




**Larry Tanz, VP of content for EMEA, Netflix (UK)**



'We have grown significantly in Europe based on local content, both original and acquired. In 2024, globally, the Top 10 most watched non-English language movies, came from Europe, with Norway's Troll being the most popular. We have also the Tres Cantos production center in Madrid, very strong'.





**Rodolph Belmer, CEO of TF1 France**

'We don't see digital streaming 'as competition'. Our strategy is to reach the main digital francophone audiences outside France, with TF1+, based on advertising. The service delivers premium content for free and the most popular use of the platform is "catch-up". We have more than 27 million French users watching an average of 2 hours a week of TV a week on French TV'.


**Olivier Dumont, president, Hasbro, USA**

'An example of what we are doing is 'The Amazing Digital Circus', that gained massive viewership with just one YouTube episode, making Netflix acquire streaming rights and Moose Toys secure toy rights'.





**Claudia Ruehl, acquisitions director, SevenOne Germany**

'Every big broadcaster nowadays is an OTT as well. We look for mainstream series, all audiences at the same time, but especially fresh procedurals for free TV, which continues healthy'.





**Matt Forde, Managing Director US & UK, BBC Studios**

'We are dedicated nowadays to identify market opportunities and to generate budget to produce more content. For us is great to work with producers and innovators. Everyday is challenging, but you can get good results'.






**Dario Turovelzky, head of content, Paramount South, Latin America**

'We are opening the game again: we launch big formats and fictions together in our free TVs with other OTTs: Disney+, Max, DirecTV. At these times there are mainly collaborations, no competitions'.





**Andrea Zaras, acquisitions manager, TV2 Hungary**

'In Hungary as in many other countries, the daily shows work better than week shows. Usually, the main providers offering doesn't consider these tips. Also, we search big entertainment for prime time but also cooking and reality shows for late prime time'.





**Jinwoo Hwang, CEO, Something Special, South Korea**

'Production funding is the key factor today. Everything depends on the matter. In contents, it is important to generate strong emotions. We mix talent with factual to get them'.





**Ignacio Estanga, VP of partnerships, Twitch Iberia & Latam (Amazon)**

'We are positioning ourselves through very creative ways. Twitch is mainly about getting sports rights, but adapting them to the new audience, young and waiting for different sensations from traditional TV coverages'.






**Cyril Lee Jeune, CEO of Canal+ Myanmar**



'It is important to attract sponsors to maintain the financing of productions, as the goal is to establish long-term contracts with brands by offering value packages that include digital visibility and satellite platforms'.





**David Eilemberg, head of content at Roku, USA**

'Now we include 50% of all the OTT platforms in the US market. And above all, we are migrating to Connected TV (CTV). This is the future: it replaces the aggregation operator with AI apps, empowering the customer experience and the advertisement processes, apart from generating unique feedback data'.


**Yeşim Sezdirmmez, deputy general manager, Kanal 7, Turkey**

'We are looking for more Asian dramas, from different origins, like India. And also, we'd like unscripted shows for daytime. Above all, we are open for fresh content and innovative ideas'.