MIPTV, or not MIPTV

This MIPTV is a very special Cannes event. We have the changes of the market, the pandemic still running and the Ukraine war, all together causing effects. But since the openings of the pandemic, the markets of the content business have looked healthy, with people wanting to attend and doing business, after the long stop. This case promises to be the same: European associations calculate about 4,500 people attending MIPTV 2022, quite the same that attended Mipcom 2021 last October. And this time there are many only-Mipcom executives, that couldn’t attend October and don’t want to wait one year.

Is this enough to assure a good market? Of course not. For Prensario the figures are high, in our opinion about 3,000 people should attend the traditional Spring Cannes show. But above all, MIPTV has a long-time problem of confidence, with many people considering that is bad to pay as for Mipcom but receiving 30% less movement, or so. Many even say that with one Cannes show is enough.

Before the pandemic if you remember, MIPTV had been prepared to change, with all small booths and just two pavilions open. When Mipcom could return last October, it deployed the same concept, optimizing costs and concentrating traffic, beyond more ventilated halls. This formula probably will continue in many of the Cannes shows, even Mipcom, because we have a new market now, with some people attending on site and many others online.

A new stage for MIPTV has started? Is it the event safe for the future? You cannot imagine a final solution if many of the problems are not solved. Let’s see this time and next year, when the pandemic will be for sure behind. One tip is good: with the blackouts, people could consider better the value of the markets, so there are more industry members pushing to defend MIPTV beyond their own business. But it would be fine for Reed Midem organizers, not to keep calm with this a bit better scenario and to focus one by one on the tips that made MIPTV disputed: fees, buyer attendance, networking, extra values, etc.

This April we expect about 70% of the attendees from Europe, 20% from Asia and Middle East and 10% from the Americas. So, this MIPTV is a good chance to make better business in Europe, to take more time with players that usually are taken in a hurry. And to detect/push emergent opportunities, that are key in the new post pandemic market. The focus on production and formats, continue as a good asset. As Walt Disney used to say, ‘Keep moving forward’.

Prensario: New Market, New System

Since this year, Prensario International stops developing its traditional print publications, generating for the events, a new hybrid system based on three products: PrensarioZone, a themed website as the main development, with microsites instead of ad pages: articles, videos, links, files to download, etc. A comprised print publication, of 16-20 pages, small ads and QR codes, connecting with Zone. And a daily newsletter multilink, which connects Zone at every step. The three generates traffic and send it each other.

Why this change? People is already used to reading digital, now prefer to use browsers, click links, etc. Magazines are heavy, long, slow, every step against the trends. Digital generates traffic that can be processed, sized, much better than physical. We continue with print, but updated, compacted to empower access and speed of reading.

PrensarioZone, themed website
New comprised print publication, with QR codes
New Daily Newsletter multilink
Europe: state of TV, SVOD race and pandemic boost

Europe has been experiencing a strong presence of US-based OTTs, while the top local players are making great efforts to compete within the region. Pay TV remains stable as a leading source of news and entertainment. Prensario analyzes the context, competition on linear and non-linear, and how the business looks for the next years.

The European media and entertainment market is one of the most versatile in the world and, as it has happened with other regions, pandemic has been a hinge. According to a recent report, the segment saw sustained reductions between 2020 and 2021, where it explained that decreases, according to Analysys Mason, are mainly due to the continued proliferation of SVOD services and other digital video alternatives. The consultancy explained that the study determined that this may be a delayed collateral effect of the pandemic; because many of these consumers chose to keep their OTT video services and abandon their traditional pay television service.

The number of pay TV subscribers and revenues saw significant reductions between 2020 and 2021, with the total number of pay TV subscribers forecasted to fall in 14 of the 18 countries in the region, with Germany set to lose 7 million subscribers between 2021 and 2027. The number of pay TV subscribers in Western Europe is set to lose 7 million subscribers between 2021 and 2027. The number of pay TV subscribers fell by 2 million, the UK 1.4 million and France nearly 1 million. As of 2027, the total will stand at 100 million.

What do global buyers want?

From MIPCan21 to Kidscreen Summit 2022, Prensario offers the top international buyers’ highlights and their content needs. The line includes a diverse selection of executives from global, European, Latin American, APAC/Asian and MENA regions. It also varies in the type of players, including linear and nonlinear players. While the different drama genres and origins prevail, feature films, formats, factual, sports and content follow.

Echoes from ATF 2021: a future difficult to predict in APAC

The 2021 edition of ATF offered a varied number of local and regional testimonialsof the media and entertainment business across the APAC. Among them, stood streamers and producers. Let’s take a deep look on what’s hot and what’s coming next.

Great sensations have left the first part of the ATF edition, which started in December 2021 and whose platform ATF Online + continues until June 2022. Prensario gathered the top testimonials from key players from different segments and territories about their feelings and future plan.

With this panorama, some consultants predicted that Pay TV ‘will lose strength’ as 5G advances in Europe and as more countries join cord-cutting. Digital TV Research reported that Western Europe is set to lose 7 million subscribers between 2021 and 2027. The number of pay TV subscribers fell by 2 million, the UK 1.4 million and France nearly 1 million. As of 2027, the total will stand at 100 million.

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Whip Media: regional production fueling the European streaming business

BY JAIME OTERO

International markets are the new battleground in the streaming wars and as competition has grown in European SVOD markets, specifically France, Italy, Germany, Spain and the UK - producing homegrown European content has been a key factor to success. Further, more of these original and local hits are finding global audiences than ever before.

Popular series that have become worldwide sensations include Lupin, Call My Agent!, Le Casa De Papel, Elite, Gomorrah, Park, and Sex Education being just a few of the many hits hailing from these markets.

Across France, Italy, Germany, Spain and the UK (FIGS-UK), there are an average of more than 30 SVOD services per country with each averaging over 70,000 titles according to figures from BB, one of Whip Media’s data partners. Further, the average number of SVOD subscriptions per person in FIGS and the U.K is three or less, while in the U.S it is closer to five, according to Whip Media data, one of Whip Media’s data partners. Further, the average number of SVOD services per person in FIGS and the U.K is three or less, while in the U.S it is closer to five, according to Whip Media data, indicating that there may be an opportunity to add two services to a European’s portfolio as SVOD consumption patterns mature in Europe.

As global streamers and local broadcasters compete in these key European markets, how important are original and local TV series in Europe.

While in the US it is closer to five, according to Whip Media data, one of Whip Media’s data partners. Further, the average number of SVOD services per person in FIGS and the U.K is three or less, while in the U.S it is closer to five, according to Whip Media data, indicating that there may be an opportunity to add two services to a European’s portfolio as SVOD consumption patterns mature in Europe.

According to Whip Media’s report, a few of the most popular and successful original and local hits are:

- **Lupin**: The French crime drama series about a master thief and his crew of thieves. With its cinematic look and intense storylines, Lupin has captured the attention of an international audience.
- **Call My Agent!**: A French series that follows the lives of agents at a talent agency, known for its detailed analysis of the French entertainment industry.
- **Le Casa De Papel**: A Spanish heist series with a global following, known for its creative plot and high-stakes action.

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As the European SVOD market continues to grow, original and local content will continue to play a vital role in attracting and retaining audiences. With the rise of SVOD services, the demand for high-quality, original content is only expected to increase, ensuring that European series like Lupin, Call My Agent!, Le Casa De Papel, and Sex Education will continue to fuel the European streaming business.

FRAPA: how to safeguard your format

BY PHIL DUBIN, CO-CHAIRMAN, FRAPA

Format Recognition and Protection Association promotes at MITVP a key document for the global market: the 10 steps to protect your format, including tips that will help content producers to safeguard their creations.

First, Write it: format ideas come from anywhere and everywhere, so when inspiration strikes, don’t just think about it, write it down. Second, Illustrate it: unique set designs, props or game elements to ramp up the drama and deliver a distinctive visual hook. Third, Sizzle it: create a sizzle reel to show how your format should look, feel and work. Fourth, Name and Domain it: a strong working title can help grab attention and create intrigue even before anyone hears your pitch. Five, Register it: become a member of FRAPA, as they have access to a free, world-class consultancy service that provides professional help and guidance on all aspects of IP protection and infringement. Six, Keep a record of it: keep a running, ongoing log of all the activity generated by your format idea from inception through to every pitch, email and phone call you subsequently make.

The Streaming War: from the screen to advertising

BY LAURA TAPIAS, VP AMERICA & SPAIN, APPLICASTER

To win the “Streaming War”, OTTs not only need good content, but also good promotional campaigns. Alejandra Moreno, Marketing Director of the global outdoor advertising leader JCDecaux, is in charge of streamers’ campaigns in Brazil and describes in the article below the keys to this advertising ecosystem. The importance of offline advertising in the digital world.

The Streaming War promotes at MITVP a key document for the global market: the 10 steps to protect your format, including tips that will help content producers to safeguard their creations.

1. **Write it**
2. **Illustrate it**
3. **Sizzle it**
4. **Name and domain it**
5. **Register it**
6. **Keep a record of it**
7. **Shop it**
8. **Refresh it**
9. **Social it**
10. **Manage it**

### The Streaming War:

**USA: Average weekly streaming share of AVOD services**

<table>
<thead>
<tr>
<th>Service</th>
<th>Share</th>
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</thead>
<tbody>
<tr>
<td>IMDb TV</td>
<td>3%</td>
</tr>
<tr>
<td>Tubi TV</td>
<td>1%</td>
</tr>
<tr>
<td>Pluto TV</td>
<td>1%</td>
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<tr>
<td>Roku TV</td>
<td>1%</td>
</tr>
<tr>
<td>Peacock</td>
<td>1%</td>
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</tbody>
</table>

**Source:** Magna Video/Entertainment Pulse Study (2021)

While some attention continues to be dedicated to the growth of Netflix, Disney+, who recently announced the addition of AVOD to its offering, and other popular subscription VoD services, the market for free ad-supported streaming (FAST) TV services is expanding tremendously. Check the most updated data & figures of this amazing business segment: is FAST the perfect cure for subscriber fatigue or only the natural evolution of traditional commercial TV?

A recent study by Kantar Ibope’s Target Group Index Global Quick View, conducted in 25 countries, showed that more than half of Internet consumers said they had watched a streaming service in the past seven days. With their popularity already established, these services increasingly use advertising to reach their consumers, as evidenced by another survey by Kantar, which revealed that streaming services invested 151% more in advertising in the first quarter of 2021 compared to the same period. 2020.
**ITVX, a digital first windowing strategy**

ITV (UK) announced at the beginning of March the launch of ITVX, the country-first integrated advertising and subscription funded (AVOD/SVOD) platform that will launch later this year. It will offer new series with exclusive online premiers every week, including A Spy Among Friends, live streamed events, blockbuster movies, exclusive themed channels.

ITVX will be viewer-led: viewers can choose to watch thousands of hours of content for free in an advertising funded tier or trade up to a subscription service which provides all that content ad-free. In a step change to its traditional approach the company adopts a digital-first windowing strategy, premiering much of its new content first on ITVX and months later on linear channels.

In addition, it will provide content from partners such as BritBox, which showcases the biggest streaming collection of UK series from BBC, Channel 4 and Channel 5 and includes exclusives such as Doctor Who. The service has recently surpassed 733,000 subscribers, ahead of all business plan targets showing the popularity of the brand.

Carolyn McCall, ITV’s Chief Executive, said: ‘The digital acceleration builds on everything we have achieved in phase one of our “More Than TV” strategy. ITVX will be a free service supported by adverts, with a compelling subscription proposition. This is fantastic for viewers, as it will provide a simplified and seamless experience with thousands of hours of free content made up of both library and original exclusive content.’

‘We are supercharging our streaming business, fundamentally shifting our focus to think digital-first, as well as optimising our broadcast channels, by continuing to attract unrivalled mass audiences. In doing so we are responding to changing viewing habits, but also the evolving needs from our advertisers. This will enable us to continue to be both commercial viewers and advertisers’ first choice,’ she completed.

Kevin Lygo, ITV’s MD of Media and Entertainment, added: ‘Viewing habits are rapidly and our plans really scale up our

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**Televi­sUni­v­is­ion’ ViX and ViX+ target 600 million Spanish-speakers**

Operated by Televi­sUni­v­is­ion, VIX was launched in the USA, Mexico and Speaking-Spanish Latin America on March 31, targeting 600 million Spanish-speaking users.

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**Rai Fiction taps into younger audiences**

Maria Pia Ammirati, head of drama at Italian public service Rai, describes to Prensario the good moment of the Rai Fiction division, consolidating its existing partnerships and adding new

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**Banijay: ‘We are always looking for the next hit’**

With nearly 200 unscripted titles launched by some of its 120 labels last year, Banijay is a leader in the entertainment field. The group, which also promotes a catalogue of +120,000 hours through Banijay

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**Media Prima in 2021: first full-year profit since 2018**

The Malaysian leading media group posted USD 12.3 million net profit in 2021, reversing 2020 net loss, and marking the conglomerate first full-year profit since 2018, informed the company on its year report. The group networks continue to lead the television local business.

Despite the challenges affecting the media industry due to the Covid-19 pandemic, Media Prima group revenue increased 8% to USD 26.22 million vs. USD 23.84 million in 2020, backed by stronger advertising revenue supported by the group’s sales arm, Media Prima Omnia.

Datuk Seri Dr Syed Hussain Aljunid, group chairman, explained: ‘2021 was an outstanding year for us at Media Prima. We are extremely proud of the progress we made as we exceeded many of our 2021 targets ahead of schedule. Despite the challenges affecting the media industry, magnified by the Covid-19 pandemic, our advertising revenue increased from last year led by our effective sales team under Omnia.’

He continued: ‘Our digital and commerce segments remained strong against greater competition and fast-changing media trends. All this fuels our confidence in Media Prima’s future and establishes a much-needed foundation to grow. And remarked that the group ‘would challenge’ itself to go further in view of more economic sectors reopening in 2022, which gives the potential to do so much more for its audiences and advertisers.’

Group managing director Rafiq Razali underlined what went from a really challenging year turned into one of Media Prima’s best performances in the last six years: ‘We posted our first full-year profit since FY15 with the exception of FY18 which recorded a one-off gain from the sale of the group’s property assets.’

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**Where the entertainment is**

WHERE THE ENTERTAINMENT IS
**HBO Max: in 61 territories and counting**

WarnerMedia’s streaming platform HBO Max continues last month the aggressive international roll out by adding 15 new European countries: Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Hungary, Moldova, Montenegro, Netherlands, North Macedonia, Poland, Portugal, Romania, Serbia, Slovakia, and Slovenia. It now operates in 61 territories in the US, Latin America & The Caribbean and Europe.

Launched in the US in May 2020, the service rapidly enlarged its subscriber base and moved to its first international region, Latin America & The Caribbean, a year later in June 2021, adding 39 territories. Four months later it landed in Europe with the Nordics, Spain and Andorra being the first ones.

During the last month, HBO Max was launched in 15 European markets and will add more later this year: Turkey, Greece, Iceland, Estonia, Latvia and Lithuania. The company also announced that there are also plans for further expansion to Southeast Asia before this year ends.

**Peacemaker is one of the top original series coming from DC superheroes**

Due to its huge success, Euphoria will have a second season this year before this year ends. Four months later it will have a second season this year before this year ends. Four months later it will have a second season this year before this year ends.

**Telekom Srbija: pushing the Serbian drama boundaries**

Telekom Srbija Group boasts a versatile portfolio of telecommunications and direct services in different countries in the Balkan region and maintains a global presence by selling tele-

**Viaplay: new market, more originals**

Last March 1, NENT Group’s SVOD Viaplay launched in the Netherlands, confirming its eleventh market in which it is available. But there is more: the service will launch in the UK in 2H

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**CJ ENM and Paramount launched Yonder**

The series will be available in Latin America, Canada, Australia and 5 countries/regions across Europe on Paramount+ and in Korea on TVING, CJ ENM’s streaming platform

Projects produced by the companies will air exclusively on MBC Group-owned streamer Shohid VIP throughout the Middle East and Northern Africa, with MGM handling co-production and

**MBC and MGM to develop and co-produce premium series**

MBC Group CEO Sam Barnett, and MGM Worldwide Television chairman, Mark Burnett

**Canal + Group (France) has announced a number of outstanding agreements with international players since the beginning of 2022. Some are focused on the domestic TV market while others are aimed at reinforcing the company’s presence in the global marketplace.**

Canal + Group and Paramount confirmed a strategic partnership, which included the distribution of nine Pay-TV channels, Paramount Pictures movies six months after theatrical release and Showtime series in France. Paramount has been expanding its streaming offer in the European country, first with

the launch of AVOD Pluto TV at the beginning of 2022 and now, via this partnership, for its SVOD Paramount+ that is available through CANAL+ Ciné Séries. The group’s subscribers can access Showtime content, Paramount Pictures’ blockbuster movies, Nickelodeon’s characters, MTV, CBS Studios and the full original line up, including The Offer, a limited event series about the making of the legendary film The Godfather; and The Man Who Fell To Earth, a one-hour drama with Chiwetel Ejiofor and Naomie Harris. Also, The First Lady, a scripted anthology series starring Viola Davis, Michelle Pfeiffer, and Gillian Anderson; Grease: Rise of the Pink Ladies, the musical series, takes place four years before the original film Grease; and Fatal Attraction starring Lizzy Caplan and Joshua Jackson.

**Netflix LatAm: ‘We are the ideal place for women’s stories’**

As part of the celebration of International Women’s Day on the past March 8, Netflix Latin America promoted its new original productions with a focus on stories and female talent. Caro-

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The Real Housewives of Lagos is the first Nigerian instalment of the award-winning franchise that is distributed internationally by NBCUniversal Formats, part of Universal International Studios

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**TeleviSATvision launches Heartless**

Douglas Welch, Sales Director

The leading Mexican production company and broadcaster in melodramas, TeleviSATvision, highlights its new line-up of dramas in the market, with a strong emphasis on the adaptation of the Colombian soap opera La Dama de Troya. Under the name Heartless, and adapted by Ximena Suárez, it follows the life of Fernanda Linares, a woman thirsty for revenge after the murder of her husband on her wedding night, where Fernanda was also the victim of rape after the event. They also promote the melodrama Overcome the Past (85x’60), a story that follows Renata, a young and outstanding molecular biologist, who has an enviable job and is about to marry Alonso, her college boyfriend, but one day, a video in which he appears kissing a co-worker due to a mistake, brings him serious consequences. The production successfully premiered on Mexico’s Las Estrellas channel last July.

**A Trick of fate: Globo’s new romantic telenovela**

Globo presents A Trick of Fate to the international market, a romantic telenovela that will be highlight of an exclusive company line up.

**TBS: winning dramas and formats**

Tokyo Broadcasting System Television, Inc. (Japan) organizes a key event at MIPTV, where it presents its brand-new titles, including drama series and entertainment formats.

**Universal Cineredia: 10th anniversary**

The company, which in its beginnings was known as Universal Labs, a post-production company created by Liliam Hernández in 1994, in 2012 the executive line-up of dramas in the market, with a strong emphasis on the adaptation of the Colombian soap opera La Dama de Troya. Under the name Heartless, and adapted by Ximena Suárez, it follows the life of Fernanda Linares, a woman thirsty for revenge after the murder of her husband on her wedding night, where Fernanda was also the victim of rape after the event. They also promote the melodrama Overcome the Past (85x’60), a story that follows Renata, a young and outstanding molecular biologist, who has an enviable job and is about to marry Alonso, her college boyfriend, but one day, a video in which he appears kissing a co-worker due to a mistake, brings him serious consequences. The production successfully premiered on Mexico’s Las Estrellas channel last July.

**NHK-NEP: 8K documentaries**

NHK-NEP (Japan) is presenting for MIPTV the company’s new Spring slate with two docs heading the slate: Sotyomyne (2x’52), coproduced with ARTE France in 8K, and Radioactive Forest 10 Years After (’52).

**ORF-Enterprise: docs and series pearls**

ORF-Enterprise (Austria) bets this MIPTV on its high-end documentary and drama series line up, presenting new episodes and new productions.

**Nippon TV: three new formats at MIPTV**

Nippon TV (Japan) heads into MIPTV 2022 with three new formats: two unscripted formats, Dark Doubt and Turbo Brain and one scripted Tall Older.

**Atresmedia: powerful and current stories**

Atresmedia Television continues at full speed to conquer more international markets, with brand new titles that enhance the company’s presence around the globe.

**Azteca: A day to live**

With a focus on drama and stories from Latin America, TV Azteca highlights a wide fiction offer, starting with A Day to Live.

**RTVE presents Peace Force**

Peace Force, the new series produced by RTVE and Atea Media, debuts on the international MIPTV market.

**ABS-CBN: female strong stories**

ABS-CBN (Philippines) has been developing and producing more for its local screen, while it continues betting strongly on the international sales of these fictions with women at the center.

**Caracol TV unveils The Challenge The Box**

Caracol Televisión returns to MIPTV to present its season titles, which include The Challenge The Box format, which debuted in Colombia with a record audience.

**Mediterráneo: content and strategy diversification**

Mediterráneo Mediaset España Group is strongly promoting alliances as well as its ready-made and TV formats with series, drama, comedy, medical, thriller, documentary series.
Studio 100 presents the eco-series Vegesaurs

Martin Krieger, CEO of Studio 100 Media

Vegesaurs, preschool comedy and adventure series

The TV content producer aimed at children and pre-adolescent audiences stands out at MIPTV 2022 with titles in live action and CGI animation. Their seasonal offering is headlined by Game Keepers. The story follows two teenagers who have been chosen to become the new Game Keepers of Game Quest. The series was produced by Studio 100 Benelux, with two seasons available. Also the CGI animation Vegesaurs, a preschool comedy and adventure series, about a Tricarrotus Ginger who lives in Vegesaur Valley, a little garden of Eden bathed in sunlight with nutrient rich soil, lush vegetation and even temperatures... A perfect patch that a

Dori Media: new dating show

Dori Media returns to MIPTV on its 2022 edition to present its new catalog highlighting the dating shows: Spy Date and Power Couple.

MADD: 40% of growth in 2022

MADD Entertainment promotes five dramas at MIPTV, which are successful in Turkey and in the world. Headlining the offering is Family Secret, which is the hottest series since the beginning of autumn, increasing its viewership to become Kanal D’s top-drama in Turkey.

Calinos: Our Story for the world

The line up of products that Calinos shows in the market includes the romantic drama Our Story, the series was produced by Med Yapım.

ScreenHits TV: more contents, partners and devices

ScreenHits TV is working with a number of OEMs to provide an entertainment option for consumers looking to access content while their car is in charge or in non-drive mode.

Grafi2000: King Shakir gains global momentum

Founded in 2000, Grafi 2000 Productions is a comedy studio that produces high quality comedy series for kids, teens and adults. It has led the market with new formats through the years by producing

Inter Medya pushes The Trusted

Inter Medya highlights its successful drama The Trusted on MIPTV. The series produced by TIMS&B Productions, was recently sold to Globoplay.

Leonine Studios: premium fictions

Leonine Studios (Germany) returns to Cannes for MIPTV, where it will offer a high-end catalogue of fiction, ranging from dramas to comedy, thriller, historical and more.

All3Media: drama + formats

All3Media International returns to MIPTV with The Tourist as its main title by Two Brother in co-production with BBC and ZDF.

ZDF Studios, a new beginning

Since April, 1, ZDF Enterprises has become ZDF Studios. This strategic step is much more than a change of name, it’s the confirmation that ZDF’s international business has transformed into a fully-equipped

The Kitchen celebrates its 21st anniversary

Celebrating 21 years in May, The Kitchen returns to MIPTV with representatives from almost all its 14 global dubbing studios.

Unifrance: Recognizing French content

Unifrance presented the TV Export Awards winner, as well supported five new French series at Series Mania 2022.

GoQuest expands in all business

Since the appointment of Mikaela Pérez as the head of sales for LatAm, Spain and US Hispanic by the end of 2021, GoQuest Media (India) has reinforced its position in those