



**Alexis Rice,**  
Global Youth Partnership Lead at YouTube (UK)

'We're growing so much at the content market because of 'users first', we provide a community modulated by the users, and it is a perfect environment too for producers. The good product grows and shows the way to the others, the improvement is mainly automated with different trends evolving together'.





**Mike Beale,**  
head of formats at ITV (UK)

'To evolve to the next level, we are working with new digital creators, moving ourselves into their world and then we see how we can bring them back to TV. We are in this process'.





**Kotaro Nishio,**  
International head, TV Asahi, (Japan)

'To surpass the taught times, Japanese industry took good decisions: to keep quality, to be more open to international ventures, and to make more co-productions with China and Thailand, very difficult to imagine some years ago'. (chequear el cargo)





**Gabriel Jácome,**  
content director TV Globo, (Brazil)

'We are developing a new level of alliances, we didn't develop before. For instance, with FOX Entertainment Studios, to develop a Christmas Movie made in Brazil but spoken in English language. Also with BBC, a documentary that goes to the heart of Amazonas jungle. There is a lot new to create'.





**Jens Richter,**  
CEO Fremantle (UK)

'Now we have two tiers of programs. In fictions, one with big budgets, top actors, with few chapters, and other with controlled budgets, to have as many seasons as possible. In unscripted, the same: one with top personalities and developments, but limited editions, while the other, medium shows as true crime, etc, to keep going'.





**Jack Ojalvo,**  
CEO at Copyright Capital (head YouTube partner and investment fund, Switzerland)

'The 'battle' between YouTube and TikTok must be seen in a multiple-screen scenario. In mobile ecommerce, transactions, TikTok is the leader. In videos to watch on TV, YouTube has no rivals. But now they confront strongly in microdramas. There, YouTube arrived first, is ready for business. Let's see... microdramas monetization for both platforms turn similar to TVOD games, pay-per-use'.





**Liqiang Zhao,**  
program partnerships manager, Huawei (China)

'About content, we are looking for all kinds of genres to include in our platform. Content is reaching, in the world but especially in APAC, all kinds of tech devices, so more content more broad audience you get. The Connected TV rise is already a fact, and the big TV sets manufactures as Huawei, have opportunities to lead the market'.





**Iván Díaz,**  
head of international, Filmax (Spain)

'Nowadays the gap between production and distribution is bigger than ever. It is easier to fund a project, because of the multiple existing programs, than assuring its distribution, when the audience is not predictable. You really don't know today'.





**Avi Himatsinghani,**  
CEO, Rewind Networks, (Singapore)

'We have to feed 4 segmented channels: classic films, blockbusters from 15 years in the past, current cinema hits, entertainment. Now, we make focus especially on recent but not new cinema hits. Good niches define business'.





**Rob Di Figlia,**  
CEO, Epic Games (USA)

'We provide 'Real time kids animation', because with our Unreal engine, most of the production processes are diametrically faster and easier. We are a 'game changer', coming from games'.





**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'.





**Guy Gadney,**  
CEO, Charismatic.ai (UK)

'The main change with AI is not about technology, is structural. Imagine a world without commissioners, where the product goes directly to the audience who push real time feedback and trends. It can be different from end to end, in diversity, creativity and development'.


