DAYDREAMER
[VIRTUAL SCREENINGS 2020]

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!
NetflixF: 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 lived 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 challenge that Netflix faces the 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 (Q2 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. While North America, Brazil and parts of India have production on pause, Netflix projects outside those regions—Europe, Midd-

le East, Africa, Japan and Korea—are up and running again after brief hiccups (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 was 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. Port of Reed’s brilliance is his persistence and so I eventually said yes, back in 1999.’

By the end of 2019, Netflix had 167 million subscribers and had generated a total of more than USD 20.1 billions. But in Q2 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 Carrel 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 Way 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 (German), Control 2 (Mexico), Extracurricular (Ko-rean), The Woods (Poland), and Blood & Water (South Africa) continue to be ‘highly impactful’, confirmed Netflix. La Casa de Papel (Mo-ney 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.
In less than a year, Disney+ has settled one of the largest and most robust OTT platforms 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 (+150 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’.

Bob Chapek, CEO, The Walt Disney Company
HBO Max: iconic brands + Max Originals meet global audiences

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 47 million 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. HBO Max 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 million subscribers. The company has already confirmed that after the US launch 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, CN, 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 Koma, an original second season of the critically acclaimed DC fan favorite Doom Patrol, an original second season of Sesame Workshop’s animated series Ewe & Roy, the return of the critically beloved mystery comedy Search Party, the first of four animated specials of Adventure Time: Distant Lands- MOO, the three-part documentary series Expecting Amy, the adult animated comedy Close Enough, the 1980s-set comedy Frayed, the British animal rescue series The Dog House, the generational family docuseries The House of Yes, the animated children’s series Top N’ Seek, and Seth Rogan’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 May Destroy You, Penny Mason, the six-part documentary series I’ll Be Gone in the Dark, anthology series Room 104 S4, and J. Abrams’ Lovecraft Country.

The entire Friends streaming, 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 OC, the CNN catalogue of Anthony Bourdain. Ports Unknown. In addition, third-party acquisitions including Doctor Who (Seasons 1-11 and the next three seasons), the US premieres of Luther, The Monstrous 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 Ziller, CHO, WarnerMedia President, WarnerMedia International Networks. Larcher is responsible for the international rollout and management of HBO Max, working along with Priya Dogra, President, WarnerMedia Entertainment Networks, Latin America and Whit Richardson, President, WarnerMedia Entertainment Networks, Latin America, where the service will be available first in 2021.
**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.

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 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 original will also premiere exclusively on the new service, such as Guilty Party and The Harper House Building a biopic 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 the service to their subscribers, as well as retaining the service D2C.

Making best use of ViacomCBS’s unrivalled TV and film libraries and its global original content pipelines, the service will utilize 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.

PlatiGail Guzello, President, Streaming for VICN, 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.
Peacock: the most diverse content offering

NBCUniversal’s Peacock has been the launched in USA first in April 15 in a free-business model for Comcast 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.

Matt Strauss, Chairman of Peacock, com-
ments: “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 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 Ru-Ching, American Greed, E! True Crime, Kiss Me Deadly, Peacock Reality, Out of This World, Caso Cerrado and I Love Jem, among others.

Popular movies on the free tier include The Bourne Identity, Jurassic Park, American Psycho, The Matrix, The Blair Witch Project, Billy Elliot, 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 Downtown 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 Angelina, Rutherford Falls, Battletower Galactica, Punky Brewster, Dr. Death, Housewives Mash-up, Saved By The Bell, Five Bedrooms, Lady Parts, Girl-50%2C Who Wrote That, Kids Tonight Show, The Amber Ruffin Show, Arna’s De Mujer and Caso Cerrado.

Matt Strauss, Chairman of Peacock, La Voleta, Premier League and NFL Wild Card Game, Ryder Cup, and the Tokyo and Beijing Olympics and Paralympics.


In addition, the service brings Peacock Originals 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.

NBCUniversal’s Peacock has been the launched in USA first in April 15 in a free-business model for Comcast 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.

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 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 Ru-Ching, American Greed, E! True Crime, Kiss Me Deadly, Peacock Reality, Out of This World, Caso Cerrado and I Love Jem, among others.

Popular movies on the free tier include The Bourne Identity, Jurassic Park, American Psycho, The Matrix, The Blair Witch Project, Billy Elliot, 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 Downtown 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 Angelina, Rutherford Falls, Battletower Galactica, Punky Brewster, Dr. Death, Housewives Mash-up, Saved By The Bell, Five Bedrooms, Lady Parts, Girl-50%2C Who Wrote That, Kids Tonight Show, The Amber Ruffin Show, Arna’s De Mujer and Caso Cerrado.

Matt Strauss, Chairman of Peacock, La Voleta, Premier League and NFL Wild Card Game, Ryder Cup, and the Tokyo and Beijing Olympics and Paralympics.


In addition, the service brings Peacock Originals 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 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 Ru-Ching, American Greed, E! True Crime, Kiss Me Deadly, Peacock Reality, Out of This World, Caso Cerrado and I Love Jem, among others.

Popular movies on the free tier include The Bourne Identity, Jurassic Park, American Psycho, The Matrix, The Blair Witch Project, Billy Elliot, 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 Downtown 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 Angelina, Rutherford Falls, Battletower Galactica, Punky Brewster, Dr. Death, Housewives Mash-up, Saved By The Bell, Five Bedrooms, Lady Parts, Girl-50%2C Who Wrote That, Kids Tonight Show, The Amber Ruffin Show, Arna’s De Mujer and Caso Cerrado.

Matt Strauss, Chairman of Peacock, La Voleta, Premier League and NFL Wild Card Game, Ryder Cup, and the Tokyo and Beijing Olympics and Paralympics.


In addition, the service brings Peacock Originals 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 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 Ru-Ching, American Greed, E! True Crime, Kiss Me Deadly, Peacock Reality, Out of This World, Caso Cerrado and I Love Jem, among others.

Popular movies on the free tier include The Bourne Identity, Jurassic Park, American Psycho, The Matrix, The Blair Witch Project, Billy Elliot, 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 Downtown 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 Angelina, Rutherford Falls, Battletower Galactica, Punky Brewster, Dr. Death, Housewives Mash-up, Saved By The Bell, Five Bedrooms, Lady Parts, Girl-50%2C Who Wrote That, Kids Tonight Show, The Amber Ruffin Show, Arna’s De Mujer and Caso Cerrado.
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 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, where already in April some ventures could happen with up to 10 people involved.

Key Facts in the Pandemic

- Digital Transformation, accelerated
- Focus on finished product and libraries
- Free TV enhanced viewership 30 to 40%
- 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’ve 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 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 Internacional, 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
¿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 protagónistas 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 anticipo, usó lo que tenía y para extras se restrictó 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 ‘judas 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 las líneas 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.
content per region will continue growing. The local players (bro- 
adcasters, 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 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 Plate 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 plat- 
forms 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.
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

- Have first run series in our territories that go well with the HBO brand of premium series. We also look for series that match younger viewers.

Franca Cerretti, Director Acquisitions, Bell Media (Canada)

- Acquiring the best programs for our diverse specialty channels including fiction, lifestyle, documentary and sport
- I am looking for non-fiction programmes in all genres.

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

- RAI Cinema operates on the international market as the sole supplier of scripted product to all of RAI’s TV channels. The head of international operations and business development works as Rai Cinema’s reference for all Hollywood and European distributors, in terms of strategies, planning and scouting.
- Mainstream drama

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

- FTV SVOD offers the SVOD service of France Televisions. Our content value proposition is centered on French and European programmes:
- Fiction, animation, films and docs.
- We are mainly looking for the European movies & shorts and European films.

Facundo Bailey, Head of Acquisitions, NBCUniversal (Spain)

- First-run series in our territories that go well with our brand of premium series.
- We are also looking for series that match younger viewers.
- We are interested in series/drama if possible returnable, with a pay feel, or adaptation of young adult IP.

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

- 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.
- Premium Formats, Non-Scripted Entertainment, Doc & Factual, Web Original
- We are mainly looking for digital-origin programs in all genres.

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

- FTV SVOD offers the SVOD service of France Televisions. Our content value proposition is centered on French and European programmes:
- Fiction, animation, films and docs.
- We are mainly looking for the European movies & shorts and European films.

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

- 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 Hollywood and European distributors, in terms of strategies, planning and scouting.
- Mainstream drama

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

- FTV SVOD offers the SVOD service of France Televisions. Our content value proposition is centered on French and European programmes:
- Fiction, animation, films and docs.
- We are mainly looking for the European movies & shorts and European films.

Facundo Bailey, Head of Acquisitions, NBCUniversal (Spain)

- First-run series in our territories that go well with our brand of premium series.
- We are also looking for series that match younger viewers.
- We are interested in series/drama if possible returnable, with a pay feel, or adaptation of young adult IP.
What do buyers and commissioner want?

- **ZDF Enterprises** has set itself the task of providing outstanding service to both external clients and partners, 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).

- **myTV SUPER** is the OTT business unit of TVB, Hong Kong, with over 5.5 million subscribers. myTV SUPER contains a variety of new features, Linear Channel and Live TV. Territories: Odisea - Spain. Odisseia - Portugal and Portuguese-speaking Africa.

- **Czech Television /CT/** is the national public broadcaster of the Czech Republic, producing a balanced range of programmes targeting every demographic. CT operates six channels: CT1, CT2, CT24 - 24-hour news channel, CT4 - sports channel, CT5 - kids channel. CT4 - sports channel, CT5 - kids channel.

- **Czech Television /CT/** is the national public broadcaster of the Czech Republic, producing a balanced range of programmes targeting every demographic. CT operates six channels: CT1, CT2, CT24 - 24-hour news channel, CT4 - sports channel, CT5 - kids channel.

- **SBC**, as the national broadcaster of some of the most popular television channels in the world, provides a diverse range of programmes on culture, history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content - documentaries - main topics: history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content.

- **SBC**, as the national broadcaster of some of the most popular television channels in the world, provides a diverse range of programmes on culture, history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content - documentaries - main topics: history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content.

- **SBC**, as the national broadcaster of some of the most popular television channels in the world, provides a diverse range of programmes on culture, history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content - documentaries - main topics: history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content.

- **SBC**, as the national broadcaster of some of the most popular television channels in the world, provides a diverse range of programmes on culture, history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content - documentaries - main topics: history, ancient history, engineering, nature, travel, lifestyle, art, culture, concerts, operas, all kinds of entertainment and nonscripted content.
What do buyers and commissioner want?

Otis Hahijary, VP Director, ANTV (Indonesia)
1. We are a national television free to air that has existed 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, Russia, Portugal, Korea, Egypt, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, 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, entertainment, factual, children's, animation, news, natural history.
2. India, Indonesia, Japan, Malaysia, Philippines, South Korea, Taiwan, Thailand, Vietnam, Finland, Russia, Portugal, Romania, Russia, Spain, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, Saudi Arabia, U.A.E., Argentina, Brazil, Colombia, Mexico, Venezuela, Canada, U.S.A.

Anette Roemer, Head of Acquistions & Formats, TV2 Denmark
1. TV2 Denmark’s main channel places strong emphasis on local Danish production, both fiction and factual. We also commission and sell original series. TV 2 Charlie 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 high-quality drama and entertainment in a charming, unpretentious and enjoyable tone of voice.
2. Feature films and strong factual on topics relevant to our audience. Tactile for our lifestyle channel TV 2 FRI, British drama for TV 2 Charlie and formats for promotions on our main channel.
3. Denmark, Germany, Norway, Sweden, United Kingdom, U.S.A

Linlin Fu, Business Development Director, Huawei (China)
1. Huawei aims to acquire video content licences 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. Fiction, entertainment, Action, movies for both ‘ente and non-‘ente.
2. Fiction, TV series, movies for our main 2 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 30% of Israeli TV subscribers. 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. We have a long history of supporting public television.
2. Commissions in factual, animation, drama, documentaries, music, classical.
3. China, Brazil, Singapore, Thailand, Vietnam, France, Germany, Netherlands, Poland, Russia, Spain, Sweden, Turkey, Ukraine, United Kingdom, Australia, New Zealand, Argentina, Mexico, Canada, U.S.A.

What do buyers and commissioner want?

Otis Hahijary, VP Director, ANTV (Indonesia)
1. We are a national television free to air that has existed 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, Russia, Portugal, Korea, Egypt, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, 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, entertainment, factual, children’s, animation, news, natural history.
2. India, Indonesia, Japan, Malaysia, Philippines, South Korea, Taiwan, Thailand, Vietnam, Finland, Russia, Portugal, Romania, Russia, Spain, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, Saudi Arabia, U.A.E., Argentina, Brazil, Colombia, Mexico, Venezuela, Canada, U.S.A.

Anette Roemer, Head of Acquistions & Formats, TV2 Denmark
1. TV2 Denmark’s main channel places strong emphasis on local Danish production, both fiction and factual. We also commission and sell original series. TV 2 Charlie 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 high-quality drama and entertainment in a charming, unpretentious and enjoyable tone of voice.
2. Feature films and strong factual on topics relevant to our audience. Tactile for our lifestyle channel TV 2 FRI, British drama for TV 2 Charlie and formats for promotions on our main channel.
3. Denmark, Germany, Norway, Sweden, United Kingdom, U.S.A

Linlin Fu, Business Development Director, Huawei (China)
1. Huawei aims to acquire video content licences 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. Fiction, entertainment, Action, movies for both ‘ente and non-‘ente.
2. Fiction, TV series, movies for our main 2 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 30% of Israeli TV subscribers. 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. We have a long history of supporting public television.
2. Commissions in factual, animation, drama, documentaries, music, classical.
3. China, Brazil, Singapore, Thailand, Vietnam, France, Germany, Netherlands, Poland, Russia, Spain, Sweden, Turkey, Ukraine, United Kingdom, Australia, New Zealand, Argentina, Mexico, Canada, U.S.A.

What do buyers and commissioner want?

Otis Hahijary, VP Director, ANTV (Indonesia)
1. We are a national television free to air that has existed 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, Russia, Portugal, Korea, Egypt, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, 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, entertainment, factual, children’s, animation, news, natural history.
2. India, Indonesia, Japan, Malaysia, Philippines, South Korea, Taiwan, Thailand, Vietnam, Finland, Russia, Portugal, Romania, Russia, Spain, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Saudi, China, Saudi Arabia, U.A.E., Argentina, Brazil, Colombia, Mexico, Venezuela, Canada, U.S.A.

Anette Roemer, Head of Acquistions & Formats, TV2 Denmark
1. TV2 Denmark’s main channel places strong emphasis on local Danish production, both fiction and factual. We also commission and sell original series. TV 2 Charlie 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 high-quality drama and entertainment in a charming, unpretentious and enjoyable tone of voice.
2. Feature films and strong factual on topics relevant to our audience. Tactile for our lifestyle channel TV 2 FRI, British drama for TV 2 Charlie and formats for promotions on our main channel.
3. Denmark, Germany, Norway, Sweden, United Kingdom, U.S.A

Linlin Fu, Business Development Director, Huawei (China)
1. Huawei aims to acquire video content licences 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. Fiction, entertainment, Action, movies for both ‘ente and non-‘ente.
2. Fiction, TV series, movies for our main 2 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 30% of Israeli TV subscribers. 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. We have a long history of supporting public television.
2. Commissions in factual, animation, drama, documentaries, music, classical.
3. China, Brazil, Singapore, Thailand, Vietnam, France, Germany, Netherlands, Poland, Russia, Spain, Sweden, Turkey, Ukraine, United Kingdom, Australia, New Zealand, Argentina, Mexico, Canada, U.S.A.
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 Nordic 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 safety protocols to shoot during the Covid-19 crisis. In Europe, both the European Association of Audiovisual Production (EAPA) 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 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, remainded Elina Lal, EUP 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 Barbiere, 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 Audiovisuali (APA), and it has transformed as the key event of the entire Italian cinema-audiovisual 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 completed by online activities thanks to a new and important instrument: the MIA Digital. An online user-friendly platform, easy to access, allowing exclusive and free direct access to thousands of users, from every device and operating 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 (+44% since 2015), since 2017 accredited operators have increased by 35%, since 2018 by 20%. In the 2019 edition attendance was 2,600 in Palazzo Barberini in 4 markets days, 44% of whom was international, 4,295 were on our panels, at screenings, pitching forums and content showcases, of whom 44% international.

Mina Larocca, ANICA General Manager

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

Kate Barnes, SVP Global Content & Strategy, MIA

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 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, Ignazio Corrias, Buendia Estudios, David Davoli, Bron Studios; Simone Emmelius, ZDF; Francesca Gavant, Studiocanal; Davide Nardini, Amazon Studios, Nancy Cotton, EPK, Kevin Beggs, Lionsgate Television Group; Robert Frankie, ZDF Enterprises; Ted Miller, Creative Artists Agency (CAA); Nicole Jones, AMC Networks; Daniela Cesarano, Mediaset Italia; Nathalie Bianculli, EVP Director of international for Co-productions and Acquisitions at TV and Televisions; Guyonnet, Buendia Estudios; Michael Ellenberg, Media Res, Nicola Maccanico, Sky Italia; and Walter Iazzolino, Eagle Eye Drama.

The Advisory members would be part of the Executive Committee, responsible for the evaluation of the projects shortlisted for 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 keynote 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.

MIA/Audiovisual International Market is the Italian event to take place both physically in Distretto Barbiere, 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 Audiovisuali (APA), and it has transformed as the key event of the entire Italian cinema-audiovisual 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 completed by online activities thanks to a new and important instrument: the MIA Digital. An online user-friendly platform, easy to access, allowing exclusive and free direct access to thousands of users, from every device and operating 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 (+44% since 2015), since 2017 accredited operators 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.

Mina Larocca, ANICA General Manager

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

Kate Barnes, SVP Global Content & Strategy, MIA

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 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, Ignazio Corrias, Buendia Estudios, David Davoli, Bron Studios; Simone Emmelius, ZDF; Francesca Gavant, Studiocanal; Davide Nardini, Amazon Studios, Nancy Cotton, EPK, Kevin Beggs, Lionsgate Television Group; Robert Frankie, ZDF Enterprises; Ted Miller, Creative Artists Agency (CAA); Nicole Jones, AMC Networks; Daniela Cesarano, Mediaset Italia; Nathalie Bianculli, EVP Director of international for Co-productions and Acquisitions at TV and Televisions; Guyonnet, Buendia Estudios; Michael Ellenberg, Media Res, Nicola Maccanico, Sky Italia; and Walter Iazzolino, Eagle Eye Drama.

The Advisory members would be part of the Executive Committee, responsible for the evaluation of the projects shortlisted for 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 keynote 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.

MIA/Audiovisual International Market is the Italian event to take place both physically in Distretto Barbiere, 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 Audiovisuali (APA), and it has transformed as the key event of the entire Italian cinema-audiovisual 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 completed by online activities thanks to a new and important instrument: the MIA Digital. An online user-friendly platform, easy to access, allowing exclusive and free direct access to thousands of users, from every device and operating 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 (+44% since 2015), since 2017 accredited operators 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.

Mina Larocca, ANICA General Manager

—the crisis is drawing new scenarios and consumption patterns. For MIA our intention was to immediately invest in technology and build the innovative platform of MIA/DIGITAL, which will not only serve producers and distributors to continue strong business, but also to support a strong international community and network until the end of the emergency.
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 to 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 Hémard, President and Executive Director of TV France International, about the event that this year was fully supported by TVFI’s service. Screen-mops 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 be seen, with a ‘dynamic approach by speakers and video top’-ics’, 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 Avenir Médias, 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 deci-

ders registered for the 26th edition of the event it stands DDR (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 pro-
ducer and creators from France, recognizing the professionalism and know-how of French audiovisual programme exporters in animation, documentary and fiction genres with TV France International Export Awards. As for animation, Mediation 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 Bu-

nets, 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 French TV Programs on International SVOD Platforms. 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 weight on the bats.

Regarding international content, more than 3000 TV titles are available in France, even the market is located just behind other major Euro-

pean markets. 488 French programs are available on at least one SVOD platform (outside France), and French production is ahead Spanish production (22x titles available outside Spain) and Italian production (101 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 market is therefore the 7th country of production most represented internationally.

SHARE OF BUYERS’ ATTENDANCE AT RENDEZ-VOUS BIARRITZ 2020, BY TERRITORY

Source: TV France International

**The Choice**

**Money isn’t Everything… it’s the Only Thing.**

AN AYAPIM PRODUCTION. 70x45’ Series Drama. Available in 2020.

CONTENTS@SALES@TURNER.COM
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 350 million followers around the world, over 1 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 our 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 original series, 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 sportspersons 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 Barcelone, 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 Done 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 Musica, 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 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 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 those that best transmit emotions in a universal, meaningful way’. 
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 Ackalin, 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 Sosya, 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 Iyi 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’.

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

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TV8</td>
<td>25</td>
<td>20</td>
<td>15</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Star TV</td>
<td>25</td>
<td>20</td>
<td>15</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>ATV</td>
<td>20</td>
<td>15</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kanal 1</td>
<td>15</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>ATV</td>
<td>20</td>
<td>15</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Show TV</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>FOX</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>360</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TEVE2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Beyaz TV</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kanal 7</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TRT 1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Source: Kantar
NTV positions Russian content abroad

NTV Broadcasting Company is one of Russia’s biggest broadcasters 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 25,000 hours with 8,000 hours of action-packed TV Shows. ‘We target a wide circle of TV audiences, 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, 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 premieres 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 on up live 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 technologies 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 Coped 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 it 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 – drama of 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 company is taking place of Virtual Screenings Autumn 2020 with Wolf Trap and Nobel Detective. 12-episode screen version of the novel The Road to Calvary by Alexander Talalay is available on Netflix, while the drama Aria of the Doomed was added to the Arab streamer TenTime. Secret for a Million is one of the biggest weekly provocative shows where famous actors, musicians and politicians sell their secrets for a cash award. It is the 2nd weekend entertaining show in Russia with over 200 million views on the Internet. The format was optioned by ARD (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. LTV (Latvia) recently aired Mukhtar, New Footprint and the first two seasons of Dr. Driver. Mukhtar’s viewer 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 Truckers mini-series.

In 2021, the company 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 (Arcai Multimedia) has purchased the broadcasting rights (TenTime) and TenTime subscribers can watch historical drama Aria of the Doomed.\\n
Action-packed drama Wolf Trap and entertaining show Secret for a Million
Infinity Hill: ‘The pandemic confirmed that the content industry is recession-proof’

The Covid-19 conditioned the activity of the audiovisual producers, but did not stop them. Axel Kuschevatzky (Los Angeles), Phil Grinn (London) and Cindy Teperman (Buenos Aires) Infinity Hill launched 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 and we established’.

It has finished Doornom, an action film starring Ruby Rose and Jean Reno, Nasha Natheja, a world premiary documentary on Netflix about an incredible tour of Uruguay’s actress and singer Natalia Oreiro 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 adapting: 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 existence of absolutely different projects and we feel that it is a plan 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 Phil 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 genre. 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.

The Darkest Minds

The Apartment

We Are Who We Are

We Are Who We Are

We Are Who We Are

UK: AUDIENCE SHARE, BY GROUPS (JANUARY 2020)

Source: BARB

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 immersing 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’.

Source: BARB

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

Nasha Natheja, a documentary for Netflix about a Nagla Crew that toured in Russia

We Are Who We Are
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 Hofen, Dr. Jochen Cassel and Tasilo Raessig has plans to launch in Austria.

Thomas Münzner, Director Content Acquisition & Original Production, explains to Prensario.net: “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 1.9 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 TV. 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 omnipresent. 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, Maico Maffe 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-up 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.

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 MAIL WITH BLACKOUT. We are producing a six-part high-end series in cooperation with W&K 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.

Thomas Münzner, Director Content Acquisition & Original Production, Joyn

Joyn: ‘Our focus is on our users and ourselves’
The GAS television market: resilience and growth

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.

Around 36 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 production volumes, diversity, quality and receptiveness.

Total daily viewing time reaches 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 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 tele-shopping channels as well as 165 nationwide, regional and local TV channels.

By the end of 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 tele-shopping programs. The Pay TV and paid VoD market in Germany is more diverse than ever before and the demand for 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 13.3 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: 9.9 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 an estimated record of 5 hours and 10 minutes with time spent on television.

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 tele-shopping channels as well as 165 nationwide, regional and local TV channels.

By the end of 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 tele-shopping programs. The Pay TV and paid VoD market in Germany is more diverse than ever before and the demand for 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 13.3 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: 9.9 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 an estimated record of 5 hours and 10 minutes (2018: EUR 11 billion).

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 tele-shopping channels as well as 165 nationwide, regional and local TV channels.

By the end of 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 tele-shopping programs. The Pay TV and paid VoD market in Germany is more diverse than ever before and the demand for 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 13.3 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: 9.9 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 an estimated record of 5 hours and 10 minutes (2018: EUR 11 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. But the challenges posed by Covid-19 is still marked by a number of imponderables, however, it is very certain that the future of television and video markets in Germany and in the whole of the GAS region remain to be promising in the medium and long term view where most undoubtedly the winner will be the viewer.
LEGACY
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 local premium production of premium players such as Starz Play or Pantaya (Lionsgate) have accelerated the race to achieve the platform’s advantage. Because the offer is wide, but estimates from specialists indicate that customers would be willing to purchase up to six 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.

By individual territory, the 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 30 million subscriptions by 2025, up from 21 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), 16% to three and 7% to four. The youngest are the most likely to subscribe to a paid platform, while 10% 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 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 Home on the Dragão, 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-Velley, and Power Book it films, and recently announced the production of its first Latin original: Selforida Mexico (Fabiola and Fremantle) and Todo lo sango (Pantaya, Spiral International and Fremantle Mexico). As Starz continues to expand its global presence through the Starplay 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)

<table>
<thead>
<tr>
<th>Platform</th>
<th>Jan-May 2020</th>
<th>Jan-May 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Netflix</td>
<td>41.3%</td>
<td>41.3%</td>
</tr>
<tr>
<td>HBO Max</td>
<td>25.1%</td>
<td>25.1%</td>
</tr>
<tr>
<td>Peacock</td>
<td>15.5%</td>
<td>15.5%</td>
</tr>
<tr>
<td>Discovery+</td>
<td>6.5%</td>
<td>6.5%</td>
</tr>
<tr>
<td>Amazon Prime Video</td>
<td>7.5%</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

FAST & AVOID expand opportunities

However, the cost of SVO services, coupled with the low level of banking penetration in Latin America, 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 HBOUniversal, which included an AVOD option to its OTT Peacock, with 10,000 hours of programming (vs. 31,000 for the premium version).

Source: Parrot Analytics

Fast and AVOD expand opportunities

While Xumo (Comcast, Crackle, Sony), and the Fox Corporation’s Tubi, which established a cooperation deal with Azteca in Mexico, are also stoming 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 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 the Netflix’s title ‘The Mandalorian’ is one of the most watched within the digital environment. 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, analysis Rojas and highlighted that, in Colombia, Netflix digital original series dominate. ‘Over January to May 2020, 64.5% 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, 79 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 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 genres such as gaming, factual or animation.

Launched in 2019, CuriosityStream has become the home of content about science, technology, history and nature documentaries, while the well-known Crunchyroll (anilime) Funimation, recently confirmed the release of its animal OTT platform in Mexico by 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 all ages over the world in the same way. The Latin American audience is among the most passionate
Linear TV reinvents itself during quarantine

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, Flixxo (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 content. On the contrary, Flixxo 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 clave. 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 OTT 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 releases don’t have high peaks but have more regular demand during a longer period. And episodic releases, on average, take 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 with an E is the main one due to the cancellation 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.

<table>
<thead>
<tr>
<th>TOP 5 IN-Demand Premieres in Latin America, By Demand (Jan – May 2020)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Genre</strong></td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Drama</td>
</tr>
</tbody>
</table>
| Drama | The Crow...
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 Cuente, 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 stumps 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 became 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.
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 Hercai (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, reruns of national telenovelas such 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.

“…and the 10 Commandments (Record) were key.

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

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

At the same time, Edwards highlights the changes in programming that generated a substantial improvement in the 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 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.
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 Pact (Put 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.

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 Teledoce and the group’s Pay TV networks. Among other executive directors, Dario Turovelzky, Director General, South Cone and Guillermo Pendino, VP Programming and Contents, Teledoce and Pay TV, highlighted a general balance and the new shows for 2021.

On the celebration of its 30th anniversary of Teledoce, the leading channel in Argentina owned by ViacomCBS Networks International had an average rating of 8.45 points and 42.18% share on TH 2020, having obtained the highest market share March 2003, 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. Nineteen out of ten of Argentina’s most watched programs belonged to Teledoce. 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 Gimenez, Alo, Trato Mejor, Diario Comico, 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, Austral and 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 (Paramount+ Netflix and Pluto TV) and Viacom Digital Studios International (VDSI), and ViacomCBS International National Studios, producing content for its own and third parties, as well as consumer products, licenses and live shows.

ViacomCBS Networks South Cone in Numbers

- Nickeldom is the #2 most watched kids channel with 4.700 hours of programming covering 35 countries in Latin America.
- MTV reaches 8.5 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 37 countries in Latin America.
- Argentina’s Telefe reached 42.2% of audience share in June 2020, the biggest since 2007.

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

On the celebration of its 30th anniversary of Teledoce, the leading channel in Argentina owned by ViacomCBS Networks International had an average rating of 8.45 points and 42.18% share on TH 2020, having obtained the highest market share March 2003, 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. Nineteen out of ten of Argentina’s most watched programs belonged to Teledoce. 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 Gimenez, Alo, Trato Mejor, Diario Comico, 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, Austral and 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 (Paramount+ Netflix and Pluto TV) and Viacom Digital Studios International (VDSI), and ViacomCBS International National Studios, producing content for its own and third parties, as well as consumer products, licenses and live shows.

ViacomCBS Networks South Cone in Numbers

- Nickeldom is the #2 most watched kids channel with 4.700 hours of programming covering 35 countries in Latin America.
- MTV reaches 8.5 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 37 countries in Latin America.
- Argentina’s Telefe reached 42.2% of audience share in June 2020, the biggest since 2007.
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 studio, 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 in the USA 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 Sabrero, SVP of Affiliates, Marketing and Communications.

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

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, 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 Children of the Stars’, Franzini adds.

CuriosityStream was produced remotely for YouTube and Facebook.

#EntrevistaHistory was produced remotely for YouTube and Facebook.

John, director of CuriosityStream.
**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-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, the company is still pushing its successes Ruthless City (Avşar Film), Love Trap (MC 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.

**Globo: adapting to changes**

During the past years, Globo (Brazil) has restructured 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 (‘Viv sites’), a limited series that follows a dreamer bohemian who loves his relationships with intensity, until he falls deeply in love with the women 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 (‘Vida de Valor’), 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 Usmol (‘Usmole’), a supernatural thriller set in small town, where supernatural events will bring to light the secrets of a crime from the past that two three families’ destinies through time.

Sweet Diva (‘Divas’) is the story of a strong-willed pastry chef, victim of her own daughter’s limitless ambition, while Orphans of a Nation (‘Ondas’) 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 Angel (10x45’), where a violent and incorruptible sergeant seeks revenge for on-demand and TV content has broken records, and the industry is suffering from production downtime, the demand for young adult 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, the company is still pushing its successes Ruthless City (Avşar Film), Love Trap (MC 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.

**Kanal D: The Turkish drama moment**

With titles like Fatmupol, Forbidden Love, Wound ed Love, Times Go By or Price of Passion in its cata log, Kanal D International’s dramas have established themselves as a guarantee when it comes to attracting audiences across the entire world.

Kanal D is 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 Çağüş, Melisa Aks Pumuk, Taşçi Aydın and Nilgül 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 Arıcı, Özge Syerler, Yılmaz Kızıçel and Nelay Özis.

Among these new titles, the company is still pushing its success Ruthless City (Avşar Film), Love Trap (MC 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.
Disney+ disembarks in 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 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.

Diego Lerner, President, The Walt Disney Company Latin America, commented: ‘Our Latin American audiences are looking forward to the launch of the only streaming platform where they are accessible all available movies from Disney Pixar, Marvel, Star Wars, 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 you can access 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 platform where they are accessible all available movies from Disney Pixar, Marvel, Star Wars, 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.

In December 2019, eOne (Canada) was acquired by 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 Eyewitness, as well as the third party shows Family Law, Bake or Break and Arctic Vet, now shooting in Manitoba, Canada.

Canal 13: all genres

For 60 years, Canal 13 S.p.A. has been innovating, producing, and broadcasting programs with the highest quality and creative standards. For decades, Canal 13 has been in constant dialogue with the audience, through its leadership, pluralism, and public service in Chile. Since its launch in Latin America, Canal 13 has been innovating, producing, and bringing together all Disney+ exclusive content. In this way, Canal 13 has been defrauding the system.

The company offers on the Virtual Screenings first edition some of the top titles, including Helga and Flora, a horse owned by a powerful German farmer. The series was produced by Canal 13 Chile and Suricato. Also The Old Crock (10x50) about an ingenious, impromptu 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 Mariam, 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 Crock” to help the underprivileged that she could not help in life. Thus, “The Old Crock” 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 is produced by Canal 13 Chile and Kuarzo.

eOne: the power of IP

In December 2019, eOne (Canada) was acquired by 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 Eyewitness, as well as the third party shows Family Law, Bake or Break and Arctic Vet, now shooting in Manitoba, Canada.
Global Agency conquers new territories

Global Agency has acquired recently the new drama starring by Can Yaman and Ozge Gurel, Mr. Wong. Produced by Gold Film, one of the top producers in Turkey behind proven series such as No 399, EFCC and Gida. The drama premiered on FOX Turkey pas July and it’s part of the content offer from the company during the Virtual Screenings Autumn 2020.

Among the new titles, the company is heading with Aleaf (8x45), that follows detectives Kemal and Settar that pursue a derwish 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 Map Productions. 

Also: The Boy (6x45), which presents the life of Meçit 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 title is a 4$t$ PROD production.

Meanwhile highlights the successful stories Dogyemen (16x45), whose plot: Sariem and Can are two independent souls, with contrasting experiences of life, who discover love and stand another in the heart of Istanbul. On the formats side, presents Good Singers (produced by Tuba) that follows two teams, with three celebrities each, compete against each other in this new musical context and will have to use all their powers of persuasion to succeed. In each episode, 12 contestants will come on 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 businesses with the recent company acquisition. 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 7600 hours that covers different unscripted genres and documentaries, in addition to scripted content, feature films, children/programmes formats. Key long-running titles in the combined catalogue include Love It or List It, Mythbusters, Abandoned Engineering, Underground World and Border Patrol.

Michael Murphy, CEO and MD of Beyond International, comments: “I am delighted to welcome Kate to the team and look forward to working with 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 Beyond Group in a CEO role for all3media: British dramas for export

all3media international is the leading producer and distributor of indie content from the UK. The company is supporting over 1000 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 (5x45), starring David Tennant, a true-crime drama focusing on one of the most infamous criminal cases in UK history, Dennis Nilson. 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 Receiving (6x45), a thriller which follows English student, Ophelia, who falls in love with her charismatic lecturer, Michael.

Among the non-scripted offers, all3media is pushing at VSA: Escape to the Chateau: Make Do and Mend (4x60), 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 Ramseys, 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.

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

Llewellyn-Jones, new CEO of the International Distribution division. Michael Murphy, General Manager of Beyond Distribution, will remain with Beyond Group in a CEO role for

Silver medal winner at World Media Festival 2020

Sold to over 20 countries

INTERNATIONAL DISTRIBUTION

Breeze Medal winner at New York Festivals 2019

Sold to over 70 countries
InterMedya: heartbreaking stories

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

At VS, the company led by Can Okan recommends The Ambassadors Daughter, drama starred by Engin Akyürek that follows the daughter of an ambassador and a world citizen who grew up in poor woodchopper, who has never left Muğla. On the other hand, is Memo the daughter Ova’s only wish is to get reunited.

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 Memo tells the extraordinary story of a real person, a man who goes against his superiors. It’s a story that encroaches 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.

Castalia: Mexican culture to the audience

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 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 the guaranteed quality from FoxTelecolombia and Estudios Telemedya.

FoxTelecolombia: Local stories

With several projects, in different stages of production and to be carried out from Colombia and Mexico, FoxTelecolombia and Estudios Telemedya have rethought the plans and adjusted to the current situation that is being experienced worldwide by Covid19. 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 low content, even the creative rethinking of the stories that we want to tell, have been some of the measures and actions that we launched from the first moment we worked to cope with this moment’, comments a spoken person from the company.

The company offer is leading by House-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 is an adaptation of the original Argentinean series from Sebastian Ortega. Also Celia (86x60) 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 (Colombia) 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 Telemedya.'
HBO Latin America: The Bronze Garden 2

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 Fabián Dardón 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 Films, also the comedy Nord (8x’10), 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 Évora, He, She, They (8x’60), which follows the story of Rafa, a young, 18-year-old, non-binary person who decides to leave their family and move into the home of their cousin, and the melodramas that portray the life of the famous Brazilian inventor and aviator of the 20th century, Santos Dumont.

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 Dopamin (Mexico), Guallane, VideoForm (Brazil) and Polsia (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 Jacque Content (Argentina / Mexico / USA) and distributed by RM Vistar / Glostar.

Also, new Spots (10x’10), one of the three projects co-produced with Dopamin (Mexico), which tells the story of Asia, the granddaughter of a former Shan man expert in love spells in the Sonora market in Mexico who decides recover the family tradition.

As for bi-stories, the company stress Untamed Success (13x’60), a biographical series that portrays the Mexican band, co-produced with Platforma and Comex, 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 Polka, eltree 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 unfortunately gets fired and his 7 year old son Deniz gets sick.

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

As well as from Medyapim, Our Story, which find his place in Chile with high rating levels, the drama was recently added to WB Player’s ‘Big Show’ list in India.

While Forbidden Fruit series, continuing to be aired at FOX, starring Talat Bu-lut and Seval Sam, settled in the first place among the rated first 100 programs in the Antena 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 production, 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 (SÜRE ÇEF), 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 have to face her family, until met a man on the plane and soon discover a common desire to lead a new life.

About the situation and how this ‘new normality’ affects the industry, José Luis Gascue, Executive Vice President Head Of Worldwide Sales at Calinos, explains: ‘Specifically in Latin, we observed a reduction in prices, somewhere between 30% and 50%, almost all countries were affected by the pandemic as advertising revenues plummeted. Most of clients either asked for a price reduction, cancelled some deals or relied heavily on rebars. We can definitively say that we have entered a difficult period’. 
**VIS: the power of versatility**

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 autumn, the company recommends the preschool series Blue’s Clue and You (50x30’), 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 (itch and Blue to receive emails and video calls and the return of fan-favorite characters. Teen talent shows 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 (13x60’) is a comedy about a man in unwinding 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 the little time he has left. And Entenged (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.

**Be-Entertainment: Formats for every condition**

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 worrying 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 international 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 198X 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.
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.

According to a survey made by Mordor Intelligence, the media and entertainment market is expected to register a CAGR (compound annual growth rate) of 12% between 2020 and 2025. This growth is mainly pushed by the Chinese market, with based on figures from Digital TV Research (DTVR), DTVR leads the number of PayTV subscribers in over 350 million subscriptions. However, DTVR forecasts to increase 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 such as India, Indonesia, and the Philippines. The rise of the digital market 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) assumes that these figures can be changed in some market 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 users across the six markets, according to MPA.

MPA executive director Victor 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 are promoting strategies to face the foreign content service, investing in future technologies to gain substantial expertise, which would enable them to achieve sustainable competitive advantage, such as 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 631 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 roadmap. 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 owning news bulletin, or Xinhua Liuba.

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 breakthroughs, ‘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 area, 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, Tencent, 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 O ENI, the company behind the Academy Award’s winning for Best Picture Parasite, or being the exclusive streaming 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 Tencent will 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 so for the country’s strict rules governing foreign ownership of media, earn salary average by inhabitant and the

SPECIAL REPORT | MARKETS

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 are promoting strategies to face the foreign content service, investing in future technologies to gain substantial expertise, which would enable them to achieve sustainable competitive advantage, such as 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 631 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 roadmap. 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 owning news bulletin, or Xinhua Liuba.

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 breakthroughs, ‘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 area, 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, Tencent, 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 O ENI, the company behind the Academy Award’s winning for Best Picture Parasite, or being the exclusive streaming 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 Tencent will 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 so for the country’s strict rules governing foreign ownership of media, earn salary average by inhabitant and the
The digital market pushes the Asian borders

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, iQiyi 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 over 44 million active 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, marked 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.

R.C. Achaya, COO 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 (re-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 piracy, 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 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 to movies, local will always win hands down (99%), leaving foreign finished content, apart to movies, local will always win hands down (99%), leaving foreign finished content, apart to movies, local will always win hands down (99%), leaving foreign finished content, apart to movies, local will always win hands down (99%), leaving foreign finished content, apart to movies, local will always win hands down (99%), leaving foreign finished content, apart
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 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 we had was to bring back the old era of 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 could we shoot a drama safely with infection risks kept to a minimum? As well as airing the drama, we aired a documentary 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 could we shoot a drama safely with infection risks kept to a minimum? As well as airing the drama, we aired a documentary 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.

NHK is also a key player in the local and international BK markets. NHK will premiere a blue-chip nature film Okavango: A Flood of Life with Icon Films, a co-production with France 5. NHK will also co-produce the 80 drama series Fuyofukyu No Ginga (Fuyofukyu means no frontier) with Icon Films, Natural History Film Unit and Freemantle with award-winning natural history filmmaker Brad Bestelink. The 80 drama series will also air in France.

NHK is also a key player in the local and international BK markets. NHK will premiere a blue-chip nature film Okavango: A Flood of Life with Icon Films, a co-production with France 5. NHK will also co-produce the 80 drama series Fuyofukyu No Ginga (Fuyofukyu means no frontier) with Icon Films, Natural History Film Unit and Freemantle with award-winning natural history filmmaker Brad Bestelink. The 80 drama series will also air in France.

Fuyofukyu No Ginga (Fuyofukyu means no frontier) was not shot by Tokyo metropolitan government in calls for people to refrain from going to bars and clubs and get 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 co-production with Corrivility Stream, using cutting-edge science to examine truths about immunity.

Executive producer Junko Fukano, Head of Global Content Development Division, NHK 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 co-production 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.’
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 Zeller, 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, OHK, 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 standouts Westworld, Penny 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 OHK, Singapore and Malaysian audiences enjoy a strong slate of Korean dramas such as When I Was The Most Beautiful, SFA, Kingdom, 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 perform 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 start. Another area of non-linear growth is mobile games. Recently, we’ve licenced a number of new games in Asia for The Powerpuff Girls, Adventure Time and other Cartoon Network IP, working with developers such as SundayFis 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 Rider with a truly multicultural 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. Warner 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 subi increased 65% since Q1 and active users increased 70%. eqwy.
Pretty Little Liars
and
The Bridge, two
Viu Originals

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 localized 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 361 million (normalized after India exit), video views grew by 25% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (AppAnnie, 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.

Viu offers users popular and current content with streaming and download features, and localized 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 361 million (normalized after India exit), video views grew by 25% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (AppAnnie, 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.

Viu offers users popular and current content with streaming and download features, and localized 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 361 million (normalized after India exit), video views grew by 25% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (AppAnnie, 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.

Viu offers users popular and current content with streaming and download features, and localized 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 361 million (normalized after India exit), video views grew by 25% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (AppAnnie, 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.

Viu offers users popular and current content with streaming and download features, and localized 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 361 million (normalized after India exit), video views grew by 25% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (AppAnnie, 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.
ABC: supporting Australian creations locally and abroad

Australia Broadcasting Corporation is country’s publicly funded national broadcaster (also ABC in the UK). Year-To-Date, total audience share is 14.6% and reach 42.3%. In addition to local dramas, Mystery Road, Operation Buffalo and Stilletoes, 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 explained 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. Cassavies will be inevitable as will the entry of new players in the market. The pandemic has acted as an accelerator.’

“Pandemic has changed local filming protocols to adhere to social distancing regulations. The industry 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 appetite for content that offers 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 its presence on third party platforms such as YouTube, Instagram and Facebook. Rather than simply retooling 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 launch 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 COMMERCIAL: WILDLIFE AND LANDSCAPE

ABC Commercial distributor 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 (3x60’) and children’s adventure action 10th (10x24’). For the 2H, distributor offers Miriam Mangos, Almost Australia (3x60’), Fight for Planet A & Our Climate Challenge (3x60’), Australia’s Oceans (3x60’), Wild Wars Australia (4x60’) and Wild Australians (6x60’). 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 Box Challenge and Fight For Planet A, both formats empower local audiences to make their contribution to the global challenges of climate change.’
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 Fangueiro, 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 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, Fangueiro 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 Insecure and movies like Aquaman, Dora and the Lost City of Gold and Fast & Furious Present: Hobbs & Shaw,’ adds the executive.

According to Fangueiro, ‘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 outperformed 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 Fangueiro and completes: ‘In June 2019, Showmax began testing sport live-streaming, and the new Showmax Pro service is based on the results of this. While the mobile-only version of Showmax Pro service 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’.

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).
A peek 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:

‘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’.

— Alfredo Marun, director of development, Disney Television Animation

‘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’.

— Paula Taborda dos Guaranys, Director of Content, Coproductions and Acquisitions, Planeta Junior

‘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 SpongeBob (ViacomCBS), where children could “talk” with the characters on open TV’.

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

‘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’.

— Qing Fan, Producer, Tencent Technology

‘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’.

— Craig Hunter, Director of Kids Networks, Sony Pictures Television

‘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’.

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

‘The content that clearly emphasises 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

‘Content that clearly emphasises 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’.

— 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’.

— Dominique Bazay, Director of Netflix Original Animation, EMEA, APAC y LATAM

‘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

‘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’.

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

‘Content that clearly emphasises 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’.

— 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’.

— Dominique Bazay, Director of Netflix Original Animation, EMEA, APAC y LATAM
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 Christin Neudecker, Senior Manager Series Acquisition & Production, Disney Channels (Germany)

1- The Disney Channel Germany pre-buys and acquires animated comedy programming for girls and boys aged from 3 to 13.
2- We look for compelling characters, inspiring and character-driven stories as well as strong humor, always encouraging the audience to follow their dreams and beliefs 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 home 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 beyond our own ecosystem. We build brands and look to balance that.
2- Educational
3- India, Malaysia, France, Germany, Italy, Netherlands, Poland, Portugal, Spain, Sweden, Turkey, United Kingdom, 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 mini-verbal 3D to 2D animated shows. Looking for specific rights, global concepts, distribution and good quality voice-overs.
3- Worldwide

Lucia Milano, Head of Kids’ Division, Rai (Italy)

1- Rai Ragazzi includes two free TV channels for children and kids: Rai YOYO and Rai GULP. We are looking for projects that are truly Italian companies and in a plus theatrical, France, Germany, Italy, Luxembourg, Netherlands, Russia, Spain, United Kingdom.
2- Educational
3- Worldwide

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

1- WeKids is a leading children and family entertainment specialist focused on developing, licensing and distributing more than 5000 hours of content to international markets. WeKids has distributed more than 15 TV channels in China, plus 26 in Germany, France, Italy, Portugal, Spain, Sweden, U.K., U.S.A.
2- Educational
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 need to offer our young viewers the best quality programmes we can find on the market.
3- France, Germany, Italy, Netherlands, Switzerland, Belgium, Sweden, United Kingdom.

What is your editorial strategy?
1- Looking for preschool and mini-verbal 3D to 2D animation. Looking for specific rights, global concepts, distribution and good quality voice-overs.
2- Worldwide
3- Asia, Europe, Middle East, North America, Latin America, Africa, Oceania.

What type of projects/programs are you looking for?
1- We are looking 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 programming.
2- Educational
3- Worldwide

Acquisition Territory?
1- We are looking 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 programming.
2- Educational
3- Worldwide

![Image of children and 'The Magic Kids: Three Unlikely Heroes' trailer](image_url)

The Magic Kids: Three Unlikely Heroes

Adventures Of A Boy Genius

Snap Media

Midnight At The Magnolia

Four Enchanted Sisters

Hemisphere Entertainment Group
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 Mixi, The Adventures of Paddington or Ricky Zoom off 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., from Watch Next Media. And the audiences were there: we had our best market share 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 veut 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 a 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 Free TV-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 our ludo-educational 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 Free TV-50 (women -50 years old) and moms in ten years.”

Our challenge is to remain the favorite channel for families and children in France and in abroad. We have strengthened out position as 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 of 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 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, Gulli in Russia and Gulli bil Arabi in the Middle East continued their development.”
GO-N: French animation for the world

Go-N is a French production company founded 15 years ago, which has a studio in Paris, where it generates 20 projects and is now adding CGI little by little. Its flagship product is Simon, which has 35 million subscribers on YouTube and is a hit on Netflix.

At Virtual Screenings Autumn 2020 is promoting Simon (156 x 5 – 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 Éditions des Loisirs, with over 35 million books sold Worldwide. The series has achieved tremendous audience ratings where’ve been broadcast, becoming nº 1 and 2nd highest ranked show in a few months: France TV, Clan RTVE (Spain), Cartoons (Italy), Télis Quebec (Canada), NHK (Japan), Disney Channels (Latin America & South East Asia), Netflix, Discovery Kids (MENA), Jim Jam (Central Europe).

The next step of the company is the syndication rights. Go-N is expanding its IP across the region.

The second series is Zip Zip (1020x37) a sitcom for older children 8 to 12, which 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 the education of boys and girls to expand Simon’s strong IP across the region.

The next show that highlights is man and woman, 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 (6x4) 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, Farr in Love (13x4), 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.

Zodiac Kids produces Ultimate Video Skills for Sky Kids

Zodiac 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, Zodiac Kids’ Creative Director, and Joe Shaw.

Additionally, Zodiac 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.

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 Gauly, as Head of Studio, and Jérôme Desveignes as Technical Director. Edmond and Lucy is an adaptation from the illustrated books by Marc Boutevant and is in production 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 20 animated series Brazen (30x30), produced by Silex Films. Targeted to teens, families and adults from 9 years old 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 (6x4) 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, Farr in Love (13x4), 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
Platino brings together the industry

Platino Industria is organized by Equi- da Mexico, Ibero-American Federation of Cinematographic and Audiovisual Produc- ters (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 Cham- ber of the Film Industry of Mexico (Canci- ne). 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 fromAlterego USA. The sessions, including 21 panelists from Cana- da, 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 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: MAMI, the Mexican Society of Cinematographic Photography Authors (MAMCI) and the Latin American Federation of Cinematographic Photography Authors (FELAC) 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 (Argen- tina), 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.”

Astrolab transforms crisis in opportunities

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

Many boutique production companies, keen in the development of original contents know how to manage their resources in a flexible manner, allowing them to miti- gate 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.

During 2020, Astrolab pro- duced a pilot episode with the aim of making a big step on the ultra-competitive OTT platforms fiction miniseries niche. The pilot of Formicario (1×14) 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 in- ternational networks, Astrolab also ventured in the production of its first action and adventure animation series for young teens Brotheroids (26×11’) 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 (7×12’), Astrolab and its South Korean partner Grafizix, premiered the third season at Korean EBS network. Astrolab also premiered the second season of their original produc- tion Alter & The Tree House Club (26×11’) at NatGeoKids Latinamerica, a Pay TV panregional channel currently managed by the Disney Company network.

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

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 Tessa Oco and directed by Myriam Ballesteros, CEO of MB Produciones, whom the company has recently signed a strategic agreement that helps the company 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 her- self 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 Can- rianas, which will play a key role in the development of the property.

Maria Bonaria Fois, CEO of Grupo Mondo TV Iberoamérica, 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.”

Orgullosos de distribuir un contenido apetitoso ! #MIPCOM2020 #MIPJunior2020 #VirtualScreeningsAutumn2020
Eccho Rights: bold, modern dramas

As one of the leading Turkish distributors, Eccho Rights has a strong presence on Virtual Screenings Autumn with four brand new dramas: The Red Room, Legacy, My Sweet Lie and Everywhere / 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 QEMM 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 (OGR Pictures) arrives The Red Room (155’45), 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’s 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’, said Özkubat.

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.‘

With a vast library of over 350 titles, CDC United Network is one of the top 3 independent suppliers of independent television programing 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 trying 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 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 chameleon actor Gary Oldman and is directed by Michael Galifianakis.

Seized (84’) 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 films Henchmen (89’), about a teenager and his mentor, who must team up to stop an evil supervillain, and the series Almost Paradise (10x45’), drama about a former DEA agent forced into early retirement runs a gift shop 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.

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 (OGR Pictures) arrives The Red Room (155’45), 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’s 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’, said Özkubat.

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.‘

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

Kids originals launched in 2020:

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

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

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

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

Development stage:

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

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

Kids originals launched in 2020:

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

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

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

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

Development stage:

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

Formicario.
Fiction Miniseries – 10 x 44’
Pilot episode & production Bible available
Armando Bó launches 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 Marco Reinsch (former VP of Content Development at Viacom) to lead the Content Development area, Nathanael Cervi to lead the Production & Operations department, Mariana Levy to the Script area, and Ezequiel Olbrich, 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 (Amazon Prime). ‘It is important to accompany the filmmakers in their search for their own voice, giving them 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’.

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 entertainment, domestically and abroad. Especially in the production and export of entertainment formats, a genre in which is a global referent with key properties, such as Sazae (12x720/480/ Ninho Warrior (150x20; 2x60), a sports entertainment event that shows in the US country and locally produced in 25 countries, and Tatsuko’s Castle (52x60), an attraction variety physical game shows aired in 100 countries and territories, and locally produced in 100 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 Gotttotttcha! It is based on a simple game known all around the world: “hide and seek”. But by adding three original twists, it’s turned into the most hilarious and exciting game show presented with a cool and futuristic look. Gotttotttcha! Game Show. 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 9x60) directed by Yukihiko Tsutsumi, the mystery and suspense Nature TV program Stolen Identity directed by Hideto Nakata, and the science and medical mystery series Unnatural (75 or 70 or 60) from scriptwriter Akiko Negi.

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.

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, and companionship. And, Elizabeth longs for love inside her heart, which is why she is eager to find the perfect partner in each other. Arthur is deeply struck by Elizabeth which makes him eager to express his love in the perfect partner in each other. They are really soulmates?

Does Elizabeth really love Arthur? At least she explicitly says so and continuously proves that she loves him. Does he love her back?

What are his interests?

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, and companionship. And, Elizabeth longs for love inside her heart, which is why she is eager to find the perfect partner in each other. Arthur is deeply struck by Elizabeth which makes him eager to express his love in the perfect partner in each other. They are really soulmates?

Does Elizabeth really love Arthur? At least she explicitly says so and continuously proves that she loves him. Does he love her back?

What are his interests?

What an intense relationship!

Perfect Love / Das Perfekte Leben

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

If we have crossed one to someone, especially throughout many years, we sense a feeling of blind trust. We laugh, cry, play and care each other. Synchronism, there are existents times, exists true friendship, childhood, sometimes as tyrants and sometimes even like animals.

We argue and drift into the boundless realms of the universe as we are the only ones. How-stressed,3, spiders and most too often nature. 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 connections leads us towards the next level of awakening. Experiences and memories remain with us.

Traditionally, love stories ends with “and they lived happily ever after”, literally leaving us the real end of love – the openness. These well-known love story endings normally would mean that most couples would still be alive and would be happy ever after. The truth, we are all individuals. We can choose the divine or we can use someone as an extension for our own insecurities. However, many one have departed, and it carries the weight 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.amazon.de/shop/philipp.caesar
www.healworldproductionsgmbh.com/productions

www.facebook.com/PhilippCaesar
www.instagram.com/alwaysartonly/
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 Cablecentre (Costa Rica), CJS Cable (Perú), AXS (Bolivia), Alternative Networks (Belize), and in Guatemala, El Salvador and Colombia, Sistecom (south-eastern area of Guatemala), New Telecom (San Salvador), and Adminden (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, Nhio3, Holmes and Promises of sand, among others.

As for content, at Virtual Screenings Autumn 2020, RTVE is promoting some of its recent productions, like HIT!, 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 continues the different journeys back in time undertaken by the well-known special patrol unit; and The Department of Time: Fast Forward, a brand new police drama that portrays the everyday life at a police station in a suburb of Madrid.

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 Captain Scaroni, a series developed with the production company infiinto 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, set in an absolutely impenetrable bank which becomes a thrilling challenge; it's a story 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 Angela Fast a successful investigator at Vienna’s criminal investigation department. With six seasons and four feature-length specials, the series was produced by NR Film for ORF.

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 viewing 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 Angela Fast a successful investigator at Vienna’s criminal investigation department. With six seasons and four feature-length specials, the series was produced by NR Film for ORF.

Heads of Exhibitors

Tony Perez, Sales Manager

Alejandro Ledo, President

President

Armin Luttenberger, Head of Content Sales International
TV Azteca: tailor-made business

With over 25 years of history, TV Azteca Internacio- nal (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, Clic, Cinema, Azteca Uno-Zhara and Azteca Uno -Te)-, reaching over 113 million house- holds globally. In addition, through its own production unit, TV Azteca develops content of multiple genres and formats, ranging from original programs for broad- cast on its four thematic channels and international marketing, to co-productions with strategic national and international partners, as well as innovative au- diovisual shows specially designed for its commercial partners.

Among the key titles for this season, the company highlights thrillers and suspense series such as De- mencia (10x60’), about a reporter that decides to en- ter a psychiatric hospital to solve her grandmother’s murder but once she finds out the truth, leaving won’t be easy; and Desaparecida (10x60’), drama series about a missing bride on her wedding day, under suspicious circumstances. As his son investi- gates, he begins to discover secrets of his mother’s life that he did not suspect.

The teleonovelas Rey (125x60’) follows the conflict of two friends con- fronted by the love of a woman and inmierve (10x60’) is a series produc- ed 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 perro del millón, 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.

Trinity: dynamism in pure essence

With offices in Buenos Aires and Miami, Trinity is one of the most dynamic audio- visual companies in the region, as well as constantly growing based on three axes. The first one is the distribution of audiovisual content; 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 the- matic cycles according to the priorities of the client; and for a better performance it processes and adapts the contents accord- ing 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, <1,000 hours of teleonovelas 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, Ex- treme 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 con- trol, elaborating metadata according to the characteristics of each platform, whether digital or television channels, such as subtitles and trailers; encoding, ingestion and quality control. Among the main services offered by the company in this field, it stands more than 20 years working with various industry stud- ies, license management, legal management, experience in cost optimization and financing for content acquisition, permanent and process of reviewing contracts and prices and management of technical questionnaires and delivery guarantees.

SIC: Nazaré conquers new territories

Among the recent news that brings division of international distribu- tion by Portuguese media company SIC, highlights the rebonding 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 per- son from the company.

The expansion of the product offer is why the Group has been rein- forcing 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 ma- jor hits of the season. The first one, Nazaré is 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 past June its sale to MBC, covering territories of the Middle East and North Africa.

Nazaré follows the path of a young and de- termined woman who’s willing to do almost an- ything to save her mother’s life, even if it means to betray the man she loves. The series was pro- duced by SIC / SP Television.

And finally another hit drama, Living Passion. The series sets a record to be sold to over 70 countries and received a Bronze Medal Winner at New York Festi- vals TV & Film Awards. The plot tells the story of Miguel, a convicted for a crime he did not commit who will fight to re- place the truth, recover the love of his life and build a father’s daughter rela- tionship with Catarina.

SIC International Distribution

Contact: rosemarie@rmvistar.com

www.rmvistar.com
**RCN: Top and successful stories**

RCN has been experimenting a transformation process in Colombia. The broadcaster is expanding its presence as a multichannel platform, taking its natural advantages such as being one of the great producers of local content with a profile of international significance. At Virtual Screenings 2020, the company is presenting a slate of its latest titles and its IP stories.

As the highlights: Nurses (11x60'), 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 Leave You (10x60'), 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 (13x60), 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 (80x60), 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 Ray, Victor Tarazona and Carlos Hurtado, under the direction of German Porras y Olga Lucía Rodríguez.

Among its recent titles, RCN Televisión 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.

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), V5 Autumn (15 to 24 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 Matyasch, 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 12 México, 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 in the market in the context of new reality.

Among the main titles that Sovtelexport is presenting in VS are the Zukihihī Opens Her Eyes, a film version of the novel of the same name published in 3x countries, and bone-chilling thriller The Blood Widow, both based on real events, and depict unusual and strong female characters.

**RTR: adapting to new models**

Julia Matyasch, 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 12 México, 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 in the market in the context of new reality.’

Among the main titles that Sovtelexport is presenting in VS are the Zukihihī Opens Her Eyes, a film version of the novel of the same name published in 3x countries, and bone-chilling thriller The Blood Widow, both based on real events, and depict unusual and strong female characters.
TVFilm International promotes the Latin stories

TVFilm 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 Chilcan broadcaster TVN. ‘Amor a la Mórbula’ (126’30") is one of these titles, which follows 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’ (140’30") is 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’ (143’30’), 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 Telemedio (US Hispanic), Eva Channel (Portugal) and Teleamérica (Equador).

ZDF: content with meaning

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, all-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 genres, 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, ZDF 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. It is produced by Off the Fence B.V., doc. station, World Media Rights and k22 for ZDF Enterprises.

As for animation and live action, presents: Neos 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’, which follows a teenage teenager, and his seven-year-old sister who one day meet Zoom, a mysterious and intelligent white dolphin, and Hoodie, which follows a teenager 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.

Televísa: “Telenovela” continues to be a king

As for adult and youth audiences from the Mexican broadcaster Televisa, “Telenovela” continues to be a king. Confined to their homes, the audience have dedicated their time in front on TV to melodramas, and Televísa has seen a resurgence of the ‘telenovela’ on these screens. The final chapter of Rubí, 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 19-34 and 1.8 million in housewives, according to Nielsen IBOPE Mexico.

The series is a production from Carlos Baldassano, and it’s starred by well-known 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 Rubí, Televisa is promoting at Virtual Screenings Autumn 2020 several titles that became a huge success in various markets, among them Giving up my life (88’60’), from W Studios and adapted from the Chilcan 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’ (88’60’), a super production from Baldassano, which took place in Miami, Madrid, Japan, and Mexico City, produced by W Studios and Lemon Studios for Televisa was a success on Netflix, Unvision 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’ (122’60’), a super production from Baldassano, which took place in Miami, Madrid, Japan, and Mexico City, produced by W Studios and Lemon Studios for Televisa was a success on Netflix, Unvision 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’ (122’60’), a super production from Baldassano, which took place in Miami, Madrid, Japan, and Mexico City, produced by W Studios and Lemon Studios for Televisa was a success on Netflix, Unvision 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’ (122’60’), a super production from Baldassano, which took place in Miami, Madrid, Japan, and Mexico City, produced by W Studios and Lemon Studios for Televisa was a success on Netflix, Unvision 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’ (122’60’), a super production from Baldassano, which took place in Miami, Madrid, Japan, and Mexico City, produced by W Studios and Lemon Studios for Televisa was a success on Netflix, Unvision 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.
Dori Media: Normal

Dori Media Group is an international group of media companies, located in Israel, Switzerland, Argentina, Spain, the Philippines and Singapore. The group produces and distributes TV and New Media content, broadcasts various TV channels and operates video-content internet sites. The company strives to be the best of its kind in the production, distribution and exhibition of dramatic series and reality shows for the whole family at Virtual Screenings with Normal (8x60), a drama that tells the story of a young woman struggling to establish herself as a writer, and not lose her mind in the process. The series was produced by Dori Media for HOT. In Normal (7x30 – 3 seasons), a 35-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 for HOT, where reached the TOP3 in views in all its categories. On the format side, promotes the titles produced and released under the label Gemini (8x60), a TV format centered on face-to-face interviews triggered by web contents that offer the comfort of face-to-face contact. The company highlights the thriller film Adverse, 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 who are against an enemy and win the greatest of all possible victories. The film is starred by Academy Awards Nominee Mickey Rourke, Golden Globe Nominee Penelope Cruz, and Golden Globe Nominee Jason Isaacs. The film is released in all major VOD platforms and has been released in the United States.

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 key programming and distribution arm of Hemisphere Media Group.

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 aggregator 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 during pushing its sales forces for manage all available rights from theatrical, home video, TVOD 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 must fend for themselves and the aircrafts pilot. 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 has captured her brother up with Oreo and asks friends to help her mom and rescue double agents inside the CIA.

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 (Front/Novem), Jim E. Chandler (Storyteller Things) and Edwin Moses (Olympic Gold Medalist), Evander Holyfield (Olympic Gold Medalist), Juan Carlos (Olympic Bronze Medalist), Khalilah Ali, Leroy Johnson, Edwin Moses and more!
Deutsche Welle: content to change the world

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 analyses 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, and the documentary shows what is about this work that fascinates people all over the world.

Also Global Ideas where audience can sees from how melting polar caps, devastating hurricanes, and rising sea levels as the changes that accelled 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.

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 Neppon 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.

From Indian OTT MX Player and inspired by true events, Queen (1x’30) is a historical drama that chronicles the life of Shakti Shashidh, from her days as a diligent student to her rise as a resilient film star. all the way through to her ascent to political prominence. It received 100+ million views on the platform, starring Rashibhai Tame actress, Kunlya Krishnan. From the same producer, FB TV Bang (1x’30), a crime thriller series based on real-life events, unraveling the untold story of a resolute woman who turns into a female fascist and goes after the most dangerous underworld gangsters to avenge her husband’s murder.

I’m On Your Side (S01: 2x’45, S02: 2x’45) is a romantic drama that has impressed 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 (95x’45) is an Ukrainian melodrama from MG Media Group, which adapted from award-winning Korean drama, Tempted. Last but not least, two crime/thriller dramas: Markuss (9x’45), a coproduction between MGU (Ukraine) and Helio Media (Lutia), about a child disappearing, and Paper Pusher (9x’45) 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 archaeologist that is deceivingly placed in the highest position of Chief of Police by the Head of States to wipe out crime from the notorious city.

Cisneros Media pushes Mobius.LAB Kids

Mobius.LAB Kids, the development unit from Cisneros Media, that creates content for kids and family content, has been a ‘very active moment during the pandemic. We have not stopped creating and forging strategic partnerships’, assures Ailing Zubizarreta, VP. Content & Creative Services at company.

Among the novelties, Cisneros Media inked a production deal with Voamson for a project called Zambier, which currently it is in production. Also, Mobius. Lab Kids’ creative team, in partnership with very talented Broadway artists for developing Music & the Holders. On the sales side, recently the team has inked ‘essential’ global distribution partnerships for AnimalFanPedia. With in partnership with the team of Mundo Lanugo, the company created My Birthday Bash.

This celebration IP displays birthday celebrations under the new normal. Whether it is via drive-by or smaller outside gatherings, now is a great time to help kids and parents navigate the new normal of birthdays and prep them for the big parties coming ahead!” says Zubizarreta. Additionally, the exec comments that they are working with the Unreal engine as an animation technique. 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 box 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, falling, and then overcoming by coming up with another great idea while having fun in the process.

Presented by

Follow Us: @PlatinoIndustriaOficial

www.premiosplatino.com

Global Ideas, Environment, magazine show

Virtual Space

to create contents, networks and activities that contribute to the cinema and audiovisual industries.

July to December 2020
Insight TV expands its footprint

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 Netherland presents Epic Exploring: Going Local (10x20) where famous YouTubers and, Josh and Cody, hook up with a local from a major city 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 (4x45), a docu-series that portrays hyper-rich teenagers and colorful cos-players, 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, 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 channels.

The broadcaster has also recently agreed deals in Romania, Turkey, Poland and Switzerland.

Cineflix: Property Brothers conquers the world

Among the hot picks that Cineflix is promoting at Virtual Screenings, this autumn is its coproduction with iDE Entertainment and SEVEN24 Films, Wy- nomee Earp, a scripted fantasy horror series based on the comic book se-ries 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 sensa-tion, which a fourth season is currently on filming. Also, on the factual side, the company is launch-ing the latest season of global hit brand Property Brothers which follows Drew and Jonathan Scott as they combine brains 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 reno-vations, all the while using plenty of charm and hu-mour 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 hits made it by Cineflix to AMC Networks International Central and Northern Europe (AMCN CNE) which sees the broadcaster acquiring a raft of property shows from the latest season of global hit brand Property Brothers which follows Drew and Jonathan Scott as they combine brains 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.

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 Tenn TV, part of Zinc Media, and a number of other titles from leading production companies to markets like Aus-tralia, New Zealand, Canada, Central & Eastern Europe, Russia & CIS, and Scandinavia, among others.

As for this fall, the company is promoting a raft of its innovative and re-cent 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 Max Boxes Serve 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, adap-tation 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, prime time past July, Network 10 in Australia, where audience ratings increased week on week, and is currently airing in Ireland on RTE One, as well as in Latin Ameri-ca 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 royal family and their obsession with the Royals. The series was produced by STV Productions for Channel 5.
Caracol TV: Historical dramas

Caracol Television has enjoyed a good year, regarding markets conquered. Its super production Bolivar 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 entitles “SOMOS MÁS” (English: “WE ARE MORE”) seeks to communicate the positive results that have been achieved in recent months.

For 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 Rood 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, Bolivar, the historical drama series created by Juanma Uribe, based on the life of Venezuelan liberator Simón Bolívar. The show is made up of 60 episodes that document the events of his story, and directed by Camilo Villamizar, and Juan Carlos Vásquez, which revolves around the history that led to the birth of the city of Cartagena de Indias, the flagship of Las Américas.

Mediterráneo: Mothers

Mediterráneo Mediatrust 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 investigator 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 court 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 Telecinco 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 delicious spiral of crimes to protect their secret.

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 influential man of the region; the procedural drama Coroneto starred by Samuel Caronte, a criminal lawyer who has quite a dark past which will follow him through his story, and factual series Mampuku 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.

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, singer, 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 above all conflicts that lead to self-destruction. How will this line be very different universes which collide turn out? What relationship do you find yourself in?”, states Philipp J. 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. Those 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.
Mr. Hiiragi’s Homeroom

Kazuhiko Myoja, Sales and Licensing, International Business Development

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 augmented reality/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 (10/60), 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. 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 Actor at 2019. It also emerged from Starlings TV, which in less than two years has secured a raft of several titles from major producer from the globe, among them: Caracol, CEM, ATV, Telemedio, Canal 4, Gaumont, DARO.

Universal Cinerigia 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 Lilian 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, CEM, ATV, Telemedio, Canal 4, Gaumont, DARO. At Universal Cinerigia, with the entire staff working remotely, there is the constant reminder of how important it is to be part of a team. But, 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.

Starlings and Mediabiz teams up 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 Genestay 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 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.
Macias: customer centric approach

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 CEO, respectively, who remarked its recent successes 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 all has been particularly challenging for our industry and sales 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 companies 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 said.

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 Antota, 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

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 daughter is different than traditional Turkish series. Strong female characters appeal not only to the traditional female audiences but also to the young demographic. Ramzan Yilmazoglu, 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 story telling. 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 Melel, A Mother’s Struggle (5x 108x’45 / 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 (60x’45) is one of its newest titles from Pastel Film with a great cast, Mehmet Ali Kurnaz (UcKine) and Almila Ada (Gemen). It offers a passionate love story born out of revenge. From BSky Yapim, My Champion (100x’45) 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 Melel, US Yapim, Hold My Hand (26x’10) is one of the most successful titles of MISTCO in 2019, sold to more than 30 countries. The series offers modern Cinderella story with a great cast, Alina Boz (Broken Pieces) and Alp Navruz (Müzi, 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 Yuklen Film Resurrection Ergunlu (44x’45), 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 Melel, A Mother’s Struggle Aysagül Turan, Managing Director of MISTCO, underlines ‘We are happy and proud and we are negotiating more deals in the following months’.
Indian buyers: Kunal Malhotra, senior acquisitions manager; Akshay Sinha, senior manager, acquisitions; Bachraj Singh, acquisitions manager; and Neeraj Shukla, director of acquisitions, all from TV2 (India); Mythili Ram, programming manager, and Gunjan Kaur, assistant manager, all from ETV Plus (India); and Kirti Gandhi, programming director, all from Doordarshan (India).

Asian buyers: Mayank Bajaj, head of acquisitions, Viacom18; and Prasad Thacker, senior manager, acquisitions, both from Viacom18 (India); Deepak Mittal, head of sales, India, and Manasi Kulkarni, manager of content acquisitions, both from Viacom18 (India); and Neha Singh, head of acquisitions, and Megha Rana, head of business development, both from Viacom18 (India).

Patterns (Vietnam): Diego Han, senior content manager and Miguel Jimenez, head of programming, ACA, and Vanessa Tan, head of marketing.

Mediaset: Andrea Iacoviello, programming director, and Piero Formisano, director of acquisitions.

Netflix: Camilo Vélez, alicia salgado, and Laura Sánchez, senior manager, acquisitions; Francisco Morales, head of business development; and Diego Rivas, head of business development.

BBC:dismisses


C XIII: Ana Cristina Ferreira, head of acquisitions; and Pedro Boucherie Mendes, strategy and development of acquisitions.

Sony Pictures Television: Robert McEwen, vp, content acquisitions; and Joseph Soares, senior manager, content acquisitions.

DreamWorks Animation: Melinda Reich, vp, acquisitions.

Endemol: Jorge Pérez Infante, vp, senior content acquisitions; and Julián Díaz, coproductions manager.

TGC: Marcus Banks, vp, content acquisitions; and Andrew Jones, head of content management, both from TGC.

Ibarra: Silvia Fong, Eva Villareal, Dany Zambrano, Jesús Rodriguez, and Claudia Bouche, content acquisitions manager; Adela Kabelis, acquisitions coordinator, and Silvio de Brito, head of business development.

Antena 1 (Spain): Silvia de Brito, head of Latin America, and Francisco Morales, head of acquisitions; Pablo Díaz, content manager; Danae Kokenos, head of content; and Silvio de Brito, head of business development.

Mexico: Ignacio Mazza, manager of programming, and Iván Urquiza, programming manager, both from Antena 1 (Mexico).
3rd season coming soon. 2nd season 35% ratings increase on average for time slot.

**POWER COUPLE**

HUGE INTERNATIONAL SUCCESS CONTINUES

ISRAEL - ORIGINAL VERSION

5th season on air on RTL 4th season 24.5% share on RTL prime time

5th season coming soon 4th season 11.5% share on Record TV

2nd season coming soon on Televisa 1st season won the 8:30pm time slot

4th season on air on RTL 3rd season broadcast with great results

5th season on air on RTL

Ratings increase of all audiences for time slot

48% ratings increase on SIC against heavy competition

Aired on Sony TV with huge celebrity couples

27% viewing share on the channel Pop TV

Croatian remake aired last year

1st season aired on Nova TV with excellent ratings

GERMANY

BRAZIL

MEXICO

HUNGARY

CROATIA

SOUTH AFRICA

PORTUGAL

INDIA

SLOVENIA

ABOT HAMEIRI

dorimedia.com • f/dorimediatgroup