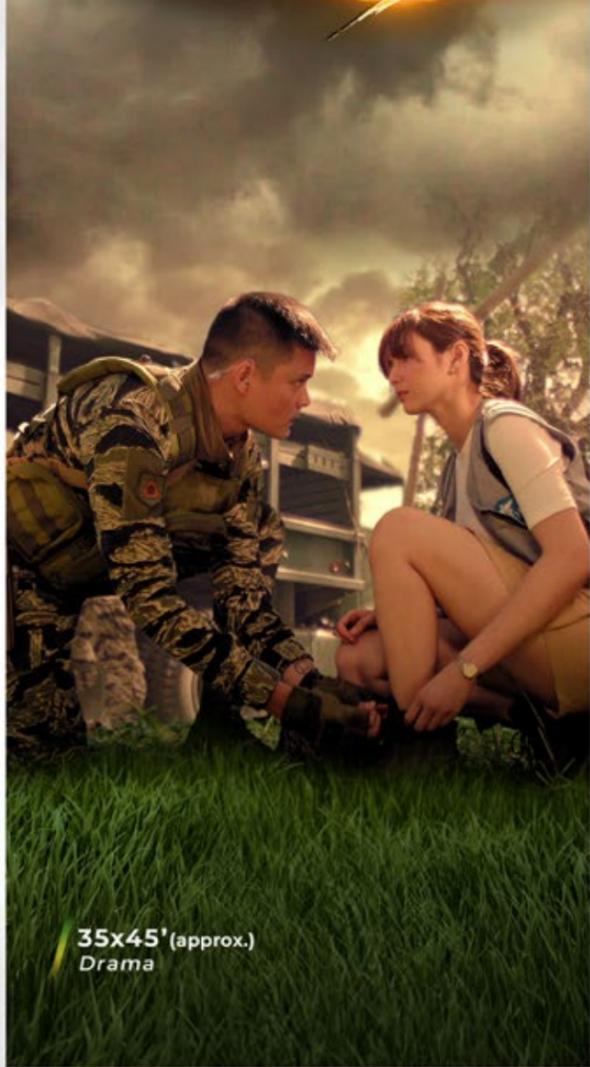
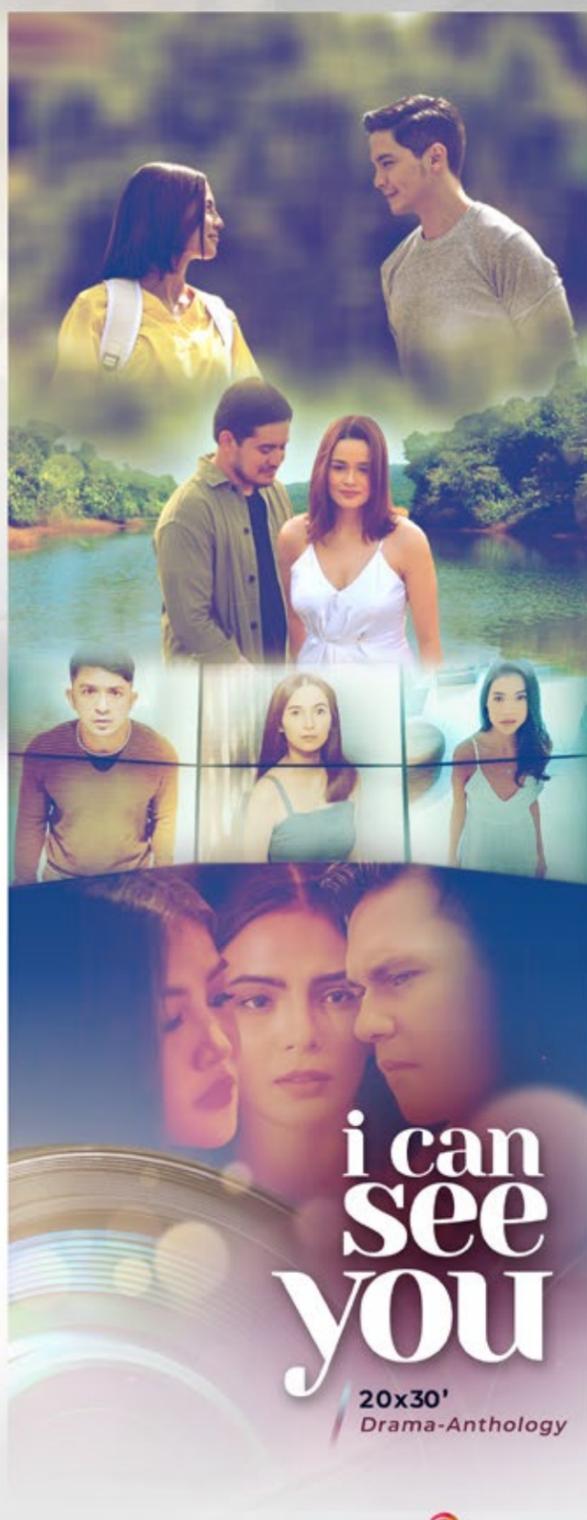


DESCENDANTS OF THE SUN
THE PHILIPPINE ADAPTATION



35x45' (approx.)
Drama



i can see you

20x30'
Drama-Anthology

THE HEART OF
**FILIPINO
DRAMAS**



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the journey of Drama



KANAL D INTERNATIONAL



[NICOLÁS SMIRNOFF]



Asia & ATF: advantages of the 'New Normality'

These are not easy days for the content market. On one hand, we have the Pandemic that has stopped most of the productions of the year, has weakened many advertisement markets and has obliged companies to move themselves virtual. On the other hand, we have the worldwide launch of the '2nd wave' of big OTTs, with **Disney+** first and **HBO Max** and **NBCUniversal's Peakcock** following, among others. The A-VOD is now a serious alternative to S-VOD... Nothing will be as in the past.

But, there are also good tips in these so extreme times. The Pandemic generates the acceleration of emerging digital trends, from 'promise' to 'reality'. It pushes so brand-new environments that both big and small players must start almost from zero, and while the bigger have name and budget to do more, the smaller is more flexible and faster to take unseen positions. And especially, there are no more geographic distances, because it doesn't change to be in the same city, country or region, everybody looks the same at the computer.

EVENTS

"Mornings With Industry Leaders"

an assembly of decision makers, holding elevated sessions for the media, telecoms & entertainment industry in the realm of content connectivity, commerce & beyond.

"Lunchtime Buying"

a distinctive segment focusing on new insights on buying strategies today. Hear possibilities, taste certainties, and get to know vital buyers, as they engage in real speak.

"Coffee Hour Fresh Content"

presenting a spread of scripted and unscripted formats open for contracts by top sellers. This series will stage fresh entertainment content and industry updates.

"Production Afternoons"

format experts to creative leaders and decision makers will address real issues and present user cases to advance production capabilities in the industry.

"Speed Dating Sessions"

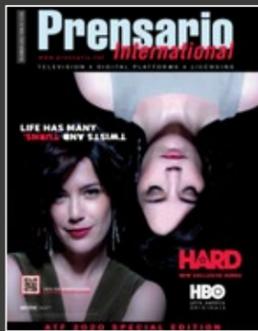
a sure-fire way of securing 10-minute conversations with potential partners you might otherwise never meet.

"ATF Pitches"

finalists from the ATF Animation, Chinese and Formats Pitches will make their final case heard, before the winners are announced.

The latter, for ATF and Asia, is a big opportunity. Asia is at the other side of the world from Europe and the Americas, which have much shorter distances each other. To attend ATF, the main obstacles for no Asian people were the long trip, the time change, the expensive experience, apart from the challenges of the market itself. Now the content industry is more global than ever, and to be present at ATF —100% digital, so many activities are recorded or not in real time— avoids most of the above obstacles.

The Asian product has evolved very much within the last 6-7 years. Japanese, Korean, Chinese, Malaysian, Singaporean, even the Philippines companies have 'invaded' the international market with 'out of the box' formats and very successful dramas. They are more open to incorporate ideas and programming, for two-way relationships. They are setting up production poles with tax advantages. If Asian presence is strong now, imagine without the physical obstacles... the industry must use ATF to push business from and towards Asia, in the 'new normality'.



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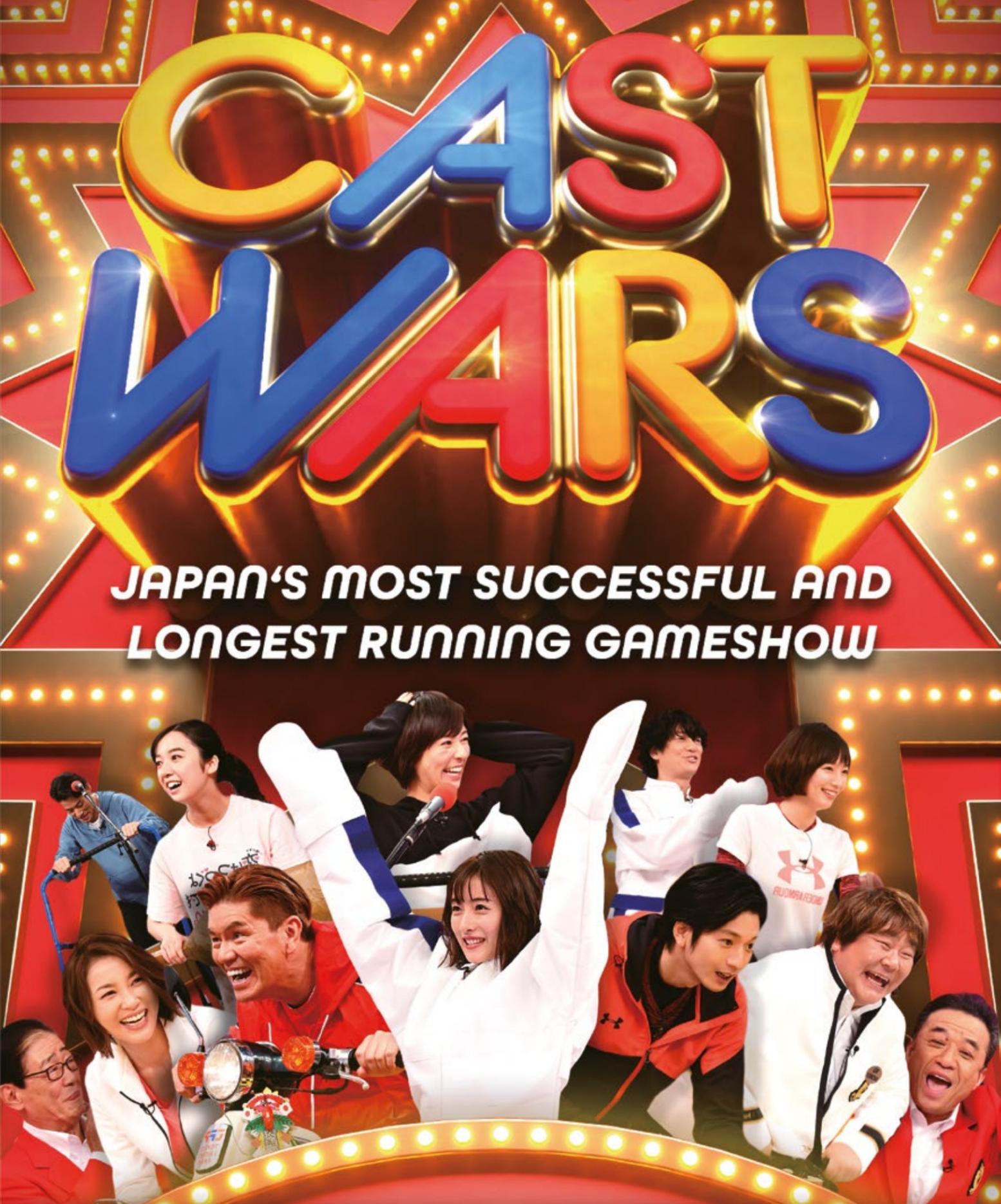
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Netflix: ups and downs of the leading global OTT

2020 has been a roller-coaster for most of the industry actors. But when we talk about the leading streamer, **Netflix**, the situation is much more interesting: the company had a tremendous 1H by adding +26 million clients (vs. 28 million during all 2019) and showing the world why it is the #1 operators.

But reality showed its face on 3Q, when **Reed Hastings**-founded company only increased its subscriber based by 2.2 million. There are many reasons of this, and economic could be the most important one but also a fierce competition with new OTT launches globally, regionally and locally. Digital business is strengthening.

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

Even though **Netflix** has almost reached 200 clients, its main competitors **Amazon Prime Video** and **The Walt Disney Company** are already above the 150 and 100-million barrier, respectively, and coming fast. If we consider **HBO Max** and **Peacock**, which have confirmed expansion plans for 2021 and the following years, along with **Apple TV+** and

ViacomCBS' Paramount+, among others.

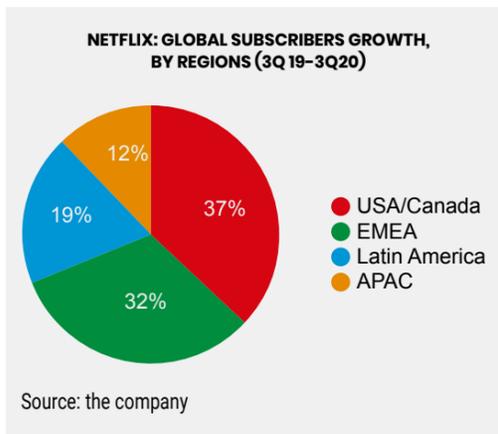
The US operation gets a lot of attention, accounting for almost 40% (including Canada) of its 194 millions paying subscribers (3Q 2020) but in recent years has been dogged by concerns of saturation. More than 50% of the streamer's revenue in the first half of 2020 came from outside North America.

Netflix adds clients in Europe, the Middle East and Africa (EMEA), which it already means a third of the total subscribers, Latin America, with +36 millions (Brazil with 17 millions, Argentina with 5 millions, surpassing traditional Pay TV operators) and APAC, which is the one growing stronger. Between 3Q 19 and 3Q 20, OTT grew 9% in USA-Canada, 25% in Latin America, 32% in Europe and 60% in the Asia Pacific region.

While North America, Brazil and parts of India had productions on pause, **Netflix** projects outside those regions —Europe, Middle East, Africa, Japan and Korea— are up and running again after brief hiatuses (Korea never fully stopped production). In Europe, 22 productions across 11 countries are back up since July.

When 3Q started **Ted Sarandos** was appointment as co-CEO. 'Ted's been instrumental to our success as a company by driving the revolution in our content strategy, which was way ahead of its time and has been key to our continued success. It was typical of his ability to see where the industry (and consumer tastes) are headed', describes **Hastings**, while he remarks there is a 'tremendous room' for growth as consumers embrace Internet entertainment. 'If we continue to improve our service and the quality of our shows and films we can get to serve hundreds of millions more people over the next ten years'.

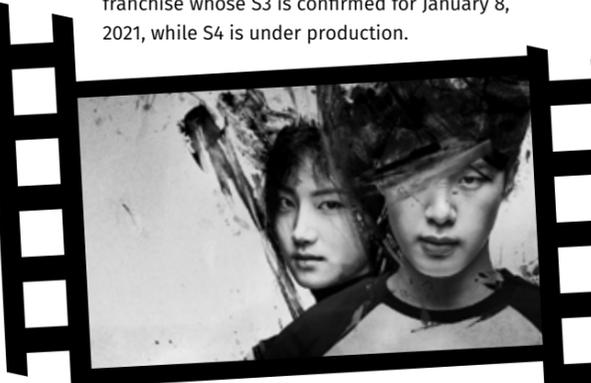
Sarandos adds: 'When Reed and I first met over 20 years ago, he described Netflix almost exactly as it now works. But at the time, I was skeptical. The Internet was still new and Netflix's main competitor, **Blockbuster**, was huge and had completely disrupted the business model of my previous company. Part of Reed's brilliant-



ce is his persistence and so I eventually said yes, back in 1999'.

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

Local language content, like *Dark* (Germany), *Control Z* (Mexico), *Extracurricular* (Korea), *The Woods* (Poland), and *Blood & Water* (South Africa) continue to impact in local and international audiences. Blockbusters? *La Casa de Papel* (*Money Heist*) Part 4 premiered on April 3 and it was seen by 65 million homes worldwide over its first four weeks. Season Finale, 5, is under production. The **YouTube Premium** original, *Cobra Kai*, was canceled after its second season, and it is now a global **Netflix** franchise whose S3 is confirmed for January 8, 2021, while S4 is under production.



Netflix Asian originals traveled well across the world such as South Korean 'Extracurricular'

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Reed Hastings, CEO, Netflix



WarnerMedia APAC: 'More diversity of genres and storytelling in Asian content'

Ricky Ow, President of WarnerMedia Entertainment Networks, describes to PRENSARIO in this exclusive interview for Asia TV Forum Online + the moment of the group in the APAC region, where it operates 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.

'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**', he underlines.

In APAC, **HBO** and **Turner** are 'firmly united' so this development sees the company taking a further step forward with their **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

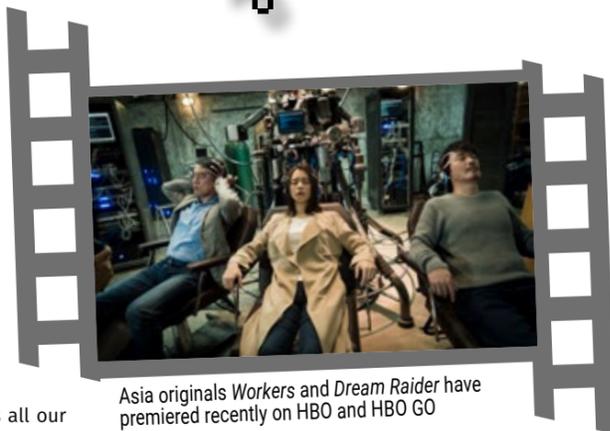
entertainment', remarks **Ow**.

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

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

Ow: 'Consumers continue 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**,



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

working with developers such as **SundayToz** in Korea and **GoGame**'.

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

WARNERMEDIA APAC IN NUMBERS

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

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

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

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

Ricky Ow, President, WarnerMedia Entertainment Networks, Asia Pacific

RATS

IT'S GOOD TO TALK



A Heaven's Gate/Barietta Production in association with Czech TV and MDA.



[BY FABRICIO FERRARA]

Paramount+, the global and premium streaming brand from ViacomCBS

Since completing its merger at the end of 2019, ViacomCBS has not stopped evolving, adapting to the context of the pandemic. Along this path, ViacomCBS Networks International (VCNI) work focused on two strategic areas: production through ViacomCBS International Studios (VIS) and digital.

Along with the return to production in the middle of the year, VCNI confirmed last September that its global streaming brand will be from 1Q 2021 Paramount +, where it will concentrate its paid offer, while Pluto TV will operate separately in its free AVOD offer, as well as the preschool OTT Noggin. The first will be relaunched in the Nordic countries and in Latin America, where it already operated with that brand, while it will be the new brand that operates in the USA and Australia, replacing CBS All Access and 10 All Access, respectively.

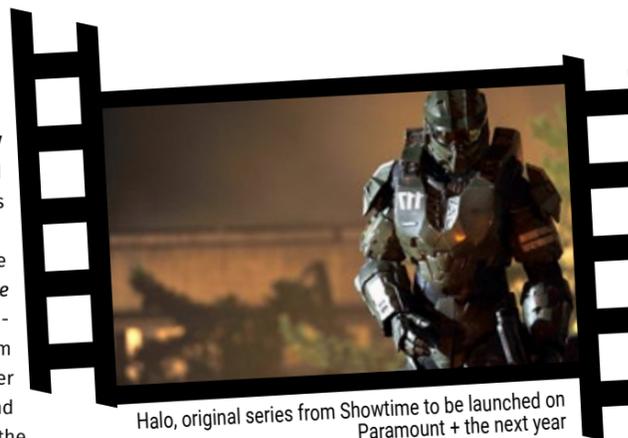
Paramount + will exclusively offer new Showtime originals, including *First Ladies*, the series starring *Viola Davis* as Michelle Obama, *American Rust* and *Halo*, as well as new CBS All Access originals, *Guilty Party* and *The Harper House*. It will also broadcast originals such as *Lioness*, a spy drama created by *Taylor Sheridan* (*Yellowstone*) and produced by *Paramount Network* and

101 Studios, and the new edition of *MTV Behind the Music - The Top 40*, from *Creature Films* and *MTV Studios*, with a look unique and intimate to the 40 greatest artists of all time.

Among the developments will be *The Offer*, about the making of *The Godfather*, one of the most legendary films in Paramount history, from Oscar- and Emmy-nominated writer *Michael Tolkin*, who produced and wrote the 10-episode series. Also the fourth season of the iconic series *The Handmaid's Tale*, starring *Elisabeth Moss*, and the third season of *Yellowstone*, starring *Kevin Costner*. And the new original series and two projects in development join *Nickelodeon's* *SpongeBob* original children's *Kamp Koral*, who will also be available on the service globally.

David Lynn, President and CEO of VCNI: 'We are poised to become as powerful a player on streaming as we are on television. We want to build a significant presence in key markets, generating revenue from advertising, subscriptions and licenses. We leverage the iconic Paramount brand, ViacomCBS 'state-of-the-art infrastructure along with a huge library of content.'

More recently, with the departure of **Pierluigi Gazzolo**, he structured the production and digital areas into two different divisions. On the one hand, VIS Global came under the orbit of **JC Acosta**, president of *ViacomCBS Networks Americas*, and its digital area, headed by **Kelly Day**, president of Streaming, assigned three executives who will drive the global business, starting with **Doug Craig** as SVP, Content Strategy and Acquisitions, who leads the international content strategy, acquisitions, programming and operations for VCNI's portfolio of international streaming services, including Paramount +, Pluto TV and Noggin in all international markets; **Angela Heckman** as SVP of Revenue and Operations, who drives business operations and overall revenue growth for VCNI's streaming portfolio



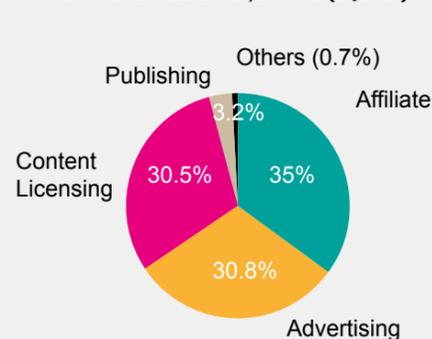
Halo, original series from Showtime to be launched on Paramount + the next year



Kelly Day, president of Streaming, Doug Craig, SVP Content Strategy and Acquisitions, Angela Heckman, SVP Revenue and Operations, and Marco Nobili, SVP, Marketing

in international markets; and **Marco Nobili** as SVP of Marketing, who oversees VCNI's marketing strategy and operations for products and platforms in all markets.

VIACOMCBS: REVENUES, BY TYPE (2Q 2020)



Source: the company



David Lynn, President & CEO, ViacomCBS Networks International



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[BY ALBERTO BUITRON]



Asia: ahead in the global content business

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

Almost one year after the Covid-19 pandemic was unleashed, the APAC region (with the exception of India and other territories) has clearly emerged as the one in the world that better “surfing” the crisis. By the end of this year, China will be the only economy in the planet to show positive growth as its GDP is predicted to expand 1.9%, according to the latest economic outlook from the IMF.

Asia has earned practice in facing these respiratory diseases due to past experiences (SARS in 2002-2003 and Influenza H1N1 in 2009), and the majority of their populations are used to living with them. If we see the world map, this may have a positive effect for 2021 and the future of the Asian economy. If we consider the audiovisual industry, many countries did not stop producing during the pandemic (i.e.: South Korea), which has produced originals for many platforms.

As in most of the world, Asia consumers were *locked down* during the Covid-19 crisis, 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**. In this picture, China’s streaming major, **iQiyi** and **Tencent**, highlights its strong presence in Southeast Asia, while Netflix continues its expansion in some APAC countries, and **Disney +Hotstar** enjoys its recent launch past April in India, and its launch in Indonesia later this year.

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

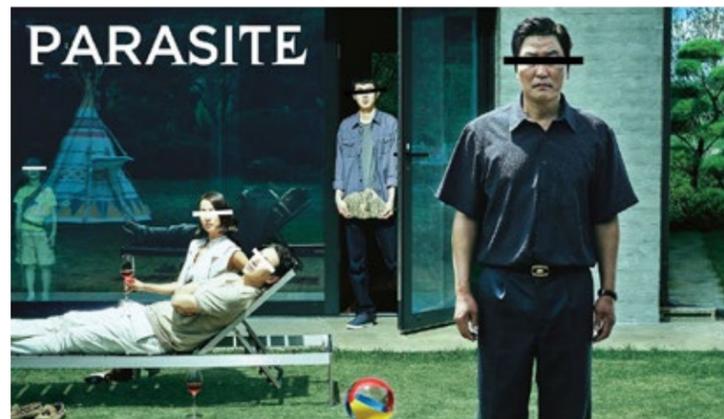
Korea, Japan, and the Middle East, while the Spanish-language version of the streaming service has been also confirmed.

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

While China has been demonstrating being a prolific market for an OTT,



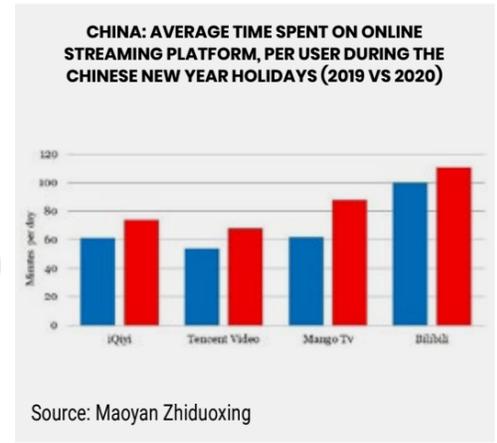
In 2016, iQiyi acquired exclusive rights for *Descendants of the Sun*, which was released simultaneously in South Korea and China, and was viewed 2.4 billion times.



Chinese streaming operator iQiyi, available in Singapore, Malaysia, Indonesia, Thailand, Philippines and Vietnam, is stocking up its international service with shows including Oscar winner *Parasite*, following a deal with South Korean media giant CJ ENM



Adam Lewinson, CCO, Tubi, Daphne Yang, CEO, Catchplay Group, and Priya Dogra, President, Europe & Asia, WarnerMedia



Source: Maoyan Zhiduxing

other territories have represented problems as for the country’s strict rules governing foreign ownership of media, earn salary average by habitant and the multiple languages managed. Such as Indonesia, where **Netflix** attempted to operate, but he won’t reach a content distribution deal with the national Telco, **Telkomsel**, by contrast, **iFlix** has a deal with this one that allows locals to watch it legally.

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

Some experts think that with Southeast Asia dominated, the next frontier will be English-spoken-territories, and as result, services like

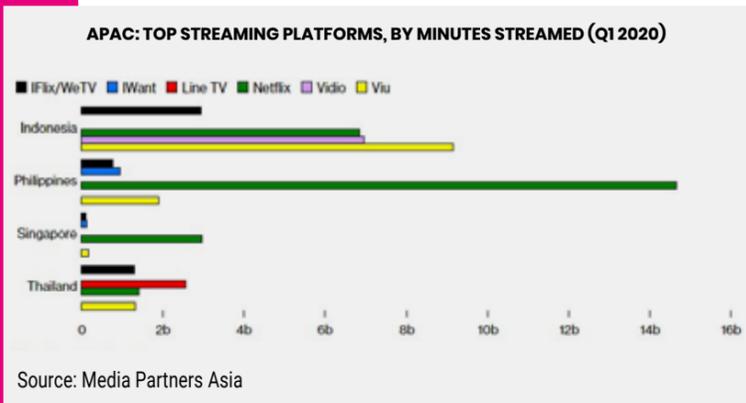
iQiyi and **Tencent** are planning to develop original production in other territories offering subtitles shows in English, Thai, Malay, Indonesian and Vietnamese.

Context

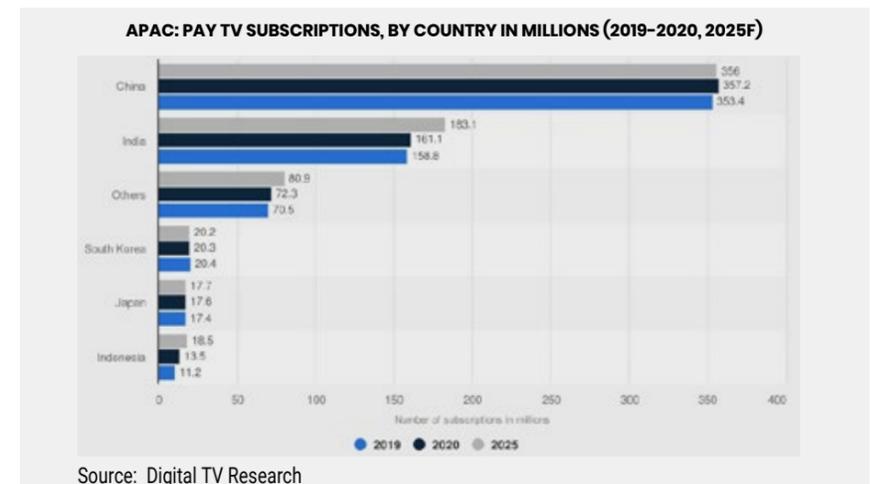
Growth in the Asian markets, although slight, has been pushed by a growing middle-class who can afford subscription costs in emerging territories like India, China, Indonesia and the Philippines and the rising adoption of IPTV, according to **DTVR**. APAC captured over 18% revenue share in the market 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.

According to a survey from **Mordor Intelligence**, the media and entertainment market is expected to register a CAGR of 7.2% between 2020

[MAIN STORY]



Source: Media Partners Asia



Source: Digital TV Research

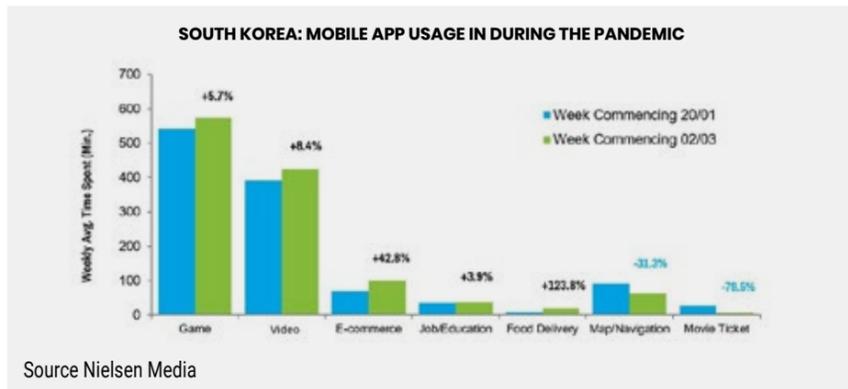
A-list of speakers at ATF Online+

Taking place from 1 to 4 December 2020, as part of the annual Singapore Media Festival, Asia TV Forum & Market (ATF) is offering a series of key speakers for its different online sessions. Themed “Prelude 2021: Be Part of the Conversation”, the conference brings the industry together to review what has been a year of rapid transformation, as it navigates the new year ahead. Maintaining the event focus to keep the conversations pragmatic with highly relevant foresight, looking at 2021, ATF offers a fresh take on digital deliverance, aiming to make each session as interactive and constructive as possible, with tools to meet and converse as you would during ATF’s yearly conference gathering. There are also new segments for easier traction. The format for this year’s conference has also been refreshed, to adapt to the global online audience. Each day will now comprise five segments focusing on discussions specific to the various pillars within the industry. Sessions will lean towards the understanding of landscapes, encouraging deals, and promoting collaboration. Exclusive insights will continue, as ATF will also offer a plethora of world-renowned analysts who will present fresh, unpublished data focused on Asia. **Yeow Hui Leng**, Group Project Director of ATF says: ‘With the industry putting their focus on transforming their businesses to navigate the current economic climate, we are excited to have leaders that have been transformative and forward-thinking in their ways, to share their experience and insights at our conference. Our online format achieved through a combination of digital tools, will facilitate everyone to join in the conference discussions and live speed dating events’.



Yeow Hui Leng, Group Project Director of ATF says





Source Nielsen Media

and 2025. This growth is mainly pushed by the Chinese market, based on figures from **Digital TV Research** (DTRV), leads the number of Pay-TV subscribers with over 357 million subscriptions. However, DTRV forecasts to decrease to 356 million subscriptions by 2025, and the number of Pay-TV subscriptions in Japan, Indonesia, and India expect to increase from 2020 to 2025.

The IPTV scenario in India is witnessing change owing to the advent of the network services provider, with the company providing free IPTV live subscriptions to its customers. With other companies to follow suit, the demand for mobile-based IPTV services is expected to increase in the region, which will, in turn, increase the demand for media and entertainment in the area. **Media Partners Asia** (MPA) assures that these figures can be changed in 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 regu-



Cathy Payne, CEO, Banijay Rights, Jon Penn, EVP (APAC), BBC Studios, and Maarten Meijs, President, Global Entertainment, ITV Studios

latory policies for Pay TV, its costs in some territories, and the increasing access to high-speed internet has created a 'crack' in the traditional ecosystem: 'Business models remain dependent on the monetization of branded channels and sports rights in the Pay TV window. But the growth of legal online video services means that 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'.

Asian game-changers

Various companies have seen there are also some challenges faced by the market and opportunities: the creation of media content has witnessed a drastic change with a shift from traditional television to online digital platforms, pushed by online entertainment content providers, such as **Netflix** and **Amazon**, who have successfully introduced acclaimed original video content in the region. These companies are also financing content in regional languages to attract customers, especially in multilingual countries, such as India. The rising competition in the market, the 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** (Bhojpuri), **Zee Thirai** (Tamil), and **Zee Picchar** (Kannada), along with its well-known OTT platform **ZEE5**, which registered 631 million monthly active users last March.

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



Japanese dramas for export: NTV's *Mother* and *Woman* have become a global success. Both titles opened new opportunities to the Japanese company due its local adaptations in Turkey and South Korea.



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

ANA'S REVENGE



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Nippon TV: 'We want to create anime that will be loved by the world in the next decades'

Nippon TV, Japan's leading multiplatform entertainment powerhouse and ratings champion broadcaster and owner of **Hulu Japan**, is giving a new innovation step in the global business by launching its brand new Anime Department in response to the growing global demand for this Japanese flagship genre. The department is led by **Kako Kuwahara**, EVP of Business Development.

For many years, anime has been a forte of the broadcaster with hit series as *Lupin the 3rd*, *Death Note*, *Hunter X Hunter*. 'I am honored to lead this business unit, which combines the team that produces anime for Japanese viewers with the business team that delivers anime to the international market. Young international generations are looking up to anime heroes. We aim to strengthen our production, create new worldwide hits, enhance our global distribution and, ultimately, reach as many anime fans as possible for generations', underlines **Kuwahara**.

Nippon TV has the global audience in mind right from the start, while it allocates greater resources into anime: 'Going back 1,000 years into our nation's history, we see that manga has been representing Japan's culture in the same way that the traditional keywords such

as sushi, geisha, and Mt. Fuji has. Because manga, games, and anime all have a high affinity to our culture, they synergistically popularized themselves in our country', she explains.

'Globally, adventure fantasy anime that depict allies joining forces to fight against evil tend to be well received and have increased their fan base so much so that their popularity is now deeply rooted. Japanese anime also does not rely only on computer graphics, and I believe this is another reason why they are loved throughout the world'.

Kuwahara believes there is nothing more important than selecting themes that will be easily received by fans around the world. At the heart of her team there is a legendary producer (*Death Parade*, *Death Billiards* and *Ouran High School Host Club*). 'I have fully entrusted the creative process to him. I have also armed him with team members who are brilliant at analyzing the global market. Before deciding on producing a title, we always seek the advice of our international partners. Choosing titles that will have longevity is another objective that is crucial for us'.

'It is necessary to have simultaneous global releases so we plan to arrange schedules that enable subtitled and voiceover versions to be rolled out at the same time. In places where censorship tends to be strict, we will produce versions that cut out scenes of concern. At times, we will also be inviting our partners from around the world to invest in projects at the early stages of the process', she comments.

The first three international projects announced and slated for April 2021 are, first, the anime based on the award-winning novel *Tsukimichi-Moonlit*



NIPPON TV

Kako Kuwahara, EVP of Business Development, Managing Director of Anime Department, Nippon TV



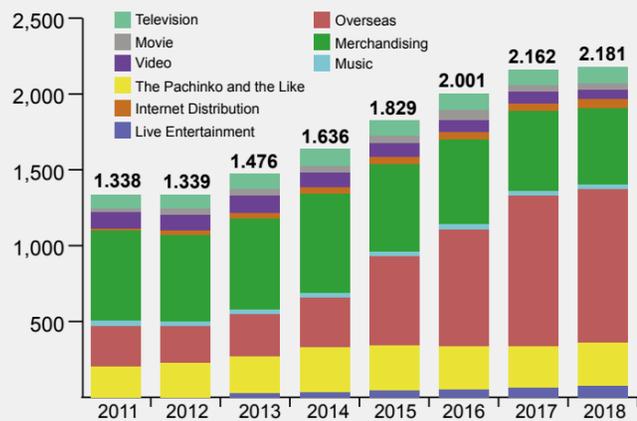
Slated for April 2021 is *Tsukimichi-Moonlit Fantasy*, based on the award-winning novel

Fantasy- (12x'30) in partnership with **Mainichi Broadcasting System**: based on the award-winning novel and manga with the same title from **Kei Azumi**, it shows Makoto Misumi who is just an ordinary high school student living a regular life, but all of a sudden gets summoned to the other world to become a "hero"; second, *Edenszero*, with **Kodansha**; and third *The Princess of Snow and Blood*, with **Tatsunoko**.

'Going forward, we will be working with various companies that specialize in different fields', comments **Kuwahara**, who adds: 'Anime studios **Madhouse** and **Tatsunoko Production** are our sister companies. We will be working with them, but the process of determining a partner needs to be done on a content-by-content basis'.

And she concludes: 'Half of **Netflix** viewers watch anime, we hear. The smash hit *Demon Slayer: Kimetsu no Yaiba* has fanned the flames of Japanese anime popularity even more. Compared to 10 years ago, Japanese anime has become more readily available and enjoyable for a wider demographic. Creating hit anime titles plays a significant role in sharing Japanese culture with the world. We want to create anime that will be loved the world over for 10, 20, or even 50 years'.

JAPANESE ANIMATION: MARKET SIZE BASED ON ESTIMATED REVENUES - IN USD BILLIONS (2011-2018)



Source: Association of Japanese Animation and other public sources





ABC: 'TV consumption is still strong'

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

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

towards scripted and entertainment'.

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

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

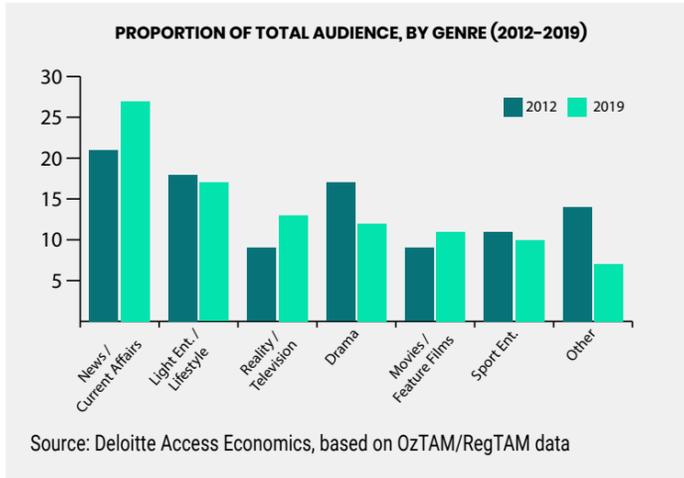
'*Retrograde* is another **ABC** commissioned comedy that follows the lives of a group of 30-something friends as they drown their sorrows at a virtual bar during COVID. We have also acquired content recently that also reflect living in this Era that will reach audiences later this year. Going forward, we will see an audience appetite for content that offers an escape from pandemic'.

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

Executive also highlights **ABC Listen** app,



ABC's head of Acquisitions, Dallas Krueger

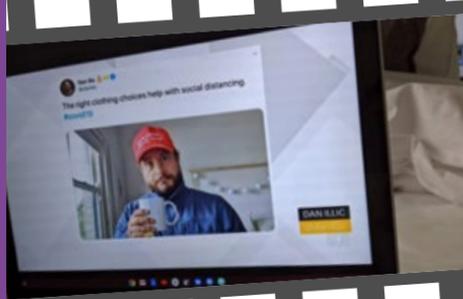


which is 'extremely popular' and showcases binge-worthy **ABC** produced podcasts such as *Trace and Snowball*, both true crime. *Coronacast* is a short, daily podcast that breaks down the latest news and research to help audiences understand how the world is living through the pandemic. Last year web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

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



Mystery Road, local drama



At Home Alone Together



DRAMEDY
10x60'





Viu: premium and local, original



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



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 telco services (fixed-line, broadband and mobile), while **PCCW Media** operates pay TV 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 panregional OTT **Viu** with +40 million users in 16 markets such as 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', explains **Sahana Kamath**, Head of Original Production for Indonesia and Malaysia.

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.

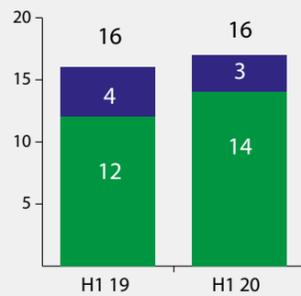


Pretty Little Liars, Viu Original

MAU's expanded by 21% to 36.1 million (normalized after India exit), video views grew by 23% to 3.2 billion (also normalized after India exit), average monthly time on the app grew 59% during Covid-19 (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.

VIUTV REVENUE GROW (1H 2019-1H2020).



MX Player: 'We cater to the locals in each country'



Mansi Shrivastav, SVP, Global Acquisitions and Alliances



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

The platform hosts over 200,000 hours of premium content across formats like movies, web series, TV shows, music videos and news amongst others. It is also betting big on international content to offer viewers a varied palette of entertainment choices that include American, British, Spanish & Latin American, Turkish and Korean shows, all available to binge watch for free to the audience in their language.

The objective in the coming year is to further solidify the content offering across content types and genres with exclusive shows – from the Indian landscape and different territories across the world. Additionally, **MX Player** is also foraying into eSports & Gaming.

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

'We also have an acute focus on bringing international content to India and have partnered with **Paramount**, **Sony**, **Fremantle**, **Sonar**, Latin American providers like **Televisa**, or Turkish **Eccho Rights**, **Calinos**, **Inter Medya**, **Kanal D**, **Madd** and **ATV**, as well as Pakistani content with partnerships with **Hum Tv** and **ARY Digital**', she adds.

'After the successful India launch, the idea is to use the same playbook & our winning mantra to light up our service in other countries. Currently we are live in US, Canada, UK, Australia, New Zealand, Nepal and Bangladesh, and we have added Sri Lanka, Myanmar, Indonesia, UAE, Saudi Arabia. The idea is to create robust content offerings catering to the locals in each country. 90% of the consumption happens on mobile & for most of our viewers, mobile is the 1st screen or touch point for entertainment', concludes **Shrivastav**.



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MTS: content for national and global viewers



Igor Mishin, VP for Media Business Development, MTS, and Alexander Tsekalo, Founder and General Producer, Sreda



Russian leading telecom and internet service provider **MTS Group** is giving big steps in the global market by confirming the launch of its TV Streaming services for the local market plus a production division **MTS Media**, for which it has partnered leading local production house **Sreda** (Silver spoon and Method).

Both companies are co-producing seven drama series for the OTT platform: four of those were launched on the last MIPCOM Online +. *Crystal city* is an action-packed psychological drama with scriptwriter **Oleg Malovichko**, and based on a true story; *Caesar* is a thriller series rated 18+ about a serial killer with his own methodology for selecting victims; *Married Life scenes* is a black comedy-drama rated 18+ about an unconventional way of resolving a marital crisis; and *Snail running* tells the story of a woman who survived in a tragic incident as a teenager, and is now living a double life: she's officially married and works as a head of a crisis-managing clinic for teenagers, but she's also a bohemian journalist who has an affair with her female editor and gets involved in a dangerous investigation.

Igor Mishin, VP for Media Business Development, MTS: 'There is a big number of high-quality projects for **MTS TV**. We will develop original content for both national audiences and global viewers, offering both established genres and bold new formats. We are planning to co-produce with a bunch of major national players, and are happy to announce that "Sreda" production is among our key partners', says

Alexander Tsekalo, Founder and General Producer, **Sreda**: 'We have always focused on producing unique stories with global appeal, mastering various genres, including capturing detective thrillers that one may call "slavic noir". It is easier to expand with such partner as **MTS Media**, as each side brings what it knows best - we keep producing great stories for international audiences, while they come in as a great media hub, co-producer and investor'.

MTS Media is a subsidiary of the MTS Group, and develops its media assets and television products, which include IPTV, cable and satellite television broadcasting, content distribution and production, and management of the **Kinopolis** film studio. One of MTS Media's priorities is the development of its own multimedia platform, **MTS TV**, which provides broadcasting content in all viewing mediums.

Crystal city is an action-packed psychological drama is one of the first joint project between MTS Media and Sreda



Showmax, a game-changer in Africa

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: '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 *Tali's Wedding Diary* (2017), *The Girl From St. Agnes* (2019) and *Somizi & Mohale: The Union* (2020), all set first-day viewing records on the streaming platform. The company also released *Life With Kelly Khumalo*, a reality series about one of South Africa's biggest music stars. 'Other Originals on the way include *Jahmil XT Qubeka* and Layla Swart's epic African mythology series *Blood Psalms*, with **Canal+ International**.

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

According to **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. Content fragmentation hasn't reached us yet to the same degree as elsewhere: **Disney+**, **HBOMax**, **Hulu**, and **Peacock**, for example, aren't available in Africa yet, so we're spoilt for choice with international content'.

'Mobile usage is mainstream here, so in November last year we launched a mobile-only service for smartphones and tablets featuring all of the content but at half the cost of the standard Showmax service and consuming less data, which has proven popular', completes **Fangueiro**.



Candice Fangueiro, head of content



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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).

What do buyers and commissioner want?

Special survey made by Reed Midem into the mindset of top Asian content buyers and commissioners. What they 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?



Shihui Cheng
Vice President, 3C Media (China)

- 1) 3C Media is a leading producer and provider of TV programmes in China, focusing on introducing overseas TV formats, creating original content, and TV programme production and distribution.
- 2) Kid-related shows, talent shows / music shows, outdoor reality shows, comedy shows, culinary shows, culture shows, format from independent producers, hit format.
- 3) Worldwide



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

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



Linlin Fu
Business Development Director, Huawei (China)

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



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

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



Ross Crowley
Director of Content, Foxtel (Australia)

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



Otis Hahijary
VP Director, ANTV (Indonesia)

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



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



Patrick Hoareau
Head of TV Programmes, SBC (Seychelles)

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



Anuradha Javeri
Creative Director, YoBoHo New Media (India)

- 1) Acquired in 2015 by BroadbandTV (BBTV), a global leader in digital video, the company is home of premium content from around the world. Has been licensing and acquiring top tier animation, live action, event creators from a range of platforms.
- 2) Preschool and non-verbal 3D or 2D animated shows.
- 3) Worldwide



Shamala Rajendran
Commissioning Editor, Mediacorp TV (Singapore)

- 1) Launched in September 2000, Channel NewsAsia has been positioned as the reference in factual and the latest news, but beyond that, the stories behind the headlines. Viewed in 28 territories across Asia, the channel is complemented by and online presence online on its website and social media services.
- 2) Documentaries and factual content with significant for Singapore and regional viewers. The content should have strong Asian themes that reflects the changing, energy and modern region, through innovative ways of telling stories.
- 3) China, India, Indonesia, Japan, Malaysia, Philippines, Singapore, South Korea, Taiwan, Thailand, Vietnam, France, Germany, United Kingdom, North America, Canada, U.S.A.



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

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



Tran Thi thuy linh
Vice Manager, Television Advertising And Services Center - Vietnam Television (Vietnam)

- 1) TVAd is one of the VTV's division that acts as the sole representative for all business matters, including acquiring, selling, or localizing TV programs.
- 2) New contents on formats, game-shows, documentaries, animation and dramas.
- 3) Japan, Singapore, South Korea, Thailand, France, Netherlands, Russia United Kingdom.

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HBO Latin America: *The Bronze Garden 2*



Xavier Aristimuño
- Vice President
Licensing

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

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

At ATF, the company is promoting its recent titles that has a global side,

among them *The Bronze Garden* (S1 - 8x'60 / S2 - 8x'60), a suspense drama series based on the book of the same name by Gustavo Malajovich, which follows the desperate struggle of architect Fabian Danubio to find his daughter, Moira, who has disappeared inexplicably and without a trace.

From Brazil, *Joint Venture* (10x'60), depicts the story of a young drug

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

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

Universal Cinergia adapts to the new reality

Universal Cinergia Dubbing has been providing language dubbing, subtitling, closed captioning, and translation services to all major international and worldwide markets since 2012. Located in Miami, the company has a 10.000 square foot highly secure and state of the art facility, with the ability to handle any type of project.

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

About the values-add that UC manage in terms of services, actually is providing "the complete package", not only the dubbing, but all the

TBS: *Cast Wars* travels worldwide

TBS Inc. (Japan) continues to position itself as a global benchmark for entertainment formats. After the launch of *Gotttttcha !!!* at the Autumn Virtual Screenings and confirmation that Sony will globally distribute *Time is Money-The Celebrity Lifehack Show* (co-created with David Winnan, CEO, Global Creatives), the company confirmed a new title for this end of the year: *Cast Wars*.

It is not just a game show that viewers of all generations can enjoy, but especially a great opportunity for broadcasters or platform to promote their latest shows in a completely new way. The format is based on the most successful Japanese game show of all time, *Tokyo Friendly Park*, which aired as a weekly show for more than 30 years.

The show itself is a competition between teams of cast members each representing a different program or TV department, a group of broadcasting colleagues who work and know each other on, but sometimes off, screen: newsreaders, sports, breakfast show, daytime, hosts, kids tv even reality teams have competed. Every team

tackles 5 to 8 games to reach a certain target in each game: to qualify. When they qualify they get \$1,000 and win a gold medal. The team that wins the most medals wins the competition and is able to participate in the iconic endgame: Wheel of Gold, to win prizes and cash for themselves or their charities.

Goshu Segawa, producer: 'Cast Wars is a gameshow like no other: it has top all-star banter, big shiny floor studio action and extremely strong multi-demo family draw. Cross generational with extremely broad appeal, it has drawn huge audiences consistently for years and features a unique TV alchemy unseen in any other TV format. Lying under its crazy gaming exterior lies a "Big Heart", which means that *Cast Wars* is actually an all-star celebrity love in that gives viewers the chance to feel closer to their heroes like never before'.



Goshu Segawa,
producer



Cast Wars, nuevo formato de entretenimiento



Liliam Hernandez, CEO

post-production features as well (M&E creation and re-creation, cross conversion, closed caption & subtitling, etc). 'We can deliver content in any format. The content is delivered ready to air, comments, Hernandez.

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

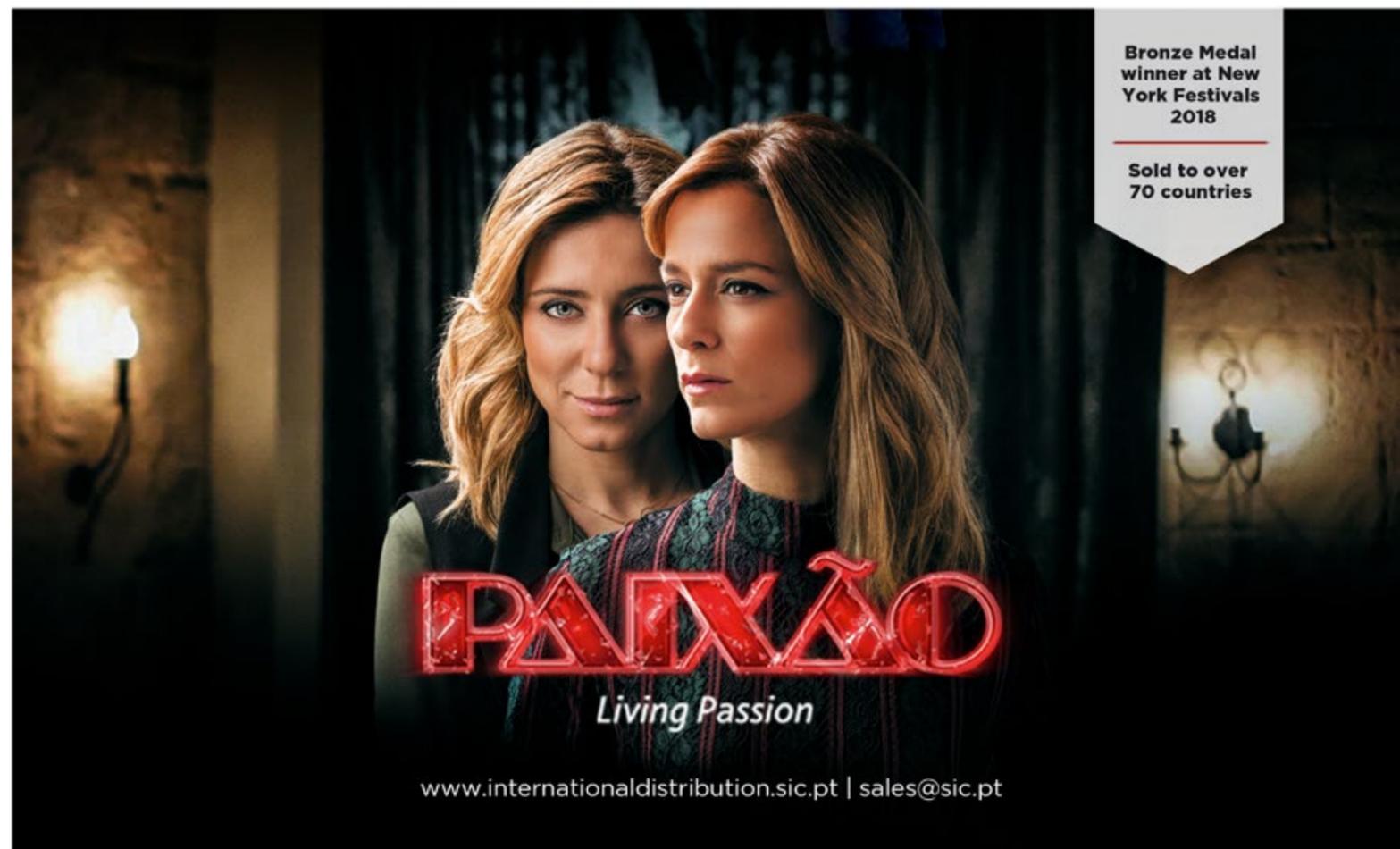
The company renewed its TPN certification for a second year, which validates the commitment to quality and excellence in services. 'As it is, remote recording reinforces the need for increased content security and our processes are transparent and efficient', adds Hernández.

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Kanal D: Turkish drama gains momentum



Kerim Emrah Turna, executive director

With titles such as *Fatmagul*, *Forbidden Love*, *Wounded Love*, *Times Go By* or *Price of Passion* in its catalog, **Kanal D International's** dramas have established themselves as a guarantee when it comes to attracting audiences from around the world. Those titles are a global phenomenon with great acceptance in Latin America, where the dramas are broadcast in Argentina, Bolivia, Chile, Ecuador and Peru, as well as Eastern Europe and MENA.

Asia is a key market where the company has initially bet on. Now it is participating on the ATF Online+ promoting its most recent dramas, including: *A Mother's Guilty*, the Turkish version adapted from the *Filipino* series of the same name. Produced from **Limon Yapim** for **Kanal D**, it is the dramatic story of a mother who commits a crime for her child and the love between two young people that will be tested by this guilt.

Also, two titles from **Karga Seven Pictures** for **Kanal D**: *Hekimoglu*, another adaptation from a successful title, whose second season debuted on Turkey and follows the protagonist's ex-wife, who will return after 5 years of their divorce, due to the illness of her current husband. Starring **Timuçin Esen** as Ateş Hekimoğlu, is an acclaimed infectious diseases and nephrology physician, and the series follows the life of this anti-social, witty and arrogant medical doctor.

New Life is about a chain of events suffered by two different families when their lives intersect. The series is starring Serkan Çayoğlu, Melisa Aslı Pamuk, Tayanç Ayaydın and Nilperi Şahinkaya. Everything starts with a business opportunity that comes across

Captain Adem, who left the Special Forces. All Adem has to do is to protect Yasemin, the young wife of Timur, a rich and powerful businessman. With Adem's acceptance of the job offer, he and his family step into a completely different world where they are foreigners.

ABC Commercial: wildlife and landscape



Wild Australians

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

Hope, love and family at GoQuest

GoQuest Media (India) promotes at ATF its brand new line up of global dramas headed by 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 created and written by **Miro Šifra** and directed by multi award-winning **Viktor Tauš** of **Heaven's Gate** and **Matěj Chlupáček** of **Barletta Productions** in association with **Czech TV** and **MD4**. It aired in Spring 2020, during primetime on **Ceska televize** to unprecedented critical acclaim and multi-generational ratings success.

Another successful, global drama is *Mothers Choice* (16x'45), the latest adaptation of Nippon TV (Japan) drama *Mother* from Ukrainian **Star Light Media**. From Indian OTT **MX Player** it brings two titles: first, inspired by true events is the historical drama *Queen* (11x'50) that chronicles the life of Shakthi Sheshadri from her days as a diligent student to her rise as a reluctant film star. It received 100+ million views on the platform.

Ruby Ring (95x'45) is the Ukrainian adaptation of Korean drama, and it is one of the most successful melodramas from **GoQuest** sold to more than 50 territories worldwide. Last but not least, *I'm On Your Side* (S01: 24x'45, S02: 24x'45) is a romantic drama that has improved **Media Group Ukraine** (MGU) rating by nearly 30% and it is very popular among age group 18-40, based on one of the most popular Turkish dramas.

Jimmy George, VP Co-Founder & Vice President - Sales & Acquisitions: 'In the current global environment, stories of hope, love, family and human triumph have become extremely relevant. We are excited to bring such universal stories of the human experience, packed with drama and spanning genres, to audiences worldwide'.



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



Rats, brand new Czech drama



Karen Quinn, Sales Executive, Australia, New Zealand, Asia, Latin America, MENA

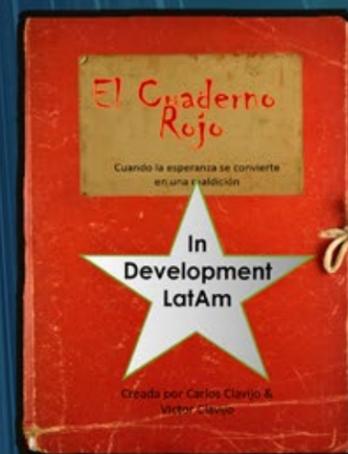
For the 2H, distributor offers *Miriam Margolyes*: *Almost Australia* (3x'60), *Fight for Planet A: Our Climate Challenge* (3x'60), *Australia's Oceans* (3x'60), *Wild Wars Australia* (4x'60) and *Wild Australians* (6x'60). **Quinn**: 'We are starting to see major growth in our formats business: *You Can't Ask That*, now in production in 12 territories followed by sales and major interest for the delightful family competition formats *The Great Bee Challenge* and *Fight For Planet A*, both formats empower local audiences to make their contribution to the global challenges of climate change'.



Bold Original Engaging

Series Development Projects

Finished Series & Formats*



Spain Thriller/ Drama



Argentina Dark Comedy



Canada Drama



Argentina Sci-Fi/Mystery



Italy/Tech Thriller



Argentina Drama/ Crime

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* for selected territories

Televisa: "Telenovela" continues to be a king



Mario Castro, Director of new business

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

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

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

haunting beauty and capacity for seduction to conquer money, fame and power.

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

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

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

Caja de Ruidos: remote dubbing services

Caja de Ruidos (Argentina) continues to grow and adapt to the new reality. In recent months it has improved a remote recording system for the television industry, which they had already used for video game productions. Through this technological upgrade, the company has been able to produce 10,000 minutes of series and feature films since the quarantines began in Latin America.

'The market is more globalized than ever and allows us to produce in different countries of the region in a more dynamic way, looking for the

ZDF Enterprise: the most complete option



Fred Burcksen, President and CEO, ZDF Enterprises

ZDF Enterprises is a key player in Germany and Europe, in its dual role of distributor and co-producer partner that allows it to have a vast and diverse catalog available in all genres and formats. For ATF it highlights important news for the child-youth and drama segment.

In the first place, it showcases the sophisticated teen drama *The Bureau of Magical Things* (40x'25) with the adventures of a teenage girl, part human, part fairy, and part elf. It was produced by **Jonathan M. Shiff Productions** in co-production with **ZDF / ZDF Enterprises** and **Network Ten**.

Produced by **Depesche Vertrieb** and **Bryncoed Productions**, *The Athena*

(26x'26) is another live action series that follows the journey of a young model whose career collapses when she dares to complain about a famous designer treating her like an object. And from **Dot to Dot Productions** brings the animated preschool comedy *School of Roars* (104x'7) aired on **Cbeebies** (UK) and **Sprout** (USA).

In drama, the Nordic suspense series *Grow* (8x'42), by one of Denmark's leading filmmakers, produced by **SF Studios / Rocket Road Pictures**. Take the audience to the heart of the underworld as a young stockbroker seeks to escape his ordinary life through the thrill of danger and the power to become Denmark's biggest drug dealer. Produced by **Publispei** (Italy), *Standing Tall* (4x'100, 8x'50) is a powerful crime series from the director of *Young Montalbano* and *Maltese*.

Fred Burcksen, President and CEO: 'Despite the pandemic, we are optimistic about the future. Our industry has already been altered: business models, demand, the way we produce or sell content. Covid-19 only sped up the process. Always looking for opportunities instead of catastrophes. We talk more frequently with our clients and we still wake up looking for the next great story to tell. We need to be even smarter and more inventive, and that's a good thing'.



Grow, brand new Nordic drama



Ezequiel Lachman, CEO

best artistic solution and talents for each content', remarks **Ezequiel Lachman**, CEO. Based in Buenos Aires, and a fully equipped 10,000 square foot headquarters, it employs first-rate technology: 'Our facilities are located in the region with a close connection to our target markets and easy access to local resources,' concludes the executive.

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SEA: the newcomers and the established, all together

LOn ATF Plugged In-Series, the online market sessions produced during June and focused on these key territories, helped to better understand what buyers and commissioners from key APAC countries want and which values must have any content to have success here. The focus was on SEA territories such as Indonesia, Philippines, Singapore, Malaysia, Thailand, Vietnam and Cambodia.

Asia Pacific is one of the new emerging markets for key players in the audiovisual industry, mainly due to its population density and because it is one of the youngest and least competitive markets for platforms and content. According to a report by Digital TV Research, Asia-Pacific SVOD subscriptions will increase to 417 million by 2025, and China will capture 64.5% of the region's total growth.

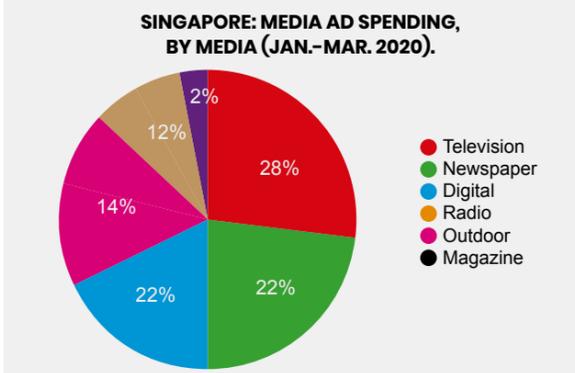
Like other territories, isolation and global pandemic accelerated the content consumption

through digital platforms. In that sense, China will remain the most penetrated country in the region, as 92.5% of its internet users will watch streaming or downloaded video content at least once per month in 2020 according to eMarketer. Several factors unique to China drive this robust digital video viewership: the better content selection on OTT services than on cable TV, the population's mobile-first mindset, and high rates of smart TV adoption. Each Asia-Pacific country boasts a good mix of local and multinational players competing for attention, with the exception of China, which is dominated by local services like Baidu's iQiyi, Alibaba's Youku, and Tencent Video.

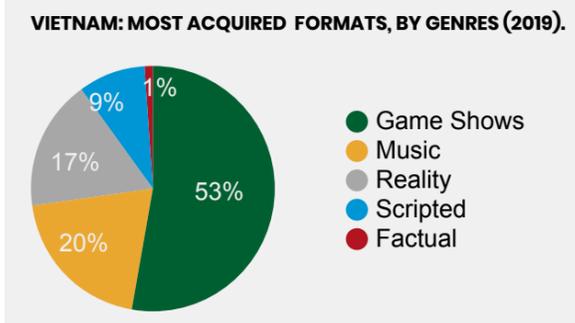
B.C. Achaya, CCO of Sabay Digital, explained that the cost of the content offer and the licensing deal is the key to access to this market, remarked that beyond the cost of acquiring content, there is also the cost of localization (recruitment for localization, etc.); this is something that should be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

As for a major, like Netflix, its strategy has been performing well in Asia-Pacific over the past few years, despite being unavailable in China as a result of state censorship. Past figures reported by the company, its Asia-Pacific user base grew by 63.2% in 2018 and by 53.0% in 2019, however, eMarketer explains that this difference is because multiple users share a single subscription account under

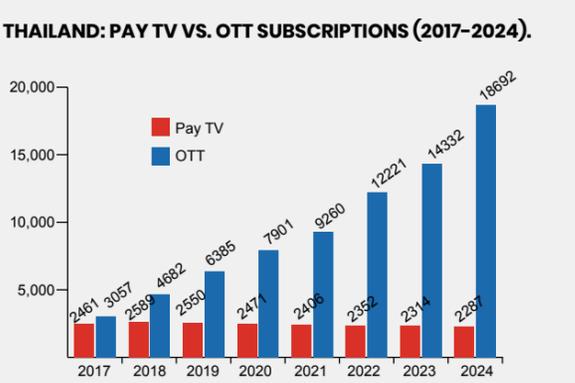
different user profiles. Even so, Netflix reported on its third-quarter earnings last month, it said nearly half of its paid membership growth came from APAC, named it as 'the greatest share of any region', and considered this market as 'significant potential'.



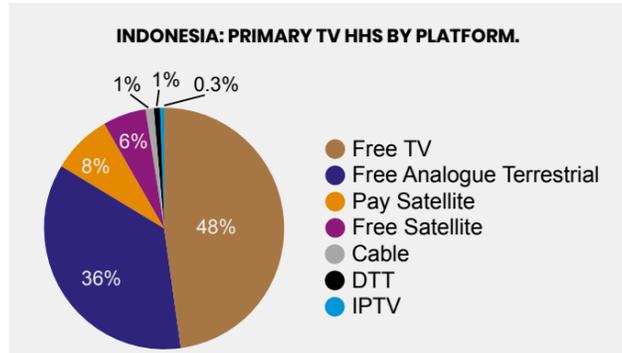
Source: Nielsen



Source: K7 Media



Source: OMDIA



Source: OMDIA

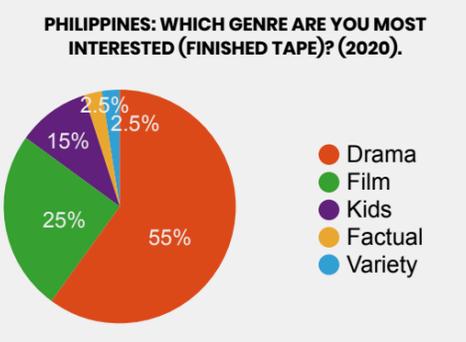
This success is a result of the point strategy of the platform in the region that includes a spent of USD 400 million in developing original content as well as licensing other content for the Indian market between 2019 and 2020; subtitles and dubbing in regional languages like Hindi, Malay, Korean, Japanese, Thai and Bahasa Indonesia, also made the app interface available in local languages.

Some executives think that the problem of the foreign SVOD platforms is that do not understand the audience and the aspects from the markets, like most of the users in this region primarily use the mobile as a device to watch content, and the different currencies and the cost of services.

Digital TV Research cited iQiyi, Tencent and Youku Tudou as the top three companies leading the SVOD growth in China, while Netflix and Amazon will come in fourth and fifth positions respectively, primarily, this is a result of the market knowledge of these platforms.

SEA

Indonesia is the fourth largest country in the world with almost 268 millions of population. While the country itself holds appealing potential based on market size, being the fourth-highest number of TV households in the world with 68 million (Omdia), Hendy Lim, Content & Channel VP, Indonesia Entertainment Group (IEG) assu-



Source: K7 Media

red at the ATF Plugged In-Series session related to this exciting market that 'Indonesian masses are not as sophisticated as audiences from, for example, Japan, or Europe or even USA'.

He further explained 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.

Regarding Philippines, Isavel C. Enriquez, Content Acquisitions Manager at Signal TV showed more open to other Asian content likes of India, Japan, Hong Kong and Singapore; while Wilson Tieng, President & CEO, Solar Entertainment Corporation stated its preference by English language content, in line with a good portion of the pie from the UK and the US.

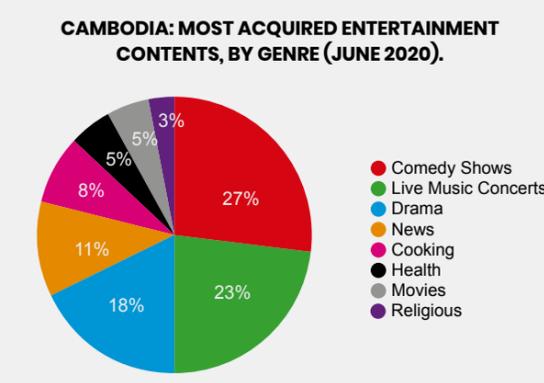
Yazmin Basa, Head of Content, Vuclip and buyer for streaming platform Viu, Filipino content, along with Korean and Chinese dramas and variety shows, work well with a dominant market representation of China, Singapore, the Philippines and Korea in the mix.

Media solution company based in Thailand, True Digital Group, remarked that beyond content, platforms have different strengths and strategies to penetrate: 'As with any industry, demand and supply can push up the price. This is one of the factors that any platform has to mind to launch in this market. Add factors like marketing etc, it could lead to a short-term partnership if prices become unsustainable'. In that sense, thinks that the strategy is centering on possible monetization models; be it hybrid, TVOD, SVOD, or AVOD.

Vietnam media corporation BHD, commented that 90% of what company acquires



Rachel Wu, Head of Acquisitions & Partnerships, TRUE Digital (Thailand), Ha Thi Mai Linh, Manager of Planning and Research Department, TV Advertising & Services Center, Vietnam Television, and Socheata Sok, Programming Manager, Cambodian Broadcasting Service



Source: Blue Media Group

are foreign content, and a significant note is that smaller TV stations as well acquire more foreign content in the country. 'Vietnamese viewers are very selective, where Hollywood movies, Korean and Chinese drama series currently take the majority of the imported content pie'.

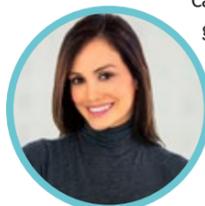
As for the ATF Plugged In-Series related to Cambodia, Western Media Limited, Cambodian Broadcasting Service and Sabay Digital, talked about the still-growth market, and that's what sellers 'need to understand' this market. Local prodco Blue Media highlighted that the local media industry, while being a 'vibrant one', is still unregulated. Researches show that Cambodians in general do appreciate quality content, and more so, content that can be enjoyed with family and friends.

Foreign content is widely accepted, dubbed in the local Khmer language, includes the usual romance, horror, action, and suspense. The most popular genres on Cambodian TV includes local comedy, and formats, especially the local version of The Voice and Got Talent; and on the drama side, the trending programs swing towards what Thai, Chinese, Indian, and Korean have to offer.



Joy Olby-Tan, Lead, Acquisitions, Mediacorp (Singapore), Airin Zainul, Director, IP Animation and Licensing & Merchandising, Media Prima (Malaysia), Banardi Rachmad, Head of Programming Acquisition, SCTV (Indonesia) and Wilson Tieng, President & CEO, Solar Entertainment Corporation (Philippines)

Caracol TV: Historical dramas



Lisette Osorio, International Director

Caracol Television has enjoyed a good year, regarding markets conquered. Its super production *Bolívar* will compete against productions from all continents in the categories of Best Drama Series and Best Director at the 2020 Seoul Drama Awards, also *Ana's Revenge* arrived to Netflix after lead prime time during its broadcast in Colombia, registering more than 7 million daily viewers.

In addition, **Caracol Television** launched early this year a corporate message to the international market under the slogan "Let's go Virtual" as a brand strategy. The message entitled "SOMOS MÁS" (English: "WE ARE MORE") seeks to communicate the positive results that have been achieved in recent months.

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

At Virtual Screenings the company is promoting *Road To Love*, that presents the story of the youngest daughter of a family of truckers where she has to fight against the "machismo". Also *Living to Love*, where the destiny of a singer and a mechanic intersect get connects as they fight for their dreams.

Adding to this, *Bolívar*, the historical drama series created by **Juana Uribe**, based on the life of Venezuelan liberator Simón Bolívar. The show is made up of 60 episodes that document the events of Bolívar's life from the age of seven until his death, primarily focusing on his formation as the liberator of several South American countries and his romantic engagements.

The **Caracol Television** offer is completed with *The Queen and the Conquerors*, another historical drama series created by Johnny Ortiz, and directed by Camilo Villamizar, and Juan Carlos Vásquez, which revolves around the history that led to the birth of the city of Cartagena de Indias, the flagship of Las Américas.



The Queen and the Conquerors, historical drama

RMVistar develops six originals for different platforms

RMVistar continues pushing *The Cleanig Girl*, which with the support of **GERSH**, the title awaits a version in the USA in 2021, which pilot will be produced by **FOX Entertainment**. Likewise, the company highlights that it continues to promote the format for its placement in important territories.

Regarding distribution, the company announces the negotiation of the license of the Chilean comedy *No Quiero ser tu Hermano* from the **Badilla brothers** by **HBO Latin America**, also, and comments that they are on negotiations for a new premiere in 2021 of an important program.

RMVistar promotes at this ATF 2020 six originals that they are devel-

all3media: Formats that entertain the family



Janel Downing, VP sales for all3media International in Latin America

After a break motivated by the outbreak by Covid-19, **all3media** assured in its annual report that the company is already with its production side activated, that includes its 45 associated production seals.

The company behind hits like *Fleabag*, *Gogglebox* and *Don't F*ck With Cats*, assures the outlet that it is back in production on nearly all of its non-scripted titles, and scripted series, such as *Midsomer Murders*, which resumed filming at beginning of October. The company is also optimistic about its list of commissions in 2020, and in particular renewals of shows like **Netflix's** *The Circle* and new orders, like the **Spectrum / ITV** co-production *Angela Black*.

As for the 2020 edition of ATF, **all3media** unveils its line up full of drama and factuals such as *Gordon, Gino & Fred Road Trip*, which follows Gordon Ramsay, Gino D'Acampo and the French maitre d 'Fred Sirieix, while touring various regions of the world tasting local flavors.

As a novelty in its catalog of dramas, **all3media** presents *The Drowning* (4x'60), which follows a female mother who claims to have found her lost son years ago. The series aired on **Channel 5** and is produced by **Unstoppable Film & Television**.

As for non-scripted products, it presents a list of new titles where the following stand out: *I Quit* (8x'60) factual series that follows a group of entrepreneurs who quit their stable jobs to follow their passions; Also two other titles produced by **Studio Ramsay**, *Gordon Ramsay - 24 Hours to Hell & Back* and *Gordon Ramsay: Uncharted*, both follow the famed chef on different explorations of gastronomy.

Also the documentary *Elephant Hospital*, produced by **Maverick Television** that follows the work of a hospital in Thailand dedicated exclusively to the treatment of elephants. The two-part documentary reveals the daily challenges of dealing with large patients suffering from deadly viruses to cuts and parasites. It also shows how the facility teaches baby elephants new commands and even turns elephant poop into fertilizer.



The Drowning, drama



Rose-Marie Vega, CEO

oping in close collaboration with the creators and writers: *#Viral*, a murder thriller series that takes place on the darknet, in alliance with **Utopica Media**; *Eloize*, who follows a woman on a science fiction quest to the fifth dimension; *Delivery Man*, a family comedy with a touch of black humor; *Dead Line*, a black comedy with ghost interviews; *Fort Mose*, an epic account of the first slaves in North America; and *Plan B*, a new version of the award-winning series about **Restablecertu Destino**, available for distribution in Latin America and India in association with **Aroma TV**.



See you in May, 2021!

BCM2021

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RTVE: expansion with contents and channels



Tony Perez, Sales Manager

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

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

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

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

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

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

Atresmedia, towards APAC



Diana Borbon, Sales Manager, Atresmedia Television

Despite the pandemic, **Atresmedia Television** (Spain) has maintained local production with effort, achieving a very good balance of the year with powerful hits such as *Toy Boy* on **Netflix**, which has been in the rankings of the most viewed series on the platform or the premiere of *Veneno* on **HBO Max** (USA) soon.

The company once again participates in Asia TV Forum in order to expand its presence in the APAC region. Among the most recent sales of the company the ones from this region, are highlighted. After the first sale of an **Atresmedia** series to Japan, *The time in between* to **NHK**, the presence of the company's fiction has been increasing in the region.

For instance, **Hulu Japan** has acquired *Vis a Vis* and *El Barco*, while Vietnam has chosen *The Secret of Old Bridge*, and Chinese National station **CCTV** has acquired *The Time In Between*. In cinemas, it must be highlighted

GMA: the essence of drama



Roxanne J. Barcelona, VP, Worldwide Division

Celebrating its 70th anniversary, **GMA Network, Inc.** is The Philippines' largest and most trusted media company, and the primary source of Filipino content around the world. Its contents are currently seen in over thirty countries in four continents, and the company's talents have been recognized by international award-giving bodies in the last twenty years.

Over 100 titles around the globe have been licensed on broadcasters and platforms. With the network producing over 26 dramas annually, its clients and partners can expect a consistent stream of well-crafted programs, featuring stories with universal themes and starring the Philippines' most talented artists.

One of GMA top drama for Asia TV Forum is *Descendants of the Sun* (35x'45), the Filipino adaptation of the South Korean drama of the same name, which tells the story of Lucas and Maxine, two people brought together by destiny. The series has become one of the most outstanding drama on the channel's prime time since last February and also the very first *Filipino* series to be stream on **Netflix**.

Prima Donnas (100x'45) is a family drama where fraternal triplets separated from their father must find their way back home and earn their rights as heiresses to the family wealth; *I Can See You* (20x'30) is an anthology drama of four thrilling stories that use a common visual storytelling device; and the rivalry drama *A Place in Your Heart* (45x'45). Other titles are the contemporary dramas *Broken Faith* (80x'45), *For Love or Money* (45x'45) and *The Gift* (53x'45), as well as the romantic comedy *Love You Two* (45x'45), the thriller *Obsession* (35x'45) and the web drama *One Heartbeat Away* (4x'10).

the success of *A Contratiempo*.

Some of the outstanding new titles are being highlighted at the Spanish showcase, organized by **Audiovisual from Spain**, where it is participating **Diana Borbon**, Sales Manager. Among them, *Perdida* (11x'50), a drama about the disappearance of a 5-year-old girl that was sold to **Netflix**; *Benidorm* (8x'50), the romantic comedy about a notary with less than three months of life who decides to find her first love in this city; the webseries *Luimelia* (three seasons of 6x'15), which is one of the most successful of **AtresPlayer** and a viral phenomenon in Spain and Latin America.

Last but not least, the documentary *Sabina* (3x'30) that includes an unpublished song of the Spanish artist Joaquín Sabina. And its traditional soap opera, the most watched in Spain, *El Secreto del Puente Viejo* (36 seasons of 65x'50) with a story of love and betrayal, revenge and secrets.



Descendants of the Sun, first Filipino series to be available at Netflix



I Can See You, anthology drama



Diana Borbon, Sales Manager, Atresmedia Television

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Madd: four new dramas



Ateş İnce, director general

Madd Entertainment (Turkey) hold last month the second edition of *MaddNext* as part of the *Natpe V-Front* sessions in partnership with NATPE, where it launched four new dramas. Led by **Ateş İnce**, director general, distributor was very active during the pandemic adding new titles every four months, among which the romance and family series stand out.

İnce presented four dramas, of which three have been very well received in Turkey. Adaptation of the French series *Call My Agent, The Agency* is an **Ay Yapım** drama with touches of comedy that follows a girl who tries to reconnect with her father many times, despite his rejections, to get a job at the agency of advertising you work for. **Medyapım's** *Abandoned* is the adaptation of the **Nippon TV** (Japan) drama of the same name, which mixes tragedy with current touches, and follows the story of an orphan girl who enters an adoption agency, whose administrator is a warm and good man who takes care of her and the other members.



Love is in the air, romantic comedy

In line with comedy, *Love is in the Air* premiered on **FOX Turkey**, produced by **MF Yapım**. A young flower seller faces a rich heir when the girl goes to study abroad and loses her scholarship because of him.

Lastly, *A Woman Scorned*, adaptation of the British series *Mr. Foster*, produced by **Medyapım & Mednova** with stars like **Cansu Dere** and **Caner Cindoruk**.

Madd also added a new title: *Flames of Fate* by **Ay Yapım**, which premiered on November 5 on **Show TV** with a 12% share on AB and 13% on 20 + ABC1 and which has already aroused the interest of broadcasters from all it is based on the original story *Bazar de la Charite* with 7 million viewers on **TF1** (France): it is a period drama set in 19th century Paris, where more than 100 women died in a fire at a charity ball.

MGU: gaining markets in APAC



Iryna Chernyak, Director of TV Content Sales Department, Media Group Ukraine

This year has been quite successful for **Media Group Ukraine**, which has sold +250 hours of contents to the markets outside of CIS including telenovelas, prime time drama series and Chernobyl-themed content. 'We continue to develop sales of VOD content to various international platforms. It greatly adds up to our 5-year expansion strategy towards new markets', explains **Iryna Chernyak**, director of TV Content Sales.

About APAC region, she adds: 'We have started sales there in 2019 by signing a deal with **GoQuest** (India). Our Ukrainian adaptation of Korean 95-episode telenovela *Ruby Ring* was sold to **E-Channel** (Vietnam). We have been acquiring Korean formats for years. Thus, we have many titles to offer to the APAC region. On the one hand, they will look differently, but on the other - all of them are based on common values and are easily perceived by the viewers all over the world.



Fillin and Renunciation, Ukrainian drama for APAC

MGU exhibits for Asian buyers *Fillin*, a 40-episode investigation drama where the new police department works on complicated criminal cases using special software called *Fillin*; *Renunciation*, a 24-episode detective drama about a "Special department" that only deals with complicated and resonance crimes; and *I'm on Your Side S2*, the Turkish format *Price of Passion*, about an intense criminal love story.

'**MGU** and TV Chanel **Ukraine** annually produce +2,000 hours of quality TV series, daytime procedurals, high-end prime time drama, makeovers, young audience-oriented content. We have a lot to offer (ready-made content and formats). We are also very open to cooperation with broadcasters and distribution companies. Coproduction opportunities is a very interesting territory, as I believe we can make something great together with our partner in the APAC region', concludes **Chernyak**.

Riki Grup: The Fixies goes to Amazon Prime

Riki Group (Russia) animated feature films *The Fixies: Top Secret* and *Fixies vs. Crabots* have launched on Amazon Prime Video last October. This bolsters the project's footprint across the UK and USA two major distribution territories where they are available.

The deal was made possible through the partnership with **Janson Media**, which acts as an aggregator for Amazon Prime, **Tubi**, **Pluto TV** and **Roku**. 'We are very excited that audiences of these top platforms will be able to watch our features. This is a key milestone for our distribution strategy in North America and Europe that will definitely widen the number of project viewers. *The Fixies* have proved to have mass global appeal', **Mark Zavadskiy**, CEO of **Riki Group** commented.

Earlier both *Fixies* features were picked for TV release in Poland by most watched channel **Polsat** and in Brazil on **Gloob**. The project has already been shown theatrically in Latin America, Spain, Germany, South Korea, Middle East, Turkey, Baltic States, Bulgaria and Serbia. International sales are handled by Central Partnership (part of **Gazprom Media Holding**).

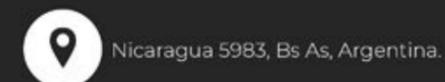


The Fixies

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Eccho Rights, truly global



Fredrik af Malmborg, Managing Director of Eccho Rights

Eccho Rights (Sweden) is completing 2020 with great news that have positioned again the company as a truly global distributor. First, it must be highlighted the exclusive representation agreement with **Sony Pictures Television**, from which 15 titles produced around the world by the Hollywood Studio are being distributed by the Swedish company.

'This is a very exciting opportunity to add a large stock of quality productions from one

of the most recognized brands in the entertainment industry. With its global studio network, Sony a perfect partner for us as we continue to expand our catalog of international titles', remarks **Fredrik af Malmborg, MD.**

Heading the slate is Australian *Love child* (36x'45), contextualized in 1969 in Sydney, love Russian drama *Crane in the Sky* (12x'45), South Korean *Leverage* (16x'160) with an insurance fraud investigator is feared; and Latin American *El Comandante* (63x'44) about the live of Hugo Chavez and Mexican *Rosario Tijeras* (137x'60).

2020-successful series *My Home My Destiny* has returned for a second season and goes from

strength to strength for **TV8**. **Eccho Rights** has concluded deals in Europe (**Divinity** Spain, **LNK** Lithuania, **Pink** Serbia, **Imedi** Georgia), Asia (**MX Player** India), Africa (South Africa) and MENA (**Achla TV** Israel) and now there is strong interest coming from Latin America.

Distributor is betting on production through a strategic agreement with **Born Wild** (UK), with which it will develop four drama series: *The Crystal Isle*, a dark black comedy financed by **RTP** (Portugal), *One Euro Village*, a mockumentary centered on an Italian village, *Ezequiel Himes*, a post-apocalyptic western featuring telepathic undead, and *Red Swamp*, a thriller set in the Finnish swamps.

Nippon TV: more active than ever



Sayako Aoki, Manager, Sales & Licensing, International Business Development, Nippon TV

Although many projects were put on hold during the 1H 2020, and the licensing of formats for production in Asia slowed down, **Nippon TV** (Japan) finished tape sales remained quite strong especially in the Chinese market with anime and drama series leading the sales.

Revenues raised from digital exploitations of its programs outside Japan saw an increase of about 160% during 2Q 2020 (vs. 2Q 2019). The scripted format *Mr. Hiiragi's*

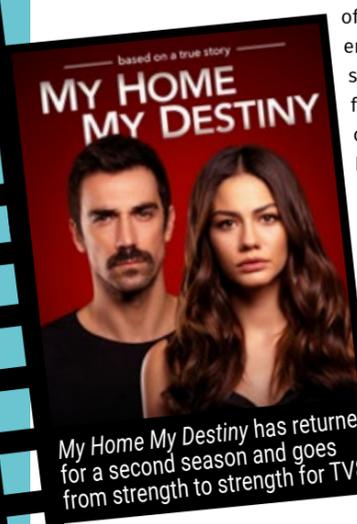
Homeroom was adapted in Turkey (*The Teacher*) to record breaking ratings, same for *Abandoned*, which grabbed the hearts of Turkish viewers. Then, the unscripted gameshow format *Red Carpet Survival* will be produced internationally by **ITV Studios**, and furthermore, its co-developed format *9 Windows* (**The Story Lab**) was unveiled at MIPCOM and received multiple offers in USA and Europe, and the company hopes to discuss with its Asian clients during ATF.

Sayako Aoki, Manager, Sales & Licensing, IBD: 'Buyers request content for family viewing, light-hearted entertainment, nothing too dark nor serious, and a proven success with a good track record in other territories. Of course, these are not new trends that suddenly popped up due to COVID, but rather are criteria that Asian buyers have always valued and we also feel that the tendency or the preference towards "safe" content is getting stronger: "safe" content that embody the points above is getting stronger'.

Game show formats *9 Windows*, *Mute it!* and *Red Carper Survival* rights for Asia are still available. For scripted and dramas, **Nippon TV** plans to introduce the latest human drama line-ups that depict various issues that viewers in any country would encounter in their lives.



9 Windows, co-developed with The Story Lab



My Home My Destiny has returned for a second season and goes from strength to strength for TV8

Media Ranch partners Something Special



Sophie Ferron, president and executive producer, and Jin Woo Hwang, CEO Something Special

Media Ranch (Canada) announced a partnership with South Korea's **Something Special**, founded this year by veteran Format specialist **Jin Woo Hwang**. The alliance enables the two companies to exchange their most popular formats in different territories. Canadian hit format *Watch!* (sold in 12 territories and companies like **Warner**,

Talpa) will be represented by **Something Special** in Asia, while the South Korean new formats, *Miracle Recipes* and *Miracle Habits* will be represented outside of Asia by the Canadian company.

Sophie Ferron, president and executive producer: 'Jin Woo is widely known and respected as a premiere format expert and a pioneer of this business in Asia. Our companies have similar DNA we are confident that Something Special will give our special Format, *Watch!* the care and attention it deserves, bringing Asian audiences great entertainment'.

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APAC: an audiovisual market to look into



The APAC region countries are experimenting a huge process of development, more rapidly than any other market in the globe. Part of this trend is due to its population, the even more Internet penetration rates, the popularity of streaming platforms, local and foreigners, and the increase opportunities for content producers for all media.

With focus in this region, one of the keynotes from **K7 Media** that formed part of the

lineup of **KYIV Media Week Global Marathon**, offered an overview of the opportunities to better understand the current situation in these territories that highlights for its trends and regulations in some countries.

China

China is one of the region's most important markets with 1.4 billion of population and potential linear TV coverage, adding to this the huge social media users, 926.8 million, according to the firm. As for the Chinese TV market, the conversation remarked the importance of the influence of the local regulations from **National radio and Television Administration (NRTA)**, as the institution that controls the cultural standards, like the number of shows on certain genres, the length, and the slots to air.

However, the country is one of the largest digital markets with approximately 20.53 billion, according to Statista DMO, 4 times more than the UK and 6 times more than Germany.

TV-CCTV1, Hunan TV, Zhejiang TV, Jiangsu TV, Beijing TV, and Dragon TV remain the most popular channels in China, but the truly protagonist is the internet programming cause used to be less regulated than linear TV. Example of this, **Tencent Video** acquired *Chernobyl*, *2 Broke Girls*, *Game of Thrones* from **WarnerMedia** and *Billions* from **Showtime Networks**.



Chinese adaptation of eight-episode series Human grown up to 30 episodes

In that sense, due the restriction to acquire foreigner readymade content, the streamers prefer to make adaptation from scripted formats, that why OTT platforms are the key players in project imports. Under this premise, the co-production model with China's participation it highlights.

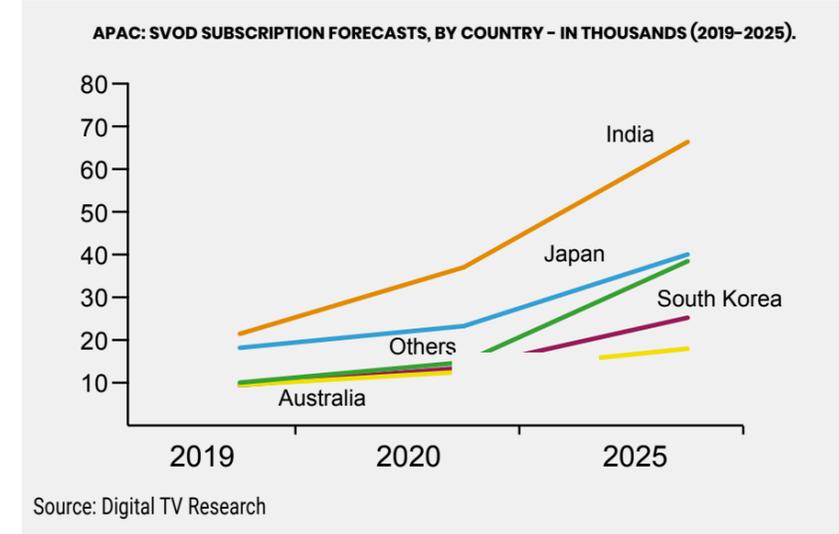
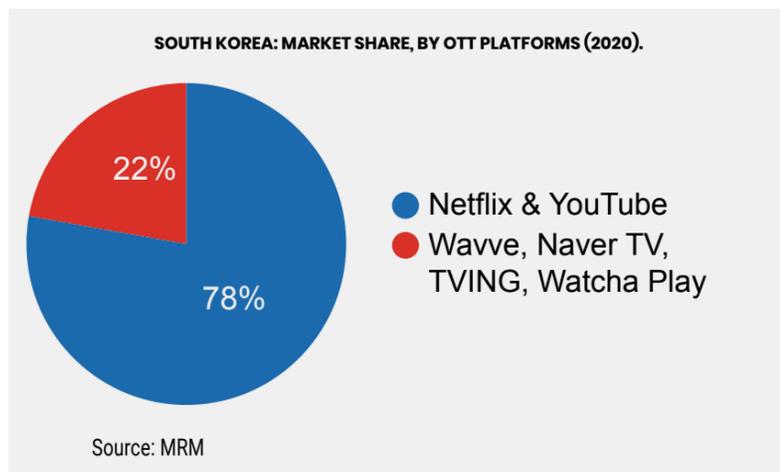
Regarding co-production, past April, during the pandemic, **Shanghai Media Group** made a deal with American company **Syco** and **Fremantle** for launching the show *Magnificent Dancer* on **Dragon TV** (adaptation of *The*



K-Dramas is probably the most significant Korean content in the world. This is one of the recent hits, CJ ENM' *Crash Landing on You*, a love story of a South Korean businesswoman and a North Korean soldier



The Society Game became one of the first South Korea's projects in co-production with Europe



Greatest Dancer). In the same month, Sony announce that made an invest around USD 400 million in Chinese OTT-platform **Bilibili**.

South Korea

The penetration of Pay TV in South Korea reached 95%, while in 2020 the internet penetration reached 96%. Without doubts, the premium online video marked a boom in the nation: from 2015 till 2021 the market volume will rise from less than \$100 million to \$433 million, according to the firm.

Korean culture works all the day, even bars, cafes, restaurants and shopping malls work 24/4, and that reflect the conduct for watching TV, which doesn't stop at night.

Broadcasters air a lot of entertainment shows, that includes the well-known K-Dramas, and factual shows that involve celebrities. With an average of 300 shows per year, the leaders of linear TV are **KBS**, **SBS**, and **MBC**.

The "Digital Media Ecosystem Development Plan", introduced by Korean government the last June, seeks to stimulate local and foreigner OTT players, which are currently dominating the market. According to own data from **Media Resources Management**, the total share of **Netflix** and **YouTube** in the country is 78%, while platforms **Wavve**, **Naver TV**, **TVING**, and **Watcha Play** together hold the 22%.

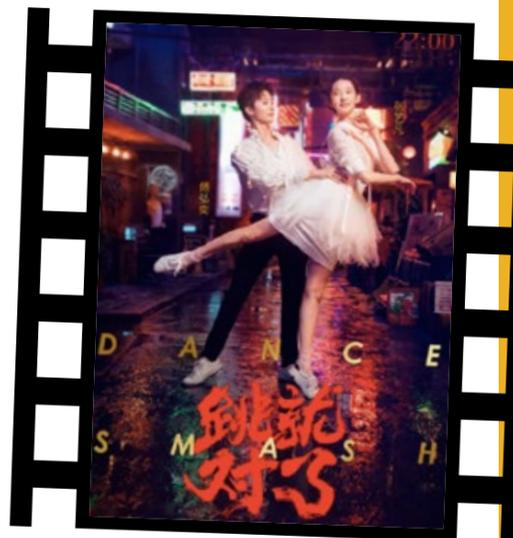
Another point that is pushing the rise of the industry in South Korea is the repeal of market share restriction, that affected directly to IPTV, which couldn't hold more than 30% of the cake. That decision is allowing Korean telcos to acquire IPTV services.

Seeking new territories in West to make deals, broadcaster **CJ ENM** in co-production

with **Endemol Shine Group** (Netherlands) produced a political show *Cash Back* with **Bunim/Murray Productions**, and signed an agreement on creating one scripted and one documentary series project with an American company A+E Networks. And besides, at the end of 2019 OTT giant **Netflix** started a partnership with two major Korean studio, **Studio Dragon** and **JTBC Studios**, which includes a co-production part.

Vietnam

Named as a "TV Nation", K7 Media explained that linear television is considered a 'form of leisure' in Vietnam. The feeds of broadcasters in this country it's full of drama series, news and entertainment shows. Just like China, in this territory, the government controls and censors all broadcasting, except for satellite television. The TV slot from 7 pm to 8pm



One of the few Chinese co-productions is the dancing reality show *Dance Smash*

is currently used for news; the following two hours for entertainment shows, documentary projects, and series.

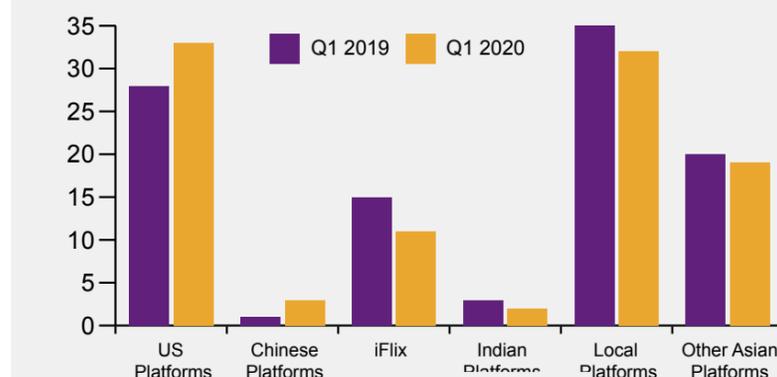
National channels have separate slots for local series and, due state regulations, these just have to fill at least 30% local dramas.

Vietnam's economy, as being one of the fastest in Asia, according to K7 Media, with 6.5-7% each year, where about 72% of the population owns at least one device.

According to Statista forecast, the OTT market will reach \$105 million this year, and in the next five years, the total yearly income will grow by 9.4%.

Vietnam is one of the youngest countries that are wide open to co-productions. Recently two seasons of the series *Forever Young* (2015 and 2017) produced by **VTV** and **CJ ENM** is among the top rated shows in the country.

SEA: MARKET SHARE IN THE VIDEO STREAMING INDUSTRY, BY TYPE OF PLATFORMS (Q1 19- Q1 20)



SIC: shorter, global drama

SIC International Distribution, the distribution arm of **Grupo Impresa** (Portugal), had a great 2020 and expects to consolidate its presence in the Americas and the rest of the world next year.

Regardless of Covid-19 impact in Portugal and in the world, the company keeps up with its strategy of content production.



Carlota Vieira, sales manager, SIC Content Distribution

'We are making a huge effort to shoot as much as possible, in order to fulfill the 2020 strategy. We are moving forward creating and producing the best fiction and delivering our content and linear channels to both traditional and new media platforms, in a world that tends to become a global community', explains **Carlota Vieira**, sales manager.



Nazaré, top drama for APAC buyers

SIC is investing in eSports and an OTT platform with original content, **OPTO**, allowing content to travel into multi-platforms and multi-territories. This aims to strengthen our international offer and also enhances a chance to enter in new territories it is not present yet. 'Internationalization is a key pillar for us', underlines the executive.

'Culturally we have a great appeal for long running dramas, which we adapted to short versions, to match the international demand. This year we are focused in producing short series based on real life events. This premium content will be released soon', she remarks.

SIC awarded fiction traveled around the world: *Nazaré*, one of our most recent releases, premiered in the Middle East and Albania; *Living Passion* reached Georgia and France; *Lucky Break* arrived in Poland, Russia and Canada; and *Frozen Memories* has its debut in Ecuador, USA Hispanic and Mexico. 'We are reinforcing our presence at international markets as a part of a strategy, and ATF is a key event for us

Global Agency dramas dominate new territories



Izzet Pinto, Founder and CEO

Earlier this year, **Global Agency** acquired the new drama starring by **Can Yaman** and **Ozge Gurel**, *Mr. Wrong*, produced by **Gold Film**, one of Turkey's leading producers behind proven series such as *Like No.309*, *Iffet* and *Dila*.

Among the new titles, the company offers *Aleph* (8x45), which follows detectives Kemal and Settar as they hunt down a serial killer who lays down a series of mysterious clues, launching them on a quest that will have them confront their past in a game. The series is produced by **May Productions**.

Also *The Boy* (62x45), which presents the life of Akça and how she turns upside down when she goes in search of the son she gave up for adoption and is involved in the confusion of a powerful family. The title is a production of **1441 PROD**.

MIAM!: contemporary, funny animation

MIAM! animation, the independent Paris-based company, keeps moving in the production and distribution of meaningful animated content, including the production of its first preschool series, *Edmond and Lucy* (52x12'), in real time 3D. Commissioned by **France 5** with a delivery due in Summer 2022, the show adapts the collection of books published worldwide and illustrated by Marc Boutavant. Presales are open, with **RTS**, **SVT** and **TV5 Monde** already on board.



Hannah Mouchez, founder and CEO

Among its top three preschool shows for distribution are *Little Malabar* (26x4', Tchack), *Yeti Tales* (176x8' + 40x2'30 + 2x26', **Darjeeling**), and *No-No* (52x7'+ 2x26', Autour de Minuit). Also three female led series for pre-teens (9 to 13), teens and young adults. First, the award-winning series *Brazen* (30x3'30, **France TV / Silix Films**), adapted from a best-selling comic book about 30 women who changed the world. Then, *Women Undercover* (6x6', **ARTE / Quark**), gathering the testimonies of 6 female spies during the Cold War, selected in many festivals around the world. Both successfully premiered in March 2020.



Women Undercover

Lastly, *Unsung Women* (30x2'30, **ARTE / Zadig Films & Les films du Bilboquet**) that unveils the stories of 30 women who stayed in men's shadow despite their achievements - delivery is planned for Summer 2021. Three TV Specials are coming, where it stands *Mussels & Fries* (26', **Miyu**, commissioned by **France TV**) and *Funny birds* (26', **Donc Voilà**, commissioned by **France TV**). The delivery of both three films is expected for Summer 2021.

Comedy shows are also part of the catalogue with *After Blaise* (30x3', **KG Production**) and *Dawaland* (30x2'30, **Kazak**), two **ARTE** series that were the first French acquisitions of **Adult Swim** in France, and *Fail in love* (13x4', **Darjeeling**), another contemporary social satire focusing on dating apps-stories, is being astoundingly successful in dozens of festivals around the world.

Meanwhile, the hit strip *Daydreamer* (161x45), which continues to stand out, the plot of which follows Sanem and Can, two independent souls, with contrasting life experiences, who discover love and the other in the heart of Istanbul.

And on the format side, it presents *Good Singers* (produced by **Talya**) that follows two teams, with three celebrities each, who 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 take the stage, each with a numbered tag, and each posing as a "Good Singer."

Izzet Pinto, founder and CEO: 'Covid-19 spread to many regions of the world and caused a very serious health crisis. Like the rest of the world, we closely follow Covid-19 news and statistics; doing everything possible to adapt to current conditions; and working hard to shape our own future. In these difficult days, we try to help our customers by providing good content.'

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The world is watching Calinos series



Jose Luis Gascue, Executive Vice President Head Of Worldwide Sales

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

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

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

At now, on ATF 2020, the company is promoting these production, in addition to *Second Chance*, produced by **Pastel**, which story focuses on an innocent woman who has everything in life that she could wish for, until her husband disappears without a trace; and *In Love Again (SÜREÇ FILM)*, where Zeynep, a beautiful woman, marries a man without the approval of her family and moves with him to America, but the marriage fails and she decides to return home to Turkey where have to face her family, until met a man on the plane and soon discover a common desire to lead a new life.

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



Woman, drama

eOne: global appeal

Entertainment One still showing its expertise in the development, acquisition, production, financing, distribution and sale of entertainment content. As part of the global games and entertainment company **Hasbro**, the **eOne** experience has branched out into content for the family and for all media.

The company recently announced the signing of a first-look agreement with acclaimed author **James Patterson's** production company, **James Patterson Entertainment**, covering scripted and unscripted content for TV and new media, where **eOne** will manage worldwide rights and perform. as a studio in all the association's projects.

The first project announced under the deal is a scripted serial adaptation of Patterson's upcoming book, *The Noise*, a unique thriller surrounding a deadly scientific mystery. **Michael Lombardo**, President of **eOne Global Television** states: 'As one of the most iconic and prolific storytellers of our generation whose books offer something for almost everyone, James has captured the hearts and minds of audiences around the world. We are fortunate to partner with James and his entertainment partner Bill Robinson, to expand Patterson's body of work and produce even more memorable content.'

At ATF 2020, the company presents *Feudal*, a drama co-produced with **Six Eleven Media**, which tells the story of the Finley-Cullens, a dysfunctional clan of adult half-brothers who fight for control of the ancestral business, *The Moonshine*, a ramshackle summer resort, two stars on a good day, and that day was in 1979.

Also *Family Law*, produced by **SEVEN24 Films** and **Lark Productions** for **CBC**, which follows a recovering alcoholic and personal injury attorney who gets drunk and ends up temporarily suspended from practicing law.

While the drama *La Garconne*, from **Mother Productions** for **France 2**, presents a Paris during the roaring twenties, where its protagonist, a woman, witnesses a murder, and begins to convince herself to join the police to hide and provide the means to investigate the fact.



David Hanono VP, Sales Latin America, International Distribution



La Garconne, drama

Flame Distribution inked deals in South Korea and China



Fiona Gilroy, Content Sales and Acquisitions Director

Australian factual distributor **Flame Distribution** confirmed many key agreements with a South Korean broadcaster and VOD companies for unscripted series and specials, announced **Fiona Gilroy**, Content Sales and Acquisitions Director. In South Korea, **KBS** has snapped up *Greta Thunberg: The Voice of the Future* ('57), which tells the true story of how the actions of one Swedish teenager went on to inspire a global movement that has pushed the fight against climate change further than ever before. The doc is by **Entertain Me Productions**.

In China, **iQIYI** has licensed a selection of documentary series, specials and shorts from the distributor which include titles such as *Billionaire Wonderland*, *How Not to Get Cancer?* and *#Beasts*. These new acquisitions follow on from two previously un-

announced deals that were concluded with Flame earlier this year for *The Kingdom: How Fungi Made Our World* and *Cat Report*, which already aired and according to iQIYI did extremely well on their platform. And Chinese **Huanxi Media** for a selection of 50.5 hours of content for their SVOD platform.

Gilroy: 'These sales highlight the growing buoyancy in segments of the Asian market, especially as the demand for non-scripted content seems to be accelerating during Covid-19'.



Billionaire

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- Big Opening Morning Keynotes
- Station Groups
- D2C Streaming
- Web Series
- Global / Latin Summit
- Awards

Globo: Original content



Pablo Ghiglione, Sales Manager

Globo is once again among the finalists at the Rose D'or Awards. This year, *A Life Worth Living*, written by **Rosane Svartman** and **Paulo Halm**, with general direction by **Marcus Figueiredo** and artistic direction by **Luiz Henrique Rios** competes for the Telenovelas category.

Among countless, classic and modern, literary references, *A Life Worth Living* presented the public with a story about perseverance, dream, faith and determination, and brought up the importance of valuing every minute of life.

In 2019, the drama enchanted Brazil by highlighting the theme of literature, inserting this artistic and cultural manifestation so important in details of the daily lives of several Brazilians, which earned it an honor to merit in recognition of the encouragement of reading during the award IPL - Retratos da Leitura, organized by Instituto Pró-Livro, which acknowledges projects to encourage reading nationwide. Throughout such work, several

excerpts from more than 50 classics were cited in their various nuclei.

The company is pushing in the market the telenovela *The Incredible 90's*, a solar and fun production, written by **Izabel de Oliveira** and **Paula Amaral**, and directed by **Jorge Fernando**. The plot is packed by the trajectory of three ex-child stars who wish to regain success after the end of a musical group during childhood. Against the backdrop of the golden days of the 1990s, the plot provides a real time travel, either through aesthetics, soundtrack, and costumes.

Also present *The Good Side of Life!*, a telenovela written by **Walcyrr Carrasco** and directed by **Jorge Fernando**, currently on air in Portugal, where it is the audience leader in its slot; and the **Globoplay original** series *All the Women in the World*, a light, poetic, engaging and humorous production, which reflects the contemporary romantic comedy tells the story of Paulo a man in love with freedom, poetry and all the women in the world.

ATV: Love and Secrets



Muge Akar, Content Sales Deputy Manager

In the very beginning of the pandemic generated by COVID-19, **ATV**(Turkey) continued producing premium TV Dramas, but in some point it needed to stop production to keep set crew safe. Now, the company is still producing non-scripted shows without allowing any audiences in the studio.

'We'll be on air with new episodes of series as long as our stocks last; otherwise we might have to stop broadcasting new episodes at some point', describes **Muge Akar**, Content Sales Deputy Manager, and highlights that 'content consumption in the platforms increased significantly just like Free TV's'.

According to **Akar**, this consumption will affect international sales as well hourly basis. 'Although demand to content will be increased; advertising revenues in each country will be affected negatively due to Coronavirus, so this might affect license fees in a negative way', he says.

Among the big scripted shows in production from the company it stands

Sinking Ship: high end animation

Sinking Ship Entertainment (Canada) has faced challenges during the Covid-19 crisis, but it has adapted to the new production guideline, while it has experienced increased demand for its shows, as global distributor. 'We have a high demand right now for finished and available kids' programming and are seeing growth in territories we hadn't previously seen. We've noticed more pay TV buyers looking for educational kids' series, and our catalogue includes a lot of commercially-friendly educational programming', underlines **Kate Sanagan**, Head of Sales & Distribution.

Among the top shows, she highlighted *Endlings* (24x'22), a sci-fi action-adventure series is set in the near future, acquired by include **Hulu**, **CBC** and **SRC** in Canada, **CBBC** (UK) and **ARD**, **KiKa** and **NDR** (Germany). Also, **Universal Kids** (USA), **ABC** (Australia), **SVT** (Sweden), **NRK** (Norway) and **Gloob** (Brazil). *Odd Squad: Mobile Unit* (20 x'22) is the spin-off to the successful series *Odd Squad*, which followed the secret government agency run by kids who investigate weird and unusual phenomena and put things right again. And *Lockdown* (15 x'15 or 8 x'30) is a pandemic-themed series that follows six friends as they work together to solve a mystery in their neighborhood during the social distancing era. Shot entirely via webcam and smartphone from the actors' homes and neighborhoods, the series is a suspenseful look at how young people stay in touch while having to stay away.

'We have closed several recent deals, including Nickelodeon Worldwide's *Just Add Magic*, **Showmax's** *Endlings*, *Odd Squad I & II*, *Odd Squad: Mobile Unit I*, *Annedroids I-IV*, *Chirp I*

Da Vinci Kids for Sub-Saharan Africa and **Azoozee's** *Odd Squad I & II* for CEEMA. **Netflix WW** has renewed Season 1 of *Odd Squad*; beIN *Odd Squad II* for MENA, *Dino Dana - The Movie* with a transactional launch in USA & Canada and with international sales agent Odin's Eye Entertainment; **YLE** (Finland) and **SIC** (Portugal) picked up *Endlings* and **ABC** (Australia) acquired *Dino Dana III*.



Kate Sanagan, Head of Sales and Distribution



Endlings, sci-fi action-adventure

The Ottoman (90x45'), the story of Osman, the youngest child of Ertugrul Ghazi, whom was the head of Kayi Tribe. Ertugrul Ghazi's sickness caused a power war between Osman and his uncle, Dundar. Bala Hanım's and Osman's path has crossed and they fall in love at first sight. Osman will fight for both Kayi Tribe's future and also to be with Bala Hanım despite all the obstacles.

In *Hercai* (160x45') a love story will be in danger after dark secrets come out after the wedding; *Lifeline* (207x45') tells the story of a child bride who was sold to a businessman and becomes victim of violence, and *Love and Secrets* (88x45') is a drama full of action that starts when a woman has to find money immediately because her brother is taken hostage by a drug gang leader, triggering different love stories.



The Ottoman, epic drama



rtve

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AUDIOVISUAL FROM SPAIN



Japan: Koki Yoshida, director, Global Promotion of Broadcasting Program, Ministry Of Internal Affairs and Communications (MIC) surrounded by Junko Abe, Head of International Business Center, TBS, and Junichi Sugiyama, general manager, SKY Perfect JSAT Corp.



Japanese broadcasters: Kayo Washio, head of LA office, Asuza Nakamura, producer, movies, Haruka Ohhara and Yutaka Endo, acquisitions, Wowow; Masumi Kawaguchi, senior producer, NHK, Chie Muto, manager of acquisitions and content development, NHK/NP, Eichiro Okamoto, film programming, TV TOKYO, and Hiromichi Sato, director, client relations, CBSI



Kazufumi Nagasawa, CCO, Hulu, Kantaro Hayashi, content acquisitions manager, and Tetsuo Kobayashi, content manager, both from U-Next, Kyoko Sekine, senior manager acquisition, Hulu, Kana Mitani, content acquisitions, and Ami Oshima, content section 1, both from U-Next



Kansai TV, Japanese free TV broadcaster: Miho Okada, general manager (center) with Taiki Onoe, senior manager, Kazuhiro Sato and Keiko Sakamoto, global managers



WarnerMedia APAC: Ricky Ow, president, Entertainment Network (second), and Clement Schwebig, Managing Director of Southeast Asia, Pacific and China (five) with Wang Li-Na, director of marketing, Manjot Singh Mann, CEO, and Mustafa Kapasi, Chief Commercial Officer, of MI (Singapore)



Mike Wiluan, CEO, Infinite Studios (Singapore), Giorgio Stock, president, Entertainment Network, Distribution and Ad Sales, Warner Media APAC, the star of HBO original Halfworlds, Blanca Umali, Jessica Kam-Eagle, SVP, HBO Asia Original Production, Vanessa Cruz, sales at HBO Latin America, and Fabricio Ferrara, Prensario International



Zee, India: Ali Zaidi, deputy VP, Zee Telefilms, and Ankur Kapila, Head - Programming & Content Acquisitions, Zee Studio



Indian OTT platforms: Aaron Mascarenhas, acquisitions and licensing, and Mansi Shrivastav, head of acquisitions, Times Internet/MX Player (borders) with Aditya Ray, executive director, Crest Advantage and Ali Hussein, COO, Eros Now



Lorraine Leach, content and alliances director at Huawei; Trista Chang, from Disney, and Megan Fu, business development, and Sofia Zhang, video coordination director, both at Huawei



iQiyi China at CBS: Young Ming, Sharon Zeng, Luna Wang, and Jessie Wen, all from programming and acquisitions department



Asian buyers: Jinguang Zhu, director of creative, Yi Chi, research and acquisitions, and Wang Bo, content acquisitions, all from JSBC China, with Nori Nakano, non scripted formats acquisitions, Nippon TV Japan



Japanese buyers: Go Inoue, executive manager, international operations, Intervision, with Tatsuro Hanano, manager content business department, and Yosuke Mori, video strategy department of the telecommunication company NTT



ANTV (Indonesia): Ahmad Zulfikar, CFO, Otis Hahjary, VP-Director, Kiki Zulkarnain, GM programming, and Gunawan Gunawan, acquisition and distribution manager



Triandy Suyatman, program advisor, PT Elshinta Jakarta Televisi, Indonesia



Harsiwi Achmad, director, Indosiar



Rajesh K Jagtani, Sneha Rajesh Jagtani and Manesh Uttamchandani Karan, acquisitions from the largest Indonesian distributor, Spectrum Film with DK Dasgupta, Koerthana Anand and Trivedi Amar, Indiacast (India)



Harry Tarjanto, BBC Studios APAC, Redo Doron, channel manager, MNC Media (Indonesia), Bonnie Wiryani, content manager, SEA and Hong Kong, WarnerMedia APAC (Singapore), Dellawati Wijaya, content advisor, Sidan (Indonesia), and Donarsi Yosianto Iskandar, senior content partnership manager, True Digital (Indonesia)



ViuTV, China: Dick Hui, acquisitions manager, Edward Sum, VP, programming, Avis Cheng, manager, programming, and Cathy NG, acquisition officer



China: Qian Xiao, program production, Leah Li, content acquisitions, and Yu Song, VP content development, all from Dragon TV; Sherry Tan, director of the agency CAA, China; Ying Zhang, from CBS; and Qing Wang, acquisitions form SMG, China



China: Lex Zhu, documentary studio deputy director, and Stephanie Sun, producer at Tencent, with Hengyi Zi, manager, Da Neng, Culture Media



Wallace Wong, senior programming manager, Nancy Lai, controller, Winnie Ngai, CMO-OTT, and Sang Au, senior OTT content manager, all from TVB (Hong Kong); Andy Chang, freelance, Marianne Lee, VP contents, general entertainment, Turner APAC, and James Chang, EVP, Tempo (Taiwan)



Latin American Comeback was a total success with 30 APAC key buyers from Singapore, Philippines, Vietnam, Thailand, Indonesia, pan-Asian players, and OTTs



KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, KBS World Channel & content producer/deputy director, and Seok Hyeon Kim, channel manager



C.J E&M, Korea: Jin, Bo Mi, producer, TVN Division, Hee Yeon, Park, producer, and Dong Hi, Kim, programming producer



Sueny, Sulemi and Ratna Mahadi, president director, of kids channel SpaceToon; Artine S Utomo, CEO, Rajawali Television, and Ina Cahyaningsih, president director, from distributor PT Virgo Permata Film



Philippines: Valerie del Rosario, SVP content creation, and Vicente del Rosario Jr, founder, chairman of the board & CEO, VIVA Communication; Joey Abacan, first VP for program management department, and Jazelle Palmero, Acquisitions Manager, GMA



Bangkok Media and Broadcasting (Thailand): Krissada Trishnananda, Content Acquisition Director, Palakorn Somsuwan, EVP, and Poonputtananta Pantitanonta, Content Acquisition Officer



Buyers from Thai broadcaster Mono 29: Satit Keawrung, Chonlada Sungayuth and Utane Okchor



Hang Meast HDTV, Cambodia: Eng Song Iep, program executive, and Eng Leanghong, content acquisition manager



Thomas Su, content acquisitions consultant, Bangkok Media Broadcasting, Thailand, Joy Olby-Tan, lead acquisitions, Mediacoop TV Singapore, Surin Krittayaphongphun, Bangkok Media, Thailand



Singapore: Tham Loke Kheng, CEO of Mediacoop (center) surrounded by Tan Wei-Lyn, head of English Drama Production, Mediacoop Studios, Dexter Ong, Head of Asia, Wattpad Studios, Sapna Angural, Head of English Audience, Mediacoop, and Kevin Ho, Assistant lead, English audience, Mediacoop



Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH, and Chanyoung Park, manager, content acquisition team, LG Uplus



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP, Malay Customer Business; Agnes Rozario, VP Content Group



Malaysian buyers: Airin Zainul, director digital asset management, Media Prima, Jo-Ann Liew, VP content, Juitta Viden Puteri Rene Shahnje Bt Mohd Shahauddin, team lead content, Saiful Shahran, head of production, operation and contents, and Lyn Nashih, GM, Primeworks, and Kevin Foo, manager of content, Juitta Viden



Jennifer Batty, chief content officer at the OTT Hooq TV, Singapore



More OTTs in the APAC region: Michael Lewis, CCO, Gojek Entertainment Group, Gourav Rakshit, CEO, VOOT, and Rahul Abrol, Head of Strategy (APAC), Uber



TV Derana, Sri Lanka: Charith Kothalawala, assistant general manager - fiction, Anuradha Sigera, assistant general manager - dubbing, Sharmila Dharmarasa, director of programming, and Laksiri Wickamage, deputy director



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



Asli Serim, head of international sales, Calinos (Turkey) surrounded by Mohd Mokhtar Abdul Rahman, VP Content, and Idzrona Azrani, manager, content strategy, MYTV Broadcasting (Myanmar), Vicky Pham, head of program acquisitions and distribution, Public Media (Vietnam), and Diyana Rose Kamalludeen, assistant manager, MYTV Broadcasting



More digital buyers: Jerry Soer, VP SEA, Collob Asia, with Mihai Crasneanu, CEO, and Cristina Clavera, content director, Grey Juice Lab



Mongolian National Broadcaster, NBC.co: Buyantogtokh Erkhembat, head of marketing department, and Temulin Batjargal, Foreign Relations Manager



DM Don Square Entertainment (Brunei): Nur Saedah Zahirah Hj Abdul Wahab and Nurul Quamariyah Hj Abdul Wahab, business development executives, and Abdullah Mariani, head of acquisitions



TM, telco from Malaysia: Manie Lee, associated, and Chen Khen Oh, general manager



TV3 Malaysia: Jahaliyah Hasan, manager, acquisition and content management, and Khairunnisa Kamarulzaman, manager, entertainment and programming group

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