



PT MD PICTURES TBK

PUBLIC EXPOSE PRESENTATION

15 December 2020



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SECTION I

EXECUTIVE SUMMARY

KEY COMPANY HIGHLIGHTS (1/2)

A continuing leader and innovator in Indonesia's rising motion picture industry

1 Award-winning content library to support growth

- Vast film library of more than 150 titles, including 23 award winners
- Country's top producer of theatrical films and movies and series for the growing OTT market
- At least 8mn ticket admissions per annum with 10-17 theatrical releases per year in the past 3 years



2 Theatrical film distribution poised to grow

- Total ticket sales from Indonesia films reached IDR2.1tn in 2019, recording a 3-year CAGR of 16.8% p.a. from IDR1.3tn in 2016
- The Company's total ticket sales grew at 3-year CAGR of 31.3% p.a. from 2016 to 2019, significantly outperformed the Industry

3 Well positioned to capture Indonesia's fast-growing OTT market

- Moved aggressively beyond the big screen to monetize its content in multiple revenue streams, including Direct To OTT Content, Original Series, and Ongoing Library and Current Film Licensing
- Secured multi-year licensing contracts with all major online platforms, including Disney+Hotstar, Viu, WeTV, Netflix, iFlix, MOX, MAXstream, and iTunes
- Digital sales have grow 13.6x in merely two years and accounted for ~33% of total distribution revenue as of 2019



KEY COMPANY HIGHLIGHTS (2/2)

A continuing leader and innovator in Indonesia's rising motion picture industry

4 Leading local producer catering to Indonesia's preference of local content

- Local content accounted for 41% of Indonesia's film market share in 2019 and growing
- Within the local film market, the Company remained as Indonesia's top producer
- The Company is proactively strengthening its market leading position. In the medium term, the Company aims to reach 30-40% of market share by:
 - expanding production to include 12-15 theatrical film releases, up to 20 Direct To OTT feature films, and up to 16 Original Series per year
 - acquiring smaller companies with potential and talent
 - adding on its production pipeline and content library by acquiring quality content and IP

5 Experienced production team and talent resources

- Equipped with its own experienced production team and employees, together with access to parent group's vast resources

6 Under-served Indonesia cinema market

- Indonesia has a relatively small number of cinemas and screens per capita, with huge unmet demand due to the lack of screens in Indonesia and concentration of cinemas in big cities

7 Rapidly responded to COVID situation with new safety procedures & new business opportunities

- Highest new standards of safety protocols and testing procedures in-house and on-set
- Streamlined operations that can adjust to flexible demand
- Dramatic increase in digital productions with multiple new online distribution partners



BLOCKBUSTERS AND ACCOLADES

Company's concepts with high franchise value



#4 in 2019
2.4 million viewers



#3 in 2018
2.6 million viewers



#3 in 2017
2.8 million viewers



#7 in 2017
1.6 million viewers



#6 in 2016
2.0 million viewers



#1 in 2012
4.6 million viewers



#5 in 2019
2.2 million viewers



#5 in 2018
1.7 million viewers



#4 in 2017
2.7 million viewers



#14 in 2017
0.8 million viewers



#1 in 2015
1.5 million viewers



#2 in 2008
3.7 million viewers

Source: Filmindonesia.or.id; IMBD



BLOCKBUSTERS AND ACCOLADES

More than 23 awards won since 2008



Police Movie Festival 2019

Mr Manoj Punjabi

“Produser Terbaik” (the Best Producer)



Indonesian Box Office Awards 2018

Mr Manoj Punjabi

“Producer of the Year”



i-Cinema Awards 2015

Surga Yang Tak Dirindukan

“Film Terfavorit” (Most Favourite Film)

“Pasangan Terfavorit” (Most Favourite Couple)



Piala Maya 2019

Foxtrot Six

**“Tata Efek Khusus Terpilih” (Selected
Special Visual Effects)**



Indonesian Box Office Awards 2018

Ayat-Ayat Cinta 2

**“Pemeran Utama Wanita Terbaik” (Best
Female Leading Role)**



Festival File Indonesia 2013

Habibie & Ainun

**“Skenario Terbaik” (Best Screenplay)
“Tata Busana Terbaik” (Best Fashion)**



Piala Maya 2019

Twivortiare

**“Lagu Tema Terpilih” (Selected
Theme Song)**



Indonesia Box Office Movie Awards 2016

Surga Yang Tak Dirindukan

**“Film Box Office Terbaik” (Best Box Office Film)
“Original Soundtrack Terbaik” (Best Film
Original Soundtrack)**



Festival Film Bandung 2008

Ayat-Ayat Cinta

**“Film Terpuji” (Most Commended
Film)**

Source: Various award's registers



SECTION II

COMPANY OVERVIEW



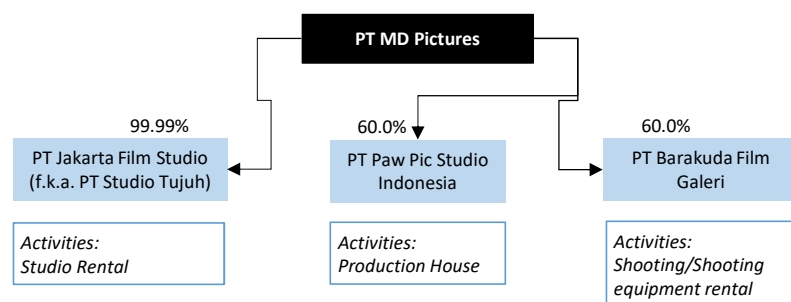
COMPANY AT A GLANCE

A public company specializing in producing and distributing Indonesia local content

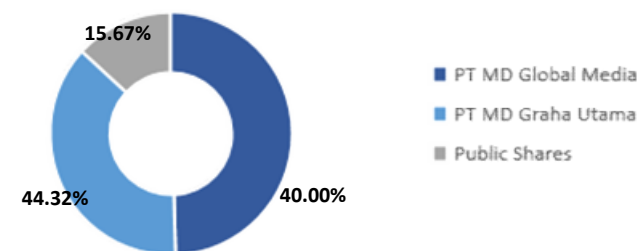
ABOUT THE COMPANY

- PT. MD Pictures Tbk (“FILM” or the “Company”) is a public company listed on Indonesia Stock Exchange (the “IDX”) specialising in producing and distributing Indonesia local content
- Established in 2007, the Company started as a motion picture studio amidst a challenging situation when Indonesian film production was nascent. Gradually, the home-grown studio has evolved into one of the largest production houses in Indonesia. As of 2019, the Company enjoyed 32% local film market share
- The Company has produced and distributed over 150 movie titles since its inception, including many successful blockbusters like Ayat-Ayat Cinta, Surga Yang Tak Dirindukan, Habibie & Ainun, Danur, Rudy Habibie, and etc. Its productions won over 23 awards since 2008
- The Company distributes Library Movies, Current Theatrical Films, Direct To OTT feature content, and Original Series to all major online platforms, such as Disney+Hotstar, Netflix, WeTV, Viu, and iFlix and its digital sales accounted for ~33% of total distribution revenue as of 2019

GROUP STRUCTURE (AS OF DECEMBER 31, 2019)



SHAREHOLDER COMPOSITION



JAKARTA FILM STUDIOS

First film studio complex of its kind



Jakarta Film Studios is the first studio complex of its kind in Indonesia to house sound mixing, editing, props, sets, camera/equipment rental and soundstages in a single facility

It aims to take Indonesian movie making to the next level by providing a modern facility for shooting, mixing, editing and equipment rentals



Asset

- Custom built world-class, Hollywood style, workspace of over 22,000sqm in Jakarta, Indonesia
- First Dolby Atmos mixing studio (Fourmix) in the region along with editing and grading facilities (Fix It) and 3 state of the art NC 22 soundstages ranging from 177sqm to 576sqm
- Ready-made sets and thousands of props on site for rental purposes

Services

- Ancillary services include:
 - Office building, studio and ready-made sets rental
 - Shooting equipment rental
 - Recording and sound mixing



SET CAFE BAR RESTO



SET KANTOR



SET APARTEMEN



SET RUMAH SAKIT

BARAKUDA FILM GALERI



Rental

- Provides high end cinema equipment including camera, lighting an grips rental



Film Making

- One of the best film makers in the country
- Worked with several box office movies in Indonesia

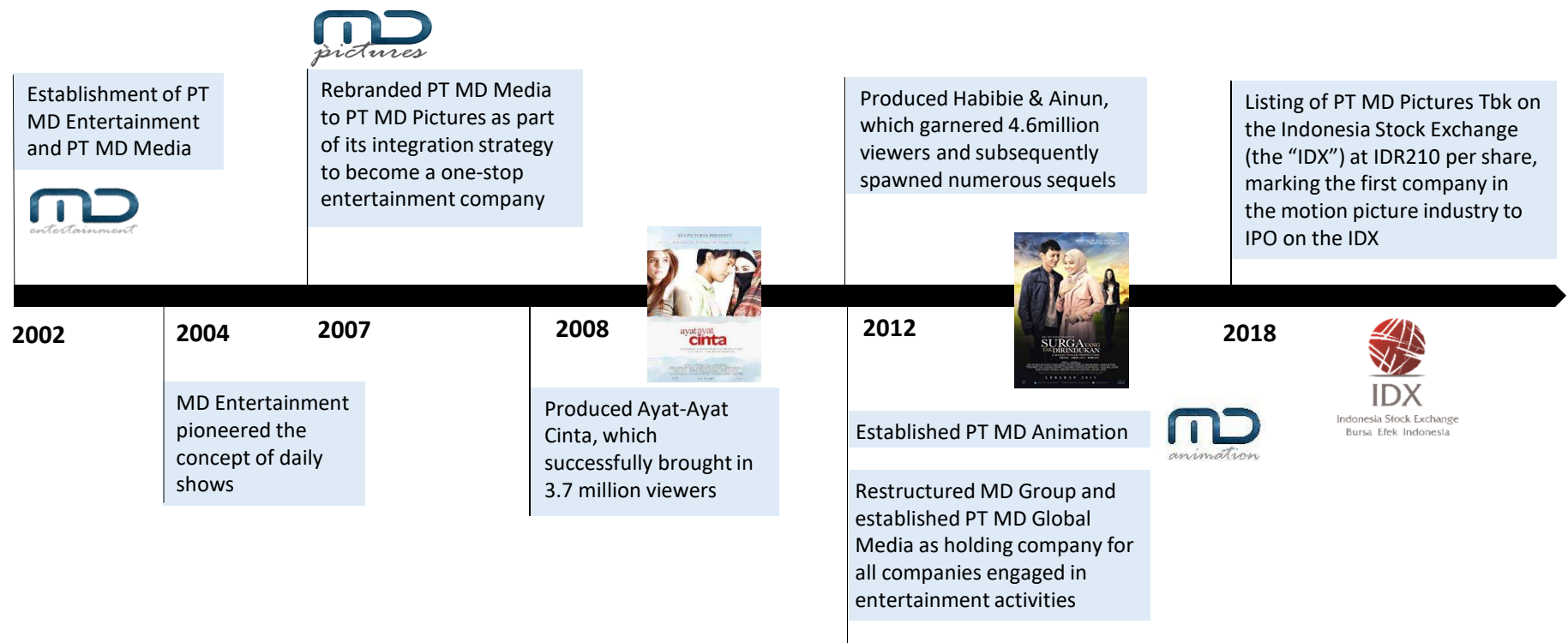


Production Service

- Provides the best crew

GROWTH JOURNEY MILESTONES

Started as a local motion picture studio and became the leading motion picture production and distribution house in Indonesia



KEY MANAGEMENT (1/2)

Seasoned management team with renowned fame in motion picture industry and track record of producing successful content



Dhamoo Punjabi

President Commissioner

- President Commissioner since March 2018
- Previously President Commissioner at MD Entertainment and Studio 7

- Currently President Commissioner of MD Graha Utama and MD Global Media
- Currently President Director of Studio 7



Manoj Punjabi

President Director

- President Director since 2002
- Founder of the Company
- Responsible for managing the Company's overall operations and coordinating all Directors of the Company
- More than 20 years of experience in the entertainment industry and directed various television shows, films, music and animated films as MD Pictures' President Director, including many famous TV programs and top Indonesian film box office hits such as the film Ayat-Ayat Cinta (2008), Habibie & Ainun (2012) and Rudy Habibie (2016)
- Deputy of the KADIN Broadcasting Committee (Indonesian Chamber of Commerce and Industry) and Head of International Affairs and Festivals at PPF (Indonesian Film Manufacturers Association) (2008 - Present)
- Production Manager of Multivision Plus (1995)
- President Director of various companies, including Multi Media Marketing, MD Entertainment, Studio Tujuh, MD Graha Utama and MD Global Media
- President Commissioner of Mox Digital



Sanjava Advani

Independent Commissioner

- Commissioner since April 2018
- Previously worked in HSBC in Corporate Investment Banking
- Currently Director of PT Casintrans Perdana

KEY MANAGEMENT (2/2)

Seasoned management team with renowned fame in motion picture industry and track record of producing successful content



David Ulmer

Director

- Director since November 2020
- Chief of Digital since 2018
- Previously Head of Marketing and Entertainment Services at XL Axiata, Managing Director at Singtel and Global VP at LG Electronics



Shania Punjabi

Director

- Director since March 2018
- Oversees the Legal, IT, Marketing, HR and Corporate division
- Previously Senior Consultant at AT Kearney Management Consultants Jakarta



Sajan Mulani

Director

- Director since March 2018
- Previously Casting Manager at MD Entertainment and Director at Studio Tujuh
- Served more than 15 years with MD Group



Soundarajan Venkatachari

Director

- Director since March 2018
- Previously Finance Manager at MD Entertainment and MD Group
- Served more than 13 years with MD Pictures

SECTION III

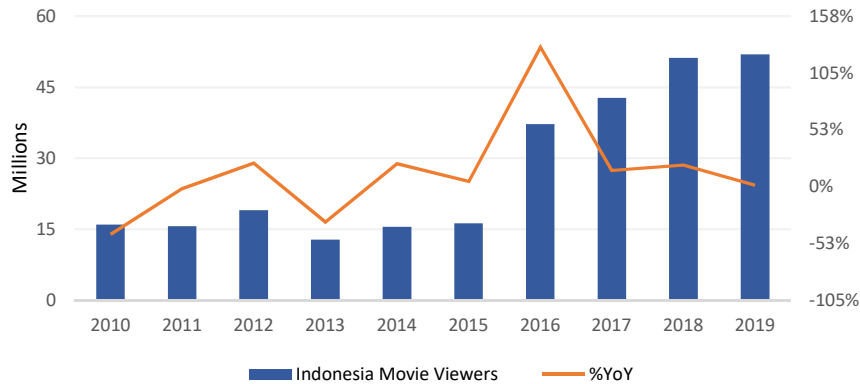
INDUSTRY OVERVIEW

RISING INDONESIAN FILM INDUSTRY

Indonesia is developing a growing taste for movies as its household income grows

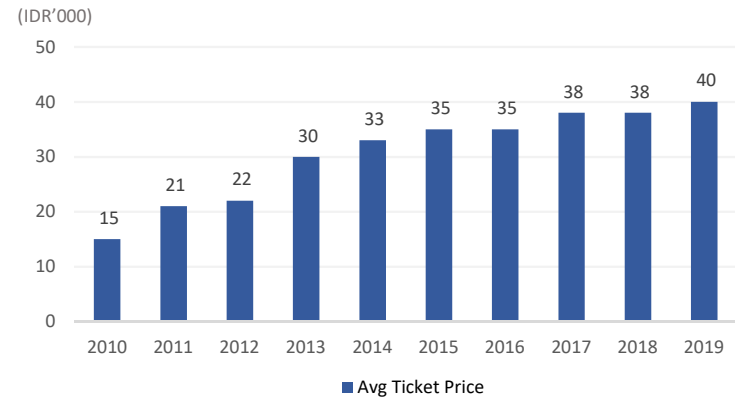
Growing Movie Viewers

- Indonesia's middle class grew from 7% to 20% over the past 15 years
- The country currently has 52mn middle class, with an aspiring 115mn people on the way to join the group
- Indonesia movie viewers grew at 3-year CAGR of 12% from 2016 to 2019



Increasing Average Ticket Price

- Movie ticket price steadily increased from 2010 to 2019
- Average movie ticket price increased at 3-year CAGR of 5% from 2016 to 2019



Source: filminonesia.or.id; Bloomberg LP

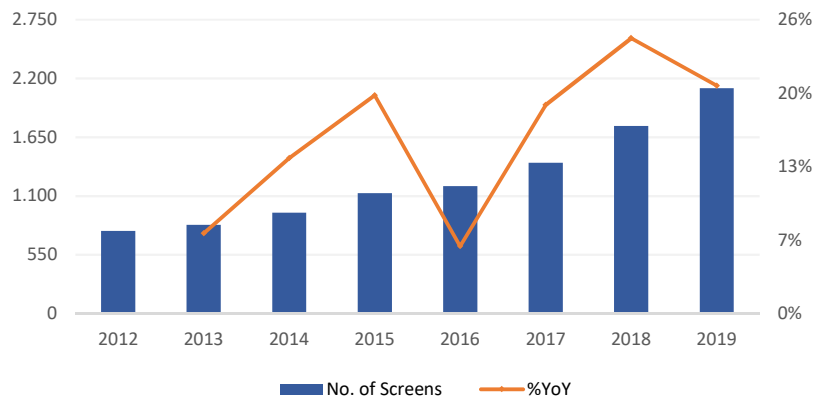


INCREASING SCREENS

Cinemas are opening fast in Indonesia with demand rising

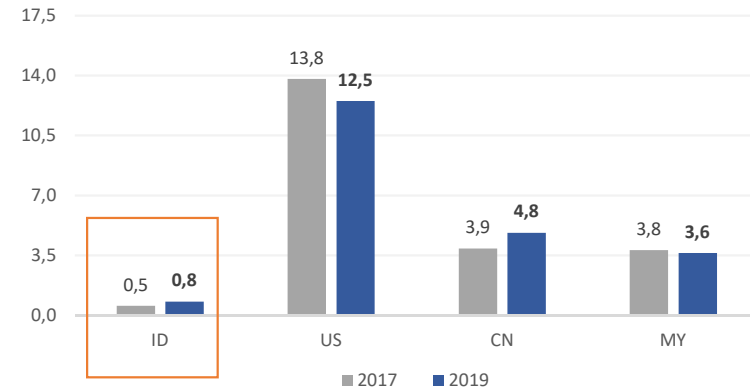
Increasing Number of Screens

- Indonesia's film industry has experienced significant growth since the lifting of foreign investments restrictions in 2016
- Number of screens increased from 1,192 to 2,110 from 2016 to 2019, at 3-year CAGR of 21%



Screens per 100,000 population by Country

- Indonesia has one of the lowest screen/population ratio in the world with 7.8 screens per 100,000 populations vs 36.3 in Malaysia and 125.1 in the US



Source: filminonesia.or.id; Bloomberg LP



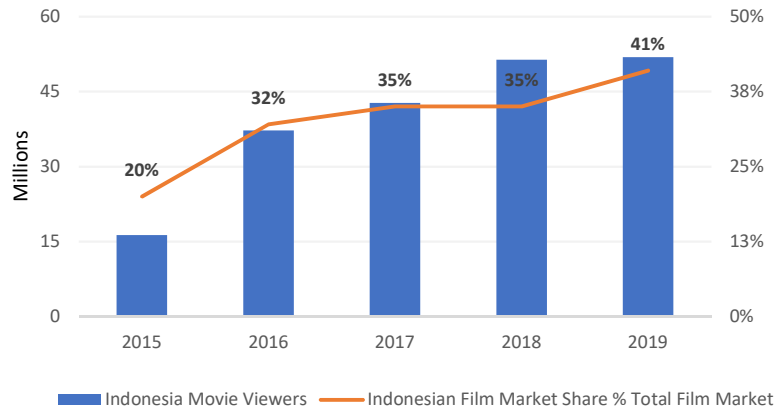
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LOCAL TASTE FOR INDONESIAN CONTENT ON THE RISE

Unwavering preference for local content

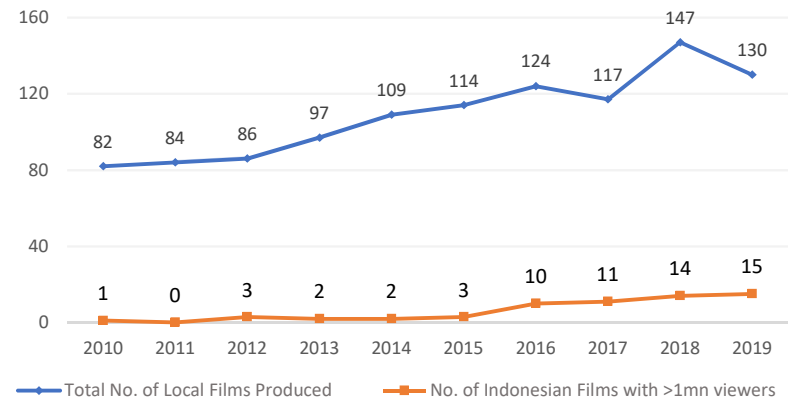
Preference for local films

- In Indonesia, local movies viewers accounted for 41% of total movie viewers in 2019 increasing from 32% in 2016
- Within local movie market, the Company secured the highest number of viewers



Increasing production of Indonesian films with >1mn views

- Only 1 local film recorded sale of more than a million tickets in 2010
- 10 local films recorded over one million ticket sales in 2016
- 15 local films recorded over one million ticket sales in 2019



Source: Company; uns.nesco.org



CONDUCTIVE GOVERNMENT POLICY

The government promotes the movie industry through deregulation and as the foreign investments support industry growth, the popularity of locally made movies is encouraging new productions



Indonesian Negative List Updates

Notable Adjustments to Foreign Ownership Caps

Industry Removed From Negative List in 2016

- | | |
|-----------------------------------|---|
| ✓ Business Training | ✓ Cinemas
<i>(required to show Indonesian films at least 60% of screen time)</i> |
| ✓ Catering | ✓ Cold Storage |
| ✓ Convention Services | ✓ Film Production Houses and Distribution |
| ✓ Exhibitions & Travel Incentives | ✓ Restaurant, Bars |
| ✓ Golf Courses | ✓ Rubber |
| ✓ Healthcare Facilities | ✓ Sport Centers |
| ✓ Museums | ✓ Telecommunications Testing Agencies |
| ✓ Raw Materials for Medicines | ✓ Toll Roads |
| ✓ Telecommunication Services | ✓ Waste Management
<i>(Non-Toxic)</i> |
| ✓ Transport Supporting Services | |
| ✓ Travel Agencies | |
| ✓ Warehouse Distribution | |

- The Indonesia government has revised its negative list in 2016 in to support the development of motion picture industry
- The entire upstream to downstream of the industry (including cinemas, film production houses as well as distribution firms), have been opened up for 100% foreign ownership
- Foreign investments
 - Singaporean sovereign wealth fund GIC pumped IDR3.5tn into Cinema 21 in Dec-16 to expand the chain
 - Mexican cinema giant Cinopolis de Mexico SA has bought a stake in Cinemaxx, owned by the Lippo Group
 - South Korea's CJ CGV Co. owned Graha Layar Prima operates 68 cinemas in more than a dozen Indonesian cities
 - Korean retail conglomerate Lotte Group has acquired land to build at least 60 cinemas in the country
- Foreign investors are investing in better quality local content as well, as is evident from:
 - collaborations between local production houses with international corporations such as Hollywood's Twentieth Century Fox
 - massive investments by streaming services

Source: filminonesia.or.id; Bloomberg LP



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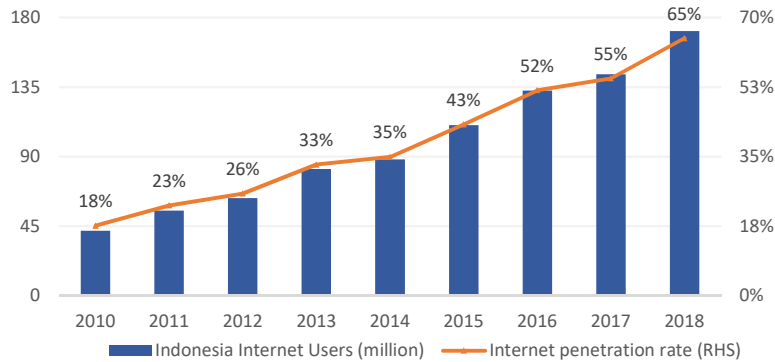
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THE AGE OF ONLINE STREAMING IS HERE!

New paradigm of content consumption

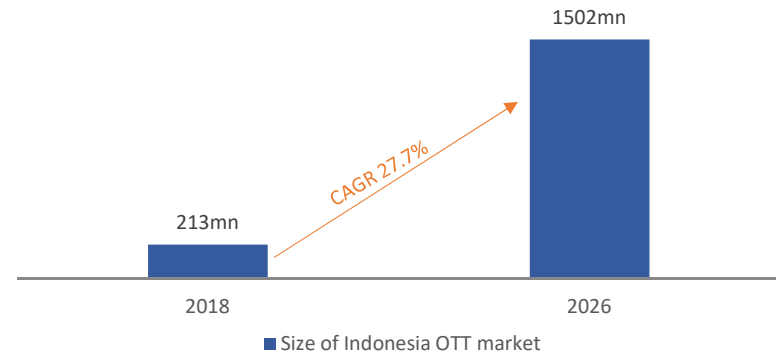
Growing internet consumption

- Indonesia is dominated by the younger generation and a growing middle-and-affluent-consumer class, who are tech-savvy and eager to spend their money on purchasing new products and services
- The rate of internet and social media use are rapidly climbing in Indonesia
- Indonesia has over 170 million active internet users in 2018, approximately 65% of the population



Increasing demand of OTT services

- The arrival of OTT services has drastically changed Indonesia's television market from the days when there were only FTA channels or paid channels
- OTT players are gaining market share from traditional TV operators
- The Indonesian OTT market is currently valued at US\$213mn in 2018 and is projected to reach US\$1,502mn by 2026, growing at a CAGR of 27.7% from 2019 to 2026



Source: Statista; APJJ; Allied Market Research; S&P; Media Partners Asia and public announcements



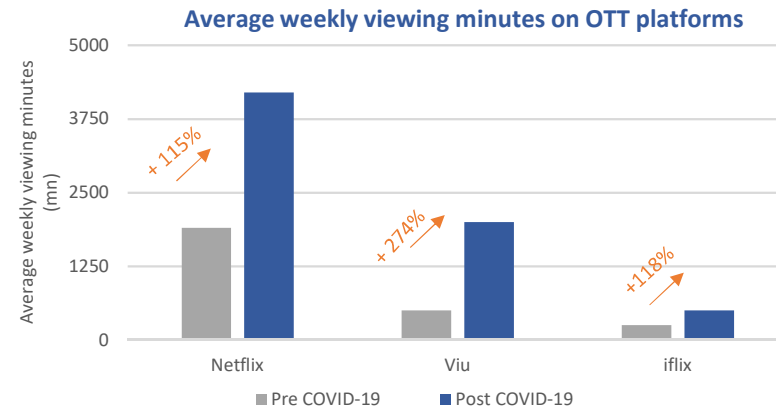
FAVOURABLE TAILWIND

COVID-19 outbreak fast tracked digital adaption

Increasing supply of OTT services

- Major international OTT providers launched their offerings in Indonesia market since 2016
- Greater penetration of smartphones and affordable rates of high-speed mobile internet is boosting the adoption of OTT services
- Large scale social restriction on back of COVID-19 outbreak fast-tracked digital adaption in Indonesia
- Major OTT players enjoyed surge of viewing minutes since the virus outbreak

Key market players	Launch date
Netflix	January 2016
Viu	May 2016
Catchplay	June 2016
iFlix	June 2016
Amazon Prime Video	December 2016
HBO Go	May 2018
Disney+ Hotstar	September 2019



Source: Statista; APJ; Allied Market Research; S&P; Media Partners Asia and public announcements



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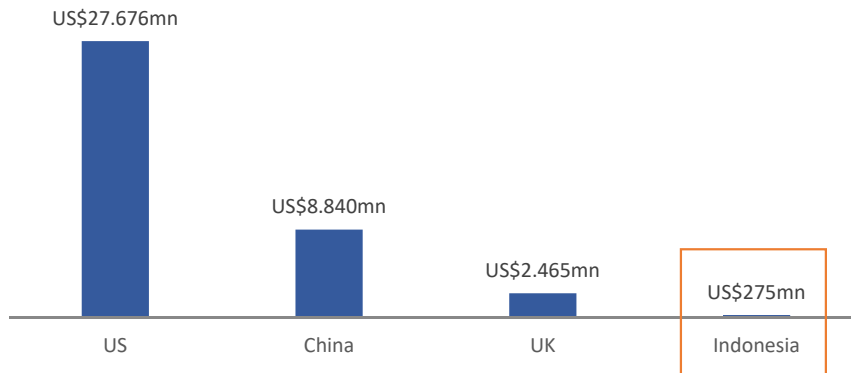
A RAPID PIVOT TO ONLINE COMMERCE

Increasing propensity to subscribe

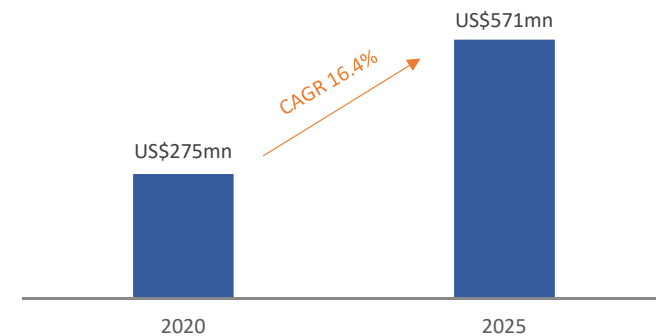
Increasing subscription

- Indonesian are more willing to pay for digital services and content nowadays
- Popularity of direct carrier billing, where users pay OTT subscription fees as part of their monthly phone/data bills, extended reach of OTT services to new customers
- Paid OTT video subscriptions penetrated ~36.4% of broadband households in 2018 and are expected to grow at a 16.4% CAGR over the next 5 years
- Revenue from video-on-demand is projected to reach US\$275mn in 2020 and US\$571mn by 2025, CAGR of 15.7%

2020 projected video-on-demand revenue by country



Paid video-on-demand revenue projection



Source: Statista; APIJ; Allied Market Research; S&P; Media Partners Asia and public announcements



LOCAL TASTE

Local content is favoured on big screens and on TVs

Chasing local content

- Local content accounts for lion's share of the viewing minutes and most top shows are local
- OTT service providers are in a race to strengthen their local content offering
- In the rush to gain market share, OTT providers are :
 - increasing their content budget and aggressively licensing films and original series for their platform
 - creating customized offerings for the different market segment
 - offering up front production cost to secure quality local content

OTT distribution of local content is exploding

- Disney+Hotstar has already licensed over 300 local movies and a dozen exclusive direct-to-digital feature films for their Indonesian launch
- At launch, it offered 13 exclusive premieres of Indonesian movies from MD Pictures and Falcon.
- Tencent Holdings through its expansion of WeTV and acquisition of iFlix, has augmented its local Indonesian programming with its licensing of the largest single catalogue of the Group's local films and series in history
- Telkomsel, the country's largest telco operator, has entered into a landmark partnership to offer a Disney+Hotstar bundle to its 270 million user base
- Online video consumption in Indonesia has grown over 60% since Q1 2020

Source: APJJ; Allied Market Research; S&P; Media Partners Asia and public announcements



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SECTION VI

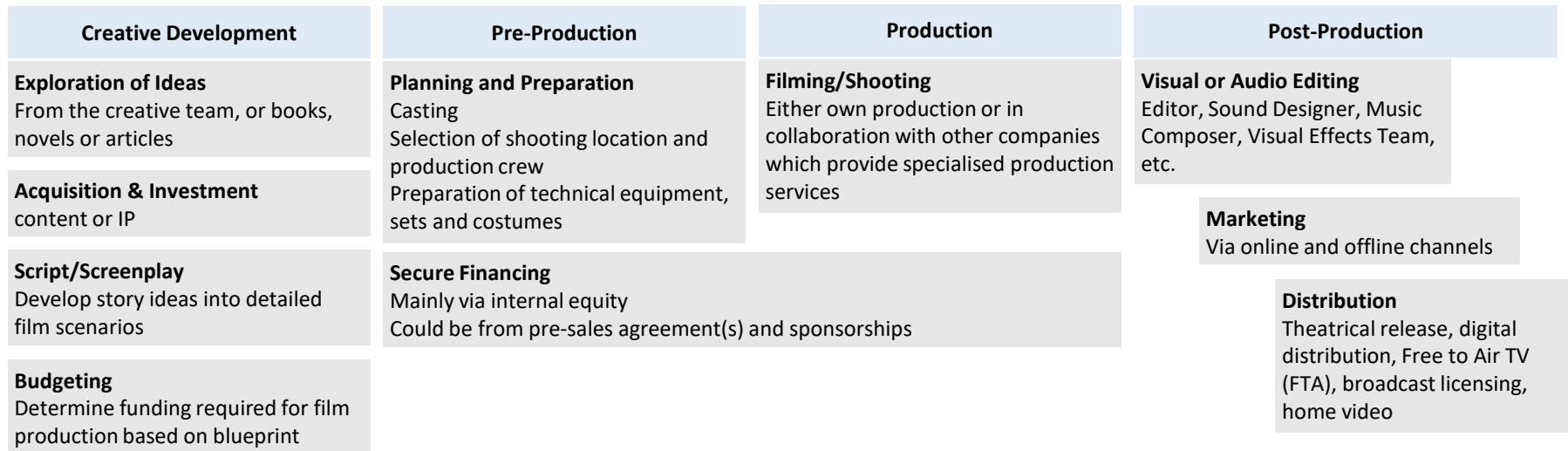
BUSINESS OVERVIEW

END-TO-END PRODUCTION OF FILMS AND SERIES

Leading producer of quality filmed content in Indonesia

The Company

Unlike a typical motion picture studio which focuses only on the production stage, the Company has vertically integrated capabilities, from pre- to post-production, allowing better quality and costs management and economies of scale



END-TO-END ONGOING QUALITY CONTROL

Ongoing quality control at every stage of movie production

Ongoing Quality Control		
Creative development	Pre-Production and Production	Post-Production
<ul style="list-style-type: none"> Looking for creative sources, such as best selling novels and stories that win story competitions in various media, and collaborations with renowned publishers Collaboration with high quality screenwriters After the first draft scenario is written, the producer and the creative team will study and harmonize aspects of ideas and techniques by discussions with the author 	<ul style="list-style-type: none"> Selection of core crew including line producers, directors, director of photography, art directors, editors Selection of production equipment When shooting takes place, a review is conducted on timeliness of planned work and results 	<ul style="list-style-type: none"> Selection of story vendors with good reputation and track record Involvement of technology facilities from Hollywood for select films

Successful production (by itself or jointly) of top selling films in Indonesia every year since 2008

Year	No.	Title	Production House	Number of Viewers
2019	4	Danur 3: Sunyaruri	MD Pictures	2,411,036
	5	Habibie & Ainun 3	MD Pictures	2,242,782
2018	3	Danur 2: Maddah	MD Pictures; Pichouse Films	2,572,871
	5	Asih	MD Pictures; Pichouse Films	1,714,798
2017	3	Ayat Ayat Cinta 2	MD Pictures	2,840,159
	4	Danur: I Can See Ghosts	MD Pictures; Pichouse Films	2,736,391
	7	Surga Yang Tak Dirindukan 2	MD Entertainment; MD Pictures	1,637,472



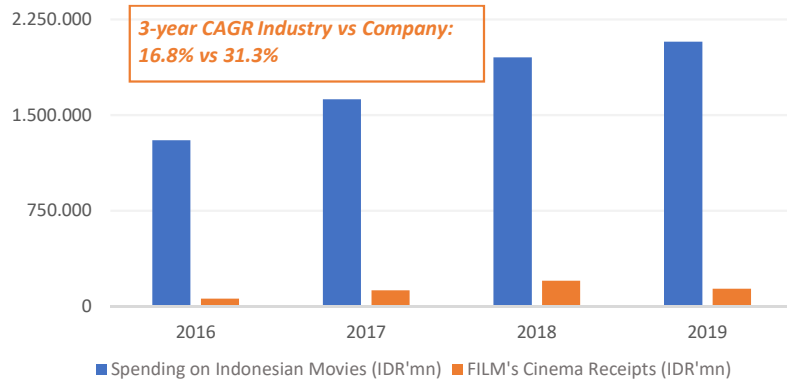
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BOX OFFICE SUCCESS

In 2019, 130 local films were released with 52bn total viewers, of which the Company garnered 8.4mn viewers, the highest in the market

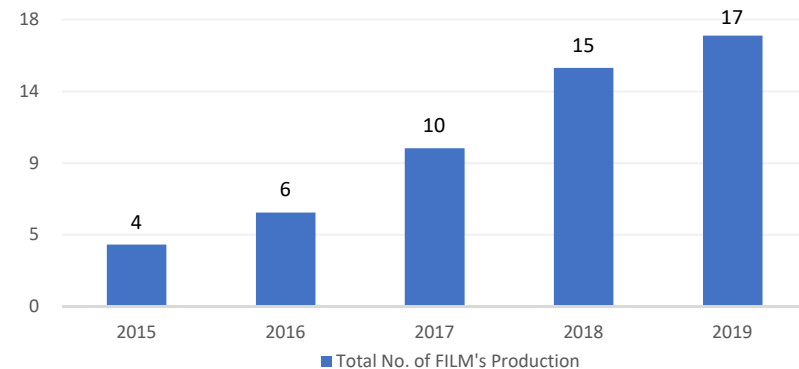
Gaining popularity of the Company's production

- Total ticket sales from local movies reached IDR2.1tn, recording a 3-year CAGR of 16.8% from 2016 to 2019
- The Company outperformed the local movie industry in terms of total ticket sales with a 3-year CAGR of 31.3% from 2016 to 2019



Growing market share of local movie viewers

- The Company is able to secure at least 8mn ticket admissions per annum with 10-17 theatrical releases in the past 3 years
- In 2019, the Company garnered 8.4mn movie viewers, which accounted for 16.1% of total 52bn local movie viewers, the highest in the market



Source: filminonesia.or.id



DIGITAL DISTRIBUTION (1/2)

In 2019, the Company generated 35% of the total distribution revenue from digital channels

Opportunities presented by OTT services

- OTT services allow the Company's content to move beyond the big screens and be monetized multiple times via various online distributors concurrently
- International OTT platforms also represent springboard to international market and brand recognition

Company's digital distribution strategy

- The Company started developing its digital business since 2017
- Digital distribution segment grew exponentially of 13.6x in two years to IDR69.9bn in 2019 from IDR5.1bn in 2017
- The Company has secured multi-year licensing contracts with all major online platforms, including Disney+Hotstar, Viu, WeTV, Netflix, iFlix, MOX, MAXstream, and iTunes
- Digital productions have scaled up dramatically with commitments from several key online platforms, enabling the Group to target producing ~20 Direct To OTT movies and ~16 OTT Original Series per year

Partners



DIGITAL DISTRIBUTION IS EXPLODING!

Multiple and additional revenue streams from OTT

	Revenue Stream I
Movie theatrical release	Movies licensed to OTT platforms ~4 months after theatrical release

Revenue Stream II
Production released directly on OTT platforms without theatrical release

Revenue Stream III
Episodic series produced for OTT platform consumption

Revenue Stream VI
License older titles in catalogue to OTT platforms

Opportunity and Strategy

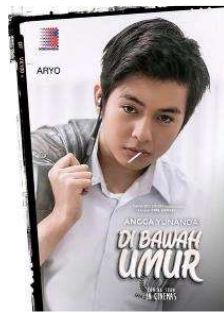
- Drive growth via successful top-selling movies released on OTT platforms post theatrical release
- Huge IP war chest over the years, which includes more than 150 titles, including 23 award winners
- IP can be licensed for distribution, reproduced with local adaptations, or franchised into sequels, prequels, reboots, remakes, and spin-offs
- Creation of original contents, either movies or series, for digital distributions
- Growing library allows the Company to obtain preferential and exclusive deals with OTT platforms



MULTIPLE EXCLUSIVE MOVIES & DIRECT-TO-OTT FEATURE FILMS



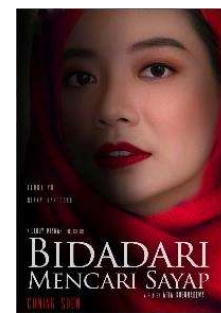
Platform: Disney+Hotstar



Platform: Disney+Hotstar



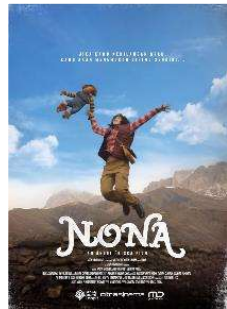
Platform: Disney+Hotstar



Platform: Disney+Hotstar



Platform: Disney+Hotstar



Platform: Disney+Hotstar



Platform: Disney+Hotstar



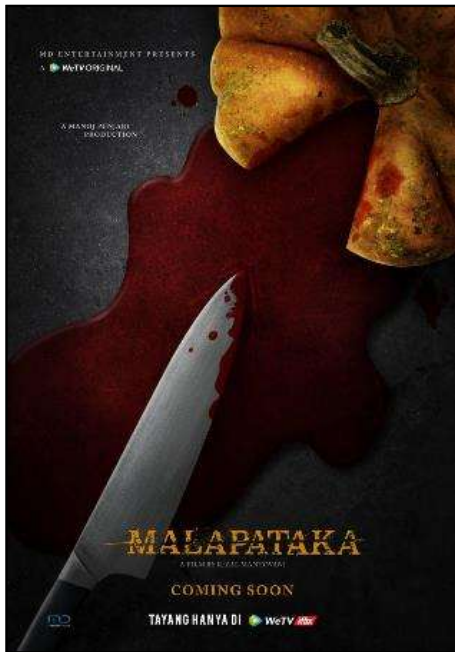
Platform: Disney+Hotstar



Platform: Viu



NEW ORIGINAL SERIES FOR THE ONLINE REVOLUTION



Platform: WeTV



Platform: WeTV



Platform: WeTV

+ Many more high quality digital series in production now for 2021 release!

COMPETITIVE ADVANTAGES

Conveyor belt model

- Conveyor belt model in which each department synergizes and has specific tasks with the support of experienced personnel and expertise in their fields
- Internship for young people who have expertise in the field of film
- Continuity allows the Company to record an increase in the scale and number of films and makes it easy for the Company to replicate the model to obtain consistency and efficiency

Access to group resources

- Its parent company, PT MD Global Media, holds two other subsidiaries specialising in TV and digital Original Series and animation production
- The Company can leverage on its parent's IP library, network, expertise and experience

Experience

- Film producer with a long and outstanding experience who has produced best-selling films
- Long-standing cooperation has created good and strong relationships with film distributors

Talent management

- The Company's talent management binds well-known artists and directors with exclusive contracts so that the artists and directors can maintain the franchise value of the Company's films

PIPELINE

The Company is proactively strengthening its market leading position by increase production capacity and acquisitions

FY2020 pipeline

- Target producing 12-15 quality movies per year through own and/or joint production

#	Movie	Completed	JV	Release date
1	Arwah Tumbal Nyai: Tumbal	Yes	Yes	Q4 2020
2	Titisan Setan: Chapter Two	Yes	Yes	Q4 2020
3	The Secret 2	Yes	Yes	Q4 2020
4	KKN Di Desa Penari	Yes		Dec 2020
5	Surga Yang Tak Dirindukan 3	Yes		Q1 2021
6	Ghostbusar	Yes	Yes	Q2 2021
7	Incredible Love	Yes	Yes	Q2 2021
8	Asih 2	Yes		Q2 2021
9	Ghibah			Q2 2021
10	Junior/Senior			Q3 2021

IP and talent acquisitions

The Company has a huge IP library and acquires new IP regularly

Acquiring smaller companies with potential and talents

Recent acquisition of Kisah Tanah Jawa – a popular group of content creators who share their stories on Youtube and Twitter. Its social media accounts have strong following, with over 1,000,000 YouTube subscribers, 114,500 Twitter followers and 192,000 Instagram followers.

This deal has effectively acquired the following from Kisah Tanah Jawa:

- content IP (including the full video universe and the content of 20 books, out of which, 5 will soon be adapted into movies)
- huge fan base
- entire creative team



Acquiring quality content and IPs

Recent purchase of the license of 9 horror stories written by SimpleMan that are published via Twitter

The Company will be adapting these stories on the big screen, starting with KNN di Desa Penari (target theatrical release in 2020)

SECTION V

FINANCIAL HIGHLIGHTS

FINANCIAL HIGHLIGHT

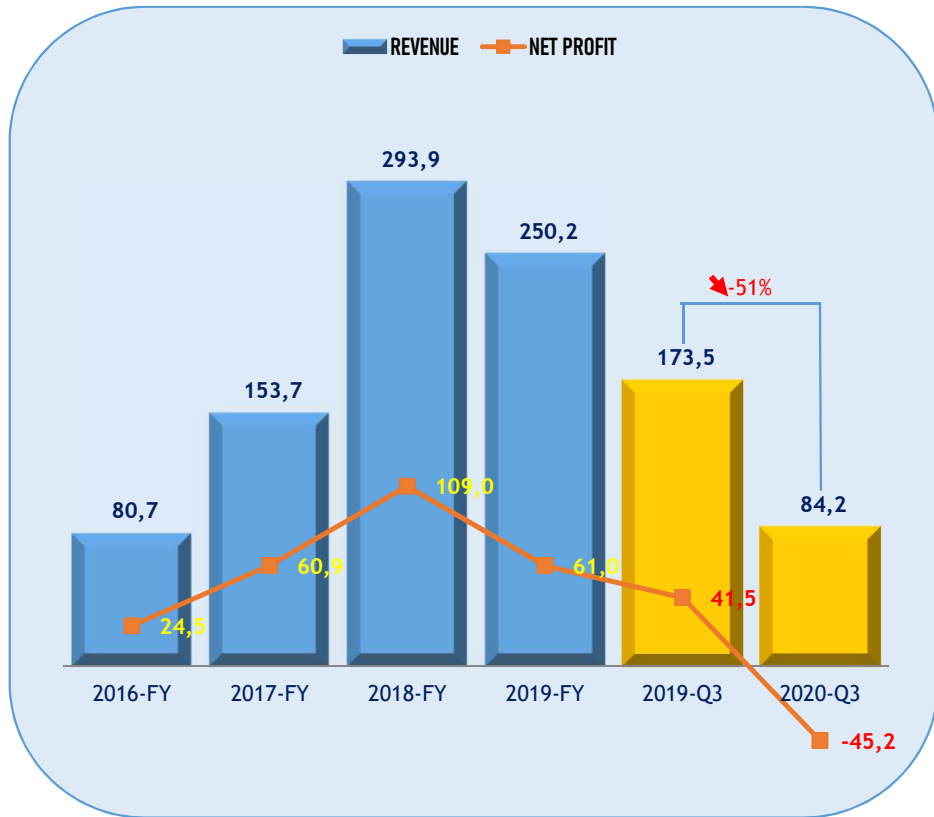
Laporan Laba Rugi	2016 Y	2017 Y	2018 Y	2019 Y	2020 Q3	Statement of Income
Penjualan bersih	80.747.796.073	153.718.629.898	293.928.098.413	250.246.383.324	84.221.931.091	Net sales
Laba kotor	38.733.229.919	107.378.667.384	221.467.379.995	145.650.618.092	3.100.321.051	Gross profit
Laba usaha	27.980.157.018	76.574.898.978	129.522.226.863	60.720.274.493	(54.169.513.326)	Income from operations
Laba (rugi) sebelum taksiran pajak penghasilan	28.558.667.333	77.979.889.711	137.021.475.498	66.860.282.234	(43.840.429.865)	Income (loss) before provision for income tax
Laba (rugi) bersih	24.502.475.536	60.880.592.307	109.049.054.922	60.956.713.925	(45.245.835.352)	Net income (loss)
Jumlah saham yang beredar	10.500	10.500	9.511.217.000	9.511.217.000	9.452.547.267	Number of shares
Laba (rugi) bersih per saham (Rp)	2.333.569	5.798.152	14	6	(5)	Net income (loss) per share (Rp)
Dividen tunai (Rp/lb)	-	1.428.571	-	-	-	Cash dividend (Rp/sh)

Neraca						Balance Sheet
Jumlah aktiva	110.948.158.097	201.384.010.515	1.380.825.955.037	1.441.035.922.123	1.359.615.109.939	Total assets
Jumlah aktiva lancar	13.724.646.224	34.875.649.094	330.902.727.512	285.842.664.988	205.979.974.674	Total current assets
Jumlah kewajiban lancar	10.119.958.286	53.454.436.872	35.527.012.439	22.346.446.482	9.922.349.065	Total current liabilities
Hutang jangka panjang	903.231.000	1.597.762.000	1.399.012.000	3.864.535.870	4.561.991.355	Long-term debt
Hak minoritas atas aktiva bersih anak perusahaan	-	-	1.001.019.339	10.993.114.519	10.404.508.580	Minority Interest in consolidated subsidiaries
Ekuitas - bersih	99.924.968.811	146.331.811.643	1.342.898.911.258	1.403.831.825.253	1.334.726.260.940	Stockholders' equity - net

REVENUE SUMMARY

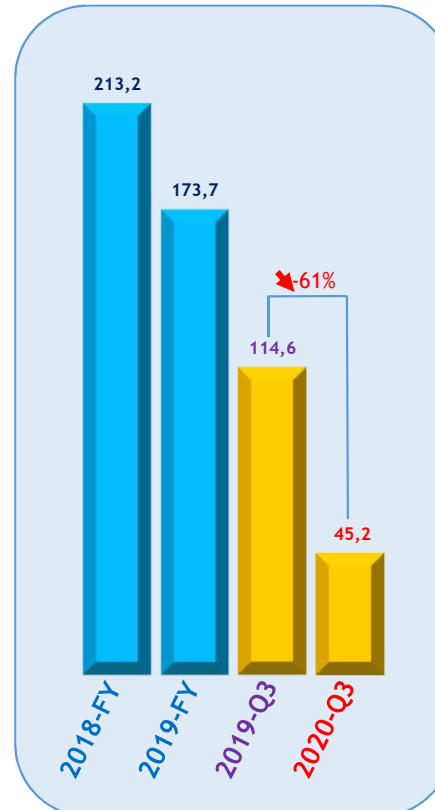
LAPORAN LABA RUGI

*Rp Miliar



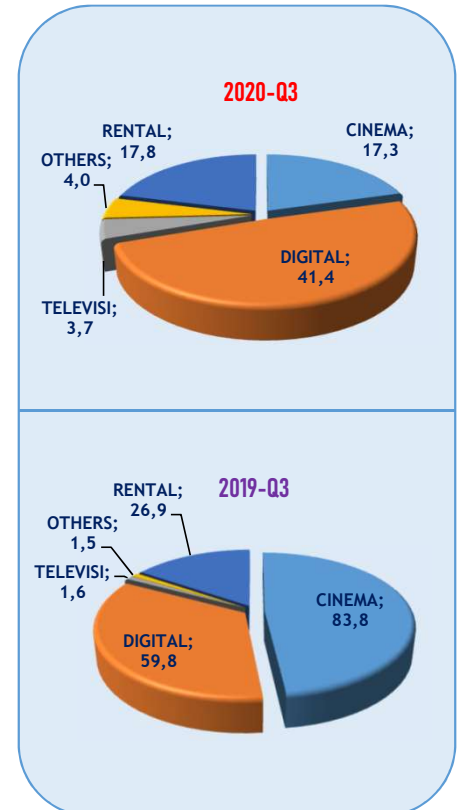
EBITDA

*Rp Miliar



KOMPOSISI PENDAPATAN

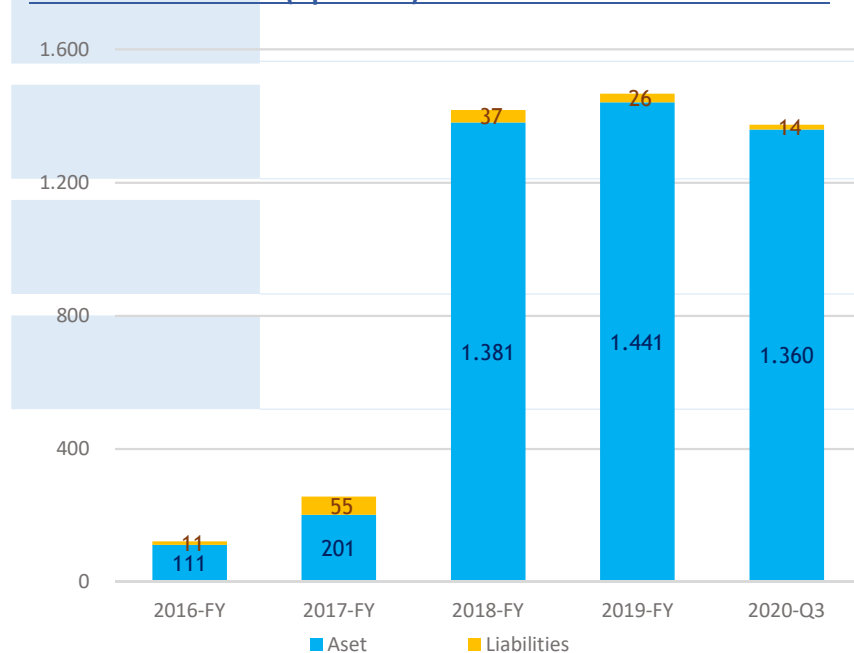
*Rp Miliar



BALANCE SHEET & LEVERAGE

Large performing strong asset base and minimal debt

Aset dan Liabilitas (Rp Miliar)



Financial Ratios

as at 30 September 2020

Current Ratio (x)	20,7x
Debt to Equity (%)	1%
Return on Equity (%)	-3%
EBITDA Margin (%)	60%
Net Income Margin (%)	-54%

as at 30 September 2019

Current Ratio (x)	12.7x
Debt to Equity (%)	2%
Return on Equity (%)	3%
EBITDA Margin (%)	66%
Net Income Margin (%)	24%

THE END

THANK YOU
