



Bela Bajaria,
CCO
Netflix, global



'My daily work is ruled by different drivers: to extend our audiences including new type of contents, as our deals with NFL and WWE in sports; to continue expanding the diversity of origins, to bring good and fresh stories, shooting from all over the world; and especially to keep balance between impact and profitability, with our budget of USD 17 billions per year, worldwide'.



Neil Price
VP global film & TV partnerships
YOUTUBE



'We encourage content industry to produce programs alike and to adopt our monetization models. Digital is not for everybody, usually you must upload first and find incomes later, based on other rules and consuming volumes. But when you are right, good experiences arise'.



Hannah Blyth
head of TV
Prime Video, global



'Collaboration is the key word for the current streaming ecosystem. 'Historically, we have been open to share windows with partners, as BBC. But now that production costs are higher and incomes are harder, to find collaboration twists directly make business happen'.



Mattia Mariotti
head of entertainment and editorial strategy
Sky Italy



'We have four segments to cover at every market: docs and factual, big entertainment shows, US but also European new series and traditional genres as procedurals. It is good for us to see as many offerings as we can'.



Berengere Terouanne
acquisitions director
M6 France



'We'd love to find innovative series, but they are hard to see, both in plots and shooting. We remember 'Spartacus', for instance, that kicked the table of premium series many years ago. Now the industry is not so innovative or the people are more resistant to new impacts'.



Benita Rath
head of development
RTL Deutschland (Germany)



'RTL, with Gruner and Jahr, make a leading entertainment company, spanning all types of media. So we are a broadcaster as much as a digital platform and especially a media group. Now I am looking for unique and scaleable non-scripted primetime formats, for TV or streaming, that can be adapted to any environment'.



Makito Sugiyama
executive director
BEAJ (Japan)



'Our country is the sixth exporter of non-scripted formats, due to its iconic 'out of the box' game shows, etc. But now it is strong also in scripted, with 64% of its new fictions based on own IPs, vs. the 35% average of the rest of the world. Japan loves IPs. From our new properties, 42% are Manga (native animation) 16% novels and 3% webtoons'.



Tarmo Kivikallio
head of content
YLE, Finland



'About fictions, we look for good stories but not crime, which is present almost everywhere nowadays. If there is too much of something, you must test also alternatives, sometimes even the opposite, to find the upcoming hits'.



Qin Yuanyuan
president
JSBC (China)



'We'd like to develop new international collaborations, per example with big European broadcasters. Co-productions is one of the options, but we are open to all business formulas. Nowadays you must be very creative, and we are open to that'.



Mike Beale
head of formats
ITV Studios, UK



'A newest trend we see is that our customers are requiring again brand-new formats, when the last years were focused on known successes. Especially, they are demanding adventure, survival realities, though all types of unscripted formats can apply. They ask fresh, different ideas. This is good news for creators'.



Jack Ojalvo
CEO
Copyright Capital (Switzerland, top-category
YOUTUBE buyer and investment fund)



'We can operate with revenue sharing or paying, it depends on content relevance and if we are exclusive or not. Our funds go from USD 200-300 for small online creators, to USD 1-3 millions for big ones. Average is USD 0.5 million per project. But now we are in two projects with more than USD 5 millions each, too'.



Roy Ashton
partner
Gersh Agency (USA)



'UK and European main fiction producers are in a financing problem, because in the past the networks paid the total cost of aired productions, but now just the 50%. So, they must finance the other 50% and they don't know how... The solutions are in the international market, with co-productions and production twists'.