Encuentro** in Argentina, among several others.

Since 2004, Rendez-Vous celebrated the best content ready made from the principal producer and creators from France, recognizing the professionalism and know-how of French audiovisual programme exporters in animation, documentary and fiction genre with **TV France International Export Awards**.

As for animation, **Mediatoon Distribution** was recognized for *The Fox-Badger Family*, based on the award-winning comic book of the same name, published by Dargaud. The series airs in France on the broadcaster **France Télévisions** and has been sold around the world.

While among documentaries, **The Party Film Sales** (ex. **Doc & Film International**) won in the category for *Cinema through the Eye of Magnum*. The documentary was commissioned by **Arte** and portrays the work of photojournalists at the iconic **Magnum** agency through 70 years during which they observed the world of cinema.

Last but not least, **Federation Entertainment** was recognized for its series *Le Bureau*, which was already sold to more than 112 territories and broadcasted by **Canal Plus** locally.

In addition, during the last day, **CNC** and **Ampere Analysis** provided a report on



Hervé Michel, President, and Sarah Hémar, Executive Director



French TV Programs on International SVOD Platform. Among the insights presented on the report highlights that US networks and Netflix dominate the international commissioning landscape, but several European public broadcasters are in the top 15, mostly for commissioning documentaries, positioned it to France Television as eighth on the list.

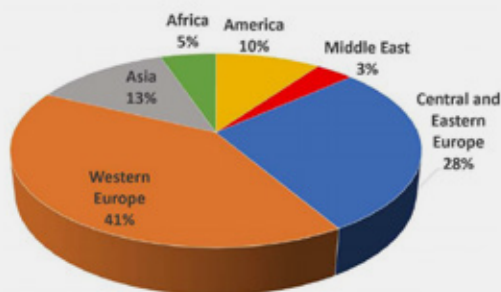
Regarding international content, more than 3200 TV titles are available in France, even the market is located just behind other major European markets. 488 French programs are available on at least one SVOD platform (outside France), and French production is ahead Spanish production (224 titles available outside Spain) and Italian production (151 titles), but far behind the UK (2,809 titles).

As for availability of the French content across the world, its titles account for 11 % of the total catalogue of TV titles available on SVOD outside France, this markets is therefore the 7th country of production most represented internationally.

SHARE OF BUYERS' ATTENDANCE AT RENDEZ-VOUS BI@RRITZ 2020, BY TERRITORY

Spain	18%
Germany	18%
Italy	15%
Belgium	11%
Switzerland	10%
Sweden	5%
United Kingdom	5%

Russia	25%
Poland	13%
Slovakia	12%
Czech Republic	8%
Serbia	7%
Estonia	7%
Ukraine	6%
Croatia	6%



Source: TV France International



Le Bureau (Federation Entertainment) was recognized during Rendez-Vous 2020 in the category "Drama"



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Barça Studios: Revolutionizing the fan experience

Besides of being one of the top football teams worldwide, **FC Barcelona** (Spain) has been growing outside the field during the last 20 years, producing audiovisual content for its own channels, first on the linear television channel, then for social media, where it accumulates more than 360 million followers around the world, over 1.4 billion interactions in 2019, and more recently on the global streaming channel **Barça TV+**. 'We thus decided to unify all of this production under the same roof, and also use it to create new original contents and formats for other third-party channels', explains **Paco Latorre**, director of the **Barça Studios**.

'There are two studios at the site, where different programmes and panel shows are recorded about Barça affairs, to be shown on Barça TV and Barça TV+, as well as six editing rooms, twelve postproduction rooms, four audio rooms, eight commentary booths and a color grading room that can be used for 4K postproduction, as was the case with *Matchday*. Additionally, there are more than 200 square meters of production offices, Barça TV newsrooms and meeting rooms',

adds Latorre and highlights that, since it was set up, the strategy has been to produce quality content in different formats that have engendered different projects, some of which are already available and others that are currently in the production process.

The former include *Matchday*, the Barça documentary series that follows the first team players throughout the 2018/19 season and that went down very well among the audience, and *The Awakening*, an emotional film about human sentiments and relationships.

Regarding **Barça TV+**, the digital service released June 3 with more than 1,000 hours of content and 3,000 100% Barça videos via the Club website and app, and in three languages -Catalan, Spanish and English-, the executive remarks the reception by the public in just a couple of months, with high expectations for the future. 'We shall continue to work on the creation of new contents, such as special behind the scenes features, games, and other content related with our players, as well as on new originals', adds Latorre and recommends series and documentaries only available on Barça TV+ such as *Ready! Antoine Griezmann's Challenges*, in which the first team striker challenges his fellow sportspeople from around the world with surprise activities, and *Origins*, which takes an unprecedentedly intimate look at the players' backgrounds in the form of personal interviews and testimonies from friends and family.

'This section also includes a series called *Discovering Barcelona*, in which the players show us around their favorite places in the city, while *What's next?* features different Barça legends telling viewers what they have been doing since retiring from professional football. The Barça women's team also has its own series called



Paco Latorre, director of Barça Studios

Dare to Play, while *The Album* looks back at the experiences of players that already form part of Club history, and *Talent Explorers* is our first cartoon series, now in pre-production and inspired by *La Masia*, our sports academy that has set new standards worldwide', he adds.

As for the geographic areas where Barça TV+ has had the greatest penetration according to the executive, Spain one of the most important markets, followed by the United States. In Latin America, Mexico is the country where the service is getting the biggest following, while in Asia are India and Japan. 'Because of the technical complexities involved in such a country as China, Barça TV+ is not yet available there but we are looking into ways of getting into that market through a local partner, as we have done with our website and social media channels', says Latorre.

And he completes: 'From our leading position, Barça is working to revolutionize the experience for its fans around the world by developing its digital strategy, in which a key factor is boosting engagement with its followers and connecting with new audiences around the world by creating unique experiences. And this is where entertainment content, and especially audiovisual content, plays an essential role, as it is these that best transmit emotions in a universal, meaningful way'.



Matchday, documentary series that follows the first team players throughout the 2018/19 season

FC BARCELONA'S NUMER IN THE DIGITAL ENVIRONMENT

+360 million followers around the world in Social media

+ 1.4 billion interactions in social media in 2019

+ 1,000 hours of content available in the streaming service BarçaTV+

+3,000 100% Barça videos, including series, documentaries, movies, behind the scenes, videos connected to players and matches, and others



Talent Explorers is the first cartoon series developed for Barça TV, now in pre-production



NEW: Season 1 available in Spanish (LatAm)

Fast Forward



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Star TV: Cooperation to face adversity

Star TV (Turkey) is not only one of the first private channels, but it has been a trendsetter in the sector for a long time. As part of **Doğus Media Group** and during the pandemic, the broadcaster started to work more closely with other Group's channels such as the news service **NTV** and digital platform **Puhu TV** to create new projects. 'We have named that group as *Dogus Media Lab*, and we are discovering more and helping each other', describes **Sebnem Aksoy Acikalin**, Drama Director, Star TV, and highlights the success of the development of super series such as *Phi* and International Emmy Award Winner *Persona*.

According to Sebnem, while the coronavirus has hit the media and entertainment sector, some new initiatives were seen, like the one released by actors of the sitcom *Jet Sosyete*, which produced a special episode for the digital platform Puhu TV, shot from their own houses during the self-isolation period. 'We've observed that the audience would like to see more positive projects and they want to watch feel good contents, action and light-hearted movies', says the executive and highlights the good results of entertainment shows like *Survivor* during the lockdown, but clarifying: 'The audience missed the dramas as well'.

Even when Star TV's strategy during the

lockdown was aimed to broadcast archive programs, foreign shows and Turkish movies as a consequence of the stop of all the sets and productions, the company is now back and focused on the upcoming season, with new releases of titles like *The Ambassador's Daughter* and *The Choice*. 'We have one new comedy: the adaptation of **Netflix's** French TV series *Call My Agent*; a new drama called *İyi Günde Kötü Günde* (English title is not ready yet) and focused on a girl who, after 5 years of being abandoned by his ex-boyfriend during their wedding, decides to become a wedding organizer and she finds herself in a difficult situation to make the organization of her ex's wedding, and **Evermore's** star Özcan **Deniz's** new drama project *Seni Çok Bekledim*', she adds.

'The sets are returning slowly to the new normal. They are extremely cautious about the Covid-19 in the sets. We don't get any audience in our shows anymore and we've categorized the production crew in three sections. If it is not necessary, crew members never enter to the other sections in the production. Before the shooting, all the crew members and the actors are having a PCR test, and if the results are negative, they could join to the production', remarks Sebnem.

And completes regarding the future: 'We

will continue to work closely with our owner company Doğus's other assets and values. We will develop more projects with Puhu TV and hopefully these coproductions will carry us to the position that we all would like to be in the new digital era'.



Sebnem Aksoy Acikalin, Drama Director, Star TV

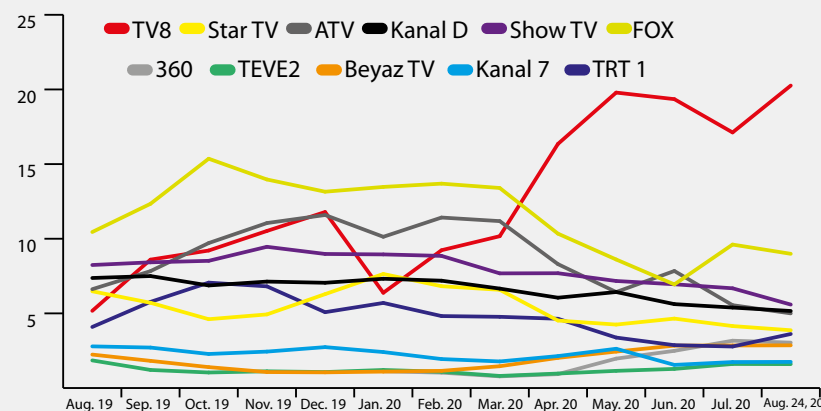


İyi Günde Kötü Günde is a new drama that follows a wedding organizer that finds herself in a difficult situation to make the organization of the one that abandoned her during their ceremony



Menajerimi Ara will be the first adaptation of Netflix's French TV series *Call My Agent*

TURKEY: AUDIENCE SHARE ABC1 20+, BY TV CHANNELS (AUG. 19-AUG. 24, 2020).



Source: Kantar



Zuleikha
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 When forgiveness is power...

Drama 8x52'



NTV positions Russian content abroad

NTV Broadcasting Company is one of Russian biggest broadcaster and one of the top content producers domestically and abroad. The channel shows are rating leaders in the competitive Russian TV market and are also available worldwide on the biggest streaming services such as **Netflix**, **Bilibili** and **Amazon Prime**.

The company has a content library of over 25,500 hours with 8,500 hours of action-packed TV shows. 'We target a wide circle of 18+ audience, so anyone can enjoy our content. As one of the biggest TV channels in Russia, we really do care about the quality of our content: we invest in our scripts, actors, directors and props', underlines **Timur Weinstein**, General Producer.

'During Covid-19, we had to reinvent some of the processes due to the new measures and limitations. We put our production routine under strict disease control and found ways to keep producing the same amounts of original content. 30% of NTV broadcasting consists of premiere shows and films, so we're doing our best to maintain that proportion because we understand that now our audience needs entertainment content and quality TV shows more than ever'.

'During the lockdown, all the filmings were suspended. However, it couldn't stop us, we

still had plenty of work to do: we were editing the footage at hand and working on the screenplays for new projects. We reorganized the production processes of our shows and decided to hold up on live audience. In some fields, we explored well-known technologies like virtual studios on a new level. Many live interviews moved to online platforms', he added.

Ad market is going through tough times because of the Covid-19. But according to **Weinstein NTV** has experienced 'positive' changes: 'Firstly, we have managed to cut expenses as well as minimize the production costs without compromising on quality. Secondly, we have started employing new technology more eagerly. We have more digital opportunities now'.

'Viewers are searching for alternative platforms to consume media content. NTV is Russia's first TV channel to release both TV and online versions of the same series. Action-packed drama *Caged* was first released on the popular streaming service **Start**. The TV premiere followed shortly after. The series made it to the top 5 most viewed projects on the platform. Before it premiered on NTV, we had handed the comedy-action series *Escapade* to catch forward over to **Okko**'.

The company is fully focused on its international expansion: crime series *Wolf Trap* premiered online during the MIPTV Drama Buyers Summit as the only Russian project selected. In June, it presented two more projects at the first international online market of Russian media content Key Buyers Event: digital edition - dramedy *Reluctant Hero* and action-packed crime series *Flashpoint* that did really well on the channel, and now is taking place of Virtual Screenings Autumn 2020 with *Wolf Trap* and *Nobel Detective*.

The 12-episode screen version of the novel *The Road to Cavalry* by **Aleksey Tolstoy** is available on Netflix, while the drama *Aria of the Doomed* was added

VIRTUAL SCREENINGS 2020
Autumn



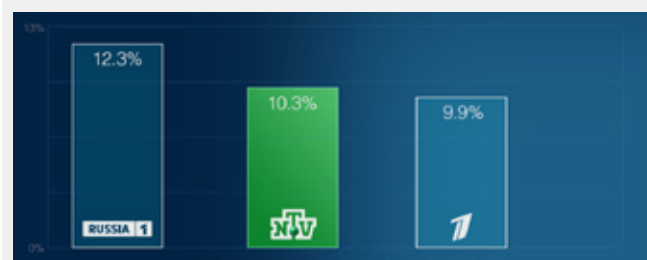
Timur Weinstein,
General Producer of
NTV Broadcasting
Company

to the Arab streamer **TenTime**. *Secret for a million* is channel's weekly provocative show where famous actors, musicians and politicians sell their secrets for a cash award. It is the #1 weekend entertaining show in Russia with over 200 million views on the Internet. The format was optioned by **ARB** (Azerbaijan) with the adaptation coming this fall. By 2021, the show will air in three countries.

'Last year our product sales doubled: we sold over 1,000 hours of content to Baltic countries. **LTV7** (Latvia) recently aired *Mukhtar*, *New Footprint* and the first two seasons of *Dr. Driver*. *Mukhtar's* viewership share reached 10.6%, *Dr. Driver's* 12.7%. *Miracle of the Holy Flame* has been aired for 17 years: for seven years **BNT** (Bulgaria) has been purchasing the right to re-broadcast the ceremony. A Bulgarian foreign content distributor **Tandem** bought rights to the shows *Retribution*, *Escapade* and *Trucker* mini-series.

In 2H 2020 we will pursue the active promotion of the existing NTV content in Asia, Latin America, CEE, MENA. Asian audience is already familiar with *Schubert* series (**Bilibili**) and *The Road to Calvary* (**Netflix**). Vietnam will see the action-packed drama *Countdown* (**Arait Multimedia** has purchased the broadcasting rights) and **TenTime** subscribers can watch historical drama *Aria of the Doomed* beab.

TOP 3 RUSSIAN BROADCASTERS BY WEEKEND SHARE -
RUSSIA 100K+, ALL 18+ (JAN. - JUL. 2020).



Source: Mediascope.net



Action-packed drama *Wolf Trap* and entertainment show *Secret for a Million*

rtve

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Infinity Hill: 'The pandemic confirmed that the content industry is recession-proof'



Axel Kuschevatzky and Cindy Teperman

The Covid-19 conditioned the activity of the audiovisual producers, but did not stop them. **Axel Kuschevatzky** (Los Angeles), **Phin Glynn** (London) and **Cindy Teperman** (Buenos Aires) **Infinity Hill** bursted onto the global scene with the series *Staged* for the **BBC**.

Kuschevatzky and Teperman defined the company launched in November 2019 as a 'diverse and eclectic' society, which allows it to have 'complementary' views from different geographical locations. **Infinity Hill** had a good part of its line-up ready to go ahead in 2020 and, although the Covid-19 stopped its production plans, its growing ambition did not. 'Like the rest of the universe, we recalculated dates and strategies to resume filming. We have a dozen projects in different stages, waiting for protocols to be established'.

It has finished *Doorman*, an action film starring **Ruby Rose** and **Jean Reno**, *Nasha Natasha*, a world premiered documentary on **Netflix** about an incredible tour of Uruguay's actress and singer **Natalia Oreiro** in Russia and its first TV series, *Staged*, which led the



first **BBC One**', note the executives.

'We were seduced by the idea of being flexible and adaptive: a TV series with **Michael Sheen** and **David Tennant**, a film in Mexico with **Rob Schneider**, a feature film in Cambodia with **Alex Pettyfer**, a feature film in Venezuela and a film in Argentina with **Ricardo Darin**. We deeply believe in the coexistence of absolutely different projects and we feel that it is a plus that is not traditionally seen in the market, where companies tend to be more rigid. We are multicultural and we love diversity'.

The global impact of *Staged* was given by the screen that chose to broadcast it, but also by offering a simple concept. 'We were all locked up, frustrated and Phin proposed to make a series that could be recorded with cell phones and Zoom. He raised it with **Simon Evans**, a British theatre director with whom we have been working. A very simple premise was developed: a short series about a director trying to rehearse a play online during the pandemic', explain the renowned Argentine producer.

Teperman added that **BBC** took over the project immediately and a month later we were on the air: 'The repercussion was so strong that two weeks after the season ended, the network began to repeat it again, with more than two and a half million viewers per episode and incredible reviews in all the British media', she stands.

About the synergies of cinema and TV, the executives consider: 'It is not true that they functioned as separate entities. The stories mark the game. Some of them work better on TV over multiple episodes, and others that benefit from on the "big screen" and last only two hours. Then, the most important thing is the talent to narrate and that is not tied to any specific platform'.

What should we expect in the future? 'Pandemic confirmed that the content industry is recession-proof and at the same time accelerated the place of streamers. But it also showed a mature market: the audience chooses very well what to consume. The crisis is a transition and not everything that worked in the pandemic will necessarily work afterwards. The industry is going through an extraordinary era that will surely continue to surprise us', conclude **Teperman** and **Kuschevatzky**.

Staged was a big success on **BBC One** and immediately gained international recognition

Nasha Natasha, a documentary for **Netflix** about a **Natalia Oreiro** tour in Russia

BBC Three: We Are Who We Are



Sue Deeks, Head of Programme Acquisition, BBC



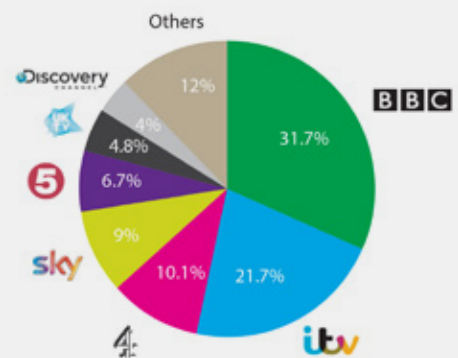
Academy Award-nominated director **Luca Guadagnino** brought his unique cinematic style to TV for the first time in *We Are Who We Are*, an eight-part limited series that has been acquired for **BBC Three** from **Fremantle**.

An **HBO-SKY** series, produced by **Lorenzo Mieli** for *The Apartment* and by **Mario Gianani** for *Wildside* (Fremantle companies) with **Small Forward**, *We Are Who We Are* tells the story of two American kids who live on a U.S. military base in Italy, exploring friendship, first-love, identity, and immerses the audience in all the messy exhilaration and anguish of being a teenager. **Sue Deeks**, Head of Programme Acquisition, **BBC**, says: 'We are so delighted that this beautifully observed drama will be enjoyed by our viewers. It really is very special'.



We Are Who We Are

UK: AUDIENCE SHARE, BY GROUPS (JANUARY 2020)



Source: BARB



THE DARKEST MINDS

Disney Media Distribution Latin America



Joyn: 'Our focus is on our users and ourselves'

Joyn GmbH, the joint venture streamer of ProSiebenSat.1 and Discovery launched in May 2019, has completed a full year in the German market offering a complete service of linear TV channels and content library of both, acquisitions and originals. But besides content, the platform headed by the managing directors **Katja Hofem**, **Dr. Jochen Cassel** and **Tassilo Raesig** has plans to launch in Austria.

Thomas Münzner, Director Content Acquisition & Original Production, explains to PRENSARIO: 'We have built a premium platform, consistently expanded it and are now a well-known brand in the German streaming market. With over ten million app downloads and up to 3.9 million monthly unique users after only one year, we are absolutely on track. We offer 60 free-TV stations in live stream and as a media library, bundling the content of the free-TV stations of ProSiebenSat.1 and Discovery as well as 15 other content partners on one platform and one app'.

'Users can play content free of charge and without registration on iOS and Android devices as well as on the web and via smart TVs. The goal is to create a comprehensive German OTT platform of cross-channel content. An important step was the launch of **PLUS+** by the end of 2019, a premium offer that includes additional live TV channels in HD plus Pay TV channels, originals and exclusive content as well as the latest films and series. Additional features and content will be added continuously, including exclusive sports content'

For Joyn it's important to have a mix of local Original and acquired content, says **Münzner**. 'Today the access to global stories is omnipre-

sent. At the same time, there is a growing need to refer to content that conveys a sense of belonging. With our local Originals we aim high: We want to lead discussions, address new topics, discover new talents and be different in many ways. But we also bring new exclusive and on-demand content to our platform so that more content can be seen - always with our community in mind, what they would like to see at Joyn. We will continuously add new partners to our platform to offer an even greater variety of content', he completes.

Regarding the audience, he remarks: 'In the beginning, *jerks* was an absolute driving force. Little by little our users discovered our originals such as *Frau Jordan stellt gleich*, *Check Check* or *M.O.M.* Also classics like *Grey's Anatomy*, which are always in demand, as well as exclusive like the Dutch answer to *4 Blocks*, *Mocro Maffia* that were also very well received by our users. Season 2 will be released later this year. In general it helps us to listen to the voices and recommendations of our Joyn community and to take them into account when buying or developing content'.

'Our focus is on our users and ourselves. We want to create the #1 platform where people can find their favorite TV shows, series and movies, all combined in one place, easy and convenient to use. This combination of content offering with originals, Free TV channels and catch ups libraries plus a tailored premium offering with more originals, HD and pay TV channels, acquired movies and series is unique and outstanding in the German market'.

Joyn invites users to give us feedback and join the "Joyn Community". **Münzner** adds: 'We want to create a user-friendly product with a pleasant viewer experience. To achieve this, we are still in constant exchange with our community and corresponding feedback flows continuously into the further development of the app. Thus we were able to implement the first user feedback in September 2019 and made it available on **Google Chromecast**. New features such as personalized recommendations or original language, which our users have requested, will follow in the course of the year'.

'Already during the content acquisition or development phase, we keep an eye out for potential partners. For example, we were able to win **rbb** as a partner for **MAPA**. With **Blackout**

VIRTUAL SCREENINGS 2020
Cultura



Thomas Münzner,
Director Content
Acquisition
& Original
Production, Joyn



jerks (© Joyn/Anatol Kotte)

JOYN MILESTONES

June 2019: ProSiebenSat.1 and Discovery officially launched Joyn on the German market as an aggregator platform offering live TV, broad media library with catch-up and preview content, and first own originals like the third season of the successful format *Jerks*

November 2019: With Joyn PLUS+ users can now stream even more exclusive content, the best movies and series as well as even more live TV in HD

December 2019: Joyn launches its own primetime channel for American film and series highlights. Joyn PLUS+ original *Dignity*, a coproduction with Chile, tells the story of the infamous *Columbia Dignidad*

March 2020: In the context of the Corona crisis Joyn produces the format *Join me @ home together* with Studio71 GmbH
June 2020: Joyn expands partnership with **Viacom**

we are producing a six-part high-end series in cooperation with **W&B Television** and **SAT.1**, based on Marc Elsberg's million-dollar bestseller of the same name. **Moritz Bleibtreu** has been signed on as the leading actor for the thriller series. Shooting will start in early autumn 2020', concludes **Münzner**.

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ANA'S REVENGE

"Some wounds open our eyes"



THE ROAD TO LOVE

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Aus dem Tagebuch eines Uber-Fahrers
(© Joyn/Christoph Köstlin)



The GAS television market: resilience and growth



By Prof. Dr. Conrad Heberling, Professor for Marketing and Market Research: Film University Babelsberg, Erich Pommer Institute, Potsdam and Berlin School of Popular Arts

The German TV Market

Television remains the most-used medium in Germany: according to **AGF Video Research**, television programs reach 51 million viewers daily (from 3 years of age), or 67.2 percent of the total population. Within a two-week period, television even reaches 91.5 percent of the population (widest circle of viewers) and thus almost every person in Germany.

In 2019 the number of licensed television channels in Germany totaled 442, of which 421 were commercial and 21 public channels.

The strength of the German marketing is characterized by tremendously attractive content and channel offerings. According to the **Commission on Concentration in the Media** (KEK), the 421 private TV channels comprise 256 nationwide private and teshopping channels as well as 165 nationwide, regional and local TV channels.

By the end 2019, the number of German-language, nationwide private TV stations in Germany consisted of 12 general interest programs, 80 special interest free TV stations, 108 pay TV programs, and 21 teshopping programs.

The Pay TV and paid VoD market in Ger-

many is more diverse than ever before and the demand of Germans for high-quality moving image content continues to grow - even during the Corona crisis. Measures to contain the pandemic pose particular challenges for producers, broadcasters and providers alike but also give way to new creativity.

The number of pay TV subscribers rose to 8 million last year (2018: 7.8 million) and the pay TV programs researched by AGF reached an average reach of 16.4 million pay TV viewers per month in 2019, an average of 400,000 more than in 2018.

In the first half of 2020, there were already an average of 17.1 million pay-TV viewers, and in March 2020, this figure had risen to

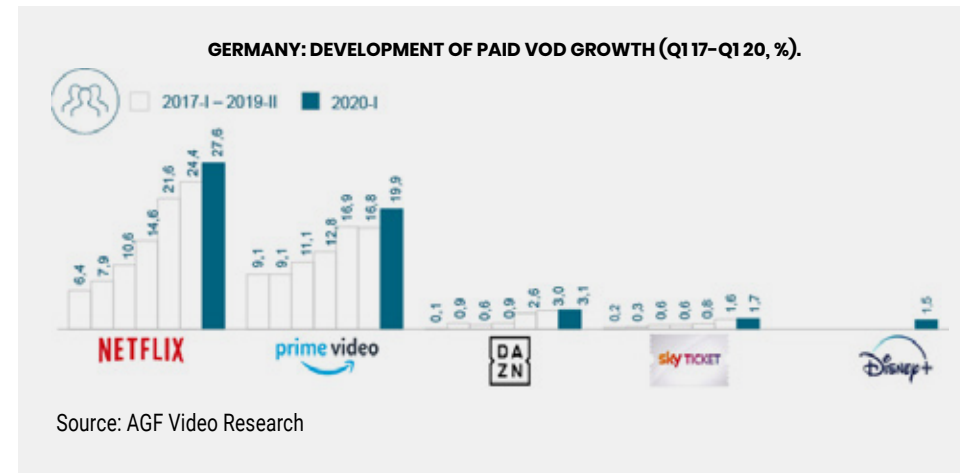
18.3 million. The number of SVoD consumers in the fourth quarter of 2019 was 13.4 million (Q4 2018: 6.9 million). Revenues from pay TV and paid video on demand in the entire DACH region rose to an impressive EUR 4.5 billion in 2019 (2018: EUR 4 billion).

According to VAUNET (Video, Audio, Net), the German association of private broadcasters, total revenues in Germany in 2019 were approximately EUR 3.9 billion (2018: approximately EUR 3.5 billion), including pay TV with a revenue volume of around EUR 2.4 billion (2018: EUR 2.3 billion), followed by subscription video-on-demand (SVoD) with approximately EUR 1.2 billion (2018: EUR 1.1 billion).

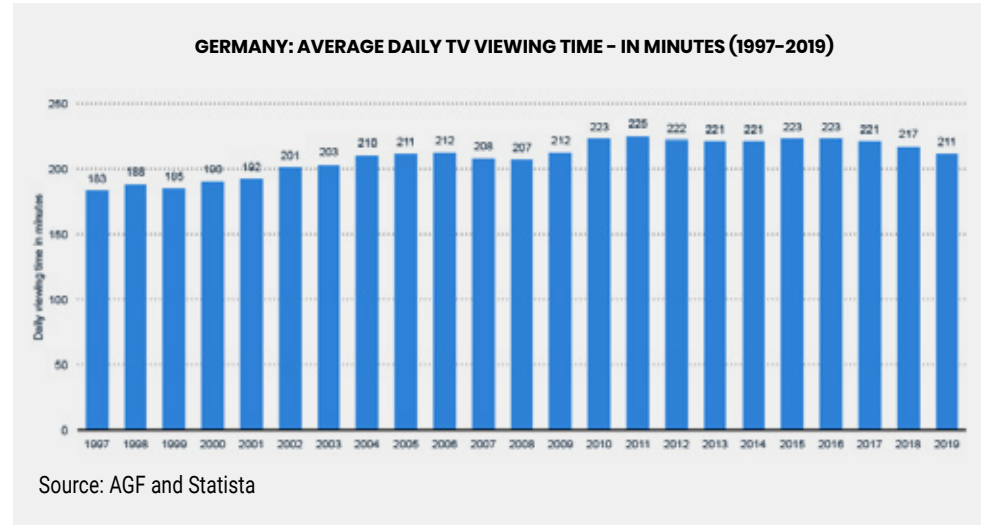
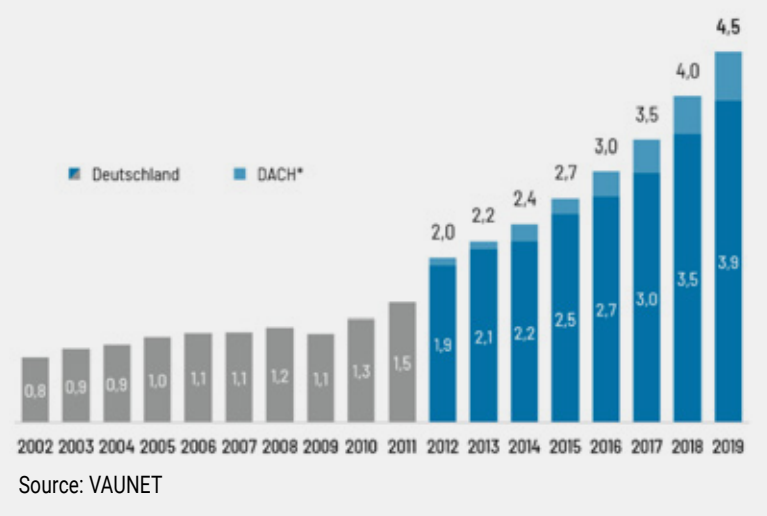
Future

The German and GAS TV and video markets are highly dynamic ones and characterized by a vast number of upheavals and evolutions in the field of regulatory issues, digitalization, new market offerings (e.g. national and global streaming services) and transitions, and needless to say disruptions and forthcoming technological advances such as with 5G and AI which are enabling ever more flexible and mobile consumption of media content.

Even though consumer expectations and viewing habits are changing rapidly in the age of VoD and mobile media consumption - which will continue to grow at impressive rates in the next few years - research maintains that traditional, linear television will continue to show its resilience in the coming years. This will be the case especially in the area of popular live content such as shows, sports and major events. TV and



PAY TV AND PAID VOD REVENUES IN GERMANY 2020 TO 2019 IN EUR MILLIONS



Top Germany TV and Cinema productions: from Das Erste/ARD, Tatort Spiegeln, Spiegeln, a top crime series with 14 million viewers (Credit: WDR / Thomas Kost) and the movie Das Perfekte Geheimnis (The Perfect Secret) with 5 millions theatres-goers starred by Elyas M'Barek from Constantin Film AG (credit: Constantin Film AG)

With about 50 million television households and a population of close to 100 million the German speaking European region including Germany, Austria and parts of Switzerland, the so-called GAS territory is the second largest worldwide in terms of turnover, next to the US TV market.

With around 38 million households the German TV market is by far the largest of the three GAS markets in terms of audience acceptance and advertising sales, and in fact one of the leading in the world in terms of production volumes, diversity, quality and robustness.

Overall, Germans, 14 years and plus, spend an estimated record of 5 hours and 10 minutes a day watching moving images. The majority of this is accounted for by daily television viewing time (age 3+) of 221 minutes per day in 2019. According to the Media Activity Guide 2019 the remaining moving image usage is another 86 minutes, of which 47 minutes are spent for mobile and online video.

GERMAN MARKET AT A GLANCE

Daily reach of television marks a record of 51 million viewers or nearly 70 percent of the population in Germany

Total daily viewing time reaches 5 hours and 10 min. with time spent on television, streaming and online and mobile video content

First half of 2020: On average 17 million Pay TV users and more than 13 million SVoD consumers in Germany

Pay TV & paid video on demand revenues total EUR 4.5 billion in 2019 in the GAS region compared to EUR 4.0 billion in 2018



LEGACY



T H E
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Latin America, the next battleground for OTTs

The battle of the digital Titans has already begun, and the battlefield is starting to get defined, with Latin America as center of the dispute.

In addition to the expansion of **Netflix** and **Amazon** in the region, the launch of **Disney+** in November, the confirmation of the arrival of **HBO Max** and **ViacomCBS's** service in 2021, and the beginning of local premium productions of players such as **Starz Play** or **Pantaya (Lionsgate)** have accelerated the race to achieve the potential subscribers. Because the offer is wide, but estimates from specialists indicate that customers would be willing to purchase up to 4 services.

Preparing the field

According to a report from Digital TV Research, there will be a boom in for the Latin American SVOD market, with the number of customers set to more than double between the end of 2019 and 2025 to 100.35 million.



Disney+ will be launched in Latin America on November 17th with strong titles like The Mandalorian



Source: OMDIA

Latin America SVOD Forecasts report highlights that Brazil will remain the market leader, with 36 million SVOD subscriptions forecast by 2025 (+20 million vs. 2019), while Mexico will have 28 million gross SVOD subs by 2025 (+16 million vs. 2019).

Company-wise, Latin America is set to experience a wave of US-based platform launches over the next year. Digital TV Research noted that despite the extra competition (**Disney+**, **Hulu**, **HBO Max** and **ViacomCBS**), Netflix will likely continue to grow but its dominance is set for decline. The Latin America SVOD Forecasts report predicts that Netflix will have 47.4 million subscriptions by 2025, up from 31.4 million in 2019. Disney+ is expected to grow rapidly following its November 2020 launch, with 25 million subs by 2025.

In terms of quantity of streaming services, a Kantar IBOPE Media's survey highlights that 44% of people subscribe to two services (which can be paid or free), 18% to three and 7% to four. The youngest are the most likely to subscribe to a paid system, while 15% do not subscribe to any platform with the elderly in the lead.

The Digital Studios

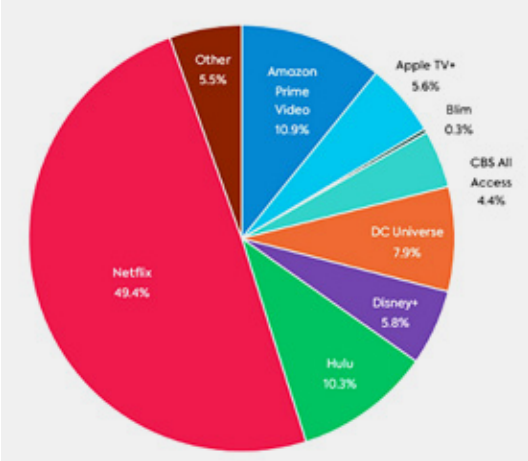
Since the arrival of Netflix to the industry,

most of the traditional players have had to be reconverted, and Studios are no exception. From **Lionsgate** to **Universal**, **Disney** and **ViacomCBS**, no one wants to be left out.

In the case of **Disney+**, its launch in Latin America was confirmed on November 17, with an important slate of original series and films from some of its main brands such as **Marvel**, **Pixar**, **LucasFilms** and **Fox**, while **Warner Bros.** seems to follow the same strategy with **DC Entertainment**, **HBO Originals** and **WarnerMedia's** channels content. Among the hot and most expected titles is *House of the Dragon*, spin off of the multi-awarded *Game of Thrones*.

Lionsgate's **Starz Play** is already available in Brazil with its catalog of hits such as the period series *The Great*, starring **Elle Fanning** and **Nicholas Hoult**, *P-Valley*, and *Power Book II: Ghost*, and recently announced the production of its firsts Latin originals: *Señorita México* (**Fabula** and **Fremantle**) and *Toda la sangre* (**Pantaya**, **Spiral International** and **Fremantle Mexico**). 'As Starz continues to expand its global presence through the Starzplay platform and its direct-to-consumer international application, creating international co-production opportunities for original content is the next step in tailoring our offering to our subscribers', said **Superna Kalle**, EVP, International Digital Networks, Starz.

BRAZIL - DEMAND SHARES OF DIGITAL ORIGINAL SERIES BY ORIGINATING PLATFORM (JANUARY - MAY 2020)



Source Parrots Analytics

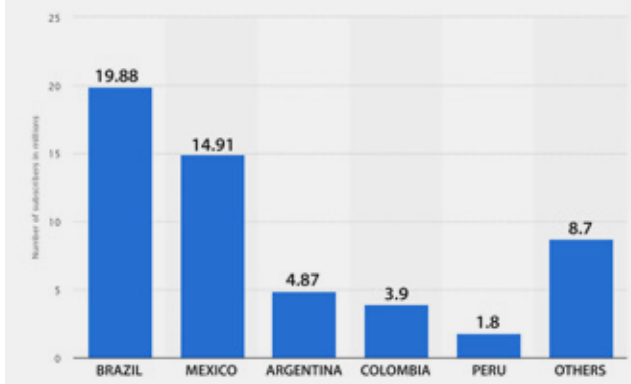
FAST and AVOD expand opportunities

However, the cost of VOD services, coupled with the low level of banking penetration in Latin America, has open the gate to new business models such as free ad-supported TV (FAST) or ad-supported Video Services (AVOD).

According to some estimations, the ad-supported video streaming market saw a 38% growth in revenue between 2018 and 2020, and that number is expected to increase. ViacomCBS CEO **Bob Bakish** told that its FAST platform **Pluto TV** touts more than 22 million monthly users — a growth of 75 percent year over year. As ViacomCBS grows its streaming footprint (the company also offers CBS All Access and Showtime to customers), having a free, ad-supported service like Pluto TV helps. Bakish also expects that number to hit 30 million by December 2020. Similarly, Xumo has 5.5 million active monthly users, and Comcast sees it as a good asset to have in the streaming wars.

Another good example of this evolution is **NBCUniversal**, which included an AVOD option to its OTT **Peacock**, with 13,000 hours of programming (vs. 33,000 for the premium version).

NUMBER OF SVOD SUBSCRIBERS IN LATIN AMERICA IN 2020, BY COUNTRY (SEPTEMBER)



Source Statista

While **Xumo** (Comcast), **Crackle** (Sony), and the Fox Corporation's **Tubi**, which established a cooperation deal with **Azteca** in Mexico, are also stomping in the game.

'Importantly, coupled with the combined power of FOX's existing networks, Tubi provides a substantial base from which we will drive long-term growth in the direct-to-consumer arena,' Fox CEO **Lachlan Murdoch** explained, and focused Tubi CEO **Farhad Massoudi**: 'Our expansion in Latin America is just getting started and we hope to announce additional territories in the future.'

To each market, its platform

According to a special survey developed by **Parrot Analytics**, it can be seen that even when Latin America seems to be a big market, each country that composes it has its own demand and preference.

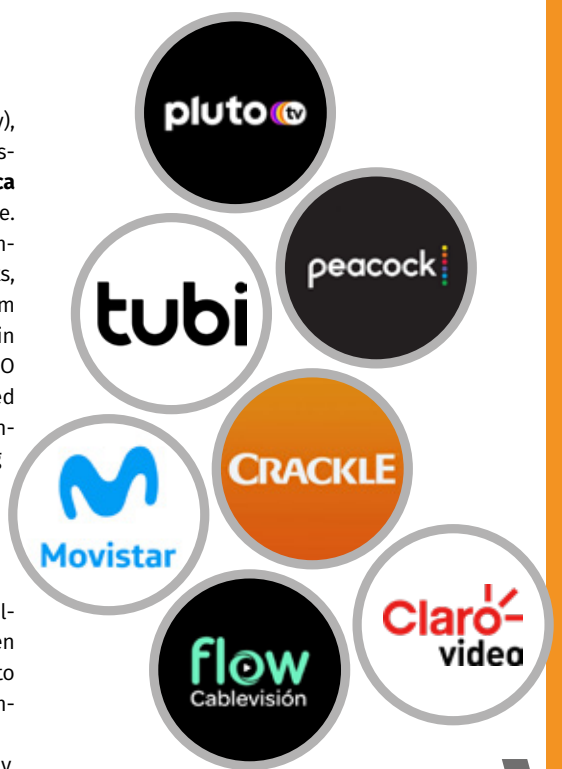
'To succeed in today's attention economy, content creators and distributors need to all be responsive to audience demand. Audience demand is the driving force shaping a landscape where content travels and markets are no longer constrained by geography', said **Alejandro J Rojas**, Director of Applied Analytics.

In Argentina, for example, Amazon Prime Video originals are gaining traction, reaching 13.4% share of the market for digital originals, while in Brazil, *Anne With An E* ranks (Netflix) is one of the most watched shows within the digital environment. 'Chilean audiences are ready for Disney+'. Chile tops the region in its demand share for originals from this platform. Despite not yet being officially available in Chile, Disney+ originals have a 13.2% share of all digital original demand', analyzed Rojas and highlighted that, in Colombia,

Netflix digital original series dominate. 'Over January to May 2020, 60.5% of all digital original demand in Colombia was for a Netflix title', he added. In Mexico, local taste is even stronger, with Blim's *Nosotros Los Guapos*, 7.9 times more demanded than the Mexican series average.

Opening up the game

But the Digital Studios, whether through SVOD, AVOD or FAST services, are not the only ones interested in the OTT war. Undoubtedly what



Anne With An E (Netflix) is one of the most watched shows within the digital environment in Brazil, while in Mexico, audience prefer local content like Blim's Nosotros Los Guapos, according to Parrot Analytics

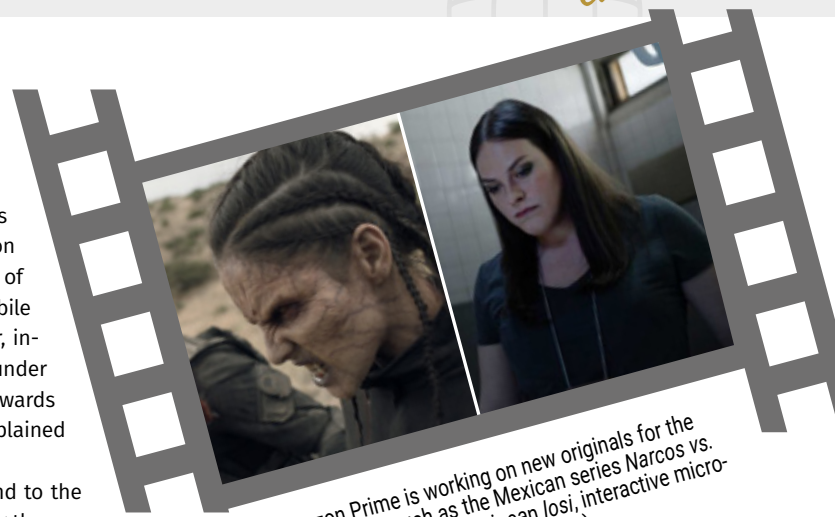
defines those who survive from those who don't, will be the differential content, giving a new opportunity to the niche platforms that address different genders such as gaming, factual or animation.

Launched in 2015, **CuriosityStream** has become the home of content about science, technology, history and nature documentaries, while to the well-known **Crunchyroll** (animé) **Funimation**, recently confirmed the release of its animé OTT platform in Mexico y Brazil during 2020. The service is already available in USA, Canada, UK, Ireland, Australia and New Zealand.

'Anime is special because it reaches people of different cultures, countries and languages all over the world in the same way. The Latin American audience is among the most passionate

Linear TV reinvents itself during quarantine

VIRTUAL SCREENINGS 2020 *Cultura*



content. On the contrary, Flixo democratizes access to quality content, it is free and it is based on consumption modes of digital native: mobile consumption, shorter, interactive contents, under the logic of the rewards of video games', explained **Adrian Garelik**, CEO.

But, how to respond to the growing offer, unifying the user experience? Some telcos seem to have found the clue. Claro announced in Brazil the launch of a new set-top-box service under the name of *Claro Streaming Box*, which will give access to linear TV and OTTs' content from companies like **Now**, **Netflix**, **Looke** and **Paramount+**. Similar experiences include **Anatel Box** in Uruguay and **Flow** in Argentina.

Rethinking content

As said, the content was, is and will be the king, but the digital context leads to rethink the stories and the ways to produce.

Reviewing the top in-demand 50 premieres during January and May 2020 in Latin America and US Hispanic, Parrot Analytics identify Drama as the genre on top, capturing audience attention, concentrating more than 80% of the demand and 60% of supply. While Action and Adventure, different from the linear platforms, is more than twice the share of supply, indicating that the genre is resonating with audiences who prefer to stream content.

While seasonal releases tend to have a high peak in the beginning, they lose demand quicker than episodic releases. Episodic

Amazon Prime is working on new originals for the Latin market such as the Mexican series *Narcos vs. Zombies*, and the Argentinean *Iosi*, interactive micro-series created by Flixo (Argentina)

releases don't have high peaks but have more regular demand during a longer period. And Episodic releases, on average, best optimize for retention by slowly distributing their total demand over a longer lifecycle. Weekly releases, on average, take 10 more days longer to reach to 50% of their lifecycle than the average all-season release.

Some other interesting results highlights that in Brazil, two of the five most commented-on shows are local productions, but *Anne With an E* is the main one due to the cancelation of the show. In Mexico, Almost all the main shows with the highest social engagement are from Netflix, but the show that generates most activity is from Disney+, even without availability in the market; among the shows with more activity from social media in Argentina, the only one from the region is Brazilian and Colombia was the only market where an Asian show stood out. The other most commented-on shows are from the US.

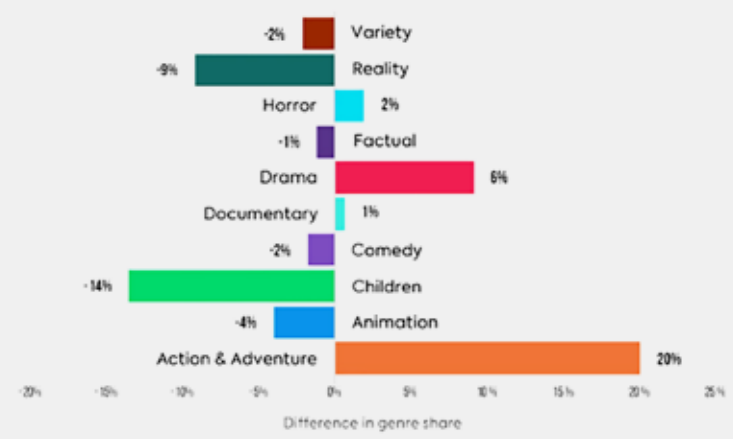
worldwide and has been asking for more,' said **Colin Decker**, general manager of Funimation.

The company has been boosting the distribution of animé in North America and worldwide through its OTT and theatrical releases. Last year, Funimation expanded its global reach, enlarging its catalog of titles by almost 20% through strategic agreements with animé licensees such as Aniplex and NIS America.

Aiming kids' audiences is **Discovery Kids Plus**, a children's content app for the whole family is consolidated in the digital market, after reaching 2.2 million unique users in Latin America in May, and with content based on the main Discovery Kids' brands such as *Mini Beat Power Rockers*, *Peppa Pig* and *Luna*.

Mixing entertainment with gaming and crypto-currency, **Flixo** (Argentina) is focused on users between 14-24 years old, and includes micro-series (5-15') and over 1,000 hours of content created by users. 'The current video platforms don't contemplate this type of user -young audiences-, since their business model is based on subscription through credit cards, excluding adults, who are used to paying for audiovisual

COLOMBIA - DIFFERENCE IN GENRE SHARES FOR DIGITAL ORIGINAL SERIES AGAINST LINEAR SERIES (JANUARY - MAY 2020)



Source Parrots Analytics

TOP 50 IN-DEMAND PREMIERES IN LATIN AMERICA, BY DEMAND (JAN - MAY 2020)

Rank	TV Shows	Rank	TV Shows
1	The Walking Dead	26	El Marginal
2	Grey's Anatomy	27	Ozark
3	Vikings	28	Community
4	Titans	29	Doom Patrol
5	Outlander	30	Swamp Thing
6	Westworld	31	Downton Abbey
7	Star Wars: The Clone Wars	32	Altered Carbon
8	La Casa de Papel	33	Jane The Virgin
9	Brooklyn Nine-Nine	34	The Terror
10	Better Call Saul	35	La Casa De Las Flores
11	Narcos	36	Treadstone
12	How To Get Away With Murder	37	Avenue 5
13	Homeland	38	Orange Is The New Black
14	The Outsider	39	God Friended Me
15	Star Trek: Picard	40	Las Chicas Del Cable
16	Criminal Minds	41	La Piloto
17	Chilling Adventures Of Sabrina	42	Vivir Sin Permiso
18	Fear The Walking Dead	43	NCIS: Los Angeles
19	BoJack Horseman	44	El Final Del Paraíso
20	Élite	45	Sin Senos Si Hay Paraíso
21	El Señor De Los Cielos	46	Mickey And The Roadster Racers
22	Curb Your Enthusiasm	47	Nailed It
23	Station 19	48	Tales From The Loop
24	Bia	49	Ancient Aliens
25	Sex Education	50	My Brilliant Friend

Source Parrots Analytics



49 X 60 MIN (4 SEASONS) DISTRIBUTED BY:





TV Azteca: Expanding beyond the shelf

In addition to being one of the main content generators in Latin America and globally and top broadcaster in the Mexican market, **TV Azteca** has begun in recent years to search for new business models, especially in digital environment.

Earlier this year, the Mexican group announced the launch of **Clic**, a digital channel that hosts both content from its pay TV channels, as well as original short content and free access, with themes such as exercise routines and lifestyle.

The release is in line with a number of important recent partnerships, such as the one achieved with one of the free AVOD **Tubi**, in which TV Azteca will sell ads on behalf of the digital platform in Mexico and promote the service to their massive audience via online and other platforms. In addition, some of TV Azteca's most popular titles will be made available completely free to Tubi customers in the country, including *Exatlón Mexico*, *MasterChef*, and *Lo que La Gente Cuenta*, among others.

'As part of TV Azteca's transformation towards the future, we are looking forward

to enhancing our distribution and make the best television productions available to a broader audience via **Tubi**,' said **Alberto Ciurana**, Chief Content & Distribution Officer for TV Azteca. 'We are excited to be part of the construction of a more connected and technological Mexican audience.'

And added **Farhad Massoudi**, CEO of Tubi: 'We're thrilled to collaborate with a world-class partner and, together with TV Azteca, launch a new free streaming home to some of Mexico's most celebrated television franchises. Our expansion into Latin America is just beginning and we look forward to announcing additional territories in the future.'

But alliances are not only strengthened in relation to TV content models: on one hand, earlier 2020, Azteca launched a new edition of the *Azteca eSports Tournament*, broadcasted through the **AZE**'s ecosystem, project dedicated to the dissemination, coverage and breadth of electronic sports and which stomps on a market that generates 1 billion dollars annually. While in the other, it closed a deal with the audio streaming service **Deezer** giving access to the Mexican users to local content, and will also have the opportunity to see their favorite stars participate in

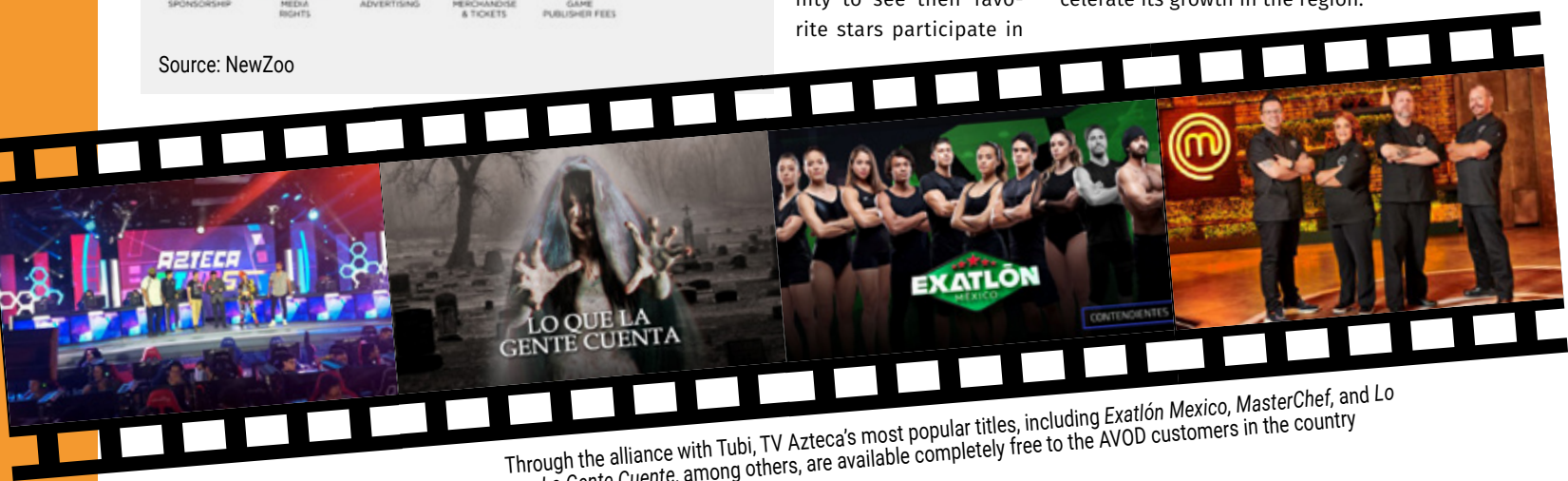
Deezer Live. In line with this, the company part of **Grupo Salinas** released in mid-July a new weekly show through **Azteca Uno**, creating the first Free TV show produced by a streaming service and hosted by local influencers.

However, as Deezer subscribers are not just limited to listening to music, podcasts both in English and Spanish start to become a good opportunity to Azteca to create new ways of sharing their stories, basing on new formats.

The music streaming market in Mexico is expected to more than double and exceed US\$700 million between 2019 and 2024. Deezer already has a growing user base in Latin American countries, including Mexico, Colombia and Argentina. In addition, Deezer is one of the two main streaming services in Brazil. The alliance with the Grupo Salinas companies will enable Deezer to become a key player in audio streaming in Mexico and thus accelerate its growth in the region.



Alberto Ciurana, Chief Content & Distribution Officer for TV Azteca



Through the alliance with Tubi, TV Azteca's most popular titles, including *Exatlón Mexico*, *MasterChef*, and *Lo que La Gente Cuenta*, among others, are available completely free to the AVOD customers in the country



PACKED WITH DRAMA





TVN Chile: 'Production must come back from the efficiency we have achieved these months'

Chile is one of the most competitive countries in the region in terms of competition in open TV for audience and advertising investment. And within that context, the pandemic has further increased the challenges.

José Antonio Edwards, Head of programming and production at **TVN**, explains: "In October there was a social outburst and then came the pandemic, so we had to be quite efficient in being able to develop programming that would allow us to ride out this wave. First of all, we had to stabilize the channel's programming. And in that sense it was very important to be able to adjust the schedules and the content."

In order to achieve this objective, the Chilean pubcaster aimed to stabilize prime time, where the greatest amount of advertising investment is concentrated: "From Monday to Thursday in prime time we premiered the Turkish series *Hercail* (ATV), reaching the second place with 9.8 points between December 2019 and August 2020, with peaks of 10.8 during the final chapters of the season, and the Turkish drama *Woman (Calinos)*, called in Chile *Fuerza de Mujer* with good results of rating", describes the executive and emphasizes that for the access prime, the central newscast, re-runs of national telenovelas as *¿Dónde está Elisa?*, and finished successes such as *Moses and the 10 Commandments (Record)* were key.

Some good examples of the results

of the strategy are the morning show *Buenos días a todos*, which went from an average of 3.9 pts in January to 6.0 in June.

"The changes in programming generated a substantial improvement in our audience and in some schedules we saw an increase in the number of televisions turned on, which also improved television viewing in the total of open television", says Edwards.

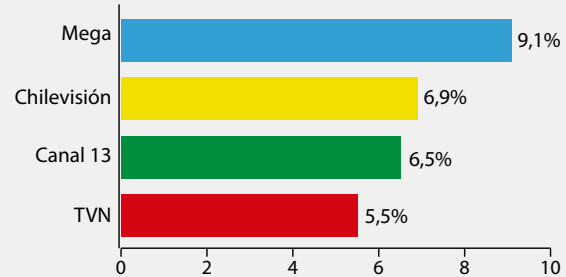
Regarding of the proper impact of the pandemic, the executives ensures that "it has hit the media ecosystem very hard due to the drop of the advertising investment". "This has forced many media outlets to take painful measures that are only going to get smaller, and secondly it has forced us to be very efficient in the decision-making process and execution, so we have had to review very thoroughly our way of producing and doing things", he adds.

However, the response was quick, strengthening the spaces of both national and foreign fiction in high call hours both the access prime and prime time, with a view to that in the near future can be reactivated national production, but "without leaving the learning of efficiency that we have achieved these



José Antonio Edwards, Head of programming and production, TVN Chile

CHILE: RATING SHARE EVOLUTION, PER CHANNELS (JANUARY-JUNE 2020)



Source: Kantar Ibope Media

months that gave us a boost from 4.8 pts in January to 6.3 in June".

"In the next few months we will be premiering the series *La Jauría*, in co-production with the production company *Fábula* and which has been broadcast with great success by **Amazon Prime**", completes José Antonio.



Maestros del Engaño, morning show launched during last July in TVN



TVN bet on the release of Turkish dramas like *Hercail* and *Women* to strengthen the prime time. *Héroes de hoy*



SOMOS
CONTENIDO





Canal 10: apuesta a la internacionalización de Uruguay

Canal 10, Uruguay's leading broadcaster, has ambitious plans to position the country as a production hub due to its strong commitment to international formats recognized for their high production quality. It is one of the few countries in South America where content productions have been restarted and the Government is launching new benefits for international producers.

Uruguay is strongly positioning itself in the global market. A combination of factors allows one of the smallest countries on the continent (geography and population) to offer attractive conditions for international producers: first, the good administration of the pandemic; second, authorities are renewing the *Uruguay Audiovisual Program* (PUA in Spanish), which was launched in 2019 and which will seek to increase the percentage of cash rebate both in the provision of services and in the generation of projects; and third, the installation of major projects such as **Punta del Este Studios**.

In this scenario, Canal 10 seeks to attract global attention and become a production hub for the formats it already produces for the local screen, and whose locations can be used to generate international versions for other latitudes. 'It is undoubtedly a great moment and the industry is being given a strong boost, which we want to take advantage of', said **Alejandro Cattaneo**, general manager of the leading broadcaster in the local market.

'The competitive costs and the international potential generated from this scenario plus the know-how give us good prospects. We have natural locations and qualified talent, but we can also produce in the midst of the Covid-19 crisis. And with the new incentives that will be presented, we will have more international visibility.'

For six years, Canal 10 has been the home of national production with a few weeks obtaining a 50% share, and strengthening its leadership during the pandemic. 'National production differentiates us, anchors us in Uruguay. We have had very good experiences in adapting international formats like *Got Talent*, most recently, *MasterChef Celebrity*, coming soon'.

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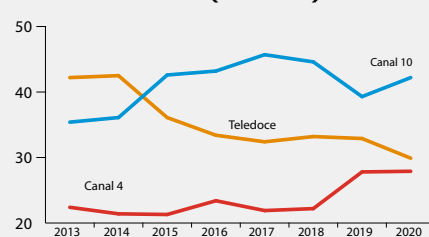


Alejandro Cattaneo, general manager



Got Talent Uruguay: high end TV show produced by Canal 10

URUGUAY: AUDIENCE SHARE EVOLUTION IN FREE TV (2013-2020).



Source: Kantar Ibope Media



ViacomCBS South Cone expands in 2021

During the online Upfronts for advertising agencies and brands, **ViacomCBS Networks International** introduces some of its key contents for 2021 for the Argentine network **Telefe** and the group of Pay TV networks. Among other regional executives, **Dario Turovelzky**, Director General, South Cone and **Guillermo Pendino**, VP Programming and Contents, **Telefe** and Pay TV, highlighted a general balance and the new shows for 2021.

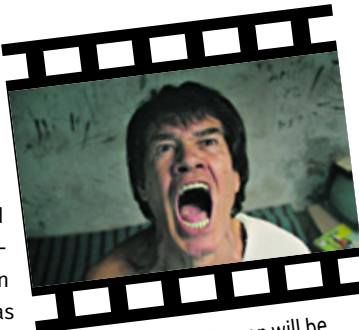
On the celebration of its 30th anniversary of **Telefe**, the leading channel in Argentina owned by **ViacomCBS Networks International** had an average rating of 8.45 points and 42.18% share on 1H 2020, having obtained the highest mark since March 2007, according to the Kantar IBOPE Media.

Pendino emphasized that since March, when the quarantine started in Argentina, the share of Free TV increased, evidencing a 28% growth in the youth segment, as well as an accumulated 7.46 rating points and 40.27% share. Nine out of ten of Argentina's most watched programs belonged to **Telefe**. He also underlines **Telefe's** news shows for 2021, including a local version of *Master Chef Celebrity* with **Santiago del Moro**, and *Game of Game* hosted by **Susana Giménez**. Also, *Trato Hecho*, *Divina Comida*, and the return of teen series *Floricienta*, as well as two bioseries: **Disney's Monzon** and **Netflix's Apache**.

Turovelzky remarked that the company already has more than 4.300 million accumulated subscribers of its networks, both free TV in USA, Australia, UK and its Pay TV channels operating in more than 150 countries. 'These figures are the results of our three business pillars: traditional TV channels, emerging businesses such as SVOD digital services (**Paramout +, Noggin** and **Pluto TV**) and **Viacom Digital Studios International** (VDSI); and **ViacomCBS International Studios**, producing content for its own and third parties, as well as consumer products, licenses and live shows'.



Dario Turovelzky, Director General, South Cone, ViacomCBS Networks International

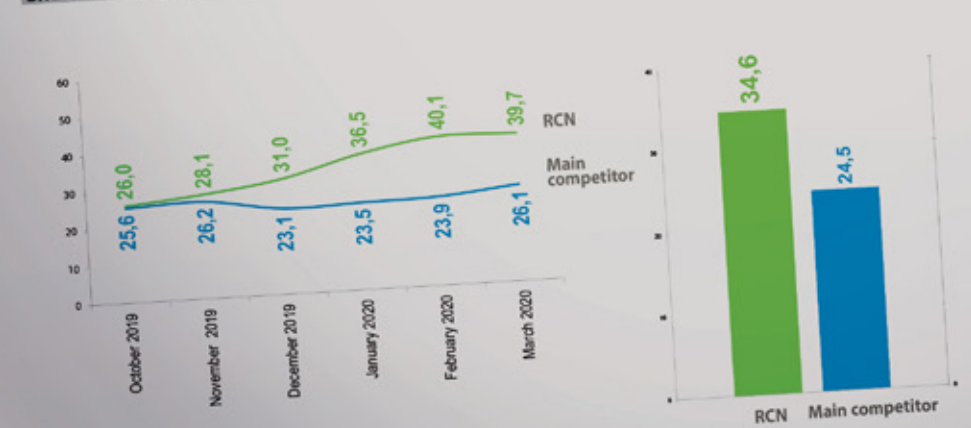


Disney's bioseries Monzon will be premiered on Telefe in 2021

VIACOMCBS NETWORKS SOUTH CONE IN NUMBERS

- Nickelodeon is the #2 most watch kids channel with 6 millions boys & girls
- MTV reaches 6.5 millions of young people
- Comedy Central has 3 millions of people laughing
- Paramount Networks grew 35% in 2020
- Pluto TV offers 47 channels with 14000 hours of programming covering 17 countries in LatAm
- Argentina's Telefe reached 42.2% of audience share in June 2020, the biggest since 2007

Nurses Share % (Monday through Friday)



Doctor details
Dr. Carlos Pérez
Nurses - RCN Television

Original



A+E Networks, adapted to the Pandemic

Although 2019 was a great year in terms of audience, achieving historic growth, the pandemic led viewers to consume more and more content: 'We are having the best ratings in our history today. **History**, which turns 20 in October, has had the best month in its history. On the **A+E** side, April was the month with the highest rating peaks in its history', said **Eduardo "Eddy" Ruiz**, president of **A+E Networks Latin America**.

According to the manager, the company "adapted to the challenges imposed" by a global pandemic: 'You can watch the channels on the air and you don't notice that you are working remotely. We have teams that are producing promos from home every day. In the study, we only have 20% of the people. We found that with the correct devices and software, announcers can get the job done remotely. This allows us to be able to do all the dubbing of our productions, without the need for a studio'.

'We are expanding the team, having hired two sales managers in Brazil and Mexico. History in the USA is not talking about a pandemic. However, in Latin America we decided to speak to the public about the pandemic. We knew that going out to produce was going to be difficult for us with quarantine'.

'**History** is doing two specials, with a historical setting about the pandemics that have existed in the past and the pandemics that will come in the future.

#*EntrevistaHistory* is one of the productions that we are doing remotely for **YouTube** and **Facebook**,

with interesting interviews. This format is being done for Latin America in Spanish and for Brazil in Portuguese'.

'With #*EntrevistaHistory* we seek to do something contemporary, that is fresh, new and different. In a first stage, we interview specialists the first 10 days, from doctors to experts in the field. Then it will be the turn to address personalities from the world of acting', adds **César Sabroso**, SVP of Affiliates, Marketing and Communications.

'We are going to face many challenges, especially, advertising is on the floor, we need advertisers to come back and support us. We are supporting them in all possible areas, I think it will take time but things will improve and each country in its own time', **Ruiz** concludes.



Eduardo "Eddy" Ruiz, president, A+E Networks Latin America



#EntrevistaHistory was produced remotely for YouTube and Facebook

CuriosityStream takes factual beyond



Jorge Franzini, director of content and development

CuriosityStream debuted in Latin America by the end of last year with the launch at **Totalplay** in Mexico and it currently continues to expand, **Jorge Franzini**, director of Content and Development, confirms to **PRENSARIO**. 'We continue with the expansion, now with the launch at **Millicom**, which brought our factual brand to more than one million viewers in Colombia, Nicaragua, Honduras, Panama, Paraguay, Costa Rica, Guatemala, Bolivia and El Salvador', he adds.

'We are expanding our value proposition to the mobile market with a content offering in Spanish developed specifically for this type of device. The audience is naturally curious, and we have noticed an increase in demand for quality programming, particularly during the pandemic, which has resulted in a record audience. Our mantra has been "Stay inside, stay curious". We are a window to the world from where we reinforce the values of the Latin American family through education and the opportunities that arise through exploring the world with our programs', remarks the content director.

At the beginning of March, before the start of the pandemic in Latin America, **CuriosityStream** began the production of programs on the Coronavirus, with the latest statistics and the participation of medical experts at the forefront of the fight against the disease. 'So far we have produced five episodes for the *Breakthrough* series, covering topics such as the race to the vaccine and the psychological effects of being in quarantine, all available in Spanish', **Franzini** comments.

'We are now producing a sixth episode that will premiere in the next few weeks, as well as a special that will cover stories from all over the world and will premiere in the fall. We also launch new productions such as *My Wild Backyard* (5 episodes) and it presents episodes completely dedicated to Patagonia and Mexico, also available in Spanish. On the other hand, we have original programs that include a co-production with **NHK**, *Space Phenomena* and *Asteroids: The Source of Life?*, new episodes of *Bright Now* and *Breakthrough*, *Rio Grande: The Great Saga*. And 50 new productions from **DocLight's** and **Children of the Stars'**, finishes **Franzini**.



Breakthrough, about coronavirus expansion in Latin America



CELEBRATING 52 YEARS
DUBBING WITH THE BEST
AS GOOD AS IT SOUNDS

Globo: adapting to changes



Pablo Ghiglione,
Sales Manager

During the past years, **Globo** (Brazil) has recon-verted itself in order to respond to the different demands of consumers and a market in constant changes and movement, investing in permanent research projects to keep up with the different trends.

As a result, the company started to work through **Globo Studios** with new formats and genres, not only for linear but for OTT services such as *All the Women in the World* (14x45'), a limited series that follows a dreamer bohemian who lives his relationships with intensity, until he falls deeply in love with the woman he meets in his life, but he never manages to forget Maria Alice, his greatest love.

Among the main focuses for this season are *A Life Worth Living* (115x60'), a telenovela where, after their exams have been exchanged, an optimistic seamstress and a terminal patient come together to learn how to rediscover the pleasure of living, and *Unsouled* (10x60'), a supernatural thriller set in small town, where supernatural events will bring to light the secrets of a crime from the past that ties three families' destinies through time.



All the Women in the World, limited series produced for Globoplay

Sweet Diva (135x60') is the story of a strong-willed pastry chef, victim of her own daughter's limitless ambition, while *Orphans of a Nation* (90x60') follows a young Syrian woman that lives a forbidden love after fleeing from a forced marriage to a sheik.

Last but not least, are the short police thrillers *The Division* (5 x 40'), set in a violent Rio de Janeiro at the end of the 1990s, and *Renegade Archangel* (10x45'), where a violent and incorruptible sergeant seeks revenge when one of his friends is tragically injured during an operation. His actions put him in dangerous conflict with powerful politicians.

Scenic Rights: feel-good and young adult stories

Scenic Rights (Spain) continues to present itself as a source of new content, especially in the current context of the World and industry. **Sydney Borjas**, Managing Director, explains: 'Despite the fact that the film and TV sector is suffering from production downtime, the demand for on-demand and TV content has broken records, and the industry will require new stories and content in the short/medium term to offer premieres and replenish its offer on the screens'.

According to Borjas, the current situation has a peculiarity: 'we have more time to read, analyze projects and develop. Therefore, Scenic Rights is playing a strategic role in these times to provide production companies and Studios with the best proposals for the adaptation of stories and books from curatorship focused on the editorial lines, genres and themes that the sector and the audiences demand'.

On trends, the executive points out that he sees a marked industry focus on positive and inspirational stories in comedy or warm, feel-

Kanal D: The Turkish drama moment

With titles like *Fatmagul*, *Forbidden Love*, *Wounded Love*, *Times Go By* or *Price of Passion* in its catalog, Kanal D International's dramas have established themselves as a guarantee when it comes to attracting audiences across the entire world.

Kanal D it's a global phenomenon with great acceptance in Latin America, where its dramas are broadcasting in Argentina, Bolivia, Chile, Ecuador, and Peru.

At Virtual Screenings Autumn, the company is promoting its recent developments, among them: *Hekimoglu*, the Turkish adaptation of *House MD*, which second season debuted in Kanal D and follows Hekimoglu's ex-wife lawyer Selin Kurt, who will be back after 5 years from their divorce, because of her current husband's illness, changing everything in the hospital will change with her appearance.

Also *New Life*, about a chain of events that suffers two different families when their lives cross. The series is starring by Serkan Çayoğlu, Melisa Aslı Pamuk, Tayanç Ayaydın and Nilperi Şahinkaya and produced by **Karga Seven Pictures**.

And *Romance Next Door*, a new series from Mia Yapim, which tells the love story and also the story of friendship between 4 young people from different social classes and cultures, whose characters are opposite to each other. The drama was released past July in Turkey, and is starring by Furkan Andıç, Ezgi Şenler, Yiğit Kirazcı and Nilay Deniz.

Among these new titles, the company is still pushing its success *Ruthless City* (Avşar Film), *Love Trap* (ARC Film), and *Prince of Passion* (D Production) and also the period drama *Wounded Love*, produced by 03 Turkey, that is still broadcasting on Mega in Chile, which story is set in the first Balkan War and the Greco-Turkish War, and follows a family separated during the war, seeking by all means to reunite again.



Kerim Emrah
Turna Managing
Director



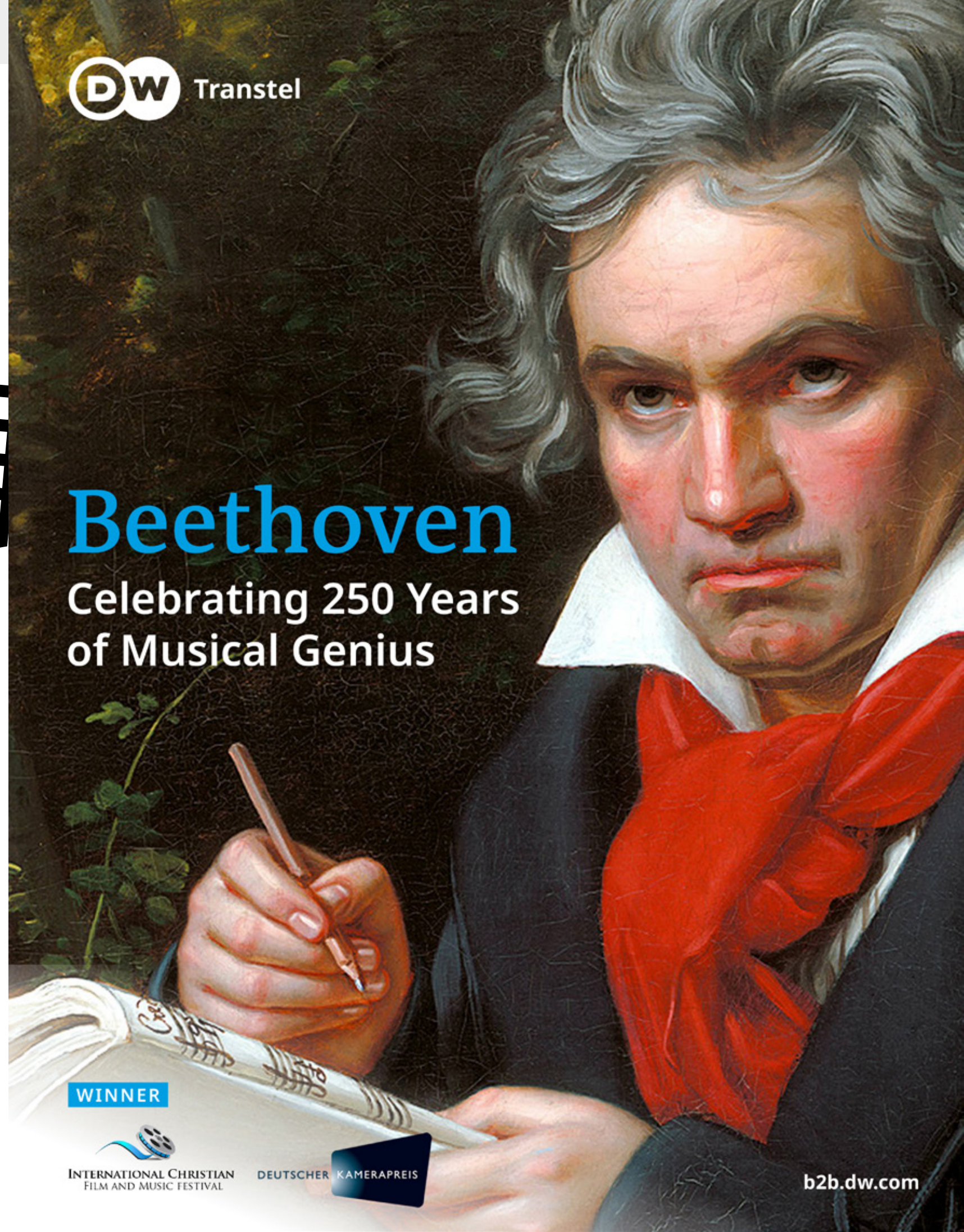
New Life, drama



Sydney Borjas,
Director General

good dramas, as well as good thrillers and "echo" dystopias with hopeful endings. Women's stories are still in vogue and stories about pandemics are re-emerging. Stories contained in terms of production that allow for agile execution when the confinement is over are in the forefront. The high demand for young adult stories deserves special mention, and for this reason Scenic Rights has expanded its catalogue with the books that are working best in this line based on its agreements with leading publishing houses and literary agencies', he adds.

Among the new titles are *Maneras de vivir*, by Luis Leante; *Ahorallega el silencio*, from Álvaro Colomer; or the international bestseller *La guerra de las brujas*, from Maite Carranza



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CALINOS

Disney+ disembarks in Latin America



Diego Lerner, President, The Walt Disney Company Latin America

Some of the new exclusive content on the platform will be the **Marvel Studios** stories, which will arrive in simultaneous premiere with the USA, such as *Falcon and the Winter Soldier*; *WandaVision*

All original titles produced by and for **Disney +**, as well as complete collections of all available content from the five iconic brands of **The Walt Disney Company** in all formats (movies, series, shorts, shows and documentaries) will be exclusively on the platform which is launched for Latin America next November and has 60 million subscribers worldwide.

Disney, Pixar, Marvel, Star Wars and **National Geographic** and their iconic content will be available from next November in Latin America in one place: **Disney +**, the studio's app that has already exceeded 60 million customers worldwide. Aimed at all family members, the OTT will arrive in the region one year after its launch in the USA, in November 2019.

Since its launch in Latin America, **Disney +** will be the exclusive destination for the most complete selection of films and series from the iconic labels, as well as exclusive original productions (with 19 Emmy Award nominations), thus becoming the only streaming platform where they are accessible all available movies from **Disney, Pixar, Marvel** and **Star Wars**.

Diego Lerner, President, **The Walt Disney Company Latin America**, commented: 'Our Latin American audiences are looking forward to the launch of the only streaming service that will offer exclusive access to all the premieres of the available content. In addition, it brings together all Disney animated classics, a robust offer of original Disney + series and films, a self-produced label, with a variety of titles that can be seen only on our platform, as well as original content produced locally in various countries in the region for the most diverse audiences. The best and most relevant of Disney will be unlimited and permanently only on Disney +'.

Canal 13: all genres

For 60 years, **Canal 13 S.p.A.** has been innovating, 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, docushows, 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 *Helga and Flora* (10x'50) which follows the first female detectives of the Chilean police and how in their first mission they are sent to Kerren, a small town located on the Big Island of Tierra del Fuego to investigate the theft a horse owned by a powerful German farmer. The

eOne: the power of IP

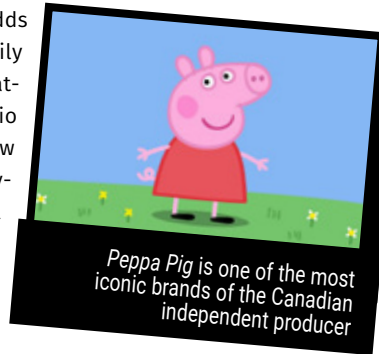
In December 2019, **eOne** (Canada) was acquired **Hasbro** for USD \$3.8 billion, becoming a real titan in the kids and licensing industry with hot and evergreen titles on its slate such as *Peppa Pig* or *PJ Masks*, now added to a robust portfolio of more than 1,500 owned and partner brands like *Transformers*, *My Little Pony*, *Monopoly* or *Power Rangers*, to name a few.

'The acquisition of eOne adds beloved story-led global family brands that deliver strong operating returns to Hasbro's portfolio and provides a pipeline of new brand creation driven by family-oriented storytelling, which will now include Hasbro's IP,' said **Brian Goldner**, Chairman and CEO, **Hasbro**, and highlighted: 'Hasbro will leverage eOne's immersive entertainment capabilities to bring our portfolio of brands that have appealed to gamers, fans and families to all screens globally and realize full franchise economics across our blueprint strategy for shareholders'.

But kids' content is not the only core business of the company: despite the pandemic, the company worked on several protocols in Canada in order to keep moving with its original content, coming back to shooting in different locations in Canada. At eOne's pipeline where the second season of *Nurses* and the fifth season of *Private Eyeswill*, as well *Feudal in Nova Scotia* and *Burden of Truth*. On the unscripted side, are the third party show *Family Law*, *Bake or Break* and *Arctic Vets*, now shooting in Manitoba, Canada.



Darren Throop, CEO, eOne



Rodrigo Correa, Sales Content Manager

series was produced by **Canal 13 Chile** and **Suricato**.

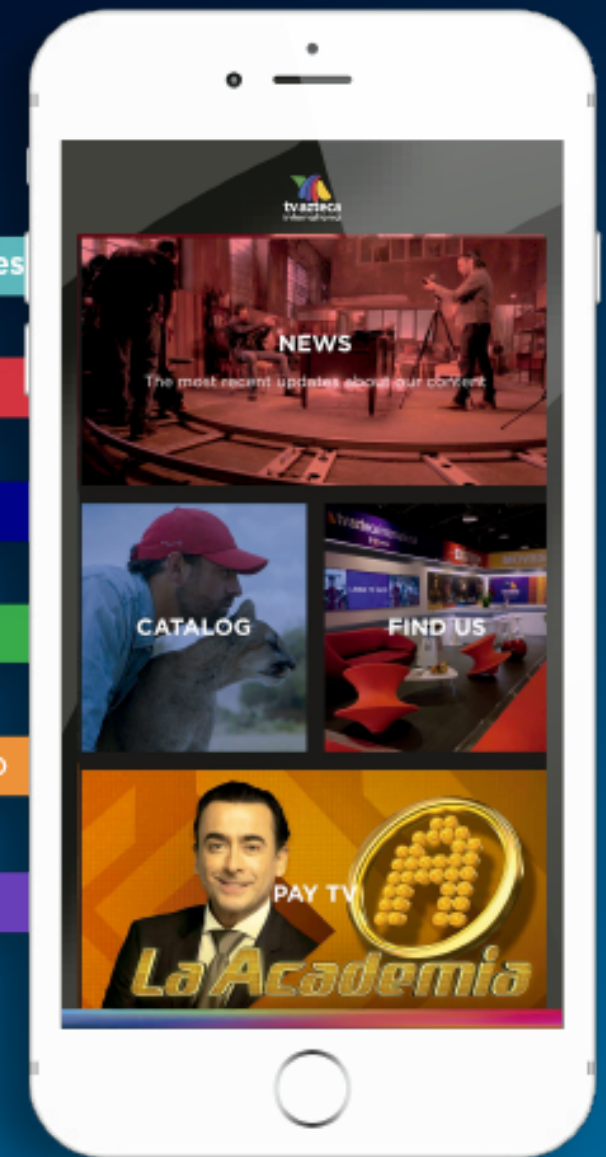
Also *The Old Cocks* (10x'50) about an ingenious, improvised and geriatric criminal gang that has been forced to rob pharmacies in the capital city without firing a single shot. The band is made up of Julián, Raven and Mariano, lifelong friends. Why did they rob these pharmacies? Because Estela (Julián's wife) is ill and the high cost of her treatment is beyond her financial possibilities. And inevitably, she will die.

At the moment of her death, Estela entrusts "The Old Cocks" to help the underprivileged that she could not help in life. Thus, "The Old Cocks" transform into a peculiar band of outlaws who in each chapter investigate, plan and execute a plan to help those who have been defrauded by the system. The series was produced by **Canal 13 Chile** and **Kuarzo**



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Global Agency conquers new territories

Global Agency has acquired recently the new drama starring by **Can Yaman** and **Ozge Gurel, Mr. Wrong**. Produced by **Gold Film**, one of the top producers in Turkey behind proven series such as *No 309*, *Iffet*, and *Dila*. The drama premiered on FOX Turkey pas July and it's part of the content offer



Izzet Pinto, Founder & CEO

from the company during the Virtual Screenings Autumn 2020.

Among the new titles, the company is heading with *Aleph* (8x'45), that follows detectives Kemal and Settar that pursue a dervish serial killer who sets a series of mysterious clues, launching them on a quest that will make them confront their pasts in a series enriched with traces of Ottoman and Islamic history. The series is produced by **May Productions**.

Also *The Boy* (62x'45), which presents the life of Akça 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 **1441 PROD** production.

Meanwhile highlights the successful stories *Daydreamer* (161x'45). The plot: Sanem and Can are two independent souls, with contrasting experiences of life, who discover love and one another in the heart of Istanbul.

On the formats side, presents *Good Singers* (produced by **Talya**) that follows two teams, with three celebrities each, compete against each other in this new musical contest and will have to use all their powers of perception to succeed. In each episode, 12 contestants will come onto the stage, each with a numbered label, and each of them pretending to be a "Good Singer".

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'.

Beyond Rights, the best from Beyond Distribution + TCB Media Rights

Beyond International (Australia) announces the merge of **Beyond Distribution** business with its recent acquisition of **TCB Media Rights** to create the unit **Beyond Rights**. In addition, the company picks **Kate Llewellyn-Jones** as CEO of the international division based in London.

In that sense, Kate's first task in this newly created role will be to combine the two business with the recent company acquisition. With Beyond and TCB teams in London, the new business will incorporate Beyond's office in Dublin and team members based in Sydney.

Beyond Rights will then have a huge catalogue of more than 7500 hours that covers different unscripted genres and documentaries, in addition to scripted content, feature films, children's programmes and formats. Key long-running titles in the combined catalogue include *Love It or List It*, *Mythbusters*, *Abandoned Engineering*, *Underground Worlds* and *Border Patrol*.

Mikael Borglund, CEO and MD of **Beyond International**, comments: 'I am delighted to welcome Kate to the team and look forward to working with

all3media: British dramas for export

all3media International is the leading producer and distributor of indie content from the UK. The company is supporting over 1.000 broadcasters and media platforms in more than 200 territories around the world with over 15.000 hours of content across all genres. As well as Britain's top-selling drama series *Midsomer Murders*, also quality scripted content such as *Fleabag*, *The Missing*, *Skins*, *Mystery Road*, *Liar and National Treasure*; and non-Scripted and Format highlights including *Gogglebox*, *Undercover Boss*, *Flirty Dancing*, among others.

At Virtual Screenings Autumn 2020, the company is promoting and offer formed by its success in different markets, like *Des* (3x'60), Starring David Tennant, a true-crime drama focusing on one of the most infamous criminal cases in UK history, Dennis Nilsen. Also *All Creatures Great and Small*, a new version of the well-known period drama based upon the books about a Yorkshire vet, written by Alf Wight under the pen name of James Herriot. And *The Deceived* (4x'60), a thriller which follows English student, Ophelia, who falls in love with her charismatic lecturer, Michael.

Among the non-scripted offer, all3media is pushing at VSA: *Escape to the Chateau: Make Do and Mend* (4x'60), that presents how Dick and Angel turned their own home into a fairy-tale French chateau, and are now helping families across the UK tackle their design and DIY dilemmas; and *The Savoy* from the Studio Ramsay, documentary filmed over the most dramatic period of the Savoy hotel's history, this five-part series offers a fascinating glimpse into the experiences of being a guest at this iconic hotel.



Janel Downing, VP sales for all3media international in Latin America



Des, drama



her on strategy for the new Beyond Rights business going forward. We are extremely lucky to have someone with her experience, reputation and vision in this new role'.

Llewellyn-Jones adds: 'Following the recent announcements about expanding both its distribution and production capabilities, it's certainly a very exciting time to be joining Beyond. I am looking forward to re-connecting with the team at TCB Media Rights and to getting to know the people at Beyond'.

Michael Murphy, **Beyond Distribution's** general manager, will be remaining with the **Beyond Group** in an executive director role working alongside **Mikael Borglund** on recent joint venture **BeyondTNC**, as well as corporate administration and business development.

Due to varying lockdown conditions, the full merger process is expected to last for a couple of months.



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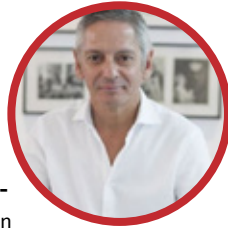
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InterMedya: heartbreaking stories

With its titles reaching over 140 territories, **Inter Medya** (Turkey) has become a referent when spreading the Turkish content in the global industry.



Can Okan, CEO

At VS, the company led by **Can Okan** recommends *The Ambassadors Daughter*, drama starred by Engin Akyürek that follows the son of a poor woodchopper, who has never left Muğla. On the other hand, is the daughter of an ambassador and a world citizen who grew up in Oslo, Tokyo, Cape Town, New Delhi and Ottawa. As two innocent children, their heights were smaller than their love. But on the night they were going to unite, she disappears and no one ever saw her again.



The Ambassadors Daughter, drama starred by Engin Akyürek

The Light of Hope tells the heartbreaking story of a family torn into pieces... Many years ago, Ipek's husband, Omer, was imprisoned due to theft charges. Meanwhile, Ipek, who was pregnant at the time, went into early labor and lost her baby shortly after birth. While *Ramo* tells the extraordinary story of a real person; a man who goes against his superiors... It's a story that encompasses the deep conflicts of family, justice, revenge, friendship and love. The fuel theft gang, known for smuggling diesel fuel, works for a powerful family who runs the entire area.

Last but not least, is the global success *Miracle in Cell No. 7*, feature film set during the early 1980s during Turkey's coup d'état period tells the heartbreaking story of Memo, who lives with his beloved little daughter and grandmother in an Aegean town. With a mental deficiency, Memo is a shepherd who lives happily in his small world. In 1983, when Memo is framed with the murder of the martial law commander's daughter, his life is turned upside down. He's sentenced to death penalty and gets locked up in the seventh ward, where he has a small chance of staying alive. While everyone is seeking justice, Memo and his daughter Ova's only wish is to get reunited.

Castalia: Mexican culture to the audience



Luis Torres-Bohl, president

Castalia Communications is an independent media development company that produces television programming, provides sales and marketing for international television networks, and acts as an independent distributor of television content.

Through **Mexicanal**, that was launched in 2005, the company has been committed to creating and keeping strong ties with Mexicans living and working in USA and also with all people who love Mexico.

At this Autumn edition of Virtual Screenings, the company is pushing *Cornelio's Cantinas* that takes audience on a journey to get to know the traditional and cultural values of cantinas, as well as the specific stories, characters and contributions they've made to daily life in Mexico. The show pretends delve into the secrets of their kitchens and snacks and learn

FoxTelecolombia: Local stories

With several projects, in different stages of production and to be carried out from Colombia and Mexico, **FoxTelecolombia** and **Estudios Telemexico** have rethought the plans and adjusted to the current situation that is being experienced worldwide by Covid19.



Samuel Duque Duque, president

'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.



Celia, bio-series

The company offer is leading by *House-Husband* (122x60), series that follow to Francisco, a regular guy, married and with three kids, who's expecting to be promoted to Manager at the bank he works in, but instead of the promotion, he gets fired and must take care of the housework. Aired in RCN (Colombia), the production and is an adaptation of the original Argentinean series from Sebastian Ortega.

Also *Celia* (80x60) a biopic series that follows the life of the Cuban singer Celia Cruz. The production reviews the beginnings of her passion for singing in Cuba in the 50s and his recognition as the most determinate singer of the Sonora Matancera, upon leaving the island with her husband Pedro Knight, her artistic career conquered markets in other languages and positioned herself as the most recognized salsa singer in the music industry. The series was broadcasted in **RCN** and **Telemundo**.

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 Telemexico.

to prepare the drinks that distinguish each of these historic places.

Finally, *The Car of My Life*, show that invites to discover the endearing stories about the loyalty and camaraderie between a man and his automobile. Beyond a prestigious brand, powerful engine, and cost of the paint, *The Car of My Life* talks about the mileage of memories because every car has a history that is written with each kilometer traveled.



Cornelio's Cantinas, factual

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MODERN DAY GLADIATORS
INSIDE THE WORLD OF ESPORTS

HBO Latin America: *The Bronze Garden 2*



Xavier Aristimuño, Vice President Licensing

HBO is living one of its best years. The company is developing original content for all its signals around the world, and progressively is launching its streaming platform HBO Max in different markets. In Latin America, the company announced that the OTT will arrive during 2021.

HBO Latin America, the leading premium, subscription-based, television network in the region, recognized for the quality and diversity of its programming, which includes exclusive original series, films, documentaries and specials, it's still expanding its production, and telling stories about unique and relevant topics through diverse points of view.

At Virtual Screenings Autumn, the company is promoting its recent titles development in the region, among them *The Bronze Garden* (S1 – 8x'60 / S2 – 8x'60), a suspense drama series based on the book of the same name by Gustavo Malajovich, which follows the desperate struggle of architect Fabian Danubio to find his daughter, Moira, who has disappeared inexplicably and without a trace.

From Brazil, *Joint Venture* (10x'60), depicts the story of a young drug dealer who decides to leave the criminal life behind and use his knowledge to trade within the law, in a fictitious São Paulo where marijuana has just been legalized. The series is directed by Fernando Meirelles and Quico Meirelles, and produced by HBO and O2 Filmes; also the comedy *Hard* (6x'30), adaptation of the French series of the same name, that follows the story of Sofia, a dedicated housewife who is recently widowed and after the sudden death of her husband, she watches as her perfect life falls apart upon discovering that he lied throughout his entire life about his profession.

The offer of the company is completed with the drama comedy by Vera Egito, *He, She, They* (8x'30), which follows the story of Rafa, a young, 18-year-old, non-binary pansexual who decides to leave their family and move into the home of their cousin; and the miniseries that portrays the life of the famous Brazilian inventor and aviator of the 20th century, *Santos Dumont*.

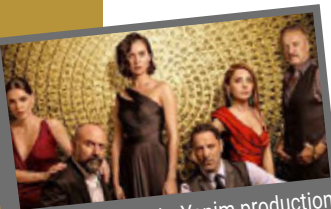


The Bronze Garden, suspense drama

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

Among them, stands out *The Cleaning Lady* (8x'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 *La Chica que Limpia*, by Jaque Content (Argentina / Mexico / USA) and distributed by RM Vistar / Glowstar.



The Choice, an Ay Yapim production, distributed by WarnerMedia

Also *Love Spells* (10x'60), 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 bio-stories, the company stresses *Bronco*,

The world is watching Calinos series



Jose Luis Gascue, Executive Vice President Head Of Worldwide Sales

Calinos Entertainment is enjoying a fruitful year in expansion of its drama. The distribution company has approached the big success from Medyapim/MF Yapim, *Woman*, to several markets like Sri Lanka, Vietnam, Albania, Argentina, Chile, Panama, and Uruguay, where series obtained 15 rating at Uruguay Sete TV and settled in the 1st place of the lists.

As well as from Medyapim, *Our Story*, which finds his place in Chile with high rating levels, the drama was recently added to MX Player's "Top Show" list in India.



Woman, drama

While *Forbidden Fruit* series; continuing to be aired at FOX, starring Talat Bulut and Şevval Sam, settled in the first place among the rated first 100 programs in the Astana TV channel and recently the company sold it to Vietnam and Bosnia and Herzegovina.

At now, on Autumn edition of Virtual Screenings, the company is promoting these productions, in addition to *Second Chance*, produced by Pastel, which story focuses on an innocent woman who has everything in life that she could wish for, until her husband disappears without a trace; and *In Love Again* (SÜREÇ FILM), where Zeynep, a beautiful woman, marries a man without the approval of her family and moves with him to America, but the marriage fails and she decides to return home to Turkey where she has to face her family, until she meets a man on the plane and soon discovers a common desire to lead a new life.

About the situation and how this 'new normality' affects the industry, Jose Luis Gascue, Executive Vice President Head Of Worldwide Sales at Calinos, explains: 'Specifically in LatAm, we observed a reduction in prices, somewhere between 35% and 50%; almost all countries were affected by the pandemic as advertising revenues plummeted. Most of our clients either asked for a price reduction, cancelled some deals or relied heavily on reruns. We can definitely say that we have entered a difficult period.'



Sofia Martinenghi, content sales manager

Untamed Success (13x'60) a biographical series that portrays the Mexican band, co-produced with Plataforma and Comarex, both from Mexico.

On the other hand, the story of a powerful union leader who will risk everything to improve its people *The Tiger* (12x'60), produced with Pol-ka, eltrece and Cablevision Flow in Argentina. Likewise, as part of this co-production agreement of two series for five years, *My End Of The Deal* (8x'60), a mystery thriller that features an economist who signs a pact with a strange woman, who it 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 idealist professor of economics in a state university, who turns upside down when he wrongfully gets fired and his 7 year old son Deniz gets sick.

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VIS: the power of versatility



Guillermo Borensztein, VP Content Sales & Co-Productions VIS Americas

Launched in 2018, **ViacomCBS International Studios (VIS)** has become a key piece at ViacomCBS's structure, producing content for different brands and platforms, both from within the group as well as for third parties. VIS global sales include original productions, co-productions, formats sold for local adaptations, and sale of ready-made content. The content that VIS possesses covers all genres, from soap operas to dramas, short and long-form comedy formats and, feature film productions.

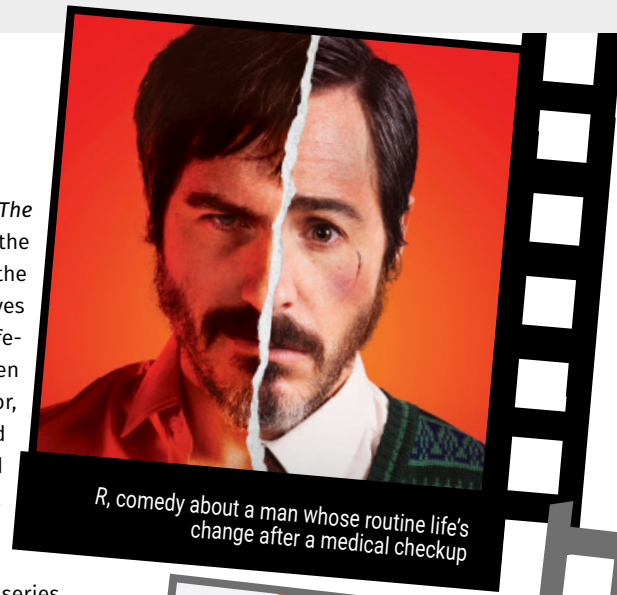
Among the highlights of the company for the VS Autumn, the company recommends the preschool series *Blue's Clue and You* (20x30'), a remake of the groundbreaking interactive series *Blue's Clues*, featuring brand-new elements alongside refreshed iconic items from the original series, including new CG-animation for Blue and Magenta, an updated Handy Dandy Notebook equipped with a new blue crayon and smartphone technology, allowing Josh and Blue to receive emails and video calls and the return of fan-favorite characters.

Teen telenovelas are key for the company, and a proof are the recently launched *Spell Keepers* (50x22'), a suspense series focused on two strong and determined heroines and fraternal twins who were separated at birth and have set out to perform their crucial roles in

the world, at *The Hood* (50x22'), the main plot of the series revolves around the differences between rich and poor, Hoods and Narcissists and their personal and social challenges, while *Noobees*, the series based on the eSports world, comes with a second season for more adventures and videogames.

R (10x60') is a comedy about a man in unending and boring routine until one day, a medical checkup leads to a terminal cancer, one month to live. Shocked by the news, he decides to free himself to enjoy to the fullest extent the little time he has left. And *Entangled* (13x60') is a suspense drama which's plot starts after a man has a car accident, but the woman that was with him, disappears without a trace.

On the unscripted side, VIS is pushing for the international market the game show *America's Most Musical Family* (13x30'), where over the course of twelve weeks, 30 groups of all types of music do whatever it takes to show off their musical skill with a unique twist.



R, comedy about a man whose routine life's change after a medical checkup



The Hood, teen series



Blue's Clue and You, a remake of the groundbreaking interactive series Blue's Clues (Nickelodeon)

Be-Entertainment: Formats for every condition



Gepke Nederlof, managing director

Be-Entertainment (Belgium), the format distributor that represents some of the most talented content developers in this country, offering breeding ground for format developers to test new ideas and for a format distributor.

According to Gepke Nederlof, managing director, 2020 has been a 'special year' in terms of distribution, explains: 'our business is still continuing well and we see an increasing demand for tried and tested formats around the globe. It has also been very warming to see that, despite the challenges the pandemic brings, there is also a lot of room for creativity resulting in a strong line up for fall 2020 and beyond'.

Gepke announces that it will launch up to 7 new titles in the coming 6 months, with no titles to confirm, assures that will be offering a wide mix of different genres ranging from dating/quiz/home renovation and factual entertainment to scripted titles.

At Virtual Screenings Autumn 2020, is promoting three formats, first one: *The Way Out* that was launched less than a year ago has seen in-

ternational success with 3 local productions (Flanders, French Belgium and the Netherlands) and option deals in Germany, France, Denmark, Sweden and Norway. The show sees two different celeb duo's sent into an adventure room to figure out all scientific experiments in order to find 'The Way Out' first.

Also *Make Your Country Great Again*, where in each episode, a team of young TV makers went on three kinds of missions: a personal mission, a society mission and a community mission, to promotes the local and social actions that are changing the planet.

And *Greetings From 19XX* that brings a celeb family back to the year the celeb was 12 brings us the warm personal stories and nostalgic feeling that proof to be a perfect fit for these current times.

All these contents seems to provide the perfect fit for the current situation in every country, or company production, being formats that can be produced with minor adjustments due to the Covid-19 restrictions.



Make Your Country Great Again, format



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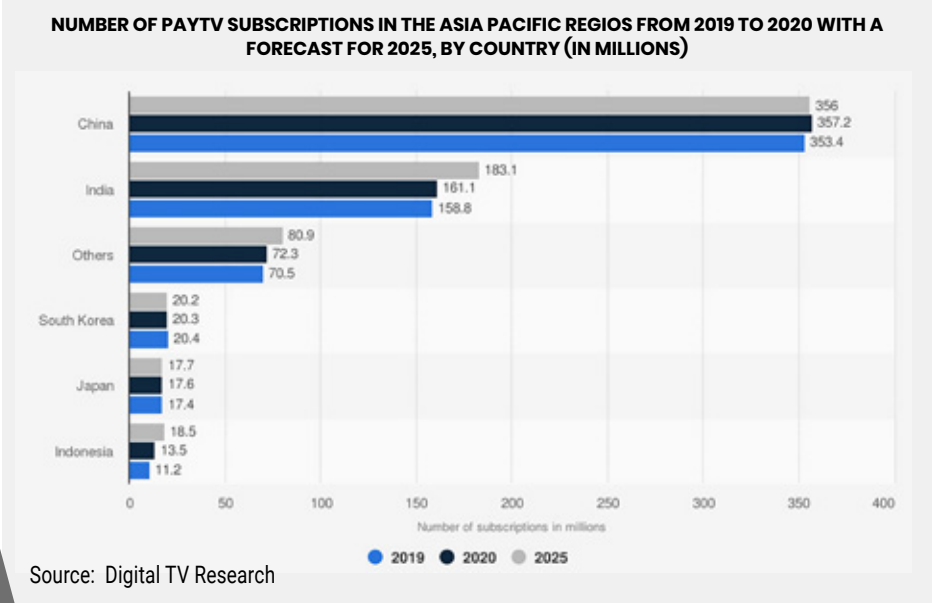
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The digital market pushes the Asian borders

The evolution of the APAC media market has open new opportunities both in traditional Pay TV and OTT, especially considering the growth of subscribers and the raise of content options within the region



Source: Digital TV Research

According to a survey made by **Mordor Intelligence**, the media and entertainment market is expected to register a CAGR (Compound annual growth rate) of 7.2% between 2020 and 2025. This growth is mainly pushed by the Chinese market with, based on figures from **Digital TV Research** (DTVR), leads the number of PayTV subscribers in with over 357 million subscriptions. However, DTVR forecasts to decrease to 356 million subscriptions by 2025 and the number of PayTV subscriptions in Japan, Indonesia, and India expects to increase from 2020 to 2025.

Traditional TV and market opportunities

Growth in the Asian markets, although slight, is pushed by a growing middle-class who can now afford subscription costs in emerging territories like India, China, Indonesia and the Philippines and the rising adoption of Internet Protocol television (IPTV), according to **DTV**. And Asia Pacific captured over 18% revenue share in the market for PayTV in 2019, where IPTV has been the primary growth driver for the region owing to the rapid adoption of the online subscription business model amongst users. Fur-

thermore, the increasing penetration of PayTV in rural households in regions such as China, India, and Indonesia has resulted in overall industry growth.

Last year, the government and Telecom Regulatory Authority of India completed its initiatives towards digital transformation, such as digitization of cable TV and Direct-to-Home (DTH) services, which are also favoring the adoption of this protocol in the country. The IPTV scenario in India is witnessing change owing to the advent of the network services provider, with the company providing free IPTV live subscriptions to its customers. With other companies to follow suit, the demand for mobile-based IPTV services is expected to increase in the region, which will, in turn, increase the demand for media and entertainment in the area.

However, **Media Partners Asia** (MPA) assures that these figures can be changed in some markets like Australia, Hong Kong, Malaysia, New Zealand, Singapore and Thailand, due to the "cord-cutting", the development of streaming platforms, and the launch of 5G technologies. 2019 was a peak year of cord cutting with a net decline of almost 1 million subs across the six markets, according to **MPA**.

MPA executive director **Vivek Couto** says that regulatory policies for PayTV, the cost of these in some territories, and the increasing access to high-speed internet has created "crack" in



the traditional PayTV ecosystem: 'Business models remain dependent on the monetization of branded channels and sports rights in the PayTV window. But the growth of legal online video services means that PayTV operators and content providers are striving to distribute and monetize online. Inevitably, this strategy is being executed at a significant potential cost with the risk of cannibalization'.

Various consolidated companies have seen there are also some challenges faced by the market and opportunities: the creation of media content has witnessed a drastic change with a shift from traditional television to online digital platforms, pushed by online entertainment content providers, such as Netflix and Amazon, who have successfully introduced acclaimed original video content in the region. These companies are also financing content in regional languages to attract customers, especially in multilingual countries, such as India. The rising competition in the market, high cost of content creation, and technical difficulties associated with viewing videos online may hinder the market growth to an extent during the forecast period.

On the other hand, local players is promoting strategies to face the foreigner content service, investing in future technologies to gain substantial expertise, which would enable them to achieve sustainable competitive advantage, like **Zee Entertainment Enterprises Limited**, who launched four new regional channels, namely **Zee Punjabi**, **Zee Biskope** (Bhojpuri), **Zee Thirai** (Tamil), and **Zee Picchar** (Kannada), along with its well-known OTT platform **ZEE5**, which registered 63.1 million monthly active users past March.

Also **China Media Group** (CMG), one of China's

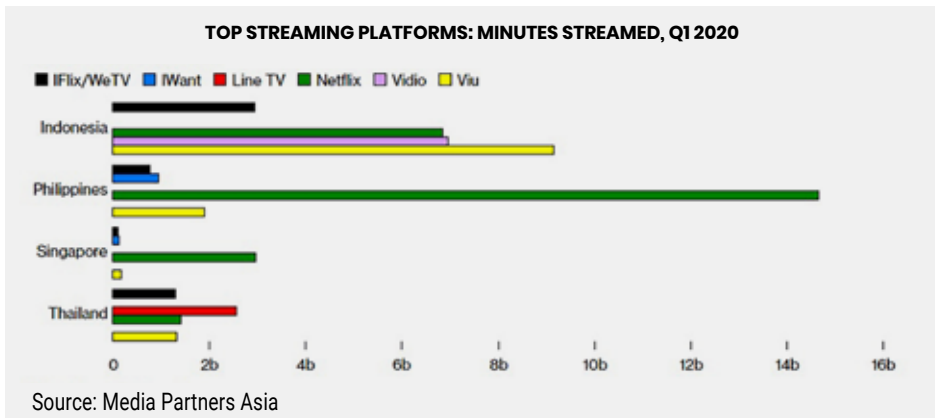
significant broadcasters, launched more than 200 new programs as part of a production revamp. It includes TV, radio, and new media platforms run by the **CMG**, including 19 TV channels and the **CMG's** news app. The broadcaster upgraded some of its most important programs, including the daily produced and broadcasted **China Central Television** evening news bulletin, or **Xinwen Lianbo**.

Next Asian's entertainment giants

As well as in Americas and Europe, consumers around Asia was at locked down during the Covid situation, restricted and forced to spend more time with their families, and this pushed the rates of digital consumption, where the OTT platforms have taken a part of this, but not just the Western giants like **Netflix** or **Disney**.

Couto comments that global outbreaks, 'supposed a great opportunity to move online, to monetise online and have a business that lasts the next 50 years, as we really move into this era, there's a lot of potential in these markets, a lot to growth'. **MPA** thinks that local and regional VOD services to grow strongly, even more than the international OTTs.

In this picture, China's streaming major, **iQiyi** and **Tencent**, highlights its strong presence in Southeast Asia, while **Netflix** continues its expansion in some APAC countries, and **Disney+Hotstar** enjoys its recent launch past April in India, and its launch in Indonesia later this year.

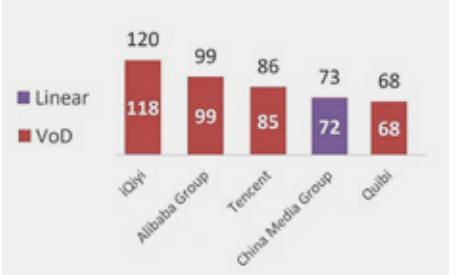


Source: Media Partners Asia



Tencent Video's original series *The Coming One* set a record during its first year with more than 4 billion views, while *Midsummer* is full of Love is based on a Korean series

TOP 5 ASIAN COMMISSIONERS, BY NUMBER OF TITLES (JULY 2020)



Source: Ampere Analysis

iQiyi is taking the COVID-chance, with 500 million monthly active users, the platform is dealing with the top providers and producers from the region, like **CJ ENM**, the company behind the Academy Award's winning for Best Picture *Parasite*, or being the exclusive screening platform for **Beijing International Film Festival**. The company announced this year an expansion to Thailand, Malaysia, the Philippines, and Indonesia, and its president said that there are also plans to establish local teams in South Korea, Japan, and the Middle East, while the Spanish-language version of the streaming service has been also confirmed.

On the other hand, **Tencent** is taking advantage of the market left by other services, such as Malaysian OTT **iFlix**, which was acquired by this one to reinforce its presence in Southeast Asia. The company said that this acquisition seeks to expand the reach of its overseas international OTT **WeTV** with **iFlix's** catalogue. **Tencent Video**, its streaming platform in China, boasted over 110 million paid subscribers at the end of March.

While China has been demonstrating being a prolific market for an OTT, other territories have represented problems as for the country's strict rules governing foreign ownership of media, earn salary average by habitant and the



iQiyi acquired the exclusive rights of *Descendants of the Sun* and the show was released simultaneously in South Korea and China, being the first Korean drama to do so, and was viewed 2.4 billion times.



Korean content continues its expansion: the acclaimed Oscar winner drama *Parasite* (CJ EM) has become the milestone of k-wave growth in 2020, reaching both Asian markets through iQiyi and global audiences through Netflix

The digital market pushes the Asian borders

VIRTUAL SCREENINGS 2020
Cultura

multiple languages managed. Such as Indonesia, where **Netflix** attempted to operate, but he won't reached a content distribution deal with the national Telco, **Telkomsel**, by contrast, **iFlix** has a deal with this one that allows locals to watch it legally.

In this complicated market, the OTT **Viu**, owned by Hong Kong Telco **PCCW**, stands out with a hybrid model, offering some titles for free on an AVOD subscription, with the possibility to evade it with adding a charge. The platform offers regional content to over 41 million actives users per month in Southeast Asia, the Middle East and South Africa, and among its content, the OTT has licensed top shows from South Korea providers which are popular across all of Asia.

Some experts think that with Southeast Asia dominated, the next frontier will be English-spoken-territories, and as result, services like **iQiyi** and **Tencent** are planning to develop original production in other territories offering subtitles shows in English, Thai, Malay, Indonesian and Vietnamese.

Focus on Southeast Asia

On ATF Plugged In-Series, the online market session focused on these key territories, mar-

ked some important points to understand what buyers and commissioners from these countries want and which values must have any content to have success here.

As for Cambodia market, buyers **Western Media Limited**, **Cambodian Broadcasting Service** and **Sabay Digital**, talked about the still -growth market, and that's what sellers 'need to understand' this market.

B.C. Achaya, CCO of **Sabay Digital**, explained that the cost of the content offer and the licensing deal is the key to access to this market, remarked that beyond the cost of acquiring content, there is also the cost of localization (recruitment for localization etc); this is something that should be taken into account any distributor.

The exec agree that the top elements that stop a content flourishing in Cambodia is pira-



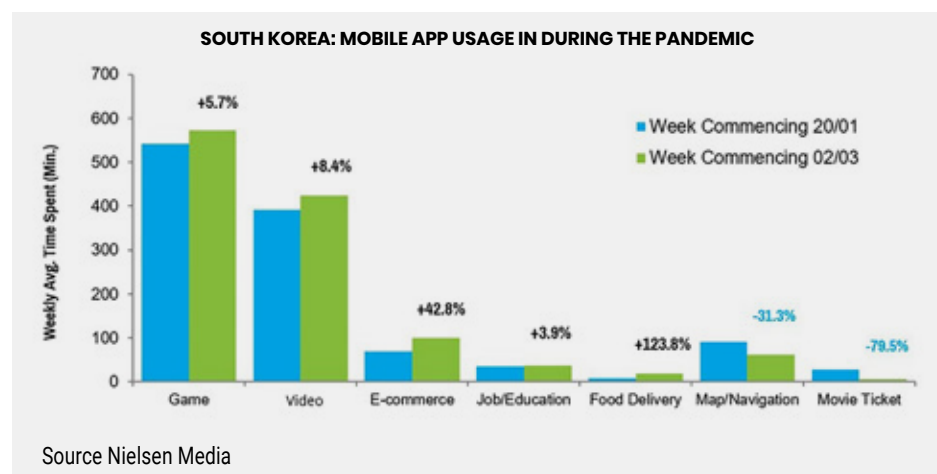
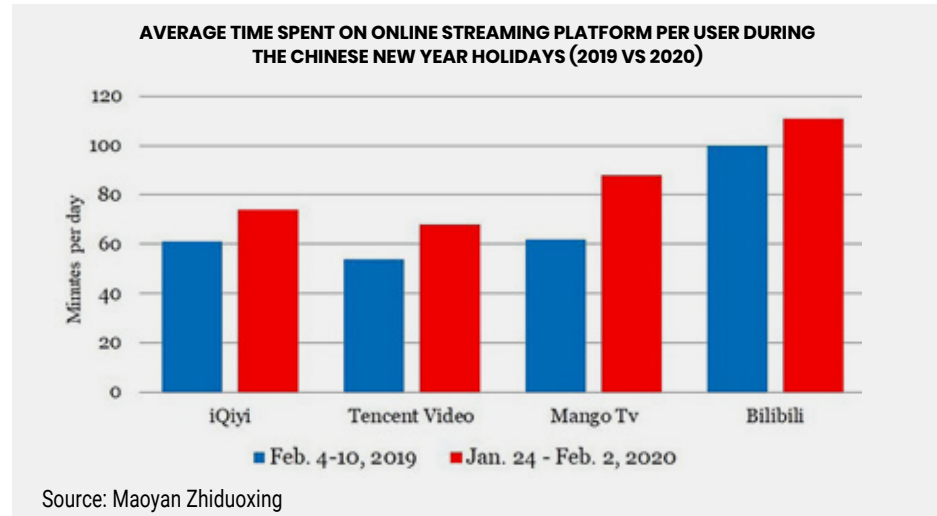
Japanese formats for export: Nippon TV's **Mother** has become truly global phenomenon thanks to the Turkish and other adaptations, opening new opportunities for scripted; TBS's **SASUKE/Ninja Warrior** is one of the top Japanese shows aired in 165 countries with 25 local adaptations, confirming the good moment of the Japanese entertainment format

cy, language frontier, and infrastructure, where bandwidth and speed is an issue outside of the big cities. But despite this, Cambodians in general, do appreciate quality content, and more so, content that can be enjoyed with family and friends. Foreign content is still widely accepted, dubbed in the local Khmer language, includes the usual romance, horror, action, and suspense.

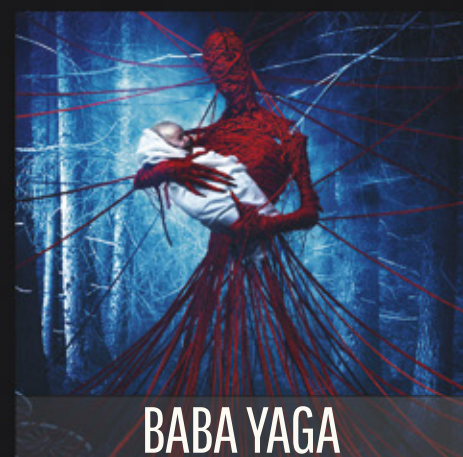
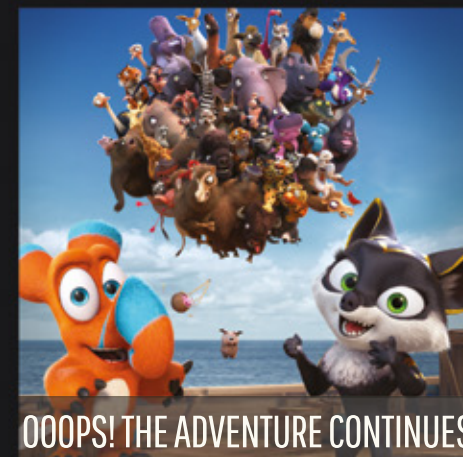
Regarding Indonesia, while the country itself holds appealing potential based on market size, being the fourth-highest number of TV households in the world with 68 million (Omdia), **Hendy Lim**, Content & Channel Vice President, **Indonesia Entertainment Group** (IEG) assured that 'the Indonesian masses are not as sophisticated as audiences from, for example, Japan, or Europe or even USA', explaining that the right content is not always guaranteed of success in this market.

Across the board, from dramas to animation to movies, local will always win hands down (99%), leaving foreign finished content, apart from the usual suspects of Korean and Indian offerings, a highly challenging slew of products to sell.

From Philippines, **Isavel C. Enriquez**, Content Acquisitions Manager at Cignal TV showed more open to other Asian content likes of India, Japan, Hong Kong and Singapore; while **Wilson Tieng**, President & CEO, Solar Entertainment Corporation stated its preference by English language content, in line with a good portion of the pie from the UK and the US; finally **Yazmin Basa**, Head of Content, **Vuclip** and buyer for Streaming platform **Viu**, Filipino content, along with Korean and Chinese dramas and variety shows, work well with a dominant market representation of China, Singapore, the Philippines and Korea in the mix.



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NHK: 'COVID-19 is a fresh opportunity to build new connections with viewers'

The emergence of diverse streaming services is changing the ways in which people access content, and technological innovation is accelerating. Because of factors such as these, the environment surrounding Japanese public broadcaster **NHK** is changing incessantly and dramatically.

Since the Japanese government lifted a state of emergency in May due to COVID-19 many national events this summer and autumn have been and NHK's programming has been affected accordingly. **PRENSARIO** wanted to know more about how were these months inside the national public TV channel.

'We see this situation as a great opportunity to creatively explore new ways to work without tying to established production and decision-making processes. The COVID-19 pandemic has led to a number of development initiatives at NHK, which have received a great response from viewers and from colleagues in the media industry', explains **Fukano Junko**, Head of Global Content Development Division.

One example is drama. While a state of emergency was in place in Japan, **NHK** did not bring outside performers to its studios. 'The first idea to emerge was for telework dramas. Using the absolute minimum of personnel, we made fiction in which the characters found themselves at cross-purposes while physically separated. The experience gave us an opportunity to re-appraise our working practices from totally new perspectives. How we could shoot a drama safely with infection risks kept to a minimum? As well as airing the drama, we aired a documentary that showed how we struggled to make it', he adds.

Fuyofukyu No Ginga (Fuyofukyu means non-essential and nonurgent) was aired in July and had a bigger impact not only on viewers but also on the media industry, and the Tokyo metropolitan government used it in calls for people to refrain from going to bars and clubs as many people in Tokyo were contracting the coronavirus in establishments that serve food and drink at night. Another example is the children's show *Sugoi Shukudai* (Awesome Homework), where adults who work in diverse fields set wacky or thought-provoking kinds of challenge for children who have to stay home because of the coronavirus. 'Since the start of this show in May,

children have come up with fantastic answers that have surprised people (including the production team) and created fresh communication with the audience', remarks **Junko**.

The Body vs. Coronavirus: The Battle Inside Us is an international coproduction with **CuriosityStream**, using cutting-edge science to examine truths about immunity. Executive explains: 'The documentary uses 8K microscope video and exquisite computer graphics to give a vibrant depiction of the microscopic world inside the human body as it searches for keys to surviving the pandemic. Schedule for broadcast in Winter 2020 is the animated movie *Earwig and the Witch* (**NHK, NEP, Studio Ghibli**) made entirely using 3D computer graphics. It was directed by the award-winning film director **Miyazaki Goro** and was part of the official selection of the 2020 Cannes Film Festival. Lastly, *We're In This Together: Life with the Pandemic* where **NHK** asked people to film their lives during the pandemic'.

NHK is also a key player in the local and international 8K markets. **BS8K** will premier a blue-chip nature film *Okavango: A Flood of Life* with **Icon Films, Natural History Film Unit** and **Freemantle** with award-winning natural history filmmaker **Brad Bestelink**; the '80 drama *Gift of Fire*, a coproduction with **Eleven Arts** that turned a fresh spotlight on Japan's wartime attempt to build an atomic bomb 75 years after the atomic bombings of Hiroshima and Nagasaki; and **Kurosawa Kiyoshi's** *Wife of a Spy*.

'8K enables people to enjoy a sense of going places without leaving their homes. This spring, NHK aired a two-part 8K series about the Orsay Museum, a coproduction with the Orsay Museum in France. We plan to air a two-part 8K series about the British Museum in September', comments the executive.

Junko concludes: 'We see COVID-19 as a fresh opportunity to consider how we can build connections with viewers through communication. Also, we see it as a reminder that efforts to tackle global problems require broad perspectives and global cooperation. A number of international coproduction projects for which we had to pause production are, little by little, restarting with new approaches. The future is unclear. We look forward to finding ways forward with our partners around the world'.

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Fukano Junko,
Head of
Global Content
Development
Division, NHK



Earwig and the Witch



8K drama Gift of Fire



Fuyofukyu No Ginga was used by Tokyo metropolitan government in calls for people to refrain from going to bars and clubs and get Coronavirus

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- + 5.000 hours of premium and library content
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WarnerMedia APAC: 'Integration is an opportunity to retain and build on all the best parts of the individual organisations'

WarnerMedia Entertainment Networks APAC has 17 channel brands, two streaming services, HBO GO and Dingji Theatre, available in 42 countries in 17 languages. It is a leading group in the region.

Ricky Ow, President of the group: 'We're excited to see how the new WarnerMedia International organisation takes shape and evolves under the leadership of Gerhard Zeiler, combining all linear businesses, commercial activities, and regional programming for HBO Max. In APAC, HBO and Turner are firmly united so this new development will see us take that further step forward with our Warner Bros. colleagues in due course. Integration is an opportunity to retain and build on all the best parts of the individual organisations, and our experience to date is that we're really lucky to be able to pool such depth of talent and the best TV brands across news, kids and general entertainment.'

About content strategy, he underlines: 'We have such robust pipelines for all of our channels and services, including originals from Asia and USA. During the lockdown phase, we were in post-production for many of our Asian projects which means we can roll these out, even during these difficult times. A great example is the new We Bare Bears movie. While led by Cartoon Network, the TV film is simultaneously launching across all our platforms in Asia: from HBO Family, Boomerang, Warner TV, Oh!K, as well as HBO GO and the Cartoon Network Watch and Play app.'

Asia Originals such as Titoo on POGO and The Head, Workers and Dream Raider on HBO and HBO GO have all premiered recently, while from the US standout Westworld, Perry Mason and DC's Stargirl. HBO GO will add HBO Max Originals such as Anna Kendrick's Love Life and Ridley Scott's Raised by Wolves. On Oh!K, Singapore and Malaysian audiences enjoy a strong slate of Korean dramas such as When I was the Most Beautiful, SF8, KKondae Intern and The Game Towards Zero.

Ow: 'Consumers continues to focus on quality, tentpole content from brands that they trust. While there are just more choices than ever out there and it's a very competitive environment, our brands have the power to increase viewership for both our linear networks and our SVOD service across Asia. Despite ongoing headwinds, our linear channels still performed well, and we think much of this is down to the strength of the brands and the content offering.'

According to the executive HBO GO subscribers are up: 'We are now in eight territories in SEA and have some great distribution partners. Feedback has been good, and we are excited to continue to build on this strong



WarnerMedia

Ricky Ow,
President,
WarnerMedia
Entertainment
Networks, Asia
Pacific



start. Another area of non-linear growth is mobile games. Recently, we've licensed a number of new games in Asia for The Powerpuff Girls, Adventure Time and other Cartoon Network IP, working with developers such as SundayToz in Korea and GoGame.'

Ow completes: 'Asian content is absolutely working and we are seeing even more diversity of genres and in storytelling. For example, in August HBO Asia launched its first ever sci-fi series called Dream Raider with a truly multi-cultural production team. While sci-fi is not a common genre in this region, we wanted to explore something new. We know there's a growing appetite from a more sophisticated audience. Workers has performed very well for us and it is yet another example of a different genre - dark comedy. In the next few months we are continuing to double-down on our brands by investing heavily in content and in our digital business.'

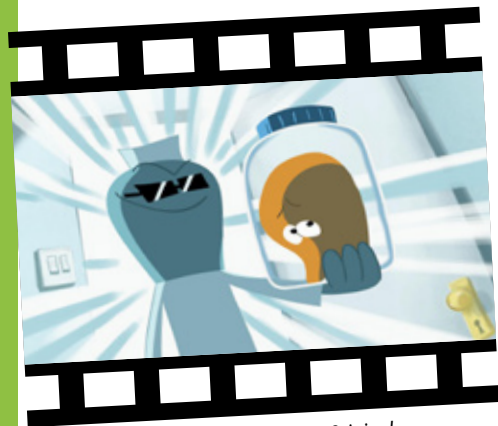
WARNERMEDIA APAC IN NUMBERS

WarnerMedia Entertainment Networks has 17 channel brands, two streaming services (HBO GO and Dingji Theatre) available in 42 countries in 17 languages

POGO continued its impressive run in India as the #2 rated kids network for Q2; and Cartoon Network in South Korea jumped up two spots to become the #2 rated kids network in Q2, the country's #1 international Kids channel

New HBO GO launches since October 2019 in Philippines, Indonesia, Thailand, Taiwan and Malaysia and now its available in 8 SEA territories (Hong Kong, Singapore, Philippines, Indonesia, Thailand, Taiwan, Vietnam and Malaysia)

In Q2, HBO GO subs increased 65% since Q1 and active users increased 70% q.o.q.



Lamput, Cartoon Network Asia Original



Asia originals Workers and Dream Raider have premiered recently on HBO and HBO GO



Mobius Lab Kids is the children's content division of Cisneros Media. We are story developers, producers and creators of a range of genres, from live-action to animation. Our current focus is to disrupt the market with innovative content that hyper focuses on the Alpha generation.





Viu: more original than ever

Headquartered in Hong Kong, **PCCW Limited** is a global company with interests in telecommunications, media, IT solutions, property development and investment, and other businesses.

Through **HKT** it provides telecommunications services such as fixed-line, broadband and mobile, while **PCCW Media** is a multimedia and entertainment company operating several assets: the leading pay TV service in Hong Kong, **Now TV**, with +160 linear channels and an on demand library of local, Asian and international programming through the SVOD **Now E**; digital music streaming service **MOOV**; and the pan-regional OTT video streaming **Viu** with +40 million users in 16 markets including countries in Southeast Asia and the Middle East and South Africa.

Operating with both an ad-supported tier and a premium subscription tier, we deliver premium content in different genres from top content providers with local languages and subtitles, as well as original production series under the Viu Original initiative.

Viu offers users popular and current content with streaming and download features, and lo-

calized user interfaces. With the patented Dynamic Adaptive Transcoding technology, it can provide the best viewing experience regardless of device or network conditions.

The service can be accessed via app (available for free on App Store and Google Play) on connected devices, e.g. smartphones and tablets, selected smart TVs, as well as on web by logging into www.viu.com. Viu revenue increased 46% year over year, driven by subscription growth, and paying subscribers growth was 119% year over year.

MAU's expanded by 21% to 36.1 million (normalized after India exit), video views grew by 23% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (App Annie, includes Hong Kong, Indonesia, Malaysia, Philippines, Singapore and Thailand). Among major video streaming platforms, Viu has the highest number of users in Southeast Asia and is ranked second in terms of streaming minutes, according to **AMPD Research/Media Partners Asia** (Indonesia, Thailand, Singapore and Philippines).

Viu has partnered with more than 30 telcos, including also five main Korean broadcasters with longer exclusivity, enhanced features and functionalities. The service has penetrated local markets with content from premium local partners and international networks such as **A&E**, **Discovery** and **SABC**. Its Originals, such as *Pretty Little Liars*, *My Bubble Tea* and *Black* performed well due to data-driven content decisions based on consumer insights.



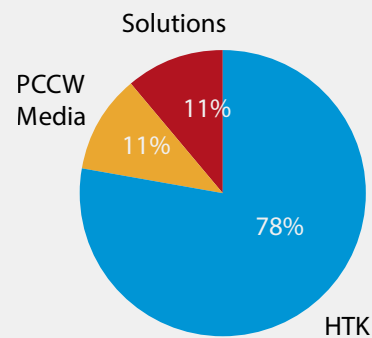
Sahana Kamath, Head of Original Production, Viu Indonesia and Malaysia



Pretty Little Liars and *The Bridge*, two Viu Originals



PCCW REVENUES, BY BUSINESS UNIT (1H 2020)

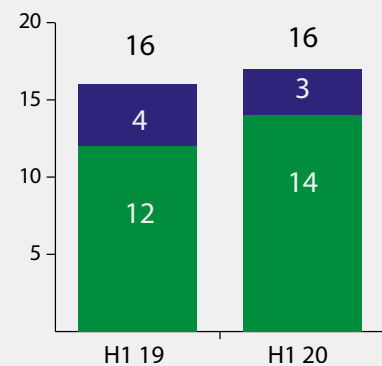


Source: the company

PCCW AT A GLANCE



VIU TV REVENUE GROW - IN USD MILLIONS (1H 2019-1H 2020)



Source: the company

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ABC: supporting Australian creations locally and abroad

Australia Broadcasting Corporation is country's publicly funded national broadcaster (like **BBC** in the UK). Year-To-Date, total network share is 14.8% and reach 47.3%. In addition to local dramas *Mystery Road*, *Operation Buffalo* and *Stateless*, the top performing shows tend to be acquired British dramas as *Death in Paradise*, *Doc Martin* and *Vera*. *Killing Eve* also performs very well for on **iview**. High end, impactful factual series also do well, and on the pre-school channel, **ABC Kids**, *Bluey* is hugely popular.

ABC's head of Acquisitions, **Dallas Krueger**: 'Australia experienced a surge in audiences tuning in across all the FTA networks at the beginning of the crisis. This was largely driven by news and current affairs. As the pandemic wore on, news fatigue set in, with the high viewing numbers starting to resemble pre-COVID levels. However, consumption is still strong with audiences shifting from news towards scripted and entertainment'.

Krueger remarks: 'Australia is experiencing seismic shifts within the industry with traditional broadcasters grappling with the ongoing transformation from linear to digital business models. Traditional broadcasters are simultaneously facing stiff competition from the local and global streamers. Casualties will be inevitable as will be the entry of new players in the market. The pandemic has acted as an accelerant'.

'Pandemic has changed local filming protocols to adhere to social distancing regulations. The industry has had to adapt quickly and accept unorthodox approaches, such as filming panel shows without a studio audience. COVID impact has made its way into storylines as well: satirical lifestyle show *At Home Alone Together* takes a light-hearted approach to lockdowns, self-isolation and social distancing'.

'*Retrograde* is another **ABC** commissioned comedy that follows the lives of a group of 30-

something friends as they drown their sorrows at a virtual bar during COVID. We have also acquired content recently that also reflect living in this Era that will reach audiences later this year. Going forward, we will see an audience appetite for content that acquired an escape from pandemic'.

The ABC's on demand platform **iview** hit new heights in 2020, with average minutes consumed hitting a record 1.1b, up 45% from 740 minutes in 2019. **ABC iview** accounts for around a quarter of the total minutes consumed across all Australian broadcast VOD services. The broadcaster has also increased presence on third party platforms such as **YouTube**, **Instagram** and **Facebook**. 'Rather than simply retrofitting broadcast content, there has been investment in bespoke content that appeals specifically to these platforms and audiences', comments **Krueger**.

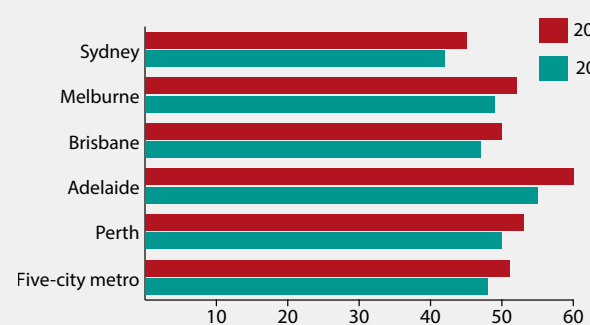
Executive also highlights **ABC Listen** app, which is 'extremely popular' and showcases binge-worthy ABC produced podcasts such as *Trace and Snowball*, both true crime. *Coronacast* is a short, daily podcast that breaks down the latest news and research to help audiences understand how the world is living through the pandemic. Last year web series *Content* launched simultaneously on **Instagram**, **YouTube** and **iview**. It was the first scripted comedy series presented in vertical video format designed to be viewed on smartphones, and it went 'viral'.



ABC's head of Acquisitions, Dallas Krueger

Future? **ABC** announced an AUD 5 million "Fresh Start Fund" that will support more than 200 Australian productions and new content ideas, to help safeguard local content and creativity against the impact of COVID-19. 'Almost 60 Australian music projects are among those receiving development funding and support, plus 44 children's content ideas and productions, 30 comedies, 15 dramas, 14 documentaries and factual projects and more than 30 specialist projects spanning areas such as podcasts, arts, science and religion and ethics. On the international front, we announced a creative and commercial collaboration with **Canadian Broadcasting Corporation** (CBC) that will enhance the reach and impact of content across both countries', concluded **Krueger**.

AVERAGE WEEKLY REACH FOR ABC IN METROPOLITAN REACH, TOTAL ABC, ALL DAY (2017-18 VS. 2018-19).



Source: OzTAM Metropolitan Consolidated 28 Data (5 mins. consecutive viewing)

ABC COMMERCIAL: WILDLIFE AND LANDSCAPE

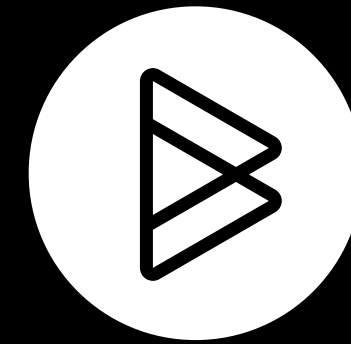
ABC Commercial distributes 2,000 hours of **ABC's** content to the international marketplace. **Karen Quinn**, Sales Executive, Australia, New Zealand, Asia, Latin America, MENA: 'We have had a lot of success in Pan Regional sales but there is a growing interest in individual territories where particular programs may be of interest such as *Revelation* (3x'90) and children's action adventure *Itch* (10x'24).

For the 2H, distributor offers *Miriam Margolyes: Almost Australia* (3x'60), *Fight for Planet A: Our Climate Challenge* (3x'60), *Australia's Oceans* (3x'60), *Wild Wars Australia* (4x'60) and *Wild Australians* (6x'60). **Quinn**: 'We are starting

to see major growth in our formats business: *You Can't Ask That*, now in production in 12 territories followed by sales and major interest for the delightful family competition formats *The Great Bee Challenge* and *Fight For Planet A*, both formats empower local audiences to make their contribution to the global challenges of climate change'.



Wild Australians



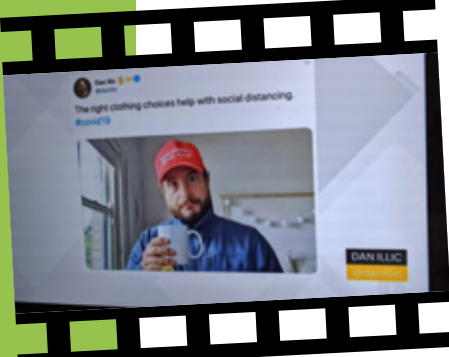
BIG IN CREATIVE CONTENT



<The >
WAY OUT



MAKE YOUR COUNTRY GREAT AGAIN



Satirical lifestyle show *At Home Alone Together* that takes a light-hearted approach to lockdowns, self-isolation and social distancing'



Showmax: changing the game in the African market

Created in 2015 and available in the sub-Saharan Africa, **Showmax** became a key player within the region as an industry booster, setting a streaming service with a unique combination of hit African content, first and exclusive international series, premium documentaries, and the best kids' shows. On the other hand, *Showmax Pro* adds music, news and live sport from **SuperSport**.

Candice Fanguero, head of content, explains: 'We've deliberately ramped up emphasis on local content to meet demand. If you look at something like the first view metric, which asks what's the first show someone watches after signing up for Showmax under

SHOWMAX: TOP NUMBERS

Showmax is available in more than 70 countries worldwide, covering all of sub-Saharan Africa and with an African diaspora service available in another 26 countries.

There are more than 25,000 hours of content available on Showmax.

We don't disclose the number of subscribers but we can say that we have more than half a billion play events annually (people hitting play on a piece of content).

the assumption this is probably what convinced them to join, three out of the top five first view pieces of content are now local. Local telenovelas and reality series are both particularly popular right now'.

Among top Showmax Originals, Fanguero highlights titles like *Tali's Wedding Diary* (2017), *The Girl From St. Agnes* (2019) and *Somizi & Mohale: The Union* (2020), all set first-day viewing records on the streaming platform.

But scripted is not the only focus of the service: the company has released *Life With Kelly Khumalo*, a reality series about one of South Africa's biggest music stars. 'Other Originals on the way include *Jahmil XT Qubeka* and Layla Swart's epic African mythology series *Blood Psalms*, with **Canal+ International**.

'Other popular content on Showmax this year includes local telenovelas like *The River*, a 2019 International Emmy nominee, and *The Queen*, as well as international series like *Grey's Anatomy*, *Vikings*, *Westworld*, and *Insecure* and movies like *Aquaman*, *Dora and the Lost City of Gold* and *Fast & Furious Present: Hobbs & Shaw*', adds the executive.

According to Fanguero, 'It's exciting times for the African market'. 'Our partnership with Canal+ on *Blood Psalms* continues a move towards co-productions from Showmax's parent company, **Multichoice**, which partnered with HBO on last year's *Trackers*, an adaptation of the bestselling Deon Meyer novel, which out-

performed *Game of Thrones* in South Africa. We're also fortunate that the content fragmentation hasn't reached us yet to the same degree as elsewhere: **Disney+**, **HBOMax**, **Hulu**, and **Peacock**, for example, aren't available in Africa yet, so we're spoilt for choice with international content'.

For the future, Showmax is aiming to keep adapting the service for the data connectivity constraints on the continent and focusing on the most-used viewing devices. 'Mobile usage is mainstream here, so in November last year, Showmax launched a mobile-only service for smartphones and tablets featuring all of the Showmax content but at half the cost of the standard Showmax service and consuming less data, which has proven popular', remarks Fanguero and completes: 'In June 2019, Showmax began testing sport live-streaming, and the new Showmax Pro service is based on the results of this. With the mobile-only version of Showmax Pro, anyone with a smartphone in sub-Saharan Africa will be able to get the best African content, the best of Hollywood, and all of the best sporting action. This is something no other service is doing and we think it's a game changer'.

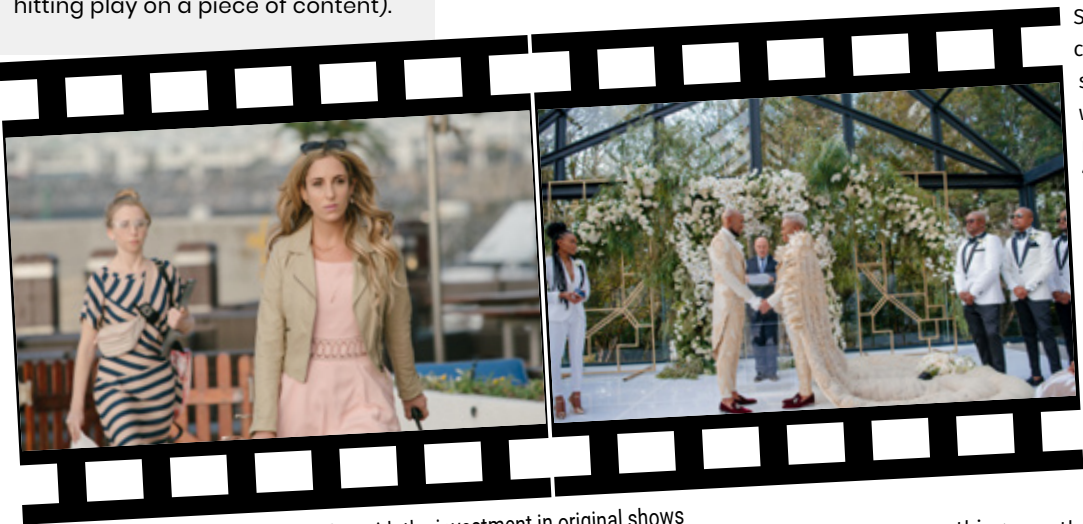


Candice Fanguero, head of content

showmax



Life With Kelly Khumalo



Showmax is boosting the local market with the investment in original shows such as *Tali's Wedding Diary* and *Somizi & Mohale: The Union*



CDC UNITED NETWORK

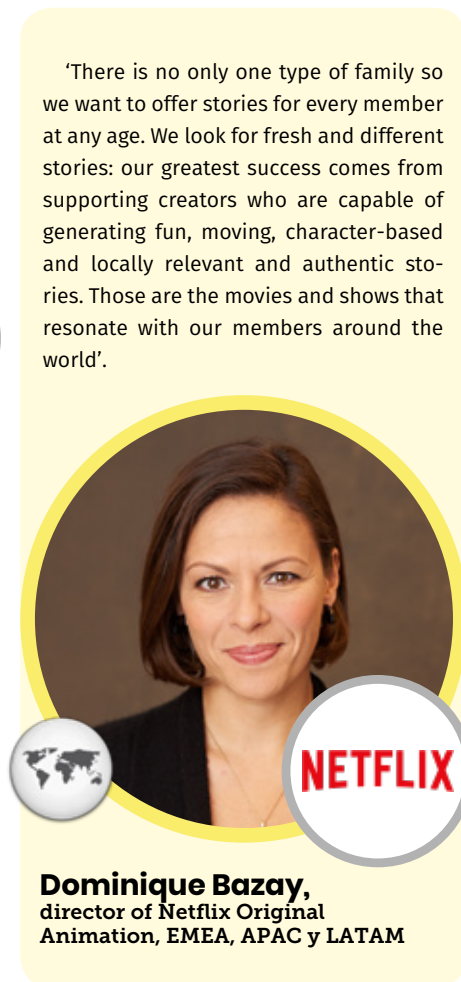
A peack into the kids' content industry

Relevant characters, audience interaction and the ability to entertain and educate are some of the trends described by executives in the children's content industry. Here are some of the most powerful concepts



Alfredo Marun,
director of development, Disney
Television Animation

'There are two major trends happening in animation right now: one is driven by technological advancements and the other is in the types of content and stories being produced. Advances in technology are not only making animated features more visually stunning, it is also upping the quality of TV animation to feature levels and opening doors for great content to be made not just at the big animation studios but at smaller independent studios from different parts of the world'.



Dominique Bazay,
director of Netflix Original
Animation, EMEA, APAC y LATAM

'There is no only one type of family so we want to offer stories for every member at any age. We look for fresh and different stories: our greatest success comes from supporting creators who are capable of generating fun, moving, character-based and locally relevant and authentic stories. Those are the movies and shows that resonate with our members around the world'.



**Paula Taborda
dos Guarany,**
Director of Content, Coproductions
and Acquisitions, Planeta Junior

'We mainly seek to create local IPs, but something that is local doesn't mean that it will not be global, only in the way of telling, the way of speaking, of creating a narrative. You can create a narrative that is global, even if it has local details and that the children can see themselves reflected on the screen and it doesn't matter which screen, television, computer, cell phone, but it is very important, from the beginning of the project to have that vision'.



Qing Fan,
Producer, Tencent
Technology

'What interests us are youth / family content (large section of kindergarten and 6-9 years) treated from a childish point of view, short or feature film. We are looking for co-development and co-production opportunities, all genres combined, and content pitches with a touch of originality. These programs should be likely to appeal internationally'.



Vicky Schroderus,
Executive in Charge of
International Co-Productions
and Acquisitions, YLE

'We are not only looking for high quality animation, but also very original characters and innovative stories with a touch of humor. We attach great importance to the scenarios. As for formats, they can range from one to thirty minutes'.



Craig Hunter,
Director of Kids Networks,
Sony Pictures Television

'Content that clearly emphasizes comedy, friendship and adventure is important to us. While even when we give priority to animated titles (in synthetic images or in 2D), we also really want to expand our offer to content in real or hybrid shots. This is something that we actively seek to integrate into our range'.



Julien Borde,
Head of Channels, France & Africa,
Cartoon Network

'The absolute priority for us is to find characters with heart and humor, which will appeal to children and to whom they will become attached, but also which we can exploit through different platforms, because children do not like to be limited: they want to see, play and feel at the same time that things belong to them. We're looking for ideas for our channels first globally'.



Genaro Díaz,
Panning coordinator, VP of Image
and Publicity Televisa

'During the pandemic we tried to offer our partners a slightly more viable production scheme and also to take advantage of the space where we could have a greater brand exposure. So we developed two interaction projects last year that were very relevant and have had an interesting continuity: *Catalina la Catrina* and a special project for *Sponge-Bob* (ViacomCBS), where children could "talk" with the characters on open TV'.



Kerstin Viehbach,
Head of Editorial Commissioning &
Development, Super RTL

'We're always looking for the "next big hit". We need to reach the masses and are looking for themes with a long shelf life. Our focus is on animated series, but we also consider live-action. The content should be gender-neutral with lots of heart and humour and a big portion of adventure. The stories should be inspiring, with unique and likeable characters and relate to the everyday life of our audience'.



What do kids buyers and commissioners want?

Special survey made by Reed Midem about what the top kids' buyers and commissioners are looking at the international markets

- 1- What is your editorial strategy?
- 2- What type of projects/programs are you looking for?
- 3- Acquisition Territory?



Dominique Christina Neudecker,
Senior Manager Series Acquisition & Production, Disney Channels (Germany)

- 1- The Disney Channel Germany pre-buys and acquires animated comedy programmes for girls and boys aged from 3 to 13.
- 2- We look for compelling characters, inspiring and character-driven stories as well as strong humour, always encouraging the audience to follow their dreams and believe in themselves
- 3- Austria, Germany, Switzerland



Kirsten Hurd,
Acquisitions, TVOkids (Canada)

- 1- I am always on the lookout for high quality educational content for kids. Both live-action and animation and covering all ages from early pre-school through to school age children. We acquire fiction and non-fiction series
- 2- Educational
- 3- France, United Kingdom, Canada, U.S.A.



Adina Pitt,
VP Content, Acquisitions and Co-Production, Cartoon Network (UK)

- 1- We look for content (animation) for kids that can work across our vast ecosystem. We build brands and look to balance our originals with high quality 3rd party IP
- 2- Children's Programmes (primarily animated), Animation for kids 6-11 as well as 4-7 years old
- 3- India, Malaysia, France, Germany, Italy, Netherlands, Poland, Portugal, Spain, Sweden, Turkey, United Kingdom, Argentina, Brazil, Mexico, Canada, U.S.A



Anuradha Javeri,
Creative Director, YoboHo New Media (India)

- 1- We create/produce and acquire kids' content for digital platforms.
- 2- Looking for preschool and non-verbal 3D or 2D animated shows. Looking for specific rights, global concepts, distribution and good quality work
- 3- Worldwide



Luca Milano,
Head of Kids' Division, Rai (Italy)

- 1- Rai Ragazzi includes two free TV channels for children and kids: Rai YOYO and RAI GULP
- 2- For co-productions, we are looking for projects that can involve Italian companies too, while in acquisitions, European content is a plus
- 3- Belgium, Denmark, Finland, France, Germany, Italy, Luxemburg, Netherlands, Russia, Spain, United Kingdom



Sean Chu,
CEO & Founder, WeKids Asia (China)

- 1- WeKids is a leading children and family entertainment specialist focused on developing, managing and distributing IP for international markets. To date, WeKids has distributed more than 5,000 episodes of best-in-class kids' programmes to CCTV Kids and all major digital platforms in China. Our business involves: producing & co-producing, IP licensing and developing
- 2- High quality animations for kids. International artwork or stories, instead of strong regional features. It would be great if there is a running time on other main broadcasters
- 3- France, Germany, United Kingdom, Canada, U.S.A



Martina Pestaj,
Head of Children's and Youth Programme, RTV Slovenia

- 1- As a national broadcaster we want to offer our young viewers the best quality programmes we can find on the market.
- 2- I'm looking for high quality animation series for preschoolers, short docu series and strong life-action series for children.
- 3- Denmark, Finland, France, Germany, Italy, Netherlands, Norway, Sweden, United Kingdom



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content for the whole family!



Adventures Of A Boy Genius

snap
MEDIA



MIDNIGHT AT THE MAGNOLIA



FOUR ENCHANTED SISTERS



Gulli consolidates French leadership and expands worldwide

'The animation sector has suffered less from the crisis than the production of streaming or fiction, it is true. The studios have done everything possible to ensure continuity despite this exceptional situation. We have maintained an ambitious program, a quality schedule. Despite the increased competition during this period, and thanks to well-anchored values, the children remained faithful to their favorite channel.'

Philippe Bony, Head of Thematic & Youth Channels and President of **Gulli**, describes to PRENSARIO the moment of the leading kids network in France, and he adds: 'We maintain production to offer an offensive, rich and joyful comeback with around 15 new releases. The French studios with which we are co-producing more than 20 series at the moment have been responsive and efficient despite the crisis. Thus, we launched *The Sisters 2* on **M6Kid**, *The Adventures of Paddington* or *Ricky Zoom S2* on **Gulli**'.

'The new school year was also made with successful licenses like *My Pony Life*, the new seasons of *Loud Family* or *The amazing world of Gumball*, *Power Rangers* and *Pokemon*. We launched in May *Boy, Girl, etc.*, the new series from **Watch Next Media**. And the audiences were there: we had our best market shares for two years this summer with 19% PdA on children', remarks **Bony**.

As highlighted, **Gulli** is a leader in youth and to accompany children and families during the crisis, it has reinforced the positive

values that we convey through original programs. The executive explains: 'During the lockdown we strengthened our ludo-educational offer and the public particularly praised the series *Il était une fois* certified "Nation apprenante" by the State. We have also strengthened our preschool programming, a strategy that we maintained in the new season with the arrival of 4 new series for the smallest'.

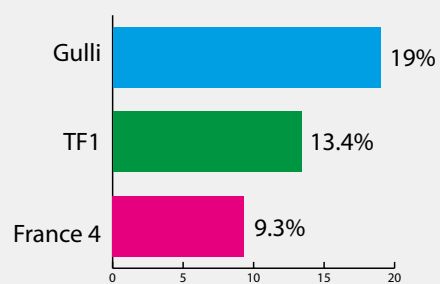
TV consumption has increased 'significantly' on the general audience. 'Of course there were more children in front of the TV but what has changed significantly is that they were with their parents', clarifies Bony. And he adds: 'The joint listening has been boosted and our audiences have also focused on the most family-friendly programs, such as *Shrek* and *Asterix*. We continue to offer more and more unifying programs: family programs, great animated films. A winning strategy since this summer **Gulli** achieved its best market share on the FRDA-50 (women -50 years old) and moms in ten years'.

About digital, **Bony** says: 'Digital consumption has taken a very important place even if the linear remains the first source of consumption for children. Faced with this trend is confirmed and to best meet the different needs and expectations of our audience, we are currently working on the integration of



Philippe Bony,
Head of Thematic
& Youth Channels,
President of Gulli

FRANCE: AUDIENCE SHARE ON TOP KIDS CHANNELS - 4-10 YEARS OLD, 6AM-8PM (AUGUST 2020)



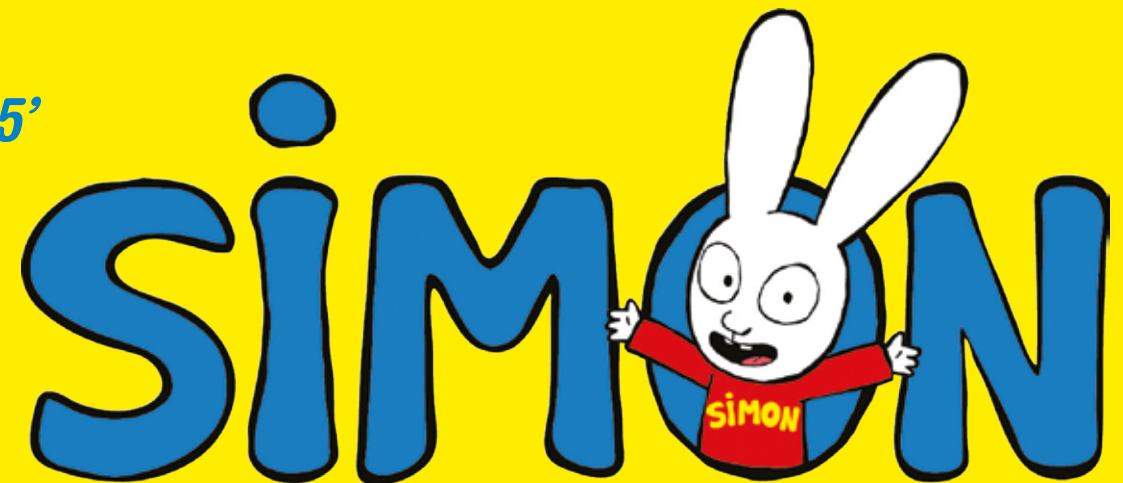
Source: Médiamat/Médiamétrie

GulliReplay into the **6Play** platform as well as the development of new features. Since this summer, we have been present with all the main operators: with 3 million subscribers **GulliMax** is the first French SVOD offer for children'.

Regarding the future, executive believes: 'Our media sector is experiencing an unprecedented crisis, and it is difficult to project. Animation remains very active and source in proposals. We are currently engaged in the production and development of 15 series, but also 2 animated feature films with **Groupe M6**. Comedy remains our privileged genre, the most unifying, but we are open to all the most original and creative proposals'.

And **Bony** concludes: 'Our challenge is to remain the favorite channel for families and children in France and in abroad. We have strengthened our position as the first French youth animation channel in the world: **Gulli Brasil** was launched in early August (the first French channel edited in Latin America), **Gulli Africa** became a member of the world coalition for education organized by **UNESCO** and finally, **Tiji** and **Gulli** in Russia and **Gulli bil Arabi** in the Middle East continued their development'.

156 x 5'



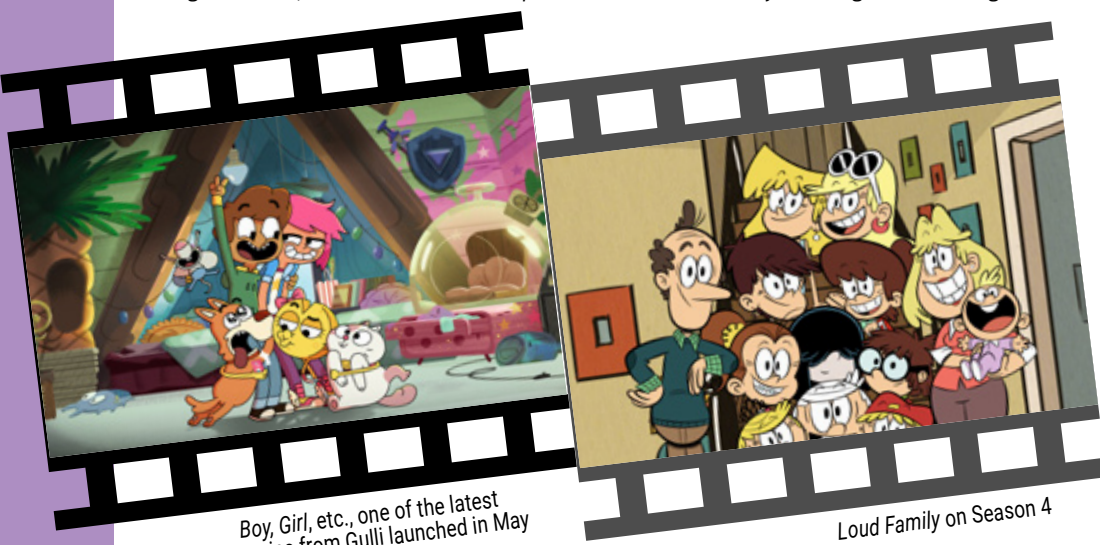
104 x 11'



52 x 11'



Contact: Eric Garnet - eric.garnet@go-n.fr
32 rue des Jeûneurs, 75002 Paris - FRANCE
<https://www.go-n.fr/>



Boy, Girl, etc., one of the latest series from Gulli launched in May

Loud Family on Season 4

GO-N: French animation for the world



Eric Garnet, president and CEO, and Anne de Galard, general manager, Go-N Productions

Go-N is a French production company founded 15 years ago, which has a studio in Paris, where generates 2D projects and is now adding CGI little by little. Its flagship product is *Simon*, which has 3.5 million subscribers on YouTube and is a hit on **Netflix**.

At Virtual Screenings Autumn 2020 is promoting *Simon* (156x5 – 3 seasons of 52 episodes). The company just completed the production of Season 3 and has announced past month the development of a 4th season with **France TV**. *Simon* is a new modern classic for pre-school audiences, based on the worldwide best-selling children's books by **Stephanie Blake**, published by **L'Ecole des Loisirs**, with over 3.5 million books sold Worldwide. The series has achieved tremendous audience ratings where've it been broadcast, becoming n°1 or 2nd highest ranked show in a few months: **France TV**, **Clan RTVE** (Spain), **Cartoonito** (Italy), **Télé-Québec** (Canada), **NHK** (Japan), **Disney Channels** (Latin America & South East Asia), **Netflix**, **Discovery Kids** (MENA), **Jim Jam** (Central Europe).

The next step of the company in Latin America is to find the right partners to expand *Simon's* strong IP across the region.

The second series is *Lou!* (52x13') a sitcom for older children 8 to 12. It tells the daily life of a girl and her mother, and friends, as they begin to enter the world of adolescence. This series proposes a modern and positive take about important social themes: single parent family and diversity.

The third show that highlights is *Zip Zip* (2 Seasons of 52x13) a comedy cartoon which was sold over 100 countries, currently on Disney.

GO-N has also launched its own **YouTube** channels which have reached more than 4 million subscribers and more than 1,5 Billion views, half of them are from Latin America.

MIAM! animation: female stories

To face the economic slow-down linked to the sanitary situation, **MIAM! animation**, the independent Paris-based production and distribution company, chose to strengthen its production team and continue to enrich its distribution line up with meaningful content.

Hanna Mouchez, CEO and Founder: 'We have started the production of *Edmond and Lucy* (52x12) with **France 5**, executive produced by **MIAM! studio**, our new real-time 3D production studio. Heading the new 3D studio are two experienced persons, both former **Gaumont Animation** executives: **Gaëlle Guiny**, as Head of Studio, and **Jérôme Desvignes** as Technical Director. *Edmond and Lucy* is an adaptation from the illustrated books by **Marc Boutavant** and is published in more than 20 countries. **France Televisions** acquired, as well as **RTS** (Switzerland), **SVT** (Sweden) and **TV5 Monde** for the French-speaking world. Global presales have already begun.

Miam! is also promoting this fall the 2D animated series *Brazen* (30x3'30), produced by **Silex Films**. Targeted to teens, families and adults from 9 years old and up, adapted from a French bestseller comic book that sold WW to +550K copies, it introduces the portraits of 30 women, each revolutionary in their own way, who changed the world but where forgotten by history. It premiered in March 2020 in France and gathered more than 12 million views ranking the show within the top 10 most watched series on France Televisions. **YLE**, **RTP**, **RAI**, **RTS** and **Gulli Russia** are already on board.

The company has also confirmed two acquisitions: from **Quark**, *Women Undercover* (6x6) that introduces the portraits of 6 former Cold War spies and unveils their determinant and yet unknown contribution to International Intelligence; and from **Darjeeling Productions**, *Fail in Love* (13x'4), which brings up 13 funny, unexpected and awkward dating app stories. Both series premiered on **Arte** in March and July, and reached more than 2 million, respectively.



Hanna Mouchez, CEO and founder



Brazen, 2D animated series



THE #1 DIGITAL BRAND FOR KIDS IN SPANISH IN THE WORLD



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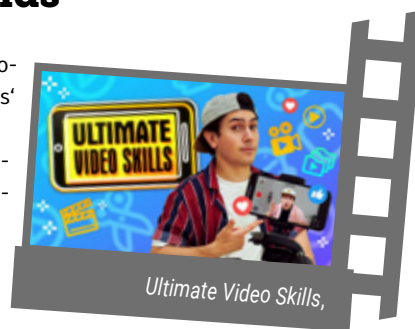
Zodiak Kids produces Ultimate Video Skills for Sky Kids

Zodiak Kids, part of Banijay, produced brand new entertainment series, *Ultimate Video Skills*. The 20-episode series is commissioned by **Sky Kids** Director of Kids Content UK & ROI, **Lucy Murphy**. The series will be available on Sky's on-demand service, Sky Kids and on streaming service **NOW TV** in the U.K. and Republic of Ireland this month.

Ultimate Video Skills is a series of five-minute shows designed to teach children aged 8-12 how to make cool video clips on their phones or tablets to show their friends. Using camera tips, tricks, and techniques, presenter Luke Franks (**CITV's Scrambled**), will demonstrate how easy it is to make fun video clips at home. In each episode, Luke will be joined by a guest creator who will also illustrate one of their camera tricks.

The series will be executive produced by **Steven Andrew**, Zodiak Kids' Creative Director, and **Joe Shaw**.

Additionally, Zodiak Kids has secured an eighth series of popular **CITV** kids entertainment show, *Scrambled*, which has gone into production for a further 57 episodes, as well as a fifth season of multi-award-winning comedy drama, *Secret Life of Boys*, for **CBBC**.



Ultimate Video Skills,

Platino brings together the industry

Platino Industria is organized by Egeda Mexico, Ibero-American Federation of Cinematographic and Audiovisual Producers (FIPCA), the Government of Quintana Roo (Mexico); World Tourism Organization, Grupo Barceló and other tour operators in the region, and with the support of the National Chamber of the Film Industry of Mexico (Canacine).



Adriana Castillo, coordinator of Platino Industria

Due to Covid-19, Platino Industria has developed several weekly online panels as Platino Industry Meetings (EPI) since July about the "Animation Industry in Latin America" together with Paul Vaca from Alterego (USA). The sessions, including 21 panelists from Canada, USA and Latin America, gathered more than 1.000 attendees from 19 countries. The talks last until December to discuss about different topics that concern producers, content directors, creators, students and the community of the film, audiovisual, tourism and education sector.

'We are glad to announce new alliances with whom we will share the different topics', underlines Adriana Castillo, coordinator of Platino Industria, and she exemplifies with three: WAWA, the Mexican Society of Photography Authors (AMC) and the Latin American Federation of Cinematographic Photography Authors (FELAFCA) to carry out the workshop "How to make a film from start to finish" from the hands of internationally recognized directors and cinematographers as well as winners of the Platino Awards. 'We will end the year with the participation at Ventana Sur (Argentina), she added.

Castillo concludes: 'EPI is an opportunity to create new links between professionals from a variety of regions, to bring together film, audiovisual, tourism and education sectors as well as an opportunity to create business in Latin America, Spain and Portugal through a digital environment'.

Castillo concludes: 'EPI is an opportunity to create new links between professionals from a variety of regions, to bring together film, audiovisual, tourism and education sectors as well as an opportunity to create business in Latin America, Spain and Portugal through a digital environment'.

Mondo TV Iberoamérica and RTVE will co-produce Annie & Carola



Maria Bonaria Fois, CEO of Grupo Mondo TV Iberoamerica

Grupo Mondo TV Iberoamérica partners with RTVE for the co-production of the animated series Annie & Carola, an original work by Myriam Ballesteros. The series premiere is scheduled for the second half of 2022.

With the details of the participation of the public television in negotiation, children's channel Clan has selected Annie & Carola among six other projects in the annual call to creator, which seeks to support the Spanish audiovisual industry. The series is written by Txema Ocio and directed by Myriam Ballesteros, CEO of MB Producciones, whom the company has recently signed a strategic agreement that helps the company

Astrolab transforms crisis in opportunities

Argentine-based Astrolab is just an example of how a crisis is at the same time a source of opportunities. 2020 has been an extremely unusual year, that has taken the whole world by surprise. But at the same time, it has allowed content developers to bare time, skills and grey matter into the new challenges that await ahead.



Federico Badia, CEO

Many boutique production companies, keen in the development of original contents knew how to manage their resources in a flexible manner, allowing them to mitigate the effects of the Covid19 Pandemic. Such is the case of Astrolab, who was able to keep its creative department very active during the world-wide freeze.



Mind-Blowing Breakthroughs, animated series

During 2020, Astrolab produced a pilot episode with the aim of making a big step on the ultra-competitive OTT platforms fiction miniseries niche. The pilot of Formicario (10x'44) was fully financed by Astrolab, as a laboratory experience to confirm their skills to create high standard products for the high-standard international market.

After 12 years of success in creating edu-tainment contents for international networks, Astrolab also ventured in the production of its first action and adventure animation series for young teens Brotheroids (26x'11) which combines acid comedy with action, though maintaining the same ADN stamps on all its creations, since underneath its main plot lies the ecological value of how to obtain renewable energies.

While planning the fourth season of its animation TV series Mind-Blowing Breakthroughs (78x'12), Astrolab and its South Korean partner Grafizix, premiered the third season at Korean EBS network.

Astrolab also premiered the second season of their original production JAVI & The Tree House Club (21x'11) at NatGeoKids Latinamerica, a Pay TV panregional channel currently managed by the Disney Company network.

to obtain almost all of the IP and take care of international distribution. Annie & Carola will consist of 52 episodes of 11 minutes each, in 2D HD. The series follows Carola, a nerd with no social skills, who builds herself a clone friend, with whom she can share her love of science and keep herself safe from the world of teenagers she is unaware of and fears.

All pre-production will be in charge of Mondo TV Producciones Canarias, which will play a key role in the development of the property. Maria Bonaria Fois, CEO of Grupo Mondo TV Iberoamerica, said: 'The selection of Clan of Annie & Carola is an important vote of confidence of the channel and we believe that it is an important milestone for the development of the series. Our group is proud to be part of this very special project together with Myriam'.



NO-NO

52x7' + 2x26'
AVAILABLE

© 2019 Autour de Minuit



PEQUEÑO MALABAR

52x4' AVAILABLE

© 2018 Tchack / Pictanovo



VALEROSAS

30x3'30
AVAILABLE

© 2019 Silex Films



LOS CUENTOS DE YETILI

176x8' + 40x2'30 + 2x26'
AVAILABLE

© 2020 Darjeeling / Moving Puppet

Orgullosos de distribuir un contenido apetitoso ! #MIPCOM2020 #MIPJunior2020 #VirtualScreeningsAutumn2020

MIAM!
animation

Hanna MOUCHEZ - hanna@miam-animation.com

Élisabeth KAYALI - elisabeth@miam-animation.com

www.miam-animation.com

Eccho Rights: bold, modern dramas



Fredrik af Malmberg, managing director, and Handan Özkubat has been appointed as director of Turkish Drama

As one of the leading Turkish distributors, **Eccho Rights** is having a strong presence on Virtual Screenings Autumn with four brand new dramas: *The Red Room*, *Legacy*, *My Sweet Lie* and *Everywhere I go*. Along with the new additions, the company is restructuring the strategy: **Fredrik af Malmberg**, managing director, is expanding the offering from other parts of the world, and **Handan Özkubat** has been appointed as director of Turkish Drama. At the same time, company is building closer collaborations with **CJ ENM** and their contents in the pipeline.

'Handan has played a major role in developing our business in Istanbul which has been an instrumental part of our tremendous growth in the past decade. It is only natural that she takes on a more comprehensive role at the head of our Turkish business now', remarked **af Malmberg**.

From the creators of *My Home My Destiny* (**OGM Pictures**) arrives *The Red Room* (95x'45): premiered as top rating show in AB demo, top cast of well known actors, it is a hard-hitting, psychological drama series, tackling real life issues as seen through the eyes of a team of therapists at an Istanbul clinic. 'It is a series that speaks to women (and men) around the world who can relate to the issues faced by those entering the clinic, as well as the personal stories of the staff that we see developing over the course of the series', underlines Özkubat.

Legacy (255x'45), from **Karamel Yapim**, premieres this month in Turkey about a little boy is the subject of a fierce family feud after his mother passes away. *Everywhere I go* (75x'45), from **Karga Seven Pictures**, is a huge audience favourite in Turkey and won the "Best Romance" award at the 2019 Golden Lens Awards and has been an international sales triumph. Hit of the summer in 2019 in Turkey, now sold to diverse territories including Spain and India, *My Sweet Lie* (95x'45) from **03 Medya** shows little white lie becomes hard to maintain when a woman arrives at Nejat and his daughter's house, who the little girl believes to be her long lost mother.

Onza sold Equilibri by Okuda to NHK Enterprises

Onza (Spain) sold its 4K documentary *Equilibri by Okuda* to Japan's **NHK Enterprises Inc.** The 50-minute movie outlines his success and the development of one of his most ambitious projects: a huge sculpture that will be burned down during the Fallas Festival in Valencia. The artist will have to deal with the criticism of the traditionalists against his avant-garde art.

Okuda is a well-known artist that has worked in almost every corner of the world: India, USA, Japan, Chile, South Africa, Hungary, Canada...Focusing his art work in murals, sculptures, and paintings that very recognizable by their colourful geometric forms.

CDC: The Gentlemen



Jimmy van der Heyden, sales director

With a vast library of over 350 titles, **CDC United Network** is one of the top 3 independent suppliers of independent television programming to all of the TV channels in Latin America and an important provider to the theatrical distributors throughout the territory. At Virtual Screenings Autumn, the company is promoting a slate of movies headed by its new crime film *The Gentlemen* (113'), which follows a British drug lord while tries to sell off his highly profitable empire to a dynasty of Oklahoma billionaires, or *Mary* (84'), 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.

Both films are starred by a cast of stars: *The Gentlemen* counts with **Matthew McConaughey**, **Charlie Hunnam**, **Colin Farrell**, with the direction Guy Ritchie; while *Mary* is starring chameleonic actor **Gary Oldman** and is directed by **Michael Goi**.

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* (98'), 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 *Henchmen* (89'), about a teenager and his mentor, who must team up to stop an evil supervillain, and the series *Almost Paradise* (10x40'), drama about a former DEA agent forced into early retirement runs a gift shop in in the Philippines. Last one is created by Dean Devlin, well known for *The Librarians* and the action series *Leverage*, and is starred by **Christian Kane** and **Samantha Richell** on the principal roles.



The Gentlemen, crime action



Equilibri by Okuda

Carlos Garde, director of **Onza Distribution** states: 'We are very happy to bring our productions to the Japanese audience. This sale is part of our growth strategy in a market with a huge potential. Our relationship with NHK is excellent and we are already talking with them about our new releases'.

The year the world freezed



ASTROLAB

W A S
I N
M O T I O N

Kids originals launched in 2020:



Mind-Blowing Breakthroughs/ Ideas Rompe-Cráneos.
Animation TV Series – 78 x 12'
3rd season launched in South Korean EBS network – March 2020

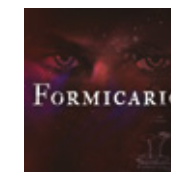


Javi & The Tree House Club.
Animation TV Series – 21 x 11'
2nd season launched in NatGeo Kids Latinamerica – September 2020

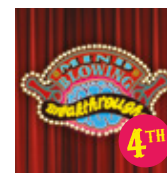
Development stage:



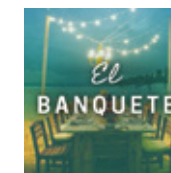
Brotheroids.
Action & Adventure Animation TV Series – 26 x 13'



Formicario.
Fiction Miniseries – 10 x 44'
Pilot episode & production Bible available.



Mind-Blowing Breakthroughs 4th Season.
Animation TV Series – 26 x 12'



El Banquete.
Fiction Miniseries – 4 x 36'
In Coproduction with Cuban's RTV Comercial.

RMVistar: deals with majors and projects for digital platforms



Rosmarie Vega, CEO

For Rosmarie Vega, CEO of RMVistar, the flow business due the pandemic situation has shifted its offer to more "Covid-19 friendly" productions and actually they are working on several projects mainly for digital platform with shorter running time episodes.

'In the meantime, quality produced programs always find the right venue and we are working on a new great biopic to be released shortly', explains.

The company recently closed a deal with HBO for the license of the Chilean comedy *I Don't Want to be your Brother* from the Padilla brothers. Also signed a deal for a package that includes **Leomark Films** and **Recetazasto** which will be available on **CanelaTV** platform in USA.

In addition, closed a production development agreement for a new thriller series for LatAm, and brokered a license deal with Malaysia for **Odyssey MP** for the distribution of several high-profile action movies a premiere in this promising territory.

At Virtual Screenings Autumn 2020 is pushing **#VIRAL**, where a teenage girl, sets out to uncover the truth behind the viral video of a fashion influencer and fellow student's tragic death. Also *Deadline*, that follows a youtuber who discovers that the phone he inherits from his recently deceased dad has a glitch when you use the camera; and *Plan B*, that shows Philippe, and how discovers an incredible small company called PLAN B that offers the possibility of going back in time.

Armando Bó launches About Entertainment



Armando Bó, founder of About Entertainment

Oscar-winning screenwriter and director Armando Bó, launched **About Entertainment**, company focused on the production of various fiction and non-fiction genres, as well as branded-content.

Bó confirmed also the appointment of **Mercedes Reincke** (former VP of Content Development at Viacom) to lead the Content Development area, **Natacha Cervi** to lead the Production & Operations department, **Mariana Levy** to the Script area, and **Ezequiel Olemberg**, in charge of the Legal and Finance department.

'Our goal is for creative freedom to be the foundation for producing truly unique content. We want to tell stories, that is the true engine of everything we do', said the director of *El Presidente* (Ama-

TBS, a referent in entertainment formats



Kenichiro HIRUTA, Sales Representative

Having earned widespread acclaim on dramas, variety shows, news and sports broadcasts, **TBS Inc.** have played a key role in the development of the Japanese broadcast culture, domestically and abroad.

Specially in the production and export of entertainment format, a genre in which is a global referent with key properties such as *Sasuke* (37x'120-'480)/ *Ninka Warrior* (170x'30; 2x'60), a sports entertainment event already aired in 165 countries, and locally produced in 25 countries, and

Takeshi's Castle (127x'60), an attraction variety physical game shows aired in 159 countries and territories, and locally produced in 10 countries. Both shows, as formats and ready made are being promoted at Virtual Screenings Autumn 2020.

The company is also launching the newest non scripted game show: *Gotttttcha!!!*. It is based on a simple game known all around the world: "hide and seek". But by adding three original twists, it's reborn into the most hilarious and exciting game show, presented with a cool and futuristic look.

But TBS Inc. catalogue is not only formed by entertainment. Scripted formats are also a key part of the line up for the virtual market with three special launches: the detective thriller *SPEC* ('75 or 9x'60) directed by **Yukihiko Tsutsumi**; the mystery and suspense feature film *Stolen Identity* directed by Hideo Nakata; and the science and medical mystery series *Unnatural* ('75 or 70 or 8x'60) from scriptwriter Akiko Nogi.

Last but not least, animation. **TBS Inc.** has been producing top-quality animated content for over 20 years: from long running kids series to the latest hot anime title, it has a catalog of over 150 animation titles and counting. Company is currently producing multiple titles per year of some of the most cutting-edge and popular anime content in the industry.



Brand new format Gotttttcha!!! and the global phenomenon Takeshi's Castle

zon Prime). 'It is important to accompany the filmmakers in the search for their own voice, supporting them with the best technical and creative resources, allowing them to obtain premium quality productions'.

'Since its inception, About Entertainment's search is to find the purest form of narrative, from the simple question: what is this about? On the company name, 'About' is the beginning of any story. We wanted something simple that sums up what we believe in', added the team, and completed: 'We want to tell human stories and we strive to do it in the best possible way to connect with people. The word 'about'; encompasses not only the idea of a story, but the action of telling it, including those behind that story, the narrators'.



HEALWORLD PRODUCTIONS



Berlin, Germany is presenting six new script for formats at Cannes MIPCOM 2020, Oct. 14 – 17: "SOULMATES"

Modern day English and German Scripts, authored by Award Winner:

Philipp J. Caesar

actor, song writer, social media influencer, musician, trainer and film producer



Award winning script "Soulmates: A Play about Love and Deceit"

Award of Merit Winner of the Los Angeles Cinema Festival of Hollywood, official selection at the New York Movie Award, the Florence Film Award and the Rome Prisma Festival as well as Semifinalist at the Rhode Island Film Festival all in 2020.



Per definition a soulmate is a person with whom one has a feeling of deep or natural affinity. This may involve love, romance, platonic relationships, comfort, intimacy, sexual activity, spirituality, compatibility and trust.

Arthur and Elizabeth – our Soulmates - get to know each other at a party of a very rich film producer. Both single, they have big plans for the future and dream about Hollywood careers.

Arthur, a very spiritual individual, a gifted actor, poet and singer, senses a feeling of love for Elisabeth, which quickly deepens and grows. Also, Elizabeth longs for love inside her heart. And, it seems as if both have found the perfect partner in each other. Arthur is deeply struck by Elizabeth which he expresses in his poetry.

We get to know deep insights of Elizabeth and Arthur. Is this reality or is it all a dream? The more they get to know each, the greater the intimacy the more conflicts arise between them. Are they really soulmates?

Does Elizabeth really love Arthur? At least she explicitly says so and continually wants to prove her deep love to Arthur. Arthur is confused turns desperate and even considers jumping off a cliff in a state of drunkenness. We meet Arthur and Elizabeth in bars, at home in Arthur's bedroom, outside on a bridge, on the road and in many, many other settings. We listen in to their phone calls.

Who is Arthur? We get to know him as a person with deep feelings who needs to meditate and practice his daily routine and who is Elizabeth? Is it love or does she have other motives? Will they find together with the continuous fights they have? How similar are they really? Can they find a ground of respect and loyalty?

This is a story about love, romance, spiritual power, trust and distrust. Meet a couple fighting it out. And lastly, is Elizabeth really the person she pretends or

shows to be? What do both want of each other? Arthur is an exceptional person. We find Elizabeth in the bar, in Arthur's bedroom. We find both very intimate, we find both can use their intellect to express themselves... What an intense relationship!

This is also a story about poetic, deep rooted, sweet and even harsh language, about respect and love, hate and abuse and about conflicts that lead to self-destruction. How will this like two very different universes which collide turn out? What relationship do you find yourself in?

Perfect Life / Das Perfekte Leben
(Scripts available in English and German versions)

Exciting right from the start with an unbelievable twist. This is a brand-new story of a group of young individuals following through not only on their dreams but also on their survival and future. What gives them their strength, their energy given the overdominance of their enemies? Full of twists, a thriller and drama full of violence and surprises, up to the very end.

#Heartspark: 69 Poems and Love Letters

Lovers acknowledge and declare their love to one another. Every one of us has experienced or has identified with these feeling at least once in their life time.

If we have grown close to someone, especially throughout many years, we sense a feeling of blind trust. We laugh, cry, play and carry each other. Synchronized, there are ecstatic times, instances we act childish, sometimes as serious as tyrants and sometimes even like animals.

We argue and drift into the boundless realms of the universe as if we are the only ones: Flow-stressed, spellbound and most too often naïve. Not a day passes when couples in love don't talk to each other. Not an hour, not a minute passes without lovers intensely thinking about each other. Not too seldomly this initial high feeling of love ceases due to change of mind and attitude. Our faith in intense circumstances leads us towards the next level of awakening. Experiences and memories remain with us.

Traditionally, love stories end with "and they lived happily ever after", usually leaving the real endings – the struggles of life - open. These well-known love story endings normally would mean that most couples would still be together today, which is often not the case.

The truth is, we are all individuals. We can choose the divine or we can use someone as an extension for our own insecurities. However, may one have departed, we all carry the love of the universe within ourselves. With that in mind it is up to us whether to dive into darkness or to blossom in light.

Note: We have already taken the hurdles of publishing the above scripts which are readily available on Amazon.

For contacting Healworld Productions / Philipp J. Caesar please see:

www.facebook.com/PhilippJCaesar/
www.healworldproductions.com/productions
www.instagram.com/alwaysartonly/

www.amazon.de/shop/philippj.caesar
www.schauspielervideos.de/fullprofile/...-caesar.html
<https://soundcloud.com/user-276245772>

RTVE expands its networks and contents

Past June, **RTVE** announced that has increased the penetration of its international channels in different countries of America. In order to offer their subscribers a greater number of channels, and greater possibilities for entertainment during the confinement caused by the pandemic, have decided to take advantage of this growing demand to acquire the rights to distribute any of the international channels of RTVE or all of them.

Among the distributors that have decided to include RTVE's international channels in their offers, the following stand out **Cablecentro** (Costa Rica), **CJG Cable** (Peru), **AXS** (Bolivia), **Alternative Networks** (Belize), and in **Guatemala, El Salvador** and **Colombia, Sistecom** (south-eastern area of Guatemala), **New Telecom** (San Salvador), and **Adminred** (Bogota, Cundinamarca and Huila), respectively.

In addition, RTVE launched its international platform **RTVE Play** past June in The Americas. With this service, the company offers a free month to the entire population, who can be access to productions such as *Isabel*, *I'm alive*, *Néboa*, *Malaka* and *Promises of sand*, among others.

As for content, at Virtual Screenings Autumn 2020, RTVE is promoting some of its recent productions, like *H.I.T.*, that follows Hugo Ibarra Tomás, a mixture of psychologist, schoolmaster and soldier who is asked to help by the head of a secondary school where things are getting out of hand.

Also *A Different View*, which second season is focusing on the struggle for women's rights as seen through the lives of the students and teachers, incorporating issues such as racism, classism, love in later life, the role of women in trade unions, sport and cinema, mental illness, women in the public space and the fear of change.

The fourth part of *The Department of Time* that continues the different journeys back in time undertaken by the well-known special patrol unit; and *To Serve And Protect*, a brand new police drama that portrays the everyday life at a police station in a suburb of Madrid.



Tony Perez, Sales Manager

Ledafilms: focus in coproductions

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 production company **Infinito** and based on the book of the same name.

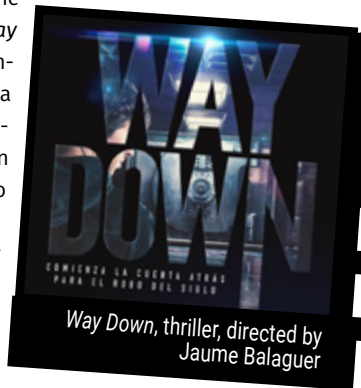
But as it progresses it continues to add new films to its vast offering, as is the case with the Spanish thriller *Way Down* (90'), set in an absolutely impenetrable bank which becomes a thrilling challenge ignites the curiosity of a genius determined to learn the vault's secrets and make it into the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

Starred by Jackie Chan, *The Knight of Shadows* (110') shows what happens 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 Argentina it comes *De acá a la China* (92'), a comedy about a man that decides to travel to the other side of the world with the only purpose of taking revenge by opening the first Argentine Supermarket in China.

Last but not least, the company highlights the animation *Ooops! 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 disobeying their parents and causing an accidental food avalanche on the ark's provisions deck that sweeps them and the food out to sea.



Alejandro Leda, President



Way Down, thriller, directed by Jaume Balaguer



Armin Luttenberger, Head of Content Sales International

ORF: Fast Forward

ORF-Enterprise's Content Sales International is the division of Austrian Public Broadcaster serves as preferred partner for broadcasters and platforms around the world as a one-stop-shop for high quality content offering a wide range of titles from all genres: Blue-Chip Documentaries, TV-Series and Movies, Children's Programs, Music as well as scripted and non-scripted Formats.

The program catalog targets the international television and media industry, comprising TV, VOD, DVD and ancillary rights of ORF's documentaries, TV series and movies, children's shows and music programs.

On top of these 'connect times', the company announced recently the re-launch of its streaming platform that upgraded features like recommendations, wish-list, a section to save your favorite content for later and an improved video player which now includes the feature to change the playback speed to

1.5x or 2x for a more efficient screening experience.

At Virtual Screenings Autumn, the division company is promoting a documentary piece about wildlife, and a global success crime fiction series.

Big Bend - America's Wildest Frontier (1x'52) is a wildlife documentary production that follows the legendary Rio Grande river that cuts deep canyons between the US and Mexico; the show presents the most talked-about frontier which is home to some of America's most glorious wildlife. The documentary is a co-production by ORF, PBS, France TV, SVT, RTE and Crossing the Line Films in association with ORF-Enterprise.

And the Tv series that has been a success around the globe and is now also available in Spanish, *Fast Forward*. The story shows Angelica Fast a successful investigator at Vienna's criminal investigation department. With six seasons and four feature-length specials, the series was produced by **MR Film** for **ORF**.



H.I.T., teenage series



Big Bend - America's Wildest Frontier, documentary

HAHAHA!
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TV Azteca: tailor-made business



With over 25 years of history, **TV Azteca Internacional** (Mexico) has become a pillar in the distribution not only of content but also within the Pay TV industry, with 6 international channels (**Mundo, Corazón, Clicand Cinema, Azteca Uno-2hrs** and **Azteca Uno -1hr**), reaching over 113 million households globally.

Patricia Jasin, VP International

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.



Desaparecida, thriller

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 murder but once she finds out the truth, leaving won't be easy, and *Desaparecida* (80x60'), 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 telenovela *Los Rey* (125x60') follows the conflict of two friends confronted by the love of a woman and *Inconviencia* (10x60') is a series produced by **Kuarzo Entertainment** (Argentina) 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 perrodellmillón*, where each 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.

SIC: Nazaré conquers new territories

Among the recent news that brings division of international distribution by Portuguese media company SIC, highlights the rebranding of its commercial unit, which added to its core business, distribution of TV linear channels, and it's called now **SIC International Distribution**.

'There has been a great effort in closely following up with customers, adapting quickly to the changes caused by COVID19 situation. Now, more than ever, we want to be there for our viewers', confirmed a spoken person from the company.

The expansion of the product offer is why the Group has been reinforcing its presence in international markets, most recently at the past edition of Virtual Screenings in May, where it exhibited its large catalog of winning dramas.

Its offer for Virtual Screenings Autumn 2020 is formed by two of its major hits of the season. The first one, *Nazare* was a successful drama that still saving recognitions; finalist at the NY Festival TV & Film Awards and a silver medal winner at the World Media Festival, is an audience leader in SIC since its premiere, breaking records every day, which confirmed

Trinity: dynamism in pure essence

With offices in Buenos Aires and Miami, **Trinity** is one of the most dynamic audiovisual companies in the region, as well as constantly growing based on three axes.

The first one is the distribution of audiovisual contents; analyzing the needs of each client and elaborating content solutions and with more than 6,000 hours of content for linear TV, with the appropriate licenses for its distribution and commercialization, with thematic cycles according to the priorities of the client; and for a better performance it processes and adapts the contents according to the needs of each television signal. In addition, it handles content for VOD, with more than 2,000 hours of feature films, over 1,500 hours of series and animation, +2,000 hours of telenovelas and +1,500 short life clips.

The second axe, is **Contenta**, the company dedicated to the content production from Trinity and focused in short content, with a wide variety of categories, including Soccer, Sports, Extreme Sports, Cars, Humor, Children, Health and Wellness.

And, last but not least, the company provides solutions for the acquisition and adaptation of content, performing quality control, elaborating metadata according to the characteristics of each platform, whether digital or television channels, such as subtitles and trailers; encoding, ingesting and quality control.

Among the main services offered by the company in this field, it stands more than 20 years working with various industry studies, license management, legal management, experience in cost optimization and financing for content acquisition, permanent process of reviewing contracts and prices and management of technical questionnaires and delivery guarantees



Mariano Puig, CEO and CoFounder



Carlota Vieira, manager SIC International Distribution

past June its sale to MBC, covering territories of the Middle East and North Africa.

Nazaré follows the path of a young and determined woman who's willing to do almost anything to save her mother's life, even if it means to betray the man she loves. The series was produced by **SIC / SP Televisão**.

And finally another hit drama, *Living Passion*. The series set a record to be sold to over 70 countries and received a Bronze Medal Winner at New York Festivals TV & Film Awards. The plot tells the story of Miguel, a convicted for a crime he did not commit who will fight to replace the truth, recover the love of his life and build a father/ daughter relationship with Catarina.



Nazare, drama



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RCN: Top and successful stories



María Lucía Hernández Frieri - International sales Director

RCN has been experimenting a transformation process in Colombia. The broadcaster is expanding its presence as a multiplatform channel, 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* (110x'60) a dramatic series that recreates the universe of Latin American public hospitals through the point of view of female nurses; early this year, RCN Televisión confirmed that the series had been approved for a second season.

Also *To Love You* (120x'60), where 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* (131x'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* (80x'60), a comedy series whose main character is Lala, a stunning transgender woman who inherits from her loving and friendly mother the taste for aesthetics and hairdressing. The series stars Venezuelan trans actress Isabella Santiago and Ricardo Mejía. The cast

was also joined by **Zulma Rey**, **Victor Tarazona** and **Carlos Hurtado**, under the direction of German Porras y Olga Lucía Rodríguez.

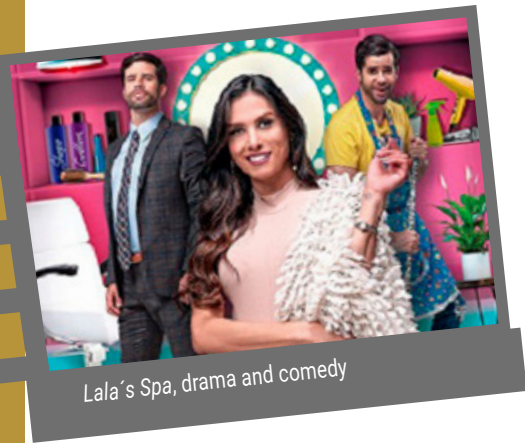
Amid its recent titles, RCN Television is promoting its successful IP stories, like *Betty La Fea*, *Coffee with the scent of a woman*, *From Riches to Rags*

Cathy Payne leads Banijay Rights

Banijay confirmed **Cathy Payne** as head of **Banijay Rights**, keeping the same position after the acquisition of the Endemol Shine Group. The executive reports to Banijay CEO Marco Bassetti and oversees the combined distribution arm, executing the integration of the catalogs and guiding the exploitation of content in different clients and territories.



Cathy Payne, CEO at Banijay Rights



Lala's Spa, drama and comedy

RTR: adapting to new models



Julia Matyash, director of Sovtelexport

Despite the pandemic and the suspension of the live events, **Sovtelexport**, distribution arm of **Russia Television and Radio**, keeps moving forward: the entity confirmed its participation to the Tiff Market (10 to 19 September), VS Autumn (15 to 24 September) and MIPCOM online+ (12 to 15 October).

'Virtual events are the most effective form of global distribution process organization in nowadays reality. Companies worldwide are trying to adapt to this new model and Sovtelexport is no exception', says

Julia Matyash, director of Sovtelexport, and remarks: 'Since the format is still developing, there are some deficiencies. Some platforms lack intuitive interface or there are problems with time zones correspondence, the process of match making needs some improvement. But there are definitely some advantages of virtual events - people can attend markets, saving company's budget on business trips. They have a chance to really look into the content in a calm atmosphere as well as to take part in conference sessions, as while working on physical markets it is hard to make time for such activities'.

And she completes: 'VS gives us a chance to present our series to many representatives of the Spanish speaking countries, one of the most strategically important for us. RTR has been cooperating with the largest TV companies and channels of the region including **Canal 22** Mexico, **Señal Colombia**, **Arte 1** Brazil, **Televisión Nacional de Uruguay**, **Olympusat** and we are looking forward to expanding and strengthening relationships with our long-standing partners and our positions at the market in the context of new reality.

Among the main titles that Sovtelexport is presenting in VS are the *Zuleikha Opens Her*



The Blood Widow, female-drive drama based in real events

NHK: Wildlife and educational productions



Masa Hayakawa, executive producer of NHK Enterprises

Early this year, Japan's public broadcaster **NHK** has produced a number of major wildlife documentaries in co-production with international partners, which are delivering for global distribution and other broadcasters.

Among the most resonant titles, *Mysterious Planet* highlights for its unique representation of the ecosystems at biodiversity hotspots. 'The series represents a new genre that combines science and wildlife', explains **Masa Hayakawa**, executive producer of **NHK Enterprises**, who pointed out that it is a co-production with **NHNZ** (New Zealand), which the company has been related during the last 20 years.

Eyes, film version of the novel of the same name published in 34 countries, and bone-chilling thriller *The Blood Widow*, both based on real events, and depict unusual and strong female characters.

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ZDF: content with meaning



Robert Franke, Vice President ZDFE.drama

ZDF Enterprises is responsible for worldwide program sales, the implementation of international co-productions, license purchasing for quality programs, marketing online rights and the merchandising of strong ZDF program brands.

In addition, ZDF Enterprises also can offer a comprehensive, full-service offer that covers every step in the process of creation and marketing of successful TV productions, from material development in all genres to production and then on to the marketing of television licenses, merchandising, VOD and online rights.

At Virtual Screenings, the company offers a raft of titles from diverse genre, such as science, drama, crime + suspense, animation and live action.

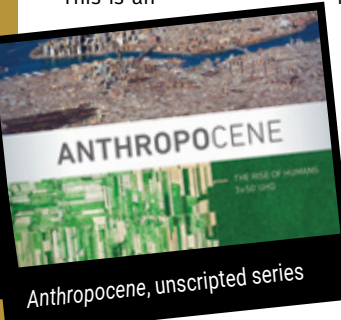
As for science and knowledge, ZDF promotes *Anthropocene*, where tells the story from the beginnings of human civilization to the present day. This is an

in-house production, where the ZDF team travelled the globe, to Ethiopia, Australia, Iceland, the USA and China among others.

Also *Great Inventions*, ZDFE.unscripted series, that looks at the successes and the failures, the brilliant ideas, while celebrates the million ways that "Great Inventions" have transformed the world.

Is produced by **Off the Fence B.V., docstation, World Media Rights** and **k22** for ZDF Enterprises.

As for animation and live action, presents: *Heirs of the Night*, which plot is set in 1898, where a prophecy warns the five remaining vampire clans in Europe that they need to unite or else they will become extinct. Also *Zoom - the White Dolphin*, about a diving-mad teenager, and his seven-year-old sister who one day meet Zoom, a mysterious and intelligent white dolphin; and *Hoodie*, which follows a teenage who, during the night, it transforms in a mysterious hero who protects the neighborhood, with the help of three other local youths who have discovered his secret.



Anthropocene, unscripted series

Televisa: "Telenovela" continues to be a king



Mario Castro, Director of new business

Confined to their homes, the audience have dedicated their time in front on TV to melodramas, and Televisa has seen a resurgence of the 'telenovela' on these screens.

The final chapter of *Rubi*, achieved the best performance of the day in **Las Estrellas** channel, winning one of the highest numbers on television in Mexico in recent times. The production marked 4.8 million people in total viewers (P4+), 1.7 million in Adults 19-54 and 1.8 million in housewives, according to **Nielsen IBOPE Mexico**.

The series is a production from **Carlos Baldasano**, and it's starred by well-know star-actors from Mexico. It tells the story of a young and ambitious student, from humble origins, who has always denied her poverty, who tired of her situation and sure of deserving another kind of life, she will use, without any qualms, her haunting beauty and capacity for seduction to conquer money, fame and power.

Apart from *Rubi*, Televisa is promoting at Virtual Screenings Autumn 2020 several titles that became a huge success in various markets, among them *Giving up my life* (80x'60), from **W Studios** and adapted from the Chilean hit production with the same name, which follows the story of a happy family, until the father is diagnosed with leukemia and needs a bone marrow transplant urgently; however, none of the adoptive family members are compatible with him, so Ernesto and Elena are forced to find their son's biological parents.

Also *The Dragon* (80x'60), a super production from **Baldasano**, which took place in Miami, Madrid, Japan, and Mexico City, produced by **W Studios** and **Lemon Studios** for Televisa was a success on **Netflix, Univision**, and recently was released on Las Estrellas channel in Mexico. The story presents Miguel, who after an attack in which his parents died, is sent to Japan where he becomes an expert in finance and martial arts.

The offer of Televisa is completed by *I love you, güero* (122x'60), *The rose of Guadalupe* (1439x'60), *No one like you* (85x'60) and *As the saying goes...* (1047 x 60')



Rubi, melodrama

TVFilm International promotes the Latin stories

TV Film International is a content distribution company based in Miami and has been pioneer through independent distribution in Latin America and the US Hispanic television market and constantly is finding the newest and best content from around the world to best suit network's needs.

The company programming offer includes drama, comedy and soap operas for adult and youth audiences from the Chilean broadcaster **TVN**. *Amar a Morir* (126x'30) 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 Camionero* (140x'30) about 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* (143x'30), the story of a girl who comes from Colombia to Chile 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 **Telemundo** (US Hispanic), **Eva Channel** (Portugal) and **Telerama** (Ecuador)



Juan Pablo Carpenter, president



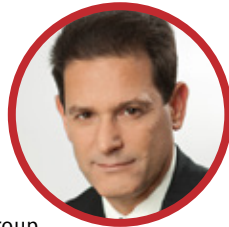
Amar a Morir, drama

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Dori Media: Normal



Nadav Palti, President & CEO, Dori Media Group

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 company stress the best of its dramas, crimes series and realities for the whole family at Virtual Screenings with *Normal* (8x'60), a drama that tells the story of a young columnist struggling to establish himself as a writer, and not lose his mind in the process. The series was produced by Dori Media Darset for HOT. In *Dumb* (75x'35 - 3 seasons), a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it. She sees herself as a dumb leading a mundane life, without friends or dreams. The drama was produced by Dori

Media Darset for HOT, where reached the TOP3 in views in all its

On the format side, promotes the title produced along to Nippon TV, *AHA!* Experience, a studio game show where different contestants from diverse occupations, ages and social backgrounds will try to train their brain and enjoy the A-HA experience. The show was aired in Vietnam with a great performance.

And finally, from Argentine production company **RafterMedia**, it's stressing *The Browser* (120X'60) a TV format centered on face-to-face interviews triggered by web contents that anyone can easily access online, where the life story and anecdotes of each interviewed special guest star may be viewed or searched by anyone in the public.

Snap Media: family oriented content



Ariel Tobi, CEO

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, and at the same time is the marketing and distribution arm of **Hemisphere Media Group**.

Ariel Tobi, CEO, highlights: 'We see that the distribution of canned content is concentrating on paid services, both linear channels and On Demand platforms. We were able to close deals with Viacom, Amazon, Disney, and MVS among others. We are accompanying the air channels with the facilities they need to supply their programming needs. In this way we were able to close deals in Colombia, Ecuador, Paraguay and Peru among others.'

Snap Media is leading its offers in Virtual Screenings with *Adventures 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 *Magic kids*, about three magical little characters: a vampire, a fairy and a werewolf allergic who square up against an infernal opponent and win the greatest of all possible victories.

Adding to these, Snap Media highlights with *Bling* which follows a theme park mechanic who dreams about his childhood sweetheart and plans the most perfect night to propose to his one true love, but when a supervillain shows up with his own evil ring, character's plans are thrown into utter disarray. It completes the offer from company the show *Four Enchanted Sisters* (1x'97), about four little witches sisters who commands different elements; also *Back to The Net* (1x'90), *Next Level* (1x'95), all family oriented films.



Adventures Of A Boy Genius, family comedy

Vision Films, to the major AVODs



Lise Romanoff, Managing Director/CEO

Vision Films, based in USA, is one of the top independent worldwide distributor and AVOD agregator with over 500 feature films, 500 documentaries and 100 different music programs from most prolific indie film producers across the world.

The company joins Virtual Screenings for second time pushing its sales forces for manage all available rights from theatrical, home video, TV/AVOD and digitales media in international and domestic marketplaces.

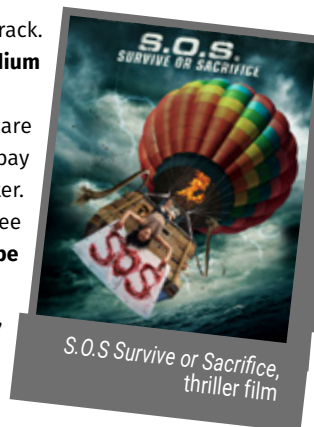
Among its offer at VSA, the company highlights the thriller film *S.O.S Survive or Sacrifice*, filmed in the stunning country of Cyprus and starring William Baldwin. The story follows a hot air balloon joyride in Cyprus that takes a dangerous turn when it becomes untethered and the passengers ascend without a pilot.

S.O.S Survive or Sacrifice will be released on all major VOD platforms in USA in October 2020. About the film, **Lise Romanoff**, Managing Director/CEO, states: 'is a thrilling and terrifying hot air balloon ride with

stunning photography and compelling soundtrack. We are very excited to be working with the **Altadium Group** on the upcoming October release'.

Also the crime drama *Adverse*, where a ride-share driver with a questionable past, attempts to pay off a dangerous crime syndicate to save his sister. The film is starred by Academy Awards Nominee **Mickey Rourke**, Golden Globe Nominee **Penelope Ann Miller**.

Finally two films for family segment: *Sky Dog*, which follow to high school senior working on his pilot's license rescues a stray dog named Oreo, and teams up for rescue his mother who is captured as both undercover CIA agents; and *Saving Santaland*, which presents a famous model who returns to her small town just before the holidays, she reconnects with her childhood pal who now has a young daughter and a farm. The film is based on true events and is starred by **Jenn Gotzon** (*Frost/Nixon*), **Jim E. Chandler** (*Stranger Things*)



S.O.S Survive or Sacrifice, thriller film

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A ride-share driver with a questionable past attempts to pay off a dangerous crime syndicate to save his sister. With nowhere else to turn, he is driven to retribution and must settle the debt...or die trying.
STARRING: **Thomas Nicholas** (*American Pie*), Academy Awards® Nominee **Mickey Rourke** (*The Wrestler*), Golden Globe Nominee **Penelope Ann Miller** (*The Artist*), Academy Awards® Nominee **Sean Astin** (*The Lord of the Rings Trilogy*), Golden Globe Nominee **Lou Diamond Phillips** (*La Bamba*).



A hot air balloon joyride in Cyprus takes a dangerous turn when it becomes untethered and the passengers are without a pilot. It's a desperate fight for their lives with only one hope for rescue and every wrong move could be their last.
STARRING: **William Baldwin** (*Backdraft*), **Jeanine Kaspar** (*Iron Man*), **Marianna Rosset** (*Portrait of God*), **Zach Rose** (*Better Call Saul*).



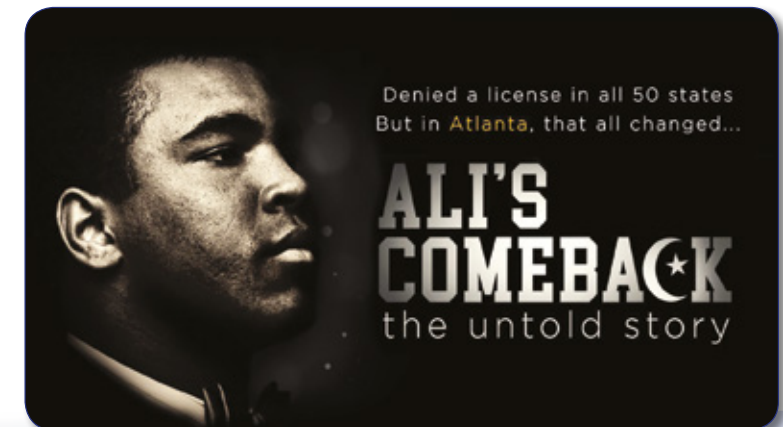
After a high school senior working on his pilot's license rescues a dog named Oreo, he finds out his mom is a CIA agent who's been captured. He teams up with Oreo and a new friend to find his mother and uncover double agents inside the CIA.
STARRING: **Dean Cain** (*Lois & Clark: The New Adventures of Superman*), **Daniel Knudsen** (*Christmas Coupon*), **Vickie Lynn Smith** (*Courageous Love*).



Sparks fly between a famous model and a farmer with a young daughter, when she visits her childhood home. The town is in danger of losing their beloved Santaland festival, but miracles can happen with a little love, family, and faith.
STARRING: **Jenn Gotzon** (*Frost/Nixon*), **Jim E. Chandler** (*Stranger Things*), **Corbin Bernsen** (*Major League*), **John Schneider** (*The Dukes of Hazzard*).



After a devastating orbital space battle, the survivor of a crashed star-fighter must navigate the harsh environment of a desolate planet to save herself before her life support expires.
STARRING: **Phoebe Sparrow** (*Downtown Abbey*), **Daisy Aitkens** (*Nightshooters*), **Simon Dwyer-Thomas** (*Jurassic Predator*), **Marcus Shakesheff** (*Wonder Woman*).



It's 1970, Muhammad Ali had been exiled from boxing for his stance against the Vietnam War, stripped of his title, and convicted of draft evasion. But in Atlanta, a diverse group came together to ensure he received his rightful comeback.
STARRING: **Robert Kasse** (*Boxing promoter*), **Leroy Johnson** (*Senator*), **Khalilah Ali** (*Wife of Muhammad Ali*), **Evander Holyfield** (*Boxing Champion*), **Sam Massel** (*Mayor*), **Juan Carlos** (*Olympic Bronze Medalist*), **Jim Brown**, **Edwin Moses** and more!

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Lise Romanoff: lise@visionfilms.net
Robby Amar: robby@visionfilms.net

CONTACT:
Andres Santos: asantos@screenbright.net
Almira Ravid: almiraravid@visionfilms.net



Deutsche Welle: content to change the world



Andrea Hugemann,
Sales representative
Latin America

Deutsche Welle (DW) is synonymous of quality and cultural content in all ages thanks to a solid commitment to content that transcends the screen and borders. The company analyzes the latest trends and insights on what is happening in the world, in more than 30 different languages. With news, articles and documentaries ranging from business, science and politics to art, culture and sports, the signal brings these topics to the people who matter most.

The company presents in Virtual Screenings Autumn 2020 two of its best recent documentaries and shows with topics that go from the historical, to a production that pretends to be a perfect travel guide.

Beethoven Symphony for the World – Beethoven's Ninth (1x'90) that follows one of the Ludwig van Beethoven's Symphony most popular pieces of classical music in the world. composed it during a time of personal and political crisis. He was struggling

financially and as his deafness worsened, his social isolation became yet more acute. He also suffered from worsening ill-health, partly caused by his consumption of wine apparently contaminated with lead. Beethoven completed the 9th Symphony in 1824. The documentary shows what is it about this work that fascinates people all over the world.

Also *Global Ideas* where audience can see from how melting polar caps, devastating hurricanes, and rising sea levels as the changes that ascribed to climate change are disheartening to say the least. It features people across the world who are pursuing innovative projects to counter global warming like, to reduce greenhouse gases, maintain biodiversity, provide food for thought, and promote effective action – these are the goals of the projects we profile. We present initiatives that are exemplary in character and creative in approach. Each show has four reports. All the projects are "best practice" models, featuring ideas worthy of Emulation.



Global Ideas, Environment, magazine show

Worldwide, premium dramas at GoQuest

Prominent independent global distribution enterprise **GoQuest Media** (India) expands in business and contents by launching a brand new line up of global dramas for Virtual Screenings Autumn 2020. Heading the slate is *Mothers Choice* (16x'45), the latest adaptation of Nippon TV (Japan) drama *Mother* from Ukrainian **Star Light Media**, about a teacher that finds out that her 7-years old brilliant student is suffering at the hands of her parents, she decides to protect the girl.



Jimmy George, VP
Co-Founder & Vice
President - Sales &
Acquisitions

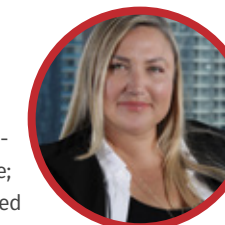
From Indian OTT **MX Player** and inspired by true events, *Queen* (11x'50) is a historical drama that chronicles the life of Shakthi Sheshadri from her days as a diligent student to her rise as a reluctant film star, all the way through to her ascent to political prominence. It received 100+ million views on the platform, starring *Baahubali* fame actress, Ramya Krishnan. From the same producer, *Ek Thi Begum* (14x'30), a crime thriller series based on real-life events, unraveling the untold story of a resolute woman who turns into a femme fatale and goes after the most dangerous underworld gangsters to avenge her husband's murder.

I'm On Your Side (S01: 24x'45, S02: 24x'45) is a romantic drama that has improved **Media Group Ukraine** (MGU) rating by nearly 30% and it is very popular among age group 18-40, based on one of the most popular Turkish dramas. From the same producers, *Ruby Ring* (95x'45) is the Ukrainian adaptation of Korean drama, and it is one of the most successful melodramas from **GoQuest** sold to more than 50 territories worldwide.

Three Days Before Love (16x'45) is an Ukrainian melodrama from **1+1 Media Group**, which adapted from award-winning Korean drama, *Tempted*. Last but not least, two crime/thriller dramas: *Markuss* (8x'45), a coproduction between **MGU** (Ukraine) and **Helio Media** (Latvia), about a child disappearing, and *Paper Pusher* (16x'48), from **NTV** (Russia), where it has reached 2.6 million views per episode on TV plus 42+ million online. Popular among a difficult segment (high-income male audience), it shows a police archivist that is deceptively placed in the highest position of Chief of Police by the Head of States to wipe out crime from the notorious city.



Mothers Choice, Ukrainian version of Japan's Mother (Nippon TV)



Ailing
Zubizarreta,
VP.Content &
Creative Services

chnique. 'This real-time 3D creation tool gives us the freedom to create high-end visual quality content in less time; therefore, we have reduced drastically the costs associated with our projects' adds.

As for Virtual Screenings Autumn, the company is promoting two recent products. The first one, *DinoPops*, which in every episode showcases a different dinosaur such as the T-Rex or a different category of dinosaurs, such as the biggest ever to live. Also *No Idea*, that follows three friends who want to become famous on the internet. They try everything from trying out to be YouTubers, music producers, video game creators, even ice cream photography, and each day they try something new, failing, and then overcoming by coming up with another great idea while having fun in the process.



DinoPops, Edutainment series



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Insight TV expands its footprint



Marco Frazier, SVP
Insight Studios

Insight TV Media Production pushes this season a content offer formed by factual and docu-series based on millennial lifestyle.

At Virtual Screenings Autumn, the company based in Netherlands presents *Epic Exploring: Going Local* (11x'20) where famous YouTubers and, Josh and Cody, hook up with a local from a major city that they pass by on their travels around exotic places in the globe, including Vietnam and Greece. The local shows them their favourite places, sometimes away from the tourist sights, and activities while trying to find the best urban locations in town.

Also, developed and produced by **Vice Studios** in Benelux, and broadcasted and distributed globally on Insight TV, *Modern Day Gladiators* (4x'44), a docu-series that portrays from hyper-rich teenagers and colorful cosplayers, to gamers who upset the odds and challenge social prejudices. The production delves into the lives of the players and fans

who're capturing the attention of eSports' worldwide audiences.

Among the latest distribution deals for Insight TV, in what is proving to be a particularly busy year, highlights in late June, where signed a 12-month content licensing deal with Chinese streaming giant **iQiyi**. The deal sees 125 episodes of Insight's library of original content available to the streamer's 560 million monthly active users.

Also a distribution deal with DTH operator **Tricolor** in Russia, which will see Insight TV's UHD and HD channels fully localized and available to all TV platforms in the region, with Tricolor being Russia's largest DTH platform. Insight's feed is now available on the main Tricolor DTH platform along with the **Tricolor Kino** and TV OTT app.

The broadcaster has also recently agreed deals in Romania, Turkey, Poland and Switzerland.



Epic Exploring: Going Local, factual series

Cineflix: Property Brothers conquers the world

Among the hot picks that **Cineflix** is promoting at Virtual Screenings, this autumn is its coproduction with **IDW Entertainment** and **SEVEN24 Films**, *Wyonna Earp*, a scripted fantasy horror series based on the comic book series that follows Wyatt Earp's great-granddaughter as she battles demons and other supernatural beings. The series was broadcasted on **Syfy** (USA), **CTV Sci-Fi** (Canada), and become an international cult sensation, which a fourth season is currently on filming.

Also, on the factual side, the company is launching the latest season of global hit brand *Property Brothers* which follows Drew and Jonathan Scott as they combine brawn with brains in their quest to find and fix up incredible dream homes. Working together, the *Property Brothers* track down hidden gems of houses that have untapped potential and overhaul their drab interiors with ambitious renovations, all the while using plenty of charm and humour as they help families find, buy, and transform extreme fixer-uppers into the ultimate budget-friendly dream home.

These titles seeks to find its place on global screens like the recent sells made it by **Cineflix** to **AMC Networks International Central and Northern Europe (AMCNI CNE)** which sees the broadcaster acquiring a raft of property shows fronted by global stars Drew and Jonathan Scott for their **Spektrum Home** channels across Hungary, Czech Republic, and Slovakia. Adding to this, **Czech TV** has also acquired *Rise of the Machines* as well as *Mayday: Air Disaster*; and other broadcaster deals, like **CBS Poland** that bought *Border Security: America's Frontline* for its **CBS Action** channel.



Property Brothers, factual



Sabrina Ayala
SVP, Sales, France,
Italy, Iberia, and
Latin America



The Palace & The Press, factual

DCD Rights: approaching English stories

DCD Rights continuing approaching its content to more territories. Recently the leading UK-based distributor sold more than 120 hours of factual and factual entertainment series. The deal includes brand new series *The Bone Detectives* from **Tern TV**, part of **Zinc Media**, and a number of other titles from leading production companies to markets like Australia, New Zealand, Canada, Central & Eastern Europe, Russia & CIS, and Scandinavia, among others.

As for this fall, the company is promoting a raft of its innovate and recent titles, like *Disasters Engineered Series 2*, a series that travels across the world from the USA, to the UK, Russia, Haiti and beyond, revealing modern engineering's greatest failures through carefully researched archive film, expert analysis, harrowing witness interviews and upscale graphics.

Produced by **Go Button Media** and **DCD Rights** for **UKTV & Documentary Channel**, presents *Secret Nazi Bases Series 2*, the second part of the series that explores the even deeper mysteries, secrets of decaying structures, and nefarious plans the Third Reich put into motion to further Hitler's plan to

dominate the world.

Also *The Secrets She Keeps*, adaptation of bestselling author Michael Robotham's acclaimed novel, which tells the story of two women who have a chance encounter in an affluent Sydney suburb. The series was premiered in UK on **BBC ONE** primetime past July, **Network 10** in Australia, where audience ratings increased week on week, and is currently airing in Ireland on **RTÉ One**, as well as in Latin America on **DIRECTV** Satellite Services and **DIRECTV GO**. In addition, **Sundance Now**, **AMC Networks'** streaming service, started the transmission of the series in North America.

Finally *The Palace & The Press*, that portrays the inside story of the British tabloid's obsession with the Royals. The series was produced by **STV Productions** for **Channel 5**.

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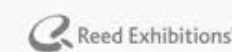
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Caracol TV: Historical dramas



Lisette Osorio,
International
Director

Caracol Television has enjoyed a good year, regarding markets conquered. Its super production *Bolívar* will compete against productions from all continents in the categories of Best Drama Series and Best Director at the 2020 Seoul Drama Awards, also *Ana's Revenge* arrived to Netflix after lead prime time during its broadcast in Colombia, registering more than 7 million daily viewers.

In addition, Caracol Television launched a new corporate message to the international market under the slogan "Let's go Virtual" as a brand strategy. The message entitled "SOMOS MÁS" (English: "WE ARE MORE") seeks to communicate the positive results that have been achieved in recent months.



'Our 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 any country in the Middle East and Europe', explains Lisette Osorio, International Director.

At Virtual Screenings the company is promoting *Road To Love*, that presents the story of the youngest daughter of a family of truckers where she has to fight against the "machismo". Also *Living to Love*, where the destiny of a singer and a mechanic intersect get connects as they fight for their dreams.

Adding to this, *Bolívar*, the historical drama series created by Juan Uribe, based on the life of Venezuelan liberator Simón Bolívar. The show is made up of 60 episodes that document the events of Bolívar's life from the age of seven until his death, primarily focusing on his formation as the liberator of several South American countries and his romantic engagements.

The Caracol Television offer is completed with *The Queen and the Conquerors*, another historical drama series created by Johnny Ortiz, and directed by Camilo Villamizar, and Juan Carlos Vásquez, that revolves around the history that led to the birth of the city of Cartagena de Indias, the flagship of Las Américas.

Healworld Production presents scripts for formats by Philipp J. Caesar

Healworld Productions (Germany) is presenting at Virtual Screenings Autumn 2020 a selection of scripts authored by award winning actor, song writer, social media influencer, musician, trainer and film producer, Philipp J. Caesar.

One of the highlights is "Soulmates", a story about love, romance, spiritual power, trust and distrust which follow Arthur and Elizabeth who get to know each other at a party of a very rich film producer. Both single, they have big plans for the future and dream about Hollywood careers.

'This is also a story about poetic, deep rooted, sweet and even harsh language, about respect and love, hate and abuse and about conflicts that lead to self-destruction. How will this like two very different universes which collide turn out? What relationship do you find yourself in?', states

Mediterráneo: Mothers

Mediterráneo Mediaset España Group is a company created to promote the distribution and content production area. Led by Ana Bustamante, general manager, Mediterráneo integrates several Spanish leading production companies of the group specialized in audiovisual, theatrical as well as digital content, and conceived to reinforce the development of projects with an international appeal.

Mothers is one of the top titles. The plot is a medical drama that relates the day-a-day livings in a hospital where children and teens are interned during long periods. About the story, Aitor Gabilondo recently commented that 'the starting point of the series lies in my personal experiences in the hospital as a child'.

It also presents *Disappeared*: filmed in on 4K, the series premiered at Amazon Prime España and was picked on the "MIP Drama Buyers Summit 2020", while it was sold to different Pay TV channels in Latin America and MENA. The police drama tells the story of Sonia Ledesma, a police inspector who joins Group 2 of the Central Brigade, who has been affected by the drama of the disappearance of a close person.

Also the winner of the Coup le cour 2019 in Cannes, *Dangerous Moms*. The series is a dark comedy that formed part of the selection for la Rochelle festival, which was already sold to more than 40 territories, and is actually on air in Telecino in Spain. The series follows the story of four women who will accidentally be part of a murder and will see themselves trapped in a delirious spiral of crimes to protect their secret.



Mothers, drama

The company slate is completed by *Unauthorized Living* which follows a Galician drug-dealing leader that has managed to launder his path through a marriage of convenience, becoming then in the most important and influent man of the region; the procedural drama *Caronte* starred by Samuel Caronte, a criminal lawyer who has quite a dark past which will follow him through his story; and factual series *Muzunghu* in which, through six episodes, an authentic and close character takes audience by the hand to immerse them in this remote territory in The Congo.



Silvia Cotino,
Deputy Director
Sales & Business
Development



Caesar.

Also "Perfect Life", a story of a group of young individuals following through not only on their dreams but also on their survival and future. Is described by its author as a 'thriller and drama full of violence and surprises, up to the very end'.

And "#Heartspark: 69 Poems and Love Letters", that presents how lovers acknowledge and declare their love to one another through short declaration letters. 'Traditionally, love stories end with "and they lived happily ever after", usually leaving the real endings - the struggles of life - open. These well-known love story endings normally would mean that most couples would still be together today, which is often not the case', adds the author.

Philipp J. Caesar,
award winning
actor, song
writer, social
media influencer,
musician, trainer
and film produce

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Nippon TV: Mr. Hiiragi's Homeroom



Nippon TV is Japan's leading multiplatform entertainment powerhouse and ratings champion broadcaster as well as owner of streaming giant Hulu Japan.

Over 90% of its content IP is fully owned by Nippon TV, in addition to well-established businesses that span VOD/live-streaming engineering, animation/film production, fitness clubs, eSports, and android creation/digital mixed reality technology. Nippon TV is leveraging its coveted platform to revolutionize digital media in an ever-changing industry to solidify its presence and brand as a global media powerhouse.

The company is leading its presence at Virtual Screenings Autumn 2020 with *Mr. Hiiragi's Homeroom* (10x'60), which follows an unassuming art teacher who came to the school two years ago. It is ten days before graduation and the students' high school days are about to come to an end uneventfully. A blast rips through the campus and the kids are flustered. In an instant, the teacher-student relationship turns into a criminal-hostage relationship. This is the beginning of their "final class", which is about the truth behind the suicide of their classmate a few

months ago.

As commercial highlights *Mr. Hiiragi's Homeroom* won as Best Drama and Best Actor at 2019 Tokyo Drama Festival and was adapted in Turkey as *The Teacher* in March 2020, and recording the highest ratings of the first episode in the past decade on prime time there.

Also the format *Mute it!*, that becomes even harder when the contestants need to keep moving facing obstacles and hazards in a deadly silent environment as they clear the missions. The game show is set in one location, named the Hall of Silence, with multiple levels that have demanding courses or challenges, once the game takes place, contestants must not make any sounds above 50dB or the Sound Watchman will suddenly snatch you from the game.

Starlings and Mediabiz teams uo for AR drama *Veil*

Starlings Television and Canada's Mediabiz International announced a teaming with Europe's Nordic Entertainment (NENT) Group, and Germany's Herbert Kloiber-led Night Train Media (NTM) for the futuristic, female-driven augmented reality drama, *Veil*. Craig Van Sickle is set as Showrunner.

The project originated by Mediabiz International was created by Shawn Whitney. While Karine Martin, CEO of both Mediabiz International and Starlings Entertainment, and executive producer Chris Philip, President of Starlings Television, packaged the series for the USA and international markets. Martin, Philip, Whitney, Van Sickle, Mediabiz International's Anne-Catherine Lafaille, Kloiber and NENT's Josephine Zapata Genetay and Fredrik Ljungberg will executive produce.

Veil takes place in the near future, when everyone has an implant in their brain that makes them see the world through a veil of augmented reality. When a computer virus makes them invisible to others, a woman is recruited to stop its spread. She discovers layers

Universal Cinergia adapts to a new reality



Universal Cinergia Dubbing has been providing language dubbing, subtitling, closed captioning, and translation services to all major international and worldwide markets since 2012. Located in Miami, the company has a 10,000 square foot highly secure and state of the art facility, with the ability to handle any type of project.

According to Liliam Hernandez, CEO, regarding the Covid-crisis: 'all business have had to make adjustments and adapt to a new reality. It was not different with us. But we have been able to continue working, delivering projects and have even acquired new clients in the past few months. We are working non-stop, in coordination with all the studios we have in different countries'.

About the values-add that UC manage in terms of services, actually is providing "the complete package", not only the dubbing, but all the post-production features as well (M&E creation and re-creation, cross conversion, closed caption & subtitling, etc). 'We can deliver content in any format. The content is delivered ready to air, comments, Hernandez.

Early this year, the company confirmed being working on a raft of several titles from major producer from the globe, among them: Caracol, CJEM, ATV, Telemundo, Canal 4, Gaumont, DARO.

'At Universal Cinergia, with the entire staff working remotely, there is the constant reminder of how important it is to be part of a team. Ironically, times of crisis can also bring opportunities. Our clients know that they can count on us, no matter what the circumstances are. We are working right now dubbing content to Portuguese, Spanish, and English', adds.



Chris Philip, President Starlings;
Karine Martin, CEO Mediabiz Intl.; and Herbert Kloiber, CEO Night Train Media

of falsehood, betrayal and conspiracy that need to be lifted to find the truth: rebels are massing to bring down the world as we know it.

Philip, comments: 'The outstanding collection of partners we've assembled for *Veil* clearly indicate its global appeal. We intend to bring them a series set in the near future filled with escapism and technological progress, yet deeply grounded in vulnerability that reflects current global events'.

The series is the latest high-profile, fully financed TV project to emerge from Starlings TV, which in less than two years has secured a pair of renewals in USA (on series originally commissioned in 2018) for the upcoming fall season.

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Macias: customer centric approach



Gina, Mar Enriquez and Valeria Macias, VP of International Acquisitions and Sales, EVP, and COO, respectively, who remarked its recent alliances with companies such as ViacomCBS, Warner, Globo, Fremantle, HBO LA, Fox, Gaumont, NBCUniversal, and Mattel, and many more.

The **Macias Group** has been a leader of the dubbing industry for the past 52 years, with a mix of high quality and fair pricing as the best value for the final product. The vast experience gathered by our group throughout the years is an assurance that our dubbing into LAS, BPO and ENG is a powerful weapon in the arsenal of any international distribution team, said **Mar Enriquez, Gina** and **Valeria Macias**, VP of International Acquisitions and Sales, EVP, and COO, respectively, who remarked its recent alliances with companies such as ViacomCBS, Warner, Globo, Fremantle, HBO LA, Fox, Gaumont, NBCUniversal, and Mattel, and many more.

Regarding the year, the full team highlighted that it has been particularly challenging for our industry: Many of our clients had to stop productions to promote healthy distance among actors and staff in order to reduce the risk of COVID. This ultimately caused a decrease in sales and demand for dubbing services. The pandemic changed how we've been able to operate as company for so many years.

It made us rethink and innovate new methods of working which we have been carefully implementing with great success.

Our business model needed to be flexible to deal with the pandemic. We all learned about resilience even more so in a nonstop working environment. Our company had to adapt to this difficult moment and face all the uncertainty around us. We prioritized the health and safety of our collaborators above everything else, they added.

Recently, the company has focused on finishing all their TV and feature projects that were put on hold during the quarantine that was established in the US, Mexico and Brazil, and included feature projects for companies such as **Antola, Beyond Entertainment, and Gaumont**. Each of our clients along with their particular needs, are treated with a customer centric approach, giving them exactly what they are looking for. We strive to be the best partners in each of their projects, completed the Macias's executives.



Raya: new 4K Turkish drama *The Yard*



Ramazan Yirmibesoglu, founder and CEO, Raya Group

Globally distributed by **Raya Group**, *Avlu (The Yard)* is a pretty different Turkish drama for two main reasons: first because it was shot in 4K, being the most successful series on **Star TV** with 27% of average share in prime time, and second because Netflix has chosen the series as an exclusive finished product and its S1 is already available in the platform.

Raya Group's new family drama is coming to the global market: *Avlu (The Yard)* has been shot in 4K and is the most successful project on **Star TV** prime time with an average share of 27%. It has two seasons: first one with 11 episodes and second with 33 episodes, and its available for worldwide distribution.

Apart from being the #1 drama in all key demographics, it has been trending topic on Twitter and has 161 million users on **YouTube**. *The Yard* is about an unjustly imprisoned mother who will go above and beyond to survive and reunite with her than traditional Turkish series. Strong young female characters appeal not only to the traditional female audience but also to the young demographic.

Ramazan Yirmibesoglu, founder and CEO, Raya Group, explained: 'Turkish drama has evolved a lot in the last decade gaining new global markets, and *The Yard* gives a new step in quality production and storytelling. It is different from any other ordinary Turkish title targeted to young and female within its strong characters. It brings back together those who have moved away from watching TV and our traditional audience target'.

Lastly, even **Netflix** has bought different Turkish dramas for global broadcast, it has treated *The Yard* as an exclusive finished product for the platform, making available only the first season available worldwide.



MISTCO: modern + historical dramas

The leading Turkish distributor **MISTCO** is participating at Virtual Screenings Autumn for the first time offering an robust, modern and historical drama line up, headed by **Melek, A Mother's Struggle (S1: 108x45/ S02: on production)**, one of the top serials of the 2020 season about a powerful woman leaving the house because of conflicts with his father.

Golden Cage (60x45) is one of its newest titles from **Pastel Film** with a great cast, Mehmet Ali Nuroglu (*Lifeline*) and Almila Ada (*Cennet*). It offers a passionate love story born out of revenge. From **BSK Yapim**, *My Champion (100x45)* shows an emotional father and son story that grab audiences' attention from all target groups as it tells extraordinary story of a champion who gets back to the rings in order to save his son's life.

From the same producers of **Melek, US Yapim**,

Hold my Hand (206x45) is one of the most successful titles of MISTCO in 2019, sold to more than 30 countries. The series offers modern a *cinderella* story with a great cast: Alina Boz (*Broken Pieces*) and Alp Navruz (*Mrs. Fazilet and Her Daughters*), and tells a love story between a well-educated beautiful girl and a reckless boy.

Last but not least, the historical drama from **Tekden Film Resurrection Ertugrul (448x45)**, which has been the most watched TV series for 5 years in a row and sold to more than 50 countries from MENA to Latin America. It is available in Spanish, Russian, Arabic and Urdu.

Some of these titles have been recently sold to **Chai Group** for Israel and MENA: *Beloved, Hold My Hand* and *Melek, A Mother's Struggle*. **Aysegul Tuzun**, Managing Director of MISTCO, underlines: 'We are happy and proud and we are negotiating more deals in the following months'.



Aysegul Tuzun, Managing Director of MISTCO

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BBC's (UK) programming heads: Patrick Holland, Channel Editor, BBC Two; Fiona Campbell, controller BBC Three; Sue Deeks, head of program acquisitions, films and series; Alison Mabe, head of planning and scheduling, BBC Two, and BBC Four; and Dan McGolpin, Controller, Programming & Daytime, BBC One



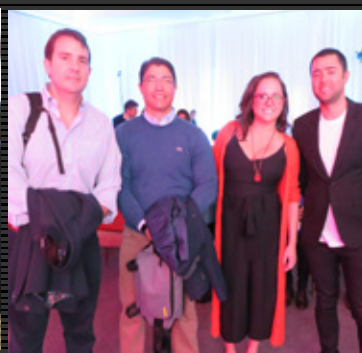
Acquisition executives from M6 (France): Bernard Majani, head of acquisitions, Thomas Valentin, programming manager, Christine Bouillet, programming director, Berengere Terouanne, head of artistic selection, and Alexandre Moussard, deputy head of acquisitions



ProSiebenSat. Media, Germany: Henrik Pabst, senior executive, acquisitions; Claudia Ruel, senior manager, content acquisitions; and Thomas Lasarik, VP Acquisitions



Mediengruppe RTL (Germany): Henning Tewes, COO programming affairs & multichannel, Oliver Schablitzki, EVP, Nitro, Anabell Grib-Nega, VP content acquisitions, RTL II, and Moritz Pohl, head of VOD content, TV Now



Apple TV+: Nicolás Vivero, Omar Ferrero and Tatiana Peres, video manager, iTunes, with Roberto Marinho Neto, Grupo Globo



The Walt Disney Company Latin America: Fernanda Ramondo, Gabriela Gil, Cristiano Lima, Gonzaio Fiure, Zico Goas; Paulo Franco, head of programming Record TV (Brazil); and Richard Rohrbach, SVP de adquisiciones



Augusto Rovegno y Rodrigo Mazón, acquisitions and programming Netflix Latin America (center) with Joao Worcman and Fabio Lima, from Brazilian aggregator Sofa Digital



Stuart Baxter, MD, International, eOne, with Bradley Edwards, manager, global content acquisitions, and Travis Web, global content acquisitions, both from Netflix, plus Dan Lowey, EVP Americas, and Justin Revelo, eOne



Italian broadcasters: Alessandra Zannetti, strategy senior manager, Mediaset; Luca Macciocca, programming; Rai Due; Giorgio Busecaglia, cinema and fiction programming; Rai; Marco Costa, general director, Maurizio Colombo, marketing; and Sonia Danielli, TV markets and festival executive, Mediaset



RTVE, Spain: Gemma Sánchez, programming director; Milagros Mayi, head of acquisitions; Mar Díaz, coproductions manager



Portugal: Joao Diogo Ferreira, content director, and Miguel Ramos, head of programming, NOS; Vanessa Tierno, head of acquisitions; Nicole Correia, acquisitions manager; and Pedro Boucherie Mendes, strategy and development director, all from SIC



Nordic buyers: Johanna Salmela, international programme acquisitions at Yle (Finland); Lars Erik Nielsen, acquisitions executive at TV2 (Denmark); and Ole Stolberg, VP, and Caroline Torrance, head of scripted, both from Banijay



Hemisphere Media Group: Jimmy Arteaga, president, programming, production and promotion; and Celeste Galarza, acquisitions coordinator, WAPA TV (Puerto Rico) with James McNamara, Chairman, and Francisco Giménez, SVP, y GM



ViacomCBS Americas: Guillermo Pendino, Telefe; Federico Cuervo, VIS; Paula Kirchner, independent and Mercedes Reincke, About Entertainment; Mercedes Feu, acquisitions manager; Darío Turovelzky, General Directo, South Cone, ViacomCBS; and Diego Rojas, head of fiction, Telefe



HBO Latin America, under WarnerMedia umbrella: María del Rosario Iregui, Carolina Padula; Gustavo Grossman, Silvia Fang, Eva Villareal, Dany Zambrano; Jesús Rodríguez, Eduardo Zaca, Roberto Ríos and Luis Peraza



Amazon Prime Video USA/Latin America: Neil Maman, content manager; Dange Kokenos, head of content; Francisco Morales, head of acquisitions; Pablo Iacoviello, head of Latin America



CEE buyers: Jan Rudovsky, head of acquisitions, Prima (Czech Republic); Erika Tothova, head of acquisitions, TV Joj (Slovakia); Igor Konyukov, director, KM Plus & Big Media (Czech Republic); Roman Mrázek, program director, Prima; and Jan Jurka, acquisitions, Bohemian Film (Czech Republic)



Buyers from CEE: Tanja Spirancic, head of development and program strategy, TV Nova (Czech Republic); Gorge Makris, programming director, Zrinka Jankov, editorial in chief, and Nina Micola, head of acquisitions, all from Nova TV (Croatia); and Stella Lital, programming director at Pro TV (Romania)



Japan: Kayo Washio, Asuzu Nakamura, Haruka Ohhara and Yutaka Endo, acquisitions, Wowow; Masumi Kawaguchi, senior producer, NHK; Chie Muto, acquisitions and content development, NHK/NEP; Eiichiro Okamoto, TV TOKYO, with Hiromichi Sato, ViacomCBS



The Philippines: Valerie del Rosario, SVP Content Creation, and Vicente del Rosario Jr., founder, chairman of the board & CEO, VIVA Communications; Joey Abacan, first VP of program management department; and Jazelle Paimera, acquisitions manager, GMA



NBCUniversal Latin America: Belinda Menendez, president of global distribution, surrounded by Milton Xavier, Pierre Weinstein, Victor Dangond, Kevin MacLellan, Gus O'Brien, Christopher Lorenzo, and Marcello Coltro



Turner Latin America/WarnerMedia: Martín Crespo, programming director, TNT; Analia Pollero, content acquisitions & planning director; Richi Pichetto, VP content production; Andrés Mendoza, executive director, acquisitions; and Tomás Yankelevich, COO



ClaroVideo: Jennifer Barany, content acquisitions director; Rosemaría Morales-Saez, acquisitions manager; Adela Kabelis, acquisitions coordinator; and Claudia Bouche, content acquisitions manager



Grupo Globo (Brazil): Carlos Henrique Schroder, CEO; Raphael Correa Netto, international business director; Silvio de Abreu, head of drama and comedy; and Monica Albuquerque, head of Studios



Russia: María Smirnova, chief content officer, and Kate Martynova, head of acquisitions, both from ivi.ru (borders) with Irina Sosnovay, producer for Start



Hungary: Gabor Szollosy, program director, Digital Media/Story 4 and 5, with Katalin Jobaru, head of acquisitions; Gabor Fischer, program director; Andrea Zaras, head of content management, all from TV2



RTL Hungary: Tibor Forizs, director of Content Acquisitions



OSN, key player from MENA: Emad Morcos, COO; Kathrine Solberg, programming director; and Rolla Karam, VP acquisitions and interim head of Arabic, with Reena Singh, director of development, Disney Channel; and Mo Moghrabi, senior manager, Disney



ANTV (Indonesia) at The Palis: Ahmad Zulfikar Said, CFO; Otis Hahijary, VP-Director; Kiki Zulkarnain, GM programming; and Gunawan, senior manager acquisitions and distribution



Televisa (Mexico): Jaime Aguilar-Álvarez, Eduardo Bandera, José Luis Fabila and Fran Schuermann; Camila Misas, Development Executive MX Originals; Amazon Studios Latin America; Adriana Macias Valadez and Patricia Wills, both from Televisa



Sandra Smester, head of Azteca Uno; Guillermo Bouchot Carmona, programming director; Alejandro Chávez, programming director, Azteca 7; Pedro Lascruain, acquisitions director, TV Azteca; with Ana Bond, general director, international production, Sony Pictures Television



Colombia: Ángela Suárez, FoxTelecolombia; Camila Misas, Carolina Porto; Juana Uribe, Marcela Montoya and Dago García, all from Caracol; with Ana María Londoño and Eugenia Vélez, both from RCN

Uruguay: Ignacio Mazza, manager of programming, Monte Carlo TV with Iván Ibarra, programming manager; Cecilia Presta, head of acquisitions; y Patricia Daujotas, content director, from Canal 10



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<p>SOUTH AFRICA</p>	<p>PORTUGAL</p>	<p>INDIA</p>	<p>SLOVENIA</p>	
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<p>BOSNIA</p>	<p>BULGARIA</p>			
<p>Croatian remake aired last year</p>	<p>1st season aired on Nova TV with excellent ratings</p>			

