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Undoubtedly, these are unusual times. This is the first Mipcom full online in History, due to the Pandemic scenario that already shows 8 months and counting… we don’t know for how long more. For sure physical activities are returning, with up and downs everywhere. But for sure too, the covid-19 effects will go on for many months and there are not only the strict health decisions, but also the market decisions. If online is simpler and faster, let’s go online while the equation continues this way.

Of course, it is not the same the face to face interaction vs the online picture. But the digital events can be more global, more flexible, the digital tools are used by default, not as an extra. When anybody has a meeting with his friends, far better physical, but online perhaps everybody is present, and can be made more frequently, or without leaving the kids alone at home. The digital world is introducing its advantages and for sure, many of them will stay.

For the events of the future, we imagine a hybrid model: events part physical and part online, to include more people and for everybody to choose the preferred option. For the organizers, it will be the chance of including more participants from more countries, and of developing new edging services, as the concierge meetings but in a global scale. New environments are to come.

For Prensario, this is a unique issue too, because we used it as the official edition of Virtual Screenings Autumn, the online event we organized till two weeks ago with figures of the champion events: 4000 participants, 1500 buyers, 120 countries. The advantages of digital. And now the same issue with some changes and extra pages, is used as our Mipcom edition —more advantages of the digital world. All in all, we expect to have an precedent readership platform of 20,000 people from 150 countries.

And the content market itself? With two transformations together. The launch of the new big OTTs, and the effects of the Pandemic, empowering even free TV, but with a new mixture among media. Don’t miss reading the central report and the more than 50 regional reports and buyer interviews included.

**Monday 12**

9am Global Upfronts: A+E, all3media, BBC Studios, Beta Film, Discovery, Newen, ViacomCBS, ZDF Enterprises

Global TV Trends: who is watching what; how and why? (Glance)

**Afternoon**

Keynote: Ted Sarandos, Co-CEO & Chief Content Officer, Netflix

Canneseries & MIPCOM: World Premier TV Screenings

**Tuesday 13**

9am Market Screenings: Movistar, RTVE, TVP, Beta Film, all3media

**Afternoon**

MIPCOM Buyers’ Awards for Japanese Drama Jeremy Darroch, Group Chief Executive, Sky

MIPCOM Diverse TV Excellence Awards

**Wednesday 14**

9am Binge Watching Session: Kids Audience Successes Across The Globe (Glance)

Smart Streaming: The next Generation of Eduainment

**Thursday 15**

Afternoon Diversity & Inclusion Mentoring (live 4pm)

Women Mentoring (live at 5.30pm)

**Friday 16**

Afternoon Emerging Technology: Changing Boundaries Of Creativity To Enhance Engagement/Experience In Media

**Schedule**

**SEASON 2**

80 X 60
Netflix: the leading OTT faces the strongest challenges

A fierce competition is at once seriously challenging Netflix’s unstoppable path in the global market place, which has 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 income of Reed Hastings’ pioneer platform.

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

The US operation gets a lot of attention, but it accounts for only about one-third of Netflix’s 193 million paying subscribers (2Q 2020) and in recent years has been dogged by concerns of saturation. More than 50% of the streamer’s revenue in the first half of 2020 came from outside North America. While North America, Brazil and parts of India have production on pause, Netflix projects outside those regions —Europe, Midd
In less than a year, Disney+ has settled one of the largest and most robust OTT platforms reaching 50.5 million subscribers in more than 30 countries in Q2 2020, while Hulu has 35.5 million clients (up 27% year-over-year) and ESPN+ reached 9.5 million. All in all, The Walt Disney Company direct-to-consumer strategy is getting results very quickly, getting 104.5 million 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 than 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 Q3 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 (195 million) and Amazon Prime Video (190 million). The difference: The first service needed 11 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 billion. Overall, the DTC segment had revenue of USD 3.97 billion (up 2%), and operating income loss of USD 706 million. The operating income loss was better than analyst expectations of USD 1.06 billion.

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’ve seen in the multi-channel universe, will lead us to pursue even more innovative and bold initiatives as we continue to grow the business.”
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 41 millions clients in the first months of operation. The challenge was bigger as AT&T’s OTT is joining the traditional HBO Premium content with iconic brands from Warner Bros. and the global power from Turner. It is the most expensive services of the market at USD 14.99 a month.

Moreover, it combines the existing HBO, HBO Now and HBO Go platforms that were already operating in many global territories. Now, all under the same roof are prepare for the Direct-To-Consumer battle. All in the entire HBO world reaches 36.5 million subscribers. The company has already confirmed that after the US disembarke 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 nurted by an incredible team of talen- ted 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 voi- cies of tomorrow.

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

The company indicates that the OTT is design- ed to serve the whole family, creating distinct experiences for younger viewers through pa- rental controls, which can be set to customzie 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 Po- tred, an original second season of Sesame Workshop’s animated series Emme & Roy, the return of the critically beloved mystery comedy Search Party, the first of four ani- mated specials of Adventure Time: Distant Londo- ns- BMO, the three-part documentary series Expecting Amy, the adult animated co- medy Close Enough, the 360-set comedy Fro- yed, the British animal rescue series The Dog House, the generational family documeries The House of Bli, the animated children’s series Top N’ Seek, and Seth Rogan’s feature length co- medy An American Pickle.

From HBO stands all times favorites The So- pronas, Sex and the City and The Wire, as well as Game of Thrones, Big Little Lies, Veep, West- world, Succession, and for Latin American all the originals produced in the region in the last two decades. In the last three months, HBO Max premiered HBO originals I May Destroy You; Pet- ry Mason; the six-part documentary series I’ll Be Gone in the Dark, anthology series Room 104 S4, and J.J. Abrams’ Lovecraft Country.

The entire HBO collection from TNT’s The Alienist; the first four seasons of truTV’s hit show Im- practical Jokers, The Big Bang Theory, The Ba- chelor; CW’s Batwoman, The O.C., the CNN cathoque of Anthony Bourdain. Parts Unknown. In addition, third-party acquisitions including Doctor Who (Seasons 1-11 and the next three seasons), the US premieres of Luther; The Mo- norable Woman; Ricky Gervais’ The Office, and seasons 19-25 of Top Gear, all as part of the BBC Studios deal.

In charge of the global expansion is Johan- nes Larcher, Head of HBO Max International, reporting to Gerhard Zeller, CHO, WarnerMedia & President, WarnerMedia International Net- works. Larcher is responsible for the interna- tional rollout and management of HBO Max, working along with Whit Richardson, President, WarnerMedia Entertainment Networks, Latin America and Priya Dogra, President, Warner- Media Entertainment Networks, EMEA & APAC, the two first territories where HBO Max will be available in 2021.

Robert “Bob” Greenblatt, Chairman of WarnerMedia Entertainment and DTC.
ViacomCBS: super-sized premium streaming service in 2021

Before pandemic, 2020 was already a defiant year for ViacomCBS. 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 shows, such as Guilty Party and The Harper House Building; blockbuster content offering in select major territories from launch, the service will also combine movies from Paramount Pictures and front 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.

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Robert Bakish, President & CEO, ViacomCBS

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 the technology and platform that powers CBS All Access. The roll-out will be executed using ViacomCBS’s existing international infrastructure, which spans offices in more than 30 countries, to improve cost-efficiency and allow investment to be focused on-screen.

Pierluigi Gazzolo, President, Streaming for ViacomCBS, 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.

Robert Bakish, President & CEO, ViacomCBS
**Peacock: the most diverse content offering**

NBCUniversal Peacock has been 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.

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


In addition, the service brings Peacock Originals 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 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 feature 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 Kari-Ching, American Greed, This Is Mistake, True Crime, Kiss Me Deadly, Peacock Reality, Out Of This World, Casa Cerrada and I Love Jenni, among others.

Popular movies on the free tier include The Bourne Identity, Jurassic Park, American Psycho, The Matrix, The Blair Witch Project, Billy Elliot, In The Name of the Father and Dracula, just to mention a few. And new episodes of NBC’s This Is Us and Dr. Death, Housewives Match-up, Saved By the Bell, Five Bedrooms, Lady Parts, Girls’ Night, Who Wrote That, Kids Tonight Show, The Amber Ruffin Show, Armas De Mujer and Casa Cerrada.
Virtual Screenings Autumn + Mipcom 2020

Don’t look back

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

Generally, it is said that Pandemic, more than generating new trends, makes emergent processes happen. Who had to go forward in digital transformation, now proceeds about. Who didn’t want to, was obliged to do it and now faces its advantages. These apply for most of the economical segments, but show ups & productions stop, the market has made strong efforts of the economical segments, but shows & productions stop, the market has made strong efforts of the economical segments, but shows &

Source: Nielsen Streaming Meter

Key Facts in the Pandemic

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

in Europe the format titans reactivated by late July-August about 5% of their activities, growing progressively from 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 keep people safe.

How has been the buyer behavior? As most of big buyers make their buys in advance, they’ve used what they already have and for extras, they have been very cautious, till the picture clears up. Comparing, Pay TV network—several OTTs grew insertion 40 to 60%—traditional TV took place in a contact 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, a lot of governments reopen activities. In America most of the countries set up early quarantine, 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, as well as new apps of converged media. The bad news in that both growths—linear and non-linear TV—took place in a contact of maximum restricted budgets, so they couldn’t enjoy too much the overcoming.

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 structure 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 all over, 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

Virtual Screenings Autumn + Mipcom 2020

No mires atrás

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

En general, se dice que la pandemia más que generar nuevos formatos, lo que hace es acelerar procesos que venían. Quienes debían estar en transformación digital, se lanzaron a hacerlo. Y quienes no querían, el virus obligó a acelerar sus decisiones. Esto aplica a la mayoría de los sectores económicos, pero tiene dobleces en la industria de contenidos. Con el parate grande de la producción, el mercado volvió a hacer foco en entidades y librerías. Por otro lado, las TV abiertas, aumentaron de 30 a 40%, e incursionó en casi todas las regiones.

Pero a la vez, se disparó la inserción de los grandes OTT, de 40 a 60%. Disney en pleno Pandemia tuvo un nuevo gesto, lanzamiento en Europa, mientras en América Latina Amazon pasaría por primera vez a competir con Netflix. En Asia, se dispararon los sistemas locales y nuevas apps convergentes. Lo malo es que ambos auges –la TV lineal y ‘la OTT’– se dieron en un contexto de máxima restricción de presupuestos, por lo que no se pudo capitalizar demasiado esta superación.

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

La producción volvió un poco a poco. Primero en Asia, ya en abril, con iniciativas que reunieran menos de 50 personas. En Europa los títulos de formatos se reactivaron desde julio-agosto, el 5% del ritmo habitual, para ir creciendo progresivamente. Para al hablar rebotar en muchos países se dio marcha atrás, y hoy la sensación más que de superar el virus, es de convivir con él hasta nuevo aviso, avanzando en tanto se cumplan con los protocolos de seguridad.
¿Géneros nuevos en la pandemia? En China, Dragon TV fue uno de los primeros en lanzar ‘Cloud shows’, es decir formatos ágiles que se pueden concretar por internet con los protagonistas en varias localizaciones diferentes. Esto se expandió por el mundo, en general haciendo foco en formatos pequeños, que permitieran producir y mantenerse sin demasiada gente.

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

En comparación, los Pay TV networks buscaron más ‘vueltas de tuerca’ para el momento, ante el avance de los OTT. Los broadcasters, con el aumento del encendido, se quedaron más tranquilos. Los buyers de OTT siguieron buscando contenido ‘Global’ es decir local pero 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 ha sido los eventos. De marzo para aquí no se pudo realizar ningún encuentro físico, por lo que de a poco se fueron lanzando los eventos online. En el año hay 4-5 grandes cross, mientras muchos players (fuertes) armaron sus propias plataformas. Esto tendrá importante efecto a futuro, en las inversiones de marketing y la forma de promover negocio. En este panorama los Virtual Screenings, creados por Prensario en mayo, lograron cifras únicas: 4000 participantes de 101 países. Hoy son opción premium para lo que viene.

A dónde vamos
El mercado está ‘patas para arriba’, en resumen, pero mostrando un camino a futuro. Todos los medios van a seguir coexistiendo, pero más apretados. Todos deben evolucionar en transformación digital, es particular las tiendas 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 major. Desde ahora, todo se acomoda en la fragmentación digital.

Global buyer behavior, 2020

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

So, there will be more original content in each platform, to make the difference and not to depend on others. Again, nothing is essential from now. And within this, the priority on local
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 produc -
tion 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’ Pluto TV and 
Tubi had a great 
success in USA and now during the Pandemic, are 
expanding themselves to the different regions. Original product is again an arm for them to gain 
market. 
Above all, don’t look back. Nothing will continue 
as in the pre-pandemic scenario, now is different. 
Many of the appearances of this year will continue, 
as the virtual events or to move with agile formats, 
temporary recourses, the zoom calls, the own 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, 
redefine their business watching what is new and 
working, on the new ecosystems that emerge.

**The glanced future**

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

**Don’t look back**

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

**Virtual Screenings Autumn**

**No mires atrás**

Así, en cada territorio se puede ver una ba-
talla distinta, en muchas prevalen los DTT 
globales, pero en otros, habrá broadcasters lo-
cales que sepan rediseñarse, incluso median-
te alianzas con algunos de los primeros. Nada 
está escrito, todo es posible.

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

Estos, habrá cada vez más contenido 
original por plataforma, para diferenciarse. Y 
mucho foco en contenido local para cada re-
gión. Así los players locales tienden al formato 
de ‘Estudios’, es decir producir para distintos 
clientes cambiando los modelos de negocio 
cada vez. El tema es que la producción original 
se carga, como bien lo sabe Netflix, por lo que 
hay grandes desafíos y mucho por reivindicar 
de ahora en adelante.

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

Sobre todos no hay que 
mirar atrás. Nada de lo 
que era seguro igual, sino 
diferente. Muchas de lo sur-
gido en la pandemia uno 
para quedarse, como los 
eventos virtuales, el mo-
etas con formatos ágiles, 
or recursos temporales. Se 
rompen también las barre-
ras geográficas, cualquier 
cuña puede ser global o ex di-
gital. A repensar, rediseñar 
viendo lo que funciona y lo 
cu que quiere, con los nuevos 
ecosistemas que surgen.

**WHERE WILL THE NEXT BILLION INTERNET USERS COME FROM?**

UNCONNECTED PEOPLE BY MILLION (AUGUST 2020)

Source: DataReportal/Visual Capitalist
What do buyers and commissioners want?

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

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

Helene Goujet, VP Acquisitions & Editorial, HBO Europe

1 - Have first run series in our territories that will go well with the established brand of HBO. Also looking for younger skewing viewers. HBO Asia interested in possible remakes with a.
2 - Sourcing in all territories, but also looking for series and films that can be adapted for the international market.

Franca Cerretti, Director Acquisitions, Bell Media (Canada)

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

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

1 - RAI Cinema operates in the international market as the sole supplier of scripted product to all of RAI’s FTA channels. The role of international operations and business development is to ensure the company’s presence in all territories and to explore new revenue streams.
2 - Mainstream drama

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

1 - FTV SVOD offers the SVOO service of France Télévisions. Our content value proposition is centered on French and European programmes: fiction, animation, films and documentaries.
2 - We are mainly looking for European content and programmes.

Facundo Balest, Head of Acquisitions, HBO Universal (Spain)

1 - Series/serials (Spain) and projects for HBO Asia. Looking for projects with strong potential in the international market (10-12 episodes per season). Movers to remake as first-window or re-use the format in a similar way.
2 - Spanish content with a focus on scripted drama.

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

1 - Youku is a leading multi-screen video sharing platform and a key player in the entertainment industry. Our content value proposition is centered on high-quality programmes.
2 - We are looking for premium formats, non-scripted entertainment, doc & factual, and web originals.
3 - China, Japan, Malaysia, Indonesia, Germany, France, Belgium, Spain, Sweden, United Kingdom

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2 - Mainstream drama
What do buyers and commissioners want?

1- **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.
   - For as much as possible, we try to cater for all our audiences. Equally important is the acquisition of different genres of international content to entice our audiences to remain faithful to our channel.
   - These programmes should attract new audiences, a crucial challenge in times of deep change in audience demographics.

2- **All genres, animation, movies/family movies, documentaries and drama series.**

3- **Philippines, France, Germany, Australia, Brazil, Canada, U.S.A**

1- **Czech Television /CT/ is the national public broadcaster of the Czech Republic, providing a balanced range of programmes targeting every demographic. CT operates six channels: CT1, CT2, CT24 – 24-hour news channel, CT4 – sports channel, CT:D – kids channel, CT Art – history, ancient history, engineering, nature, travel, series, lifestyle, art, culture, concerts, operas, all kinds of entertainment, documentaries (dette shows), science/technology, current affairs and nature.**

2- **SBC, as the National Broadcaster, aims to be the provider of comprehensive, innovative and quality new media content and eSports. The channels are available on pay TV, cable and satellite. Territories: Odisea - Spain. Odisseia - Portugal and Portuguese-speaking Africa.**

3- **China, Japan, South Korea, Taiwan, United Kingdom, U.S.A**

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

**Ross Crowley, Director of Content, Foxtel (Australia)**

**Volker Lehmann, VP Acquisitions and Coproductions ZDF (Germany)**

**Alena Blahosova, Head of Acquisitions, Czech TV**

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**General Manager OnDirectV, DIRECTV Latin America's exclusive entertainment channel, OnDirectV**

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1- **ZF Enterprises has set itself the task of providing outstanding service to both external clients and partners, as well as its external clients at ZDF. The enterprises comprehensive and exclusive utilisation of all ZDF rights management of programme purchasers and Commissioners.**

2- **We are looking for high quality programmes which meet the requirements of ZDF and its affiliated channels. Also these programmes should attract new audiences, a crucial challenge in times of deep change in audience demographics.**

3- **What do buyers and commissioners want?**

1- **We are the main National Free TV Station of Argentina, Colombia, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Costa Rica, and Uruguay.**

2- **Short-term formats and content.**

3- **Philippines, France, Germany, Australia, Brazil, Canada, U.S.A**

1- **myTV SUPER is the OTT business unit of TVB (Holdings) Ltd, and is the first AVB-funded wholly owned OTT platform in Hong Kong which was launched in March 2016 and already has over 5.5 million subscribers. myTV SUPER is owned by a majority of new shareholders, Grace Entertainment and Lion Rock.**

2- **We are looking for the latest documentaries on science, technology, current affairs and nature. We are focusing on 4K productions and are interested in VR content.**

3- **China, Japan, South Korea, Taiwan, United Kingdom, U.S.A**

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3- **United Kingdom, Australia, USA**

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2- **We are the main National Free TV Station of Argentina, Colombia, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Costa Rica, and Uruguay.**

3- **Spain, Sweden, Switzerland, United Kingdom, Canada, U.S.A**

1- **Italians and Odisseia are documentary channels that offer a broad view towards various genres. The documentary programming consists of documentaries on world events and society, economy, culture, politics, health, science, history, ancient history, engineering, nature, travel, series, lifestyle, art, culture, concerts, operas, all kinds of entertainment, documentaries (dette shows), science/technology, current affairs and nature.**

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3- **One result: create and launch one result: create and launch new content to explore, of new features, Linear Channel and Live in 4K productions and are interested in VR content.**

4- **United Kingdom, Argentina, Colombia, Brazil, Canada, U.S.A**
What do buyers and commissioners want?

Otis Hahijary, VP Director, ANTV (Indonesia)
1- We are a national television free to air that established since 1993 in Indonesia. We are family entertainment channel skewing to female audience.
2- Commissioning, acquiring finish product (Series, Animated Series, Movies, etc), acquiring scripted & unscripted formats and looking some co-production
3- India, Indonesia, Japan, Malaysia, Philippines, South Korea, Taiwan, Thailand, Vietnam, Finland, Korea, Portugal, Russia, Sweden, Turkey, Ukraine, United Kingdom, Middle East, Egypt, Lebanon, Saudi Arabia, U.A.E., Argentina, Brazil, Colombia, Dubai, United States.

Dermot Horan, Director of Acquisitions & Co-Productions, RTÉ (Ireland)
1- Public Service Media organization which commissions and acquires across all key genres - drama, comedy, entertainment, natural history, factual, children.
2- Drama, comedy, entertainment, factual, current affairs, natural history, children.
3- Belgium, Danmark, France, Germany, Ireland, Netherlands, Norway, United Kingdom, Australia, New Zealand, Argentina, Canada, U.S.A.

Anette Roemer, Head of Acquisitions & Formats, TV2 Denmark
1- TV2 Denmark’s main channel places strong emphasis on local Danish production, both fiction and factual. We strive to find original stories which are close to our viewers. TV2 Dagslægt is always looking for bold programmes that will make a splash with the 15-40 group while TV 3 Charlie appeals to the mature audience with high production and excellent storytelling. SV, Danish drama and entertainment is a charming, sophisticated, and unpretentious mix of genres.
2- Series, TV movies, natural history, documentaries, and entertainment on topics relevant to our lifestyle.
3- Belgium, Germany, Norway, Sweden, United Kingdom, U.S.A.

Linlin Fu, Business Development Director, Huawei (China)
1- Huawei aims to acquire video content licenses as a buyer to distribute their content on Huawei devices and Huawei video platforms for global carrier clients.
2- VOD programmes including TV series, movies, docs, kids, 4K etc.
3- Worldwide.

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

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

Cynthia Fenneman, President & CEO, American Public Television (USA)
1- American Public Television (APT) is the leading syndicator of quality independent programming to U.S. public television stations.
2- Commissioners/Supervisors of Public Broadcasting.
3- Taiwan, Australia, New Zealand, Canada, USA.

T.J. (Tae Jeong) Kim, President, United Media (Korea)
1- Buying TV contents, and producing movies, dramas, and documentaries
2- HD Documentary series
3- UHD 4K programmes, Movies, Animation, Dramas, documentaries
4- China, France, Singapore, Taiwan, Vietnam, France, Germany, Japan, Netherlands, Poland, Russia, Spain, Switzerland, Turkey, Ukraine, Russian Federation, Austria, New Zealand, Argentina, Mexico, Canada, USA.

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Drama takes Global Trends

The recovery of the European audiovisual industry went through various stages, depending on the effects of Covid-19 in each market. While Nordic countries or Turkey did not stop producing, Italy, France and the UK re-entered into production in 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 (EPA) and the European Producers Club (EPC) have developed documents in this regard, some of which have already been implemented, although both entities see to go beyond Covid-19 to rethink 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’s, remarked Elena Lai, CEPI General Secretary, during a panel organized by the MIA market in June.

MIA (Audiovisual International Market) is the Italian event to take place both physically in Distretto Barbentini, Rome, and digitally, on October 14-18. It is the result of the consolidated joint venture between Associazione Nazionale Industrie Cinematografiche Audiovisive Multimédia (ANICA) and Associazioni dei Produttori Audiovisivi (APA), and it has transformed as the key event of the entire Italian cine-audio-visual system, and the most effective tool for boosting the exporting of products, co-productions and business ties at an international level.

The sixth edition is held in a protected and COVID-proof environment, thanks to protocols enabling full national and international participation at every event, with every necessary public health protection in place. On-site activities are being further enhanced and enabled by online activities thanks to a new and important instrument: the MIA Digital. An online user-friendly platform, easy to browse, allowing exclusive and live direct access to thousands of users, from every device and 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 two-fold in terms of attendance and number of contents presented (+44% since 2015), since 2017 accredited operators and industry players can go back to meetings and business. The latest months have been disruptive and opportunities to meet are still in order to have content and ideas circulate worldwide and strengthen bridges, within Europe and internationally.

MIA Drama is one of the three divisions featuring tailored activities designed to find the right partners for new high-end script contents, to be produced on an international level. Led by Gaia Trintadia, the section is working closely to the industry to be nimble, innovative, and supportive as we all adjust to this new workflow, considering what has become a very challenging year.

The Drama Advisory Board has been renewed and is made of a selected group of industry professionals and ensures that content is up-to-the-minute, highly relevant and engaging. ‘My work 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 in mid-September – and founding a selected circle of industry professionals, made by the industry for the industry’, remarks Trintadia.

This year Drama Board includes Erik Barmack, Wild Sheep Content; Kate Barnes, ITV Global Studios; Holz Bauer, MGM; Ignacio Corrales, Buendía Estudios, David Dowell, Bron Studios; Simonetta Emmiella, ZDF, Francise Gavunyent, Studiocanal; Davide Narditi, Amazon Studios, Nancy Cotton, EPIX, Kevin Beggs, Lionsgate Television Group; Robert Franke, ZDF Enterprises, Ted Helfer, Creative Artists Agency (CAA); Kristin Jones, AMC Networks; Danielle Cesarano, Mediaset Italy; Nathalie Biancoli, France Televsions; Sean Forst, Skybound; David Ellender, Sonar; Michael Ellenberg, Media Res; Nicola Maccanico, Sky Italia; and Walter Iuzzolino, Eagle Eye Drama.

The Advisory members would be part of the Executive Committee, responsible for the evaluation of the projects shortlisted for the “Drama Pitching Forum”, and would join the brand-new Drama Buyers Club, an exclusive circle of industry leaders designed to support the Italian TV industry and strengthen the global community in light of what has become a very challenging year. MIA Drama is founded on two talent schemes, the "Pitching Forum" and GREENLIT, the key ghly event in the Drama Division of MIA, returing in 2020 with new and old script 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 and 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.

Source: European Audiovisual Observatory analysis of WARC Data
Hold my hand

MELEK
“A Mother’s Struggle”
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 Hémar, President and Executive Director of TV France International, about the event that this year was fully supported by TVFI's service. Screen-ups 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 animation shows, according to the executives.

This has led us to rethink our flagship event by combining the agility of a dedicated digital platform and a pop-up broadcasting studio, a forum for live exchanges. In this we are accompanied by Publicis Live agency and supported by our main partners: the Centre national du cinéma et de l’image animée (CNC), the Ministère de l’Europe et des Affaires étrangères, and The Procrew, 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 decision-makers registered for the 26th edition of the event it stands ZDF (Germany), RTBF and VRT (Belgium), TG4 (Ireland), Rai (Italy), RTS and RTS (Switzerland), all the Scandinavian public broadcasters, NHK (Japan), Radio-Canada, TRT (Turkey), VTV (Vietnam), and Canal Encuentro in Argentina, among several others.

Since 2004, Rendez-Vous celebrated the best content ready made from the principal producer and creators from France, recognizing the professionalism and know-how of French audiovisual programme exporters in animation, documentary and fiction 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 inc. Doc & Film International won in the category for Cinema through the Eye of Magnum. The documentary was commissioned by Arte and portrays the work of photojournalists at the iconic Magnum agency through 70 years during which they observed the world of cinema.

Last but not least, Federation Entertainment was recognized for its series Le Bureau, which was already sold to more than 112 territories and broadcast by Canal+ 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 5, mostly for commissioning documentaries, positioned it to France Television as weight on the list.

Regarding international content, more than 3000 TV titles are available in France, even the market is located just behind other major European markets. 488 French programs are available on at least one SVOD platform (outside France), and French production is ahead Spanish production (214 titles available outside Spain) and Italian production (101 titles), but far behind the UK (2,289 titles).

As for availability of the French content across the world, its titles account for 1.1% of the total catalogue of TV titles available on SVOD outside France, this markets is therefore the 7th country of production most represented internationally.

Le Bureau (Federation Entertainment) was recognized during Rendez-Vous 2020 in the category "Drama". The documentary was commissioned by Arte and broadcasted by Canal+ locally.

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Barça Studios: Revolutionizing the fan experience

Besides of being one of the top football teams worldwide, FC Barcelona (Spain) has been growing outside the field during the last 20 years, producing audiovisual content for its own channels, first on the linear television channel, then for social media, where it accumulates more than 360 million followers around the world, over 14 billion interactions in 2019, and more recently on the global streaming channel Barça TV+. We thus decided to unify all of this production under the same roof, and also use it to create new original contents and formats for other third-party channels, explains Paco Latorre, director of the Barça Studios.

‘There are two studios at the site, where different programmes and panel shows are recorded about Barça affairs, to be shown on Barça TV and Barça TV+, as well as six editing rooms, twelve postproduction rooms, four audio rooms, eight commentary booths and a color grading room that can be used for 4K postproduction, as was the case with Matchday. Additionally, there are more than 200 square meters of production offices, Barça TV newsrooms and meeting rooms,’ adds Latorre and highlights that, since it was set up, the strategy has been to produce quality content in different formats that have engendered different projects, some of which are already available and others that are currently in the production process.

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

Regarding Barça TV+, the digital service released June 3 with more than 1,000 hours of content and 3,000 100% Barça videos via the Club website and app, and in three languages - Catalan, Spanish and English -, the executive remarks the reception by the public in just a couple of months, with highs expectative for the future.

‘We shall continue to work on the creation of new contents, such as special behind the scenes features, games, and other content related with our players, as well as on new originals,’ adds Latorre and recommends series and documentaries only available on Barça TV+ such as Ready! Antoine Griezmann’s Challenges, in which the first team striker challenges his fellow sportspeople from around the world with surprise activities, and Origins, which takes an unprecedentedly intimate look at the players’ backgrounds in the form of personal interviews and testimonies from Friends and Family.

‘This section also includes a series called Discovering Barcelona, in which the players show us around their favorite places in the city, while What’s next? features different Barça legends telling viewers what they have been doing since retiring from professional football. The Barça women’s team also has its own series called The Album, looking back at the club history, and Talent Explorers, now in pre-production and inspired by La Masia, our sports academy that has set new standards worldwide’, he adds.

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

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

FC BARCELONA’S NUMER IN THE DIGITAL ENVIRONMENT

+360 million followers around the world in Social media
+ 1.4 Billion interactions in social media in 2019
+ 1,000 hours of content available in the streaming service Barça TV+
+3,000 100% Barça videos, including series, documentaries, movies, behind the scenes, videos connected to players and matches, and others

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

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

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Star TV: Cooperation to face adversity

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

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

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

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

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

TURKEY: AUDIENCE SHARE ABC1 20+, BY TV CHANNELS (AUG. 19-AUG. 24, 2020).
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 8,500 hours of action-packed TV shows. ‘We target a wide circle of the audience, so anyone can enjoy our content. As one of the biggest TV channels in Russia, we really do care about the quality of our content: we invest in our scripts, actors, directors and props’, underlines Timur Weinstein, General Producer.

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

‘During the lockdown, all the filmings were suspended. However, it couldn’t stop us, we still had plenty of work to do: we were editing the footage at hand and working on the screenplay for new projects. We reorganized the production processes of our shows and decided to hold up on live audience. In some fields, we explored well-known technologies like virtual studios on a new level. Many live interviews moved to online platforms’, he added.

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

‘Viewers are searching for alternative platforms to consume media content. NTV is Russia’s first TV channel to release both TV and online versions of the same series. Action-packed drama 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 – dramedy Reluctant Hero and action-packed crime series Flashpoint that did really well on the channel, and now is taking place of Virtual Screenings Autumn 2020 with Wolf Trap and Nobel Detective.

The 12-episode screen version of the novel The Road to Covictory by Alexey Tolstoy is available on Netflix, while the drama Aria of the Doomed was added to the Arab streamer TenTime. Secret for a Million is channel’s weekly provocative show where famous actors, musicians and politicians sell their secrets for a cash award. It is the #1 weekend entertaining show in Russia with over 200 million views on the Internet.’

The format was optioned by ARB (Azerbaijan) with the adaptation coming this fall. By 2021, the show will air in three countries.

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

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

Action-packed drama Wolf Trap and entertainment show Secret for a Million
Media Group Ukraine operates a national FTA TV channel Ukraine, news channel Ukraine 24, TV channel for a young audience NLO TV, thematic TV channel Indigo TV, thematic TV channels Football 1/2/3, nationwide information channel Ukraine 24, as well as four international TV channels, two regional, media agency, satellite TV operator and OTT platform, production companies, among other assets.

Eugene Bondarenko, CEO, describes: ‘MGU has been dynamically developing and has been the leader in many segments. For the fourth year already, Ukraine has been leading in all major audiences broad (+, commercial), 18–54 and electoral) and 18+, the whole country. In the production of TV series, it has strong positions in the news segment: the Segodnya unified information platform, which creates content for both TV and digital.

It also has a unique expertise in sports television: football 1 and 2 TV channels have become pioneers in the niche of specialised leased channels. MGU produces and broadcasts content, as well as distributes it: ‘We have our own satellite operator XTRA TV and one of the largest OTT platforms in the country OLLTV.

About the creation of Ukraine 24, the executive explains: ‘We are no longer engaged in the TV or publishing business, but we produce content and distribute it on all platforms where it is convenient for our audience to consume it. In addition, if we are strong in the production of news, why not expand the number of platforms on which we will distribute production of news, why not expand the number of platforms on which we will distribute content and distribute it on all platforms where it is convenient for our audience to consume it. In addition, if we are strong in the production of news, why not expand the number of platforms on which we will distribute content and distribute it on all platforms where it is convenient for our audience to consume it. In addition, if we are strong in the production of news, why not expand the number of platforms on which we will distribute production of news, why not expand the number of platforms on which we will distribute content and distribute it on all platforms where it is convenient for our audience to consume it.

The television channel was launched in unprecedentedly short time only because it was necessary to satisfy the information hunger and the colleagues coped with this task and at the same time won the trust of the audience’, remarks Bondarenko.

And he continues: ‘We have always had more of our own content than the purchased products. Currently, the purchased content (except for football broadcasts) makes up no more than 10% of all content on the air. We are reinventing and developing our own production line and new formats. TV series are the trademark of TV channel Ukraine, and its team is constantly looking for new topics, expanding the genre line. Bondarenko: ‘This product has prospects in both broadcast and digital television. We continue to produce more long-running TV series, as telenovelas, and mini-series with dramatically meaningful and detective stories with comedy elements’.

The channel is the leader in the number of hours of content on air: in 2019–2020, there were more than 100 premières. ‘This spring, there were many detective premières. The Saga raised the topic of domestic violence, and now we are working on S2. The Saga is a historical drama, which is a new experience for us. True Mystery (528 episodes) won the YouTube Silver Play Button +15,000 subscribers, more than 1 million views for 28 episodes, 3.6 million — record views, 155,000 views on average per episode’.

We have also acquired the rights to The Masked Singer show and will soon introduce some other striking formats. We assume that after a difficult quarantine period, there will be demand for vibrant positive projects, so we definitely want to have those in our portfolio’.

‘We are the only media group that did not introduce any systemic cuts in salaries for our employees. We simply revised the processes and optimised the costs. Indeed, it was a forced decision, in accordance with quarantine requirements, we had to freeze the filming of TV series, but this was only a temporary pause in production. Shooting has already resumed on most projects’.

Recently, MGU has been able to sell a lot of series content abroad. We diversified our focus areas beyond the traditional CIS countries. We have a huge number of translations and adaptations in Asia, Balkans, Baltic countries, Middle East, CEE, and Western Europe. Our content was sold to more than 100 countries around the world, our products can be found on Amazon. This is a strategic direction on which we count on’, concludes the executive.

**MGU: ‘There will be a demand for vibrant positive projects’**

**Ukraine: Audience share in top 10 TV networks (Jan. – Sep. 25, 2020)**

<table>
<thead>
<tr>
<th>Network</th>
<th>Audience Share</th>
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<tbody>
<tr>
<td>ICTY</td>
<td>13.11%</td>
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<tr>
<td>1+1</td>
<td>11.95%</td>
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<tr>
<td>Inter</td>
<td>5.38%</td>
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<tr>
<td>STB</td>
<td>5.27%</td>
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<tr>
<td>New Channel</td>
<td>4.17%</td>
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<tr>
<td>2+2</td>
<td>3.41%</td>
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<tr>
<td>TET</td>
<td>2.65%</td>
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<tr>
<td>NTV</td>
<td>2.35%</td>
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<td>PlusPlus</td>
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Source: TV panel Nielsen
Joyn: ‘Our focus is on our users and ourselves’

Joyn GmbH, the joint venture streamer of ProSiebenSat.1 and Discovery launched in May 2019, has completed a full year in the German market offering a complete service of linear TV channels and content library of both, acquisitions and originals. But besides content, the platform headed by the managing directors Katja Hofen, Dr. Jochen Cassel and Tassilo Rassel has plans to launch in Austria. Thomas Münzner, Director Content Acquisition & Original Production, explains to Prensario: ‘We have built a premium platform, consistently expanded it and are now a well-known brand in the German streaming market. With over ten million app downloads and up to 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 TVs. The goal is to create a comprehensive German OTT platform of cross-channel content. An important step was the launch of PLUS+ by the end of 2019, a premium offer that includes additional live TV channels in HD plus Pay TV channels, originals and exclusive content as well as the latest films and series. Additional features and content will be added continuously, including exclusive sports content.’

‘For Joyn it’s important to have a mix of local Original and acquired content, says Münzner. ‘Today the access to global stories is 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 glee, Check Check or M.O.M. Also classics like Grey’s Anatomy, which are always in demand, as well as exclusive like the Dutch answer to 4 Blocks, Mocro Maffia that were also very well received by our users. Season 2 will be released later this year. In general it helps us to listen to the voices and recommendations of our Joyn community and to take them into account when buying or developing content.’

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

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

‘Already during the content acquisition or development phase, we keep an eye out for potential partners. For example, we were able to win HBO as a partner for MAX. With Blackout we are producing a six-part high-end series in cooperation with W&L Television and SAT1, 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.

**Joyn Milestones**

- June 2019: ProSiebenSat.1 and Discovery officially launched Joyn on the German market as an aggregator platform offering live TV, broad media library with catch-up and preview content, and first own originals like the third season of the successful format Jerks.
- November 2019: With Joyn PLUS+ users can now stream even more exclusive content, the best movies and series as well as even more live TV in HD.

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THE ROAD TO LOVE

“Would you take this chance with me?”

JOYIN

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

December 2020: Joyn launches its own prime-time channel for American film and series highlights. Joyn PLUS! original Dignity in cooperation with Chile, tells the story of the infamous Colegios Dignidad.

March 2020: In the context of the Corona crisis Joyn produces the format Join me @ home together with Studiotv GmbH.

June 2020: Joyn expands partnership with Viacom.

ANA’S REVENGE

“Some wounds open our eyes”

BOLIVAR

“I knew you were my destiny”
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 38.6 million households, the German TV market is by far the largest of the three GAS markets in terms of audience acceptance and advertising sales, and in fact one of the leading in the world in terms of production volumes, diversity, quality and robustness.

Overall, Germans, 14 years and plus, spend an estimated record of 5 hours and 10 minutes a day watching moving images. The majority of this is accounted for by daily television viewing time (age 3+) of 221 minutes per day in 2019. According to the Media Activity Guide 2019 the remaining moving image usage, which is another 86 minutes, of which 47 minutes spent on television, is 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 (KMK), the 421 private TV channels comprise 256 nationwide private and teleshopping channels as well as 165 nationwide, regional and local TV channels.

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

The number of pay TV subscribers rose to 8 million last year (2018: 7.1 million) and the pay TV programs researched by AGF reached an average reach of 16.4 million pay TV viewers per month in 2019, an average of 400,000 more than in 2018.

In the first half of 2020, there were already an average of 17.1 million pay TV viewers, and in March 2020, this figure had risen to 18.3 million. The number of VoD consumers in the fourth quarter of 2019 was 13.4 million (Q4: 2018: 6.9 million).

Revenues from pay TV and paid video on demand in the entire DACH region rose to an impressive EUR 4.5 billion in 2019 (2018: EUR 4.4 billion).

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

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.

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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 teleshopping programs.

The Pay TV and paid VoD market in Germany...
THE RED ROOM

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Latin America, the next battleground for OTTs

The battle of the digital Titans has already begun, and the battleground 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 bundling of local premium productions of players such as Starz Play or Pantaya (Lionsgate) have accelerated the race to achieve the protected market. Because the offer is wide, but estimates from specialists indicate that consumers would be willing to purchase up to two services.

Preparing the field

According to a report from Digital TV Research, there will be a war 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 34.8% subscriptions by 2025, up from 31% 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 reconstituted, and Studios are no exception. From Lionsgate to Universal, Disney and ViacomCBS, no one wants to be left out.

In the case of Disney+, its launch in Latin America was confirmed on November 17, with an important slate of original series and films from some of its main brands such as Marvel, Pixar, LucasFilms and Fox, while Warner Bros. seems to follow the same strategy with DC Entertainment, HBO Originals and WarnerMedia’s channels content. Among the hot and most expected titles is Mouse of the Dragon, spin-off of the multi-awarded Game of Thrones. Lionsgate’s Starz Play is already available in Brazil with its catalog of hits such as the period series The Groom, starring Elle Fanning and Nicholas Hoult, P-Volve, and Power Book II: Ghost, and recently announced the production of its first Latin originals. Señorita México (Fábula and Fremantle) and Todo lo sangre (Pantaya, Spiral International and Fremantle México). As Starz continues to expand its global presence through the Starzplay platform and its direct-to-consumer international application, creating international co-production opportunities for original content is the next step in tailoring our offering to our subscribers,” said Superna Kalu, EVP, International Digital Networks, Starz.

Source: OMIDA

BY ORIGINATING PLATFORM (JANUARY – MAY 2020)

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.

To succeed in today’s attention economy, content creators and distributors need to all be responsive to audience demand. Audience demand is the driving force shaping a landscape where content travels and markets are no longer constrained by geography,” said Alejandro J. Rosas, Director of Applied Analytics. In Argentina, for example, Amazon Prime Video originals are gaining traction, reaching 13.4% share of the market for digital originals, while in Brazil, Amazon with 4% ranks (Netflix’s (US) is one of the most watched shows within the digital environment). ‘Chilean audiences are ready for Disney+ Chile tops the region in its demand share for originals from this platform. Despite not yet being officially available in Chile, Disney+ originals have a 13.2% share of all digital original demand, analyzed Rosas and highlighted that, in Colombia, Netflix digital original series dominate. ‘Over January to May 2020, 65.9% 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 (Animes) Fundacion, recently confirmed the release of its animal OTT platforms in Mexico by Brazil during 2020. The service is already available in USA, Canada, UK, Ireland, Australia and New Zealand.

Anime is prime because it reduces people of different cultures, countries and languages all over the world in the same way. The Latin American audience is among the most passionate
Linear TV reinvents itself during quarantine

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, Poppa 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 natives: mobile consumption, shorter, interactive contents, under the logic of the rewards of video games,’ explained Adrian Garelik, CEO.

But, how to respond to the growing offer, unifying the user experience? Some telcos seem to have found the clue. Claro announced in Brazil the launch of a new set-top-box service under the name of Claro Streaming Box, which will give access to linear TV and OTT content from companies like Now, Netflix, Loose and Paramount+ Similar experiences include Anantol 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 10 more days longer to reach to 50% of their lifecycle than the average all-season release.

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

The other most commented-on shows are from the US.

**TOP 5 IN-Demand Premieres in Latin America, By Demand (Jan – May 2020)**

<table>
<thead>
<tr>
<th>Name</th>
<th>TV Shows</th>
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<tbody>
<tr>
<td>The Wrong Speed</td>
<td>Stranger Things</td>
<td>Narcos vs Zombies</td>
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<tr>
<td>Grave's Symphony</td>
<td>Mask</td>
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<tr>
<td>Despite</td>
<td>Titans</td>
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<td>Several</td>
<td>Underwater</td>
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<tr>
<td>Black Box</td>
<td>Sister Me and the Clever Hands</td>
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<tr>
<td>Lost City of Tokyo</td>
<td>Lost City of Tokyo</td>
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<td>Breaking Nike</td>
<td>Breaking Nike</td>
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<td>Good Fellas</td>
<td>The White Storm</td>
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<tr>
<td>The Canadian</td>
<td>Narcos vs Zombies</td>
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<tr>
<td>The Medal of Honor</td>
<td>The Medal of Honor</td>
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<td>The Commune</td>
<td>The Strain</td>
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<tr>
<td>Chasing Adventures Of Fatima</td>
<td>Chasing Adventures Of Fatima</td>
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<tr>
<td>Fear The Walking Dead</td>
<td>Fear The Walking Dead</td>
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<td>Moscow Incident</td>
<td>Elite</td>
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<td>Misket De Los Claros</td>
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<td>Santa Fe Silverback</td>
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<td>Station 19</td>
<td>Banda Anônima</td>
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<td>Training</td>
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| Source: Parrot Analytics |

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

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<tr>
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<td>-4%</td>
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<tr>
<td>Animation</td>
<td>0%</td>
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<td>Action</td>
<td>7%</td>
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<td>Animation</td>
<td>4%</td>
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<tr>
<td>Children</td>
<td>3%</td>
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<tr>
<td>Comedy</td>
<td>-3%</td>
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<tr>
<td>Documentary</td>
<td>0%</td>
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<tr>
<td>Drama</td>
<td>2%</td>
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<tr>
<td>Docuseries</td>
<td>0%</td>
</tr>
<tr>
<td>Family</td>
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Source: Parrot Analytics
TV Azteca: Expanding beyond the shelf

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

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

The release is in line with a number of important recent partnerships, such as the one achieved with 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, a project dedicated to the dissemination, coverage and breadth of electronic sports 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 for 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.

2019 ESPORTS REVENUE STREAMS (GLOBAL)

Source: NewZoo

56
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 access prime, the central newscast, reruns of national telenovelas as Dónde está Elisa?, and finished successes such as Moses and the 10 Commandments (Record) were key. Some good examples of the results of the strategy are the morning show Buenos días a todos, which went from an average of 3.9 pts in January to 6.0 in June. “The changes in programming generated a substantial improvement in our audience and in some schedules we saw an increase in the number of televisions turned on, which also improved television viewing in the total of open television”, says Edwards. Regarding of the proper impact of the pandemic, the executives ensures that “it has hit the media ecosystem very hard due to the drop of the advertising investment”. “This has forced many media outlets to take painful measures that are only going to get smaller, and secondly it has forced us to be very efficient in the decision-making process and execution, so we have had to review very thoroughly our way of producing and doing things”, he adds. However, the response was quick, strengthening the spaces of both national and foreign fiction in high call hours both the access prime and prime time, with a view to that in the near future can be reactivated national production, but “without leaving the learning of efficiency that we have achieved these 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 Program (PBA in Spanish), which was launched in 2019 and which will seek to increase the percentage of cash rebate both in the production 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.

“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 Telefe and the group of Pay TV networks. Among other regional executives, Dario Turovelzky, Director General, South Cone and Guillermo Pendino, VP Programming and Contents, Telefe and Pay TV, highlighted a general balance and the new shows for 2021.

On the celebration of its 30th anniversary of Telefe, the leading channel in Argentina owned by ViacomCBS Networks International had an average rating of 8.45 points and 42.18% share on TH 2020, having obtained the highest mark since 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. Nine out of ten of Argentina’s most watched programs belonged to Telefe. He also underlines Telefe’s news shows for 2021, including a local version of Master Chef Celebrity with Santiago del Moro, and Gome de Gome hosted by Susana Giménez. Also, Trato mercedes, Divina Comedia, and the return of teen series Floricienta, as well as two bioseries: Disney’s Monzon and Netflix’s Apache.

Turovelzky remarked that the company already has more than 4,300 million accumulated subscribers of its networks, both free TV in USA, Australia, UK and its Pay TV channels operating in more than 150 countries. These figures are the results of our three business pillars: traditional TV channels, emerging businesses such as SVOD digital services (Paramount+, Noggin, and Pluto TV) and Viacom Digital Studios International (VDSI); and ViacomCBS International Networks, producing content for its own and third parties, as well as consumer products, licenses and live shows.

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

Source: Kantar IBOPE Media
**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,’ says Eduardo “Eddy” Ruiz, president of A+E Networks Latin America, whose content director, Jorge Franzini, says ‘Our mantra has been “Stay inside, stay curious.”’

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, 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’.

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

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

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

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

### CuriosityStream takes factual beyond

CuriosityStream has expanded into 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 Sabatín, SVP of Affiliates, Marketing and Communications.

‘We are going to face many challenges, especially, advertising. At the door, 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.

### A+E Networks: Latin America

CuriosityStream has expanded into 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 Sabatín, SVP of Affiliates, Marketing and Communications.

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Globo: adapting to changes

During the past years, Globo (Brazil) has reconfigured 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 (2020), a limited series that follows a dreamer bohemian who loses 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 (1990s), 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 Unsoul (2020), 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 (2016) is the story of a strong-willed pastry chef, victim of her own daughter’s limitless ambition, while Orphans of a Nation (2013) 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 Angelic (10’), where a violent and incorruptible sergeant seeks revenge for on-demand and TV content has broken records, and the 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 change with her appearance. ‘We have a chain of events that suffers two different families when their lives cross. The series is starring by Serkan Çayoğlu, Melisa Aslı Pamuk, Tayanç Ayaydın and Nilperi Şahinkaya and produced by Karga Seven Pictures.

Among these new titles, the company is still pushing its success stories. Romantic City (2018), Love Trap (2019), and Prince of Possom (D Production) and also the period drama Wounded Love, produced by IF Turkey, 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, seeing by all means to reunite again.

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.

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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 are Marcos de Paredes, by Luis Leante; Alhajío el silencio, from Alonso Colon; or the international bestseller La guerra de los libros, from Maria Carranza.
MISTCO: modern + historical dramas

Following the Virtual Screenings Autumn debut, leading Turkish distributor MISTCO is now promoting at MIPCOM its brand new series to the global market: produced by OGM Pictures. The Innocents is broadcast on Tuesdays on TRT1 and has fully taken over the audience with 21.99% share in Total, 28.36% share in AB group, and 34.80% share in 20+ ABC.

Aysegul Tuzun, Managing Director of MISTCO, said: ‘We are excited to share our brand new outstanding series with our partners. As a result of rating performance and strong story with a talented cast, we are confident that the series will achieve international success as well.’

The company offer a robust, modern and historical drama line up, including also Melek, a Mother’s Struggle (51× 60’), 502 on production), one of the top serials of the 2020 season about a powerful woman leading the house because of conflicts with his father. Golden Cage (60’× 45) is one of its newest titles, from Pastel Film with a great cast, Mahmut Al-Nuquolu (Lifeline) and Amina Ada (Cennet). It offers a passionate love story born out of revenge. From BSK Yapim, My Champion (100‘× 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.

The series offers modern a cinetrama story with a great cast: Alina Boz (Broken Pieces) and Ayşen Nursu (Fauder and Her Daughters), and tells a love story between a well-educated beautiful girl and a reckless boy.

Last but not least, the historical drama from Tekden Film Resurrection (イテルクフ(イテルクフ), 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.

The Mediapro Studio: Victoria Small second season it’s coming!

Victoria Small second season it’s coming!

Office Burman, part of The Mediapro Studio (Spain), and ViacomCBS International Studios confirmed a second season for the dramedy Victoria Small. The new part second will begin filming shortly, and will count with Juan Taratuto as showrunner and will premiere on Amazon Prime Video and Telefe (Argentina) during 2021.

The company announced that the new season will have 10 episodes of 30 minutes each, and the story created by Erkka Hahverdian and Daniel Burman, will be centered on this occasion as showrunner the renowned screenwriter and director Taratuto, who will also direct several of its episodes. Its first season premiered in September 2019, having achieved an average share of 36.4% and becoming the most successful fiction on the Telefe screen.

The production explores an innovative way relevant topics such as womb surrogacy, models of motherhood and fatherhood, feminism, gender identity and, above all, love in all its forms. The first full season is available on Amazon Prime Video for Latin America and the USA.

The story were recently nominated for an International Emmy Award for their co-production. Daniel Burman, head of Content for The Mediapro Studio US, and series showrunner, added: ‘I am truly proud of this nomination, which we celebrate in The Mediapro Studio, as an acknowledgement that boosts us to keep on creating new stories that reflects a society filled with diversity, focusing on small changes that light up new projects’.

Federico Cuervo, SVP Head of ViacomCBS International Studios America, commented: ‘it is with truly honor to be nominated as a Studio with such a diverse and inclusive property that we developed last year and premeared in Telefe with great success. Victoria Small is an example of how to be more inclusive, so we are working on new contents to go beyond to reflect culture and society’.

DBcom Media, a good option for factual

DBcom Media (Canada) creates singular, universal content for broadcasters and platforms around the world, taking pride in the high-quality production methods and multilingual ideas that cater to the needs of a global audience.

Carla Bruce, managing director: ‘Our original productions can be seen around the world in over 50 languages. For the past 15 years, our content has been produced in two original languages for both the Canadian television market and for the countless world markets. The cost of making this happen is always financed at source, making the most of our international collaboration budgets’.

Among top titles is Man vs Time (8×60), premiering in 2021 in original 4K. Commissioned by CuriosityStream, Planet+ (Canada), TVO, Canal D (Be)l Média), Knowledge Network. It it is an international co-production with Géode Programme (France).

The Life-Sized City (24×60, 4K) is airing in Canada on TVO, Knowledge Network. Radio-Canada (French version premieres Fall 2021) and CBC Gem (Fall 2020). The Island Bribes (4×60) is airing on Knowledge Network, TVO plus over 25 countries around the world in multiple language versions. And Waterfront Cities of the World (6×60) has emission in 70 countries and versioned in multiple languages including Russian, Italian, Spanish and Arabic. Streaming on Amazon Prime (US, UK, Europe).
VS Autumn 2020, Wrap up: pictures of a great experience

Virtual Screenings Autumn 2020 has completed its 10 market days with figures that speak alone: the event has reached again the range of 4000 participants as in VS May, but has grown from 15 to 25% in buyers, screenings, countries and cities, defining an average of 20% up from spring.

The screenings data is the top one, to illustrate the activity behind 8271 video reproductions, almost 30% up from 7180 in May, including 7666 at the booths + 1105 at VS Next, the great new value of VS Autumn, with 30 panels and testimonies that were released day by day, generating re-entries and newcomers. More positive tips there were almost 2 sessions per user (everybody came back at least once) and 8 pages & 9 minutes per session, so users stayed good time and did many actions per visit.

Two graphics confirm all of these: the ‘Buyer behavior’, which shows that 75% of the buyers visited at least 50% of the booths, while 40% of them, attended 50% of the days. And the VS sections share, which shows that average user spent 41% of its time in the zone of the booths, and the rest in the other options, with VS Next as a big attraction. From the first week to the second, VS figures was the one that grew more, with daily data of the event, the Top 10 rankings and different stats.

The regions share graphic is another good point: Europe and Asia have been more important this time, added to the Americas that kept strong. Though the total participants were similar, Autumn had bet-
**Disney: a slate of acclaimed titles**

Among the novelties that Disney presents this season in the market, highlights the launch of its OTT in LatAm and the announcement of some of the new exclusive content which will arrive in simultaneous premiere with the USA at the platform.

In addition, the company is promoting a slate formed by big titles at this edition on MIPICOM, like *The Favourite*, directed by Giorgos Lanthimos, which follows the relationship between two cousins, Sarah Duchess of Marlborough (Olivia Colman), and Abigail Masham (Emma Stone), who are vying to be Court Favourite of Queen Anne (Gloria Colman). Also, *The Old Crocks* reluctantly agrees to escort a dying Cheyenne war chief and his family back to their tribal land. Embarking on a harrowing and perilous journey from Fort Ber-linger, N.M., to the grasslands of Montana, they soon encounter a young widow whose family was killed on the plains, and Boot Club, where four friends’ lives are turned upside down when their book club tackles the infamous “50 Shades of Gray.” From discovering new romance to rekindling old flames, they inspire each other to make their next chapter the best chapter.

**Canal 13: all genres**

For 60 years, Canal 13 S.p.A. has been innovating, producing, and broad-casting programs with the highest quality and creativity standards. For decades, Canal 13 has been in constant dialogue with the audience, through its leadership, pluralism, and public service in Chile. Canal 13’s distribution division has a wide range of programs including: news, entertainment, documentaries, teleserials, series, and docu-mentaries, which have set high standards within the industry.

The company offers on the Virtual Screenings first edition some of the award for Best Actors. From visionary filmmakers James Cameron (Avatar) and Robert Ro-driguez (Sin City), distributes Alita: Battle Angel, an epic adventure of hope and empowerment, based upon the Manga graphic novel series by Yukito Kishiro; finally, *Family Law* is formed by big titles at this edition on MIPICOM, like *Feudal in Nova Scotia* and *Private Eyes*. On the unscripted side, *Arctic Vets*, now shooting in Manitoba, Canada.

**eOne: the power of IP**

In December 2019, eOne (Canada) was acquired by Hasbro for USD 5.8 billion, becoming a real tit-an in the kids and licensing industry with hot and evergreen titles on its slate such as Peppa Pig or *My Little Pony*. Most recently, Hasbro, 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 operat-ing 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 capabili-ties to bring our portfolio of brands that have appealed to gamers, fans and families to all screens globally and realizes full franchise economics across our blueprint strategy for share-holders.”

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 Eyes* will 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. Wrong. Produced by Gold Film, one of the top producers in Turkey behind proven series such as No 30, Office and Dile. The drama premiered on FOX Turkey pasj july and it’s part of the content offered from the company during the Virtual Screenings Autumn 2020.

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

Also The Boy (62x45), which presents the life of Aliça and how it 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 series is a TV4/P3 PRODUCTION production.

Meanwhile highlights the successful stories Dophinmeier (15h/4). The plot: Sariem and Can are two independent souls, with contrasting experiences of life, who discover love and one another in the heart of Istanbul. On the formats side, presents good Singers (produced by Talav) that follows two teams, with three celebrities each, compete against each other in this new musical contest and will have to use all their powers of perception to succeed. In each episode, 12 contestants will come onto the stage, each with a numbered label, and all of them pretending to be a “Good Singer”.

Izzet Pinto, Founder & CEO: ‘The 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

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 Llewelyn-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: With Beyond and TCB teams in London, the new business will incorporate Beyond’s office in Dublin and team members based in Sydney.

Beyond Rights will then have an extensive catalogue of more than 700 hours that covers different unscripted genres and documentaries, in addition to scripted content, feature films, children/programme formats. Key long-running titles in this combined catalogue include Loose II or List II, Mythbusters, Abandoned Engineering, Underground World and Border Patrol.

Michael Borgland, 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’.

Llewelyn-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 and as CEO for Beyond Rights. The combined sales team will be presented at MIPCOM and MIPJUNIOR, as well as at IMLA and Media Makers India. Due to prevailing lockdown conditions, the full merger process is expected to last for a couple of months.

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

all3media: British dramas for export

all3media is the leading producer and distributor of indy 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 Midsummer 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 (5x’60), starring David Tennant, a true-crime drama focusing on one of the most infamous criminal cases in UK history, Dennis Nilsen. Also All Creatures Great and Small, a new version of the well-known period drama based upon the books about a Yorkshire vet, written by Alf Wight under the pen name of James Herriot. And The Deceived (4x’60), a thriller which follows English student, Ophelia, who falls in love with her charismatic lecturer, Michael.

Among the non-scripted offer, all3media is pushing at VSA: Escape to the Chateau: Make Do and Mend (4x’60), that presents how Dick and Angel turned their own home into a fairy-tale French chateau, and are now helping families across the UK tackle their design and DIY dilemmas; and The Savoy from the studio Ramsay, a 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.
**InterMedya: heartbreaking stories**

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

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

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 encompasses the deep conflicts of family, justice, revenge, friendship and love. The fuel theft gang, known for smuggling diesel fuel, works for a powerful family who runs the entire area.

**FoxTelecolombia: Local stories**

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

The company offer is leading by House Husband (12x60), 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 Duque.

Also Celia (8x60) 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 determinant singer of the Sonora Matancera, upon leaving the island with her husband Pedro Knight, her artistic career conquered markets in other languages and positioned herself as the most recognized salsa singer in the music industry. The series was Broadcasted in RCN and TeleMundo.

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

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

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

Finally, The Car of My Life, show that invites to discover the endearing stories about the loyalty and camaraderie between a man and his automobile. Beyond a prestigious brand, powerful engine, and cost of the paint, The Car of My Life tells about the mileage of memories because every car has a history that is written with each kilometer traveled.
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, is 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 Fa-bian Danubio to find his daughter, Nora, who has disappeared inexplicably and without a trace.

From Brazil, joint venture (4x10), 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 Sao Paulo where marijuana has just been legalized. The series is directed by Fernando Mendes and Quiro Meirelles, and produced by HBO and O2 Filmes, also the comedy Nord (4x10), 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 Elliott, He, She, They (4x10), which follows the story of Rafal, a young, 18-year-old, non-binary pansexual who decides to leave their family and move into the home of their cousin, and the mysteries 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 Dopami-ne (Mexico), Guiane, Videofimenes (Brazil) and Polka (Argentina).

Among them, stands out The Cleaning Lady (8x’60), a police drama about a woman who must clean up the crimes of the mafia to save money for her sick son, based on La Chica que Limpia, by Jaque Content (Argentina / Mexico / USA) and distributed by RM Vivitar / Glostar.

Also come Spills (10x’60), one of the three projects co-produced with Dopamine (Mexico), which tells the story of Asia, the granddaughter of a former Sha-man expert in love spells in the Sonora market in Mexico who decides recover the family tradition. As for bio-stories, the company stress Bruno, Untamed Success (1x10) a biographical series that portrays the Mexican band, co-produced with Mafafoma and Comaraz, 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, eltrece and Cablevision Flow in Argentina. Likewise, as part of this co-production agreement of two series for five years, My End Of The Deal (8x’60), a mystery thriller that features an economist who signs a pact with a strange woman, who it ends up catapulting him to the success at a very high price, inspired by Alfred Hitchcock’s ‘Strangers on a Train’ based on Patricia Highsmith’s novel.

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

ISABEL ALLENDE

THE INTIMATE STORY OF THE AUTHOR ISABEL ALLENDE

José Luis Gascue, Executive Vice President Worldwide Sales

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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 VIS Autumn, the company recommends the preschool series Blue’s Clues and You (20x30’), a remake of the groundbreaking interactive series Blue’s Clues (Nickelodeon) and You, 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 (ish and Blue to receive emails and video calls and the return of fan-favorite characters.

Teen telenovelas are key for the company, and a proof are the recently launched Spell Keepers (50x22’), a suspense series focused on two strong and determined heroines and fraternal twins who were separated at birth and have set out to perform their crucial roles in the world, at The Hood (50x22’), the main plot of the series revolves around the differences between rich and poor, Hoos 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 video games.

R (10x60’) 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 Entangled (10x60’) 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 skills with a unique twist.

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 increased demand for tried and tested formats around the globe. It has also been very warming to see that, despite the challenges the pandemic brings, there is also a lot of room for creativity resulting in a strong line up for fall 2020 and beyond.

Gepke announces that it will launch up to 7 new titles in the coming 4 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 19XX that brings a celeb family back to the year the celeb was 12 brings us the warm personal stories and nostalgic feeling that proof to be a perfect fit for these current times.

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

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

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<th>NUMBER OF PAY TV SUBSCRIPTIONS IN THE ASIA PACIFIC REGIONS FROM 2015 TO 2020 WITH A FORECAST FOR 2025, BY COUNTRY (IN MILLIONS)</th>
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According to a survey made by Mordor Intelligence, the media and entertainment market is expected to register at a CAGR (compound annual growth rate) of 12.7% between 2020 and 2025. This growth is mainly pushed by the Chinese market, with based on figures from Digital TV Research (DTR), leads the number of Pay TV subscribers in over 350 million subscriptions. However, DTR's forecasts to increase to 356 million subscriptions by 2025 and the number of Pay TV subscriptions in India, 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 afford subscription costs in emerging territories like India, Indonesia, and the Philippines. The rising adoption of Internet Protocol television (IPTV), according to Ovum, and Asia Pacific, captured over 18% revenue share in the market for Pay TV in 2019, where IPTV has been the primary growth driver for the region owing to the rapid adoption of the online subscription business model amongst users. Furthermore, the increasing penetration of Pay TV in rural households in regions such as China, India, and Indonesia has resulted in overall industry growth.

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

However, Media Partners Asia (MPA) assures that these figures can be changed in some markets like Australia, Hong Kong, Malaysia, New Zealand, Singapore and Thailand, due to the "cord-cutting", the development of streaming platforms, and the launch of 5G technologies. 2019 was a peak year of cord cutting with a net decline of almost 1 million subs across the six markets, according to MPA. MPA executive director Vivek Couto says that regulatory policies for PayTV, the cost of these in some territories, and the increasing access to high-speed internet has created ‘crack’ in the traditional PayTV ecosystem. "Business models remain dependent on the monetization of branded channels and sports rights in the PayTV window. But the growth of legal online video services means that Pay TV 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 acquainted 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, like Zee Entertainment Enterprises Limited, who launched four new regional channels, namely Zee Punjabi, Zee Biskope (Bihari), Zee Thira (Tamil), and Zee Pichar (Kannada), along with its well-known OTT platform ZEE5, which registered 611 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 plan. It includes TV, radio, and new media platforms run by the CMG, including 19 TV channels and the CMG’s news app. The broadcaster has also pushed some of its most important programs, including the daily produced and broadcasted China Central Television owning news bulletin, or Xinhua Liubo.

Next Asian’s entertainment giants

As well as in Americas and Europe, consumers around Asia was at locked down during the Coronavirus situation, restricted and forced to spend more time with their families, and this pushed the rates of digital consumption, where the OTT platforms have taken a part of this, but not just the Western giants like Netflix or Disney. Couto comments that global outbreaks, "suggested a great opportunity to move online, to monetise online and have a business that lasts the next 50 years, as we really move into this era, there’s a lot of potential in these markets, a lot to growth’. MPA thinks that local and regional VOD services to grow strongly, even more than the international OTTs.

In this picture, China’s streaming market, MPA, has pushed its streaming platform in China, boasting over 100 million monthly active users past March. According to MPA, the Chinese market has represented a great opportunity to move online, to monetise online and have a business that lasts the next 50 years, as we really move into this era, there’s a lot of potential in these markets, a lot to growth’. MPA thinks that local and regional VOD services to grow strongly, even more than the international OTTs.

Next Asian’s entertainment giants

As well as in Americas and Europe, consumers around Asia was at locked down during the Coronavirus situation, restricted and forced to spend more time with their families, and this pushed the rates of digital consumption, where the OTT platforms have taken a part of this, but not just the Western giants like Netflix or Disney. Couto comments that global outbreaks, "suggested a great opportunity to move online, to monetise online and have a business that lasts the next 50 years, as we really move into this era, there’s a lot of potential in these markets, a lot to growth’. MPA thinks that local and regional VOD services to grow strongly, even more than the international OTTs.

In this picture, China’s streaming market, MPA, has pushed its streaming platform in China, boasting over 100 million monthly active users past March. According to MPA, the Chinese market has represented a great opportunity to move online, to monetise online and have a business that lasts the next 50 years, as we really move into this era, there’s a lot of potential in these markets, a lot to growth’. MPA thinks that local and regional VOD services to grow strongly, even more than the international OTTs.
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, but by contrast, iQiyi has a deal with this one that allows locals to watch it legally.

In this complicated market, OTT and Tencent started a stand-out with an AVOD subscription, with the possibility to watch it with adding a charge. The platform offers regional content to over 45 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, and Vietnamese.

Focus on Southeast Asia

On ATJ 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, CEO 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-cruitment 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, so, content that can be enjoyed with family and friends. Foreign content is still widely accepted, and according to the Indonesian masses are not as sophisticated as audiences from, for example, Japan, or Europe or even USA, explaining that the right content is not always guaranteed of success in this market.

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

From Philippines, Isavel C. Enriquez, Content Acquisitions Manager at Cignal TV showed more open to other Asian content likes of India, Japan, Hong Kong and Singapore; while Wilson Tyco, President & CEO, Solar Entertainment Corporation stated its preference by English language content, in line with a good portion of the pie from the UK and the US; finally Yurmin Rasa, Head of Content, Vuclip and buyer for Streaming platform Viu, Filipino content, along with Korean and Chinese dramas and variety shows, work well with a dominant market representation of China, Singapore, the Philippines and Korea in the mix.
**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 held and NHK’s programming has been affected accordingly. Prensario wanted to know more about how were these months inside the national public TV channel.

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

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

**Fuyofukyu No Ginga (Fuyofukyu means no-nonsense and nonrigor)** was aired in July and November. ‘Fuyofukyu No Ginga’ was NHK’s first telework drama. It told the story of a novelist who has to stay home because of the coronavirus and a police officer who makes house calls for people to return nonessential and nonurgent government forms. It was directed by the award-winning film director Miyazaki Goro and was part of the official selection of the 2020 Cannes Film Festival. Lastly, *Fuyofukyu: In This Together: Life with the Pandemic where NHK asked people to film their lives during the pandemic*.

NHK is also a key player in the local and international 8K markets. BS NHK will premiere a blue chip nature film Okinawa: A Flood of Life with Icon Films, Natural History Film Unit and Freemantle with award-winning natural history filmmaker Brad Bestelink, the ‘80 drama Gift of Fire, a coproduction with Eleven Arts that turned a fresh spotlight on Japan’s wartime attempt to build an atomic bomb 75 years after the atomic bombings of Hiroshima and Nagasaki; and *Kumako: A Wife of a Spy*, an international coproduction with the Orsay Museum, a coproduction with the Orsay Museum in France. We plan to air a two-part 8K series about the Orsay Museum, a coproduction with the Orsay Museum in France. We plan to air a two-part 8K series about the British Museum in September,’ comments the executive.

‘COVID-19 is a fresh opportunity to consider how we can build connections with viewers through communication. NHK is also a key player in the local and international 8K markets. BS NHK will premiere a blue chip nature film Okinawa: A Flood of Life with Icon Films, Natural History Film Unit and Freemantle with award-winning natural history filmmaker Brad Bestelink, the ‘80 drama Gift of Fire, a coproduction with Eleven Arts that turned a fresh spotlight on Japan’s wartime attempt to build an atomic bomb 75 years after the atomic bombings of Hiroshima and Nagasaki; and *Kumako: A Wife of a Spy*, an international coproduction with the Orsay Museum, a coproduction with the Orsay Museum in France. We plan to air a two-part 8K series about the Orsay Museum, a coproduction with the Orsay Museum in France. We plan to air a two-part 8K series about the British Museum in September,’ comments the executive.

**Junko conludes:** We see COVID-19 as a fresh opportunity to consider how we can build connections with viewers through communication. Also, we see it as a reminder that efforts to tackle global problems require broad perspectives and global cooperation. A number of international coproduction projects for which we had to pause production are, little by little, restarting with new approaches. The future is unclear. We look forward to finding ways forward with our partners around the world.’
WarnerMedia APAC: ‘Integration is an opportunity to retain and build on all the best parts of the individual organisations’

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

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

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

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

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

According to the executive HBO GO subscribers are up: ‘We are now in eight territories in SEA and have some great distribution partners. Feedback has been good, and we are excited to continue to build on this strong start. Another area of non-linear growth is mobile games. Recently, we’ve licensed a number of new games in Asia for The Powerpuff Girls, Adventure Time and other Cartoon Network IP, working with developers such as SunwayPavilion in Korea and GoGame’

Ow completes: ‘Asian content is absolutely working and we are seeing even more diversity of genres and in storytelling. For example, in August, HBO Asia launched its first ever sci-fi series called Dream Raider with a truly multi-cultural production team. While sci-fi is not a common genre in this region, we wanted to explore something new. We know there’s a growing appetite from a more sophisticated audience. 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 available in 8 SEA territories (Hong Kong, Singapore, Philippines, Indonesia, Thailand, Taiwan, Vietnam and Malaysia).

In Q2, HBO GO subs increased 65% since Q1 and active users increased 70% eqpy.
Viu: more original than ever

Headquartered in Hong Kong, PCCW Limited is a global company with interests in telecommunications, media, IT solutions, property development and investment, and other businesses. Through HKT, it provides telecommunications services such as fixed-line, broadband and mobile, while PCCW Media is a multimedia and entertainment company operating several assets: the leading pay TV service in Hong Kong, Now TV, with 160 linear channels and an on-demand library of local, Asian, and international programming through the SVOD Now E; digital music streaming service MOOV; and the pan-regional OTT video streaming Viu with +40 million users in +76 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 2.2 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.

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

Pretty Little Liars and The Bridge, two Viu Originals

Viu TV revenue growth - in USD millions (H1 2019-H1 2020)

Viu TV revenue growth - in USD millions (H1 2019-H1 2020)

Source: the company

Source: the company

PCWW REVENUES, BY BUSINESS UNIT (H1 2020)

PCWW Media

11%

Solutions

78%

HTK

Source: the company

PCWW AT A GlANCE

29

OTT markets outside of HK

70%

OTT revenue outside of HK

50%

PCWW Solutions outside of HK

127

Active PCWW Solutions customers based outside of HK & Fortis Global 2009

No.1

Fixed Voice Broadband and Mobile

No.1

Pay TV

No.1

IT Services

H1 19

H1 20

16

16

14

12

4

3

Source: the company
ABC: supporting Australian creations locally and abroad

Australia Broadcasting Corporation is country’s publicly funded national broadcaster (the ABC in the UK). Year-To-Year, total share is 14% and reach 42.3%. In addition to local dramas, Mystery Road, Operation Buffalo and StolenGirls, the top performing shows tend to be acquired British dramas as Death in Paradise, Doc Martin and Vera. Killer 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, Australian television has experienced a surge in audiences tuning in across all the FTA networks at the beginning of the crisis. This was largely driven by news and current affairs. As the pandemic wore on, news fatigue set in, with the highest viewing numbers starting to resemble pre-COVID levels. However, consumption is still strong with audiences shifting from news towards scripted and entertainment.

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

“Pandemic has changed local filming protocols and script writers within the industry with traditional broadcasters grappling with the ongoing transformation from linear to digital business models. Traditional broadcasters are simultaneously facing stiff competition from the local and global streamers. Casualties will be inevitable as the entry of new players in the market. The pandemic has acted as an accelerant.”

ABC’s Head of Acquisitions, Dallas Krueger.

Executive also highlights ABC Listen app, which is “extremely popular” and showcases binge-worthy ABC produced podcasts such as Trace and Sneedahl, 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, a creative and commercial collaboration with Canadian Broadcasting Corporation (CBC) that will enhance the reach and impact of content across both countries.”

A Sky portfolio of channels have been investment in bespoke content that appeals specifically to these platforms and audiences, comments Krueger.

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Last year web series Content Launch, a creative and commercial collaboration with Canadian Broadcasting Corporation (CBC) that will enhance the reach and impact of content across both countries, concluded Krueger.

ABC COMMERCIAL: WILDLIFE AND LANDSCAPE

ABC Commercial distributes 2,000 hours of ABC’s content to the international marketplace. Karen Quinn, Sales Executive, Australia, New Zealand, Asia, Latin America, MENA, “We have a lot of interest 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 action adventure Ith (10x24).”

For the 2H, distributor offers Mirrion Mangroves, 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 Bee Challenge and Fight For Planet: A, both formats empower local audiences to make their contribution to the global challenges of climate change.”
Showmax: changing the game in the African market

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

Candice 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 Tabi’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 Qubeka and LaLa Smart’s epic African mythology series Blood Psalms, with Canal+ International.’

‘Other popular content on Showmax this year includes local telenovelas like The River, a 2019 international Emmy nominee, and The Queen, as well as international series like Grey’s Anatomy, Vikings, Westworld, and movies like Aquaman, Dono 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+, HBO Max, 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 concludes: ‘In June 2019, Showmax began testing sport live-streaming, and the new Showmax Pro service is based on the results of this. With the mobile-only version of Showmax Africa we 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).

Showmax is boosting the local market with the investment in original shows such as Tali’s Wedding Diary and Somizi & Mohale: The Union.
A peack into the kids’ content industry

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

Alfredo Marun, director of development, Disney Television Animation

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

Paula Taborda dos Guaranys, Director of Content, Co-productions and Acquisitions, Planeta Junior

“We mainly seek to create local IPs, but something that is local doesn’t mean that it will not be global, only in the way of telling the story, 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.”

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

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

Qing Fan, Producer, Tencent Technology

“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 likable characters and relate to the everyday life of our audience.”

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

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

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

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

Craig Hunter, Director of Kids Networks, Sony Pictures Television

“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 story, 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.”

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

“During the pandemic we tried to offer our partners a slightly more viable production scheme and also to take advantage of the space where we could have a greater brand exposure. So we developed two interaction projects last year that were very relevant and have had an interesting continuity: Catalina de Cotinos and a special project for SpongeBob (WacomCBS), where children could “talk” with the characters on open TV.”

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

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Dios but at smaller independent studios
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 Neudocker, Senior Manager Series Acquisition & Production, Disney Channel (Germany)
1 - The Disney Channel Germany pre-buys and acquires animated comedy programmes for girls and boys aged from 3 to 13.
2 - We look for compelling characters, inspiring and character-driven stories as well as strong humor, always encouraging the audience to follow their dreams and believing 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.
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, appeal our vast audiences.
2 - Educational
3 - India, Malaysia, France, Germany, Italy, Netherlands, Portugal, Spain, Sweden, Spain, United Kingdom, Argentina, Brazil, Mexico, Canada, U.S.A

Anuradha Javeri, Creative Director, Yoboho New Media (India)
1 - We create, produce and acquire kids’ content for digital platforms.
2 - Looking for preschool and into-verbal 3D to 2D animated houses.
3 - Worldwide

Luca Milano, Head of Kids’ Division, Rai (Italy)
1 - Rai Ragazzi includes two free TV channels for children and kids: Rai YOYO and Rai GULP.
2 - For co-productions, we are looking for projects that involve Italian companies too.
3 - Belgium, Denmark, Finland, France, Germany, Italy, Luxembourg, Netherlands, Russia, Spain, Turkey, United Kingdom, United States

Sean Chu, CEO & Founder, WeKids Asia (China)
1 - WeKids is a leading children and family entertainment specialist focused on developing, managing and distributing more than 5000 episodes of entertainment for kids.
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.
2 - I’m looking for high quality animation series for preschool, young children, and young life experience series for children.
3 - Austria, Belgium, Bulgaria, France, Germany, Italy, Switzerland, Norway, Sweden, United Kingdom

What is your editorial strategy?

1. We create and produce a variety of programmes for digital platforms.
2. Looking for preschool and into-verbal 2D animation houses.
3. Worldwide

What type of projects/programs are you looking for?

1. Educational
2. Fiction
3. Non-fiction

Acquisition Territory

1. Europe
2. Worldwide
3. Asia

KIDS & TEENS | BUYER SURVEY
**Gulli consolidates French leadership and expands worldwide**

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

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

The new school year was also made with successful licenses like My Pony Life, the new seasons of Loud Family or The amazing world of Gumball, Power Rangers and Pokemon. We launched in May Boy, Girl, etc., the new series from Watch Next Media. And the audiences were there: we had our best margins during this summer with the arrival of 4 new series for the smallest.

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

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

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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 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 most one- jois certified “Nation apprenan-
ta” 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.

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

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

And Bony concludes: ‘Our challenge is to remain the favorite channel for families and children in France and in abroad. We have strengthened our presence in Latin America, Gulli Africa became a member of the world coalition for education organized by UNESCO and finally, Gulli in Russia and Gulf bil Arabi in the Middle East continued their development.’
GO-N: French animation for the world

Go-N is a French production company founded 16 years ago, which has a studio in Paris, where it generates 20 projects and is now adding Go 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 (52x’15 – 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 preschool audiences, based on the worldwide best-selling children’s books by Stephanie Blake, published by Étoile des Loisirs, with over 35 million books sold Worldwide. The series has achieved tremendous audience ratings wherever it has been broadcast, becoming n°1 or 2nd highest ranked show in a few months: France TV, Clan RTVE (Spain), Cartoonito (Italy), Télé-Québec (Canada), NHK (Japan), Disney Channels (Latin America & South East Asia), Netflix, Discovery Kids (MENA), Jimjam (Central Europe).

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

The second series is Last (52x’17) a sitcom for older children 8 to 12. It tells the daily life of a girl and her mother and friends, as they begin to experience the world of adolescence. This series proposes a modern and positive take about important social themes: single parent family and diversity.

The third show that highlights is Zip Zip (2 Seasons of 52x’13) a comedy cartoon which was sold over 100 countries, currently on Disney.

Go-N has also launched its own YouTube channels which have reached more than 4 million subscribers and more than 15 Billion views, half of them are from Latin America.

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 17 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 (52x’12) 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: Guillaume Guiny, as Head of Studio, and Jérôme Desjeuners as Technical Director. Edmond and Lucy is an adaptation from the illustrated books by Marc Boutavant and is published in more than 20 countries. France Télévisions acquired, as well as RTS (Switzerland), SVT (Sweden) and TVS Monde for the French-speaking world. Global presales have already begun.

MIAM! is also promoting this fall the 20 animated series Brazen (30x’30), produced by Siles Films. Targeted to teens, families and adults from 9 years old and up, adapted from a French bestseller comic book that sold WW to +500K copies, it introduces the portraits of 30 women, each revolutionary in their own way, who changed the world but were 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 Télévisions. YLE, RTP, RAI, RTS and Gulli Russia are already on board.

The company has also confirmed two acquisitions: from Quark, Women undercover (6x’4) that introduces the portraits of 6 former Cold War spies and unveils their determinant and yet unknown contribution to International Intelligence, and from Darjeeling Productions, Fail in International Intelligence; and from Darjeeling Productions, Fail in International Intelligence; and from Darjeeling Productions, Fail in International Intelligence; and from Darjeeling Productions, Fail in International Intelligence; and from Darjeeling Productions, Fail in International Intelligence; and from failure (6x’13) 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.
Astrolab transforms crisis in opportunities

Argentine-based Astrolab is just an example of how a crisis is at the same time a source of opportunities. 2020 has been an extremely unusual year, that has taken the whole world by surprise. But at the same time, it has allowed content developers to bare time, skills and 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 mitigate the effect of the Covid19 Pandemic. Such is the case of Astrolab, who was able to keep its creative department very active during the worldwide freeze.

During 2020, Astrolab produced a pilot episode with the aim of making a big step on the ultra-competitive OTT platforms fiction miniseries niche. The pilot of Formicario (10×14') was fully financed by Astrolab, as a laboratory experience to confirm their skills to create high standard products for the standard international market.

After 12 years of success in creating edutainment contents for international 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.

In July 2020, Astrolab also premiered the second season of their original production Mind-Blowing Breakthroughs (78×12'), Astrolab and its South Korean partner Grafine, premiered the third season at Korean EBS network. Astrolab also premiered the second season of their original production Mind-Blowing Breakthroughs (78×12').

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**Eccho Rights: bold, modern dramas**

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

From the creators of My Home My Destiny (ODM Pictures) arrives The Red Room (95’/64) premiered as top rating show in AB demo, top cast of well known actors, it is a hard-hitting, psychological drama series, tackling real life issues as seen through the eyes of a team of therapists at an Istanbul clinic. It is a series that speaks to women (and men) around the world.

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, 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”.

**CDC: The Gentlemen**

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, who, looking to start a charter-boat business, buys a ship that holds terrifying secrets once out on isolated waters.

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

Seized (85’) starts when a former Special Forces agent’s son is kidnapped and must now wipe out three dangerous crime syndicates if he wants to see his son alive again, and Abduction (88’), when a man steps out of a park fountain in Vietnam with no recollection of who he is or where he came from. As he wanders through the city, piecing together clues to his past, he is relentlessly pursued by mysteriously dangerous figures.

Lastly, are the animation movies Henchmen (89’), about a teenager and his mentor, who must team up to stop an evil super-villain, and the series Almost Paradise (10x45’), drama about a former DEA agent forced into early retirement runs a gift shop in states: A 5th season launched in South Korean EBS network – March 2020

**Kids originals launched in 2020:**

- Mind-Blowing Breakthroughs/ Ideas Rompe-Cráneos.
  - Fiction Miniseries – 21 x 11’
  - Pilot episode & production Bible available.
- Brotheroids.
  - Action & Adventure Animation TV Series – 26 x 13’
- Formicario.
  - Fiction Miniseries – 10 x 44’
- El Banquete.
  - Fiction Miniseries – 4 x 36’
  - In Coproduction with Cuban’s RTV Comercial.

**Javi & The Tree House Club.**

Animation TV Series – 21 x 11’

2nd season launched in National Kids Latinamerica – September 2020

**Development stage:**

- Mind-Blowing Breakthroughs/ Ideas Rompe-Cráneos.
  - Fiction Miniseries – 21 x 11’
  - Pilot episode & production Bible available.

- Brotheroids.
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Armando Bó launches About Entertainment

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

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

The company recently closed a deal with HBO for the license of the Chilean comedy “I Don’t Want to be your boy from the Padilla brothers. Also signed a deal for a package that includes Leomark Films and Beucazaato which will be available on Canal+TV platform in USA.

At Virtual Screenings Autumn 2020 is pushing a new thriller series for Latin America and brokered a license deal with Malaysia for “About”. The company is also closing a distribution of several high-profile action movies a premiere in this promising territory.

At Virtual Screenings Autumn 2020 is pushing RMVistar, where a teenager girl, sets out to uncover the truth behind the viral video of a fashion influencer and fellow student’s tragic death. Also by adding three original twists, it’s reborn into the most hilarious and exciting game show with a cool and futuristic look. RMVistar’s “Brand new format Gotttttcha!!!”

In addition, closed a production development agreement for a new thriller series for Latin America and brokered a license deal with Malaysia for about a dream of a group of young individuals following through not only on their dreams but also on their survival and future. What gives them their strength, their energy given by their self-confidence and sense of duty.

“At Virtual Screenings Autumn 2020 is pushing a new thriller series for Latin America and brokered a license deal with Malaysia for about young people’s awakening. Experiences and memories remain with us. Seldomly this initial high feeling of love ceases due to change of mind and this is also a story about poetic, deep rooted, sweet and even harsh experiences of awakening. Experiences and memories remain with us. Seldomly this initial high feeling of love ceases due to change of mind and how will this like two very different universes collide turn out? What relationship do you find yourself in?”

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RTVE expands its networks and contents

Past June, RTVE announced that it 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), CGI 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 Adminred (Bogota, Cundinamarca and Huila), respectively.

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

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

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

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

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 upgrading features like recommendations, wish-list, a section to save your favorite content for later and an improved video player which now includes the feature to change the playback speed to 1.5x or 2x for a more efficient screening experience.

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

Big Bend - America’s Wildest Frontier (1x’52) is a wild-life 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, TVT, 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 MR Film for ORF.

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 Scarlet, a series developed with the production company infinto and based on the book of the same name.

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

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

Last but not least, the company highlights the animation Ooops! The adventure continues, where after more than 147 days without sight of land the sequel sees food supplies on Noah’s Ark running low. Young heroes Finny and his best mate Leah find themselves in trouble after disobeying their parents and causing an accidental flood avalanche on the ark’s provisions deck which sweeps them and the food out to sea.

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TV Azteca: tailor-made business

With over 25 years of history, TV Azteca Internacional (Mexico) has become a pillar in the distribution not only of content but also within the Pay TV industry, with 6 international channels (Mundo, Corazón, Clic, Cine, Azteca Uno -2hrs- and Azteca Uno -1hr), reaching over 115 million households globally. In addition, through its own production unit, TV Azteca develops content of multiple genres and formats, ranging from original programs broadcast on its four thematic channels and international marketing, to co-productions with strategic national and international partners, as well as innovative audiovisual shows specially designed for its commercial partners.

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

The televesiônial Ray (12×60′) follows the conflict of two friends confronted by the law of a woman and inconvenience (10′), a series produced by Kuarzo Entertainment (Argentina) centered on a couple that decides to end with their living together to save the relationship.

On the unscripted side are Kuarzo’s game show El perrodelmillón, where each contestant competes on the set with their dog and must save the relationship, Los Rey (12×60′) follows the conflict of a couple that decide to end their living together to save the relationship, and Inconvivencia, centered on a couple that decide to end with their living together to save the relationship.

SIC: Nazaré conquers new territories

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

There has been a great effort in closely following up with customers, adapting quickly to the changes caused by COVID-19 situation. Now, more than ever, we want to be there for our viewers’, confirmed a spoken person from the company.

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

Its offer for Virtual Screenings Autumn 2020 is formed by two of its major hits of the season. The first one, Nazaré, was a successful drama that still earning recognitions; finalist at the NY Festival TV & Film Awards and a silver medal winner at the World Media Festival, is an audience leader tailor-made for its commercial partners.

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RCN: Top and successful stories

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

As the highlights: Nurses (110x60) a dramatic series that recreates the universe of Latin American public hospitals through the point of view of female nurses; early this year, RCN Television confirmed that the series had been approved for a second season.

Also To Leave You (120x60), where a famous designer and businessman, got 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 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 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 Rey, Victor Tarazona and Carlos Hurtado, under the direction of German Ferras and Olga Lucia Rodriguez.

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

Cathy Payne leads Banijay Rights

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

RTR: adapting to new models

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 TFF Market (10 to 19 September), V5 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 Matyas, director of Sovtelexport.

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

Among the main titles that Sovtelexport is presenting in VS are the Zulina, The Blood Widow and the female-driven drama based in real events The Blood Widow, commissioned by Televisión Nacional de Uruguay.

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Julia Matyas, 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’.

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

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

As for science and knowledge, ZDF promotes Anthropocene, which follows the story of a teenage boy, a teenager, and his seven-year-old sister who one day meet Zoom, a mysterious hero who protects the neighborhood, with the help of three other local youths who have discovered his secret.

TVFilm International promotes the Latin stories

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

The company programming offer includes drama, comedy and soap operas for adult and youth audiences from the Chilean broadcaster TVN. Amar a Morir (126’30”) is one of these titles, which follows a teenage vampire who, during the night, it transforms in a mysterious hero who protects his neighborhood, with the help of three other local youths who have discovered his secret.

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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 the best of its dramas, crime series and reality for the whole family at Virtual Screenings with Normal (9x80), a drama that tells the story of a young columnist struggling to establish himself as a writer, and not lose his mind in the process. The series was produced by Dori Media burst for HOT. In Qumah (7x93 - 3 seasons), a 30-year-old frustrated and stoned actress who is stuck with a body of appearance of a teenager and hates it. She sees herself as a dumb leading a mundane, loveless life, without friends or dreams. The drama was produced by Dori Media Burst for HOT, where reached the TOP1 in views in all its 3 on the format side, promotes the title produced along with Nippon TV, AMA Experience, a studio game show where different contestants from different occupations, ages and social backgrounds will try to train their brain and enjoy the AMA experience. The show was aired in Vietnam with a great performance.

And finally, from Argentine production company RafterMedia, it’s stressing Adventure Of A Boy Genius (1x94), 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 struggle up against an infernal opponent and win the greatest of all possible victories.

Adding to these, Snap Media highlights with Magic kids, about three magical little characters: a vampire, a fairy and a werewolf who struggle up against an infernal opponent and win the greatest of all possible victories.

Vision Films, to the major AVODs

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 pushing its sales forces for manage all available rights from theatrical, home video, TVOD and digital media in international and domestic marketplaces.

Among its offer at VSA, the company highlights the thriller film S.O.S (2014), a 27 format centered on face-to-face interviews triggered by web contents that anyone can easily access online, where the life story and anecdotes of each interviewed special guest star may be viewed or searched by anyone in the public.

Snap Media: Family oriented content

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 major content producer for Nightshooters, where a ride-share driver with a questionable past encounters something off a dangerous crime syndicate to save his sister. The film is starred by Academy Awards Nominee Michelle Monique, Golden Globe Nominee Penelope Ann Miller.

Finally two films for family segment: Sky Dog, which follow to high school senior working on his pilot’s license recovers a stray dog named Oreo, and teams up for rescue his mother who was captured as both undercover CIA agents, and Saving Santaland, which presents a famous model who returns to her small town just before the holidays, she reconnects with her childhood pal who now has a young daughter and a farm. The film is based on true events and is starred by Jenn Gotzon (Frost/Nixon), Jim E. Chandler (Wonder Woman)
Global Ideas, Environment magazine show assures. Whiskey Inked ‘essential’ global distribution partnerships for LAB Kids’ creative team, in partnership with very talented Broadway artists for a project called... which currently it is in production. Also, Mobius.

Worldwide, premium dramas at GoQuest

GoQuest Media (India) launches a brand new line up of global dramas for Virtual Screenings Autumn and miPCOM 2020. Heading the slate is the crime thriller Rats, a hard-hitting drama about the Czech drug trade. Based on true stories and made in collaboration with the National Anti-Drug Centre of the Czech Republic (DEA), the series was written and created by Miro Šifra and directed by multi-award-winning Viktor Taus of Heaven’s Gate and Matúš Chlapovský of Barletta Productions in association with Czech TV and NGU. It aired in Spring 2020, during pandemic... on Ceska televize to unprecedented critical acclaim and multi-generational ratings success. Another successful, global drama is Mothers Choice (16x90), the latest adaptation of Nippon TV (Japan) drama Mother from ukrainian Star Light Media. From Indian OTT MGU Player it brings two titles, first, inspired by true events the Historical drama Queen (15x90) that chronicles the life of Shakti Shivshakti from her days as a diligent student to her rise as a reluctant film star. It received 100+ million views on the platform. Second, Ek Thi Begum (14x90), a crime thriller series based on real-life events, unravels the untold story of a resolute woman who turns into a femme fatale and goes after the most dangerous underworld gangsters to avenge her husband’s murder. I’m On Your Side (501: 24x45, SO2: 24x45) is a romantic drama that has improved Media Group Ukraine (MGU) rating by nearly 30% and it is very popular among age group 18-40, based on one of the most popular Turkish dramas. From the same producers, Ruby Ring (95x45) 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 (16x45) is an ukrainian melodrama from 1+1 Media Group, which adapted from award-winning Korean drama, Tempted. Last but not least, two crime/thriller dramas: Markuss (10x45), a coproduction between MGU (Ukraine) and Hello Media (Latvia), about a child disappearing, and Paper Pusher (16x45), from NTV (Russia), where it has reached 2.6 million views per episode on TV plus 42+ million online.}

Cisneros Media pushes Mobius.LAB Kids

Mobius.LAB Kids, the development unit from Cisneros Media, that creates content for kid and family content, has been a very active moment during the Pandemic. We have not stopped creating and fortifying strategic partnerships, assures Ailing Zubizarreta, VP Content & Creative Services at company. Among the novelties, Cisneros Media inked a production deal with Vamos for a project called Zambr, which currently it is in production. Also, Mobius. LAB Kids’ creative team, in partnership with very talented Broadway artists for GoQuest Media. On the sales side, the team has inked ‘essential’ global distribution partnerships for AnimalFanPedia. While in partnership with the team of Mundo Lanugo, the company created My Birthday Bash.

This celebration of 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, Dinoships, 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 the idea, that follows three friends who want to become famous on the internet. They try everything from trying out to be YouTubers, music producers, video game creators, even ice cream photography, and each day they try something new, failing, and then overcoming by coming up with another great idea while having fun in the process.
Insight TV expands its footprint

Insight TV Media Production pushes this season a content offer formed by factual and doc-series based on millennial lifestyle. At Virtual Screenings Autumn, the company based in Netherlands presents Epic Exploring: Going Local (15x20) where famous YouTubers and, Josh and Cody, hook up with a local from a major city that they pass by on their travels around exotic places in the globe, including Vietnam and Greece. The local shows them their favourite places, sometimes away from the tourist sights, and activities while trying to find the best urban locations in town.

Also, developed and produced by Vice Studios in Benelux, and broadcasted and distributed globally on Insight TV, Modern Day Gladiators (6×44), a docu-series that portrays the lives of the players and fans who’re capturing the attention of eSports’ worldwide audiences. Among the latest distribution deals for Insight TV, in what is proving to be a particularly busy year, highlights in late June, where signed a 12-month content licensing deal with Chinese streaming giant iQiyi. The deal sees 125 episodes of Insight’s library of original content available to the streamer’s 500 million monthly active users.

Also a distribution deal with DTH operator Tricolor in Russia, which will see Insight TV’s UHD and HD channels fully localized and available to all TV platforms in the region, with Tricolor being Russia’s largest DTH platform. Insight TV’s feed is now available on the main Tricolor DTH platform along with the Tricolor Kino and TV OTT app.

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

Cineflix: Property Brothers conquers the world

Among the hot picks that Cineflix is promoting at Virtual Screenings, this autumn is its coproduction with IDW Entertainment and SEVEN24 Films, Wynonna Earp, a scripted fantasy horror series based on the comic book series that follows Wynott Earp’s great-granddaughter as she battles demons and other supernatural beings. The series was broadcasted on Syfy (USA), CTV Sci-Fi (Canada), and become an international cult sensation, which a fourth season is currently on filming. Also, on the factual side, the company is launching the latest season of global hit brand Property Brothers which follows Drew and Jonathan Scott as they combine 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. 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 fronted by global stars Drew and Jonathan Scott for their Spectrum Home channels across Hungary, Czech Republic, and Slovakia. Adding to this, Czech TV has also acquired Rise of the Machines as well as Mayday: Air Disaster, and other broadcaster deals, like CBS Poland that bought Border Security: America’s Frontline for its CBS Action channel.

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 Australia, New Zealand, Canada, Central & Eastern Europe, Russia & CIS, and Scandinavia, among others.

As for this fall, the company is promoting a raft of its innovative and recent titles, like Disasters Engineered Series 2, a series that travels across the world from the USA, to the UK, Russia, Haiti and beyond, revealing modern engineering’s greatest failures through carefully researched archive films, expert analysis, harrowing witness interviews and upscale graphics. Produced by Go Button Media and DCD Rights for UKTV’s Documentary Channel, presents Secret Man Boxes Serve 2, the second part of the series that explores the ever-deepening mysteries, secrets of decaying structures, and nefarious plans the Third Reich put into motion to further Hitler’s plan to dominate the world.

Also The Secrets She Keeps, adaptation of bestselling author Michael Robotham’s acclaimed novel, which tells the story of two women who have a chance encounter in an affluent Sydney suburb. The series was premiered in UK on BBC ONE primetime past july, Network 10 in Australia, where audience ratings increased week on week, and is currently airing in Ireland on RITE ONE, as well as in Latin America on DIRECTV Satellite Services and DIRECTV GO. In addition, Sundance Now, AMC Networks International’s streaming service, started the transmission of the series in North America. Finally The Palace & The Press, that portrays the inside story of the British tabloid’s obsession with the Royals. The series was produced by STV Productions for Channel 5.
Caracol TV: Historical dramas

Caracol Television has enjoyed a good year, regarding markets conquered. Its super production Bolívar won't 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”) to communicate the positive results that have been achieved in recent months.

‘Our 50 years in the industry have taught us that hard times are opportunities to grow together and keep telling stories. That’s why we continue to work to meet the needs of our customers, offering fast and flexible negotiation processes, and delivering materials on time to any country in the Middle East and Europe,’ explains Lisette Osorio, International Director.

At Virtual Screenings the company is promoting 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, Bolívar, the historical drama series created by Juan de Uribe, lead by the life of Venezuelan libertarian Simón Bolívar. The show is made up of 40 episodes that document the events of Bolívar’s life from the age of seven until his death, primarily focusing on his formation as the liberator of several South American countries and his romantic engagements.

The Caracol Televisión offer is completed with The Queen and the Conqueror, another historical drama series created by Johnny Ortiz, and directed by Camilo Villamizar, and Juan Carlos Vázquez, which revolves around the history that led to the birth of the city of Cartagena de Indias, the flagpole of Latin America.

Mediterráneo: Mothers

Mediterráneo Mediaset España Group is a company created to promote the distribution and content production area. Led by Ana Bustamante, general manager, Mediterráneo integrates several Spanish leading production companies of the group specialized in audiovisual, theatrical as well as digital content, and conceived to reinforce the development of projects with an international appeal.

Mothers is one of the top titles. The plot is a medical drama that relates the day-a-day livings in a hospital where children and teens are interned during long periods. About the story, Aitor Gabilondo recently commented that ‘the starting point of the series lies in my personal experiences in the hospital as a child’.

It also presents Disappeared filmed in on 4K, the series premiered at Amazon Prime España and was picked on the “MIP Drama Buyers Summit 2020”, while it was sold to different Pay TV channels in Latin America and MENA. The police drama tells the story of Sonia Ledesma, a police inspector who joins Group 2 of the Central Brigade, who has been affected by the drama of the disappearance of a close person.

Also the winner of the Coup Le court 2019 in Cannes, Dangerous Moms. The series is a dark comedy that formed part of the selection for the Rochelle festival, which was already sold to more than 40 territories, and is actually on air in Televic 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 Unauthorised 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 Corone starred by Samuel Caronte, a criminal lawyer who has quite a dark past which will follow him through his story, and factual series Mangosha 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 routed, sweet and even harsh language, about respect and love, hate and abuse and about conflicts that lead to self-destruction. How will this like ban very different universes which collide turn out? What relationship do you find yourself in?, states 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. It is described by its author as a ‘thriller and drama full of violence and surprises, up to the very end’.

And “Heartspark: 69 Poems and Love Letters”, that presents how lovers acknowledge and declare their love to one another through short declaration letters. Traditionally, love stories end with “and they lived happily ever after”, usually leaving the real endings - the struggles of life - open. These well-known love story endings normally would mean that most couples would still be together today, which is often not the case’, adds the author.
**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 production, fitness clubs, eSports, and Android creation/digital mixed reality technology. Nippon TV is leveraging its coveted platform to revolutionize digital media in an ever-changing industry to solidify its presence and brand as a global media powerhouse.

The company is leading its presence at Virtual Screenings Autumn 2020 with Mr. Hiiragi’s Homeroom (10x60), which follows an unsung 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 unexpectedly. A blast rips through the campus and the kids are flustered. In an instant, the teacher-student relationship turns into a criminal-hostage relationship.

This is the beginning of their “final class”, which is about the truth behind the suicide of their classmate a few months ago.

As commercial highlights Mr. Hiiragi’s Homeroom won as Best Drama and Best Actor at 2019 Tokyo Drama Festival and was adapted in Turkey as The Teacher, also as AR drama Veil. The format Mute it!, that becomes even harder when the contestants need to keep moving facing obstacles and hazards in a deadly silent environment as they clear the missions. The game show is set in one location, named the Hall of Silence, with multiple levels that have demanding courses or challenges, once the game takes place, contestants must not make any sounds above 50dB or the Sound Watchman will suddenly snatch you from the game.

**Starlings and Mediabiz teams 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, 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 the truth behind the world we live in.”

**Universal Cinerigia Dubbing adapts to a new reality**

Universal Cinerigia Dubbing has been providing language dubbing, subtitling, closed captioning, and translation since 2012. Located in Nashville, the company has a 10,000 square feet highly secure and state of the art facility, with the ability to handle any type of project.

According to Liliam Hernandez, CEO, regarding the Covid-crisis: “all business have had to make adjustments and adapt to a new reality. It was not different with us. But we have been able to continue working, delivering projects and have even acquired new clients in the past few months. We are working non-stop, in coordination with all the studios we have in different countries.”

About the values-add that UC manage in terms of services, actually is providing “the complete package”, not only the dubbing, but all the post-production features as well (M&E creation and re-creation, cross conversion, closed caption & subtitling, etc). We can deliver content in any format. The content is delivered ready to air, comments, Hernandez.

Early this year, the company confirmed being working on a raft of several titles from major producer from the globe, among them: Caracol, Cibernetic, ATV, Telemando, Canal 4, Gaumont, DARIO.

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. Ironically, times of crisis can also bring opportunities. Our clients know that they can count on us, no matter what the circumstances are. We are working right now dubbing content to Portuguese, Spanish, and English”, adds.

**Meet the exhibitors**

- **Karine Martin, CEO, Mediabiz International**: Karine Martin, CEO of both Mediabiz International and Starlings Entertainment.
- **Chris Philip, President Starlings**: Chris Philip, President of Starlings Television.
- **Liliam Hernandez, CEO, Universal Cinerigia Dubbing**: Liliam Hernandez, CEO, Universal Cinerigia Dubbing.
- **Kloiber and NENT’s Josephine Zapata Genestay**: Josephine Zapata Genestay and Fredrik Ljungberg will executive produce Veil.
- **Craig Van Sickle, Showrunner**: Craig Van Sickle is set as Showrunner for Mr. Hiiragi’s Homeroom.
- **Benjamin Evans, Sales & Business Development Manager, Universal Cinerigia Dubbing**: Benjamin Evans, Sales & Business Development Manager for Universal Cinerigia Dubbing.
- **José Luis Zapata Genestay, Executive Producer, Starlings Television**: José Luis Zapata Genestay is the Executive Producer for Mr. Hiiragi’s Homeroom.
The Macias Group has been a leader of the dubbing industry for the past 52 years, with a mix of high quality and fair pricing as the best value for the final product. The vast experience gathered by our group throughout the years is an assurance that our dubbing into LAS, BPO and ENG is a powerful weapon in the arsenal of any international distribution team, said Mar Enriquez, Gina and Valeria Macias, VP of International Acquisitions and Sales, EVP, and COO, respectively, who remarked its recent alliances with companies such as ViacomCBS, Warner, Globo, Fremantle, HBO LA, Fox, Gaumont, NBCUniversal, and Mattel, and many more.

Regarding the year, the full team highlighted that 2020 has been particularly challenging for our industry. Many of our clients had to stop productions to promote healthy distance among actors and staff and 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 always did. Recently, the company has focused on finishing all their TV and feature projects that were put on hold during the quarantine that was established in the US, Mexico and Brazil, and included feature projects for companies such as Antola, Beyond Entertainment, and Gaumont. Each of our clients along with their particular needs, are treated with a customer-centric approach, giving them exactly what they are looking for. We strive to be the best partners in each of their projects and completed the Macias’s executives.

**NHK + Lineup: Japanese formats expand**

NHK Enterprises (Japan) and Lineup Industries signed an strategic alliance to drive global distribution of some of the most creative Japanese formats in the Western territories, with special focus on Western territories from Europe, North America, Australia and New Zealand.

The companies began collaborating with the hugely successful Japanese adaptation of Radio Doga, a uniquely touching format that follows a hyper-local, intimate radio station, now in its third season on NHK. Under this new partnership, Lineup Industries will globally promote The Late Night Show with Nitty & Gritty, 72 Hour’s and Chibi’s Challenge. Jinho Ogawa, Executive Controller-General, Content Distribution Department of NHK Enterprises: “We share similar sensibilities and, we hope the partnership will let us connect with more companies that may take interest in our wonderful content.”

Going into its fifth season on NHK and causing significant social media buzz with each episode, *The Late Night Show with Nitty & Gritty* celebrates the underground and little-known-but-rumored ways of life through a candid talk show using puppets.

72 Hours is a compelling, authentic documentary format that captures the real stories of ordinary people who come and go at a specific location during a 72-hour period. *Tencent* has successfully posted a Chinese version gaining nearly 300 million views. *Chibi’s Challenge* is a co-viewing comedy show which challenges celebrities with child-like questions which are often surprisingly difficult to answer.

**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 1.6 billion 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 young female characters appeal not only to the traditional female audience but also to the young demographic.

Ramzan Yılmazoglu, 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 storyline. 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.

**Content Distribution Department of NHK Enterprise**

Jinho Ogawa, Executive Controller-General, Content Distribution Department of NHK Enterprises.
Huge international success continues.

3rd season coming soon, 2nd season 35% ratings increase on average for time slot.