



Latin America – January – June 2022

# Crossing Borders:

Top Content Trends Across Latin America and Spain



# SPECIAL REPORT



Amid the recent global economic uncertainty, competition in the TV industry has only grown. A boom in the amount of quality content around the world has stretched audience attention thin.

In today's attention economy, audiences consume content previously inaccessible due to relatively limiting distribution deals. Streaming has opened up entire worlds to audiences globally.

At Parrot Analytics, we apply behavioral economics to measure today's digital attention economy so we can answer those questions and provide visibility into audiences in Latin America, Spain, and the US Hispanic markets.

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# EXECUTIVE SUMMARY

“ More than ever, to gain scale in the content business you need to maximize the efficiency of your content investments. At Parrot Analytics we guide companies to unlock audience demand into revenue generating opportunities. ”



**Alejandro J Rojas**  
Director of Applied Analytics  
*Parrot Analytics*

## Argentina

Originals from Amazon Prime Video and HBO Max have found fans in Argentina. Original shows from these platforms have a larger share of the market in Argentina than in any other market of this report.

## Brazil

Original content from Hulu has the largest share of demand in Brazil of the countries in that report, 7.5%. On the other side, Brazil is one of the countries with one of the smaller demand shares for Disney+ original content.



# RETHINKING THE TV BUSINESS

## Chile

Disney+ is very successful in Chile. Its original content has 22.7% of the demand for streaming originals in that market, more than any other market in this report.

## Colombia

Netflix manages to hold almost half of the demand for streaming originals in Colombia. Colombian audiences are particularly interested in children's content.

## Mexico

Mexico is one of the few countries in this report where the demand share for drama shows is smaller than the global average and one of the countries with the larger demand share for Animation.

## Spain

Spanish audiences have a predilection for dramatic shows. The drama genre has a higher demand share in this country than in any other from this report.

## US Hispanic

There is a considerable demand for Spanish-language variety shows in the US, more than twice the global average. On the other side, demand for Hispanic comedies or action/adventure shows is falling behind.



# TURKISH CONTENT IN LATAM



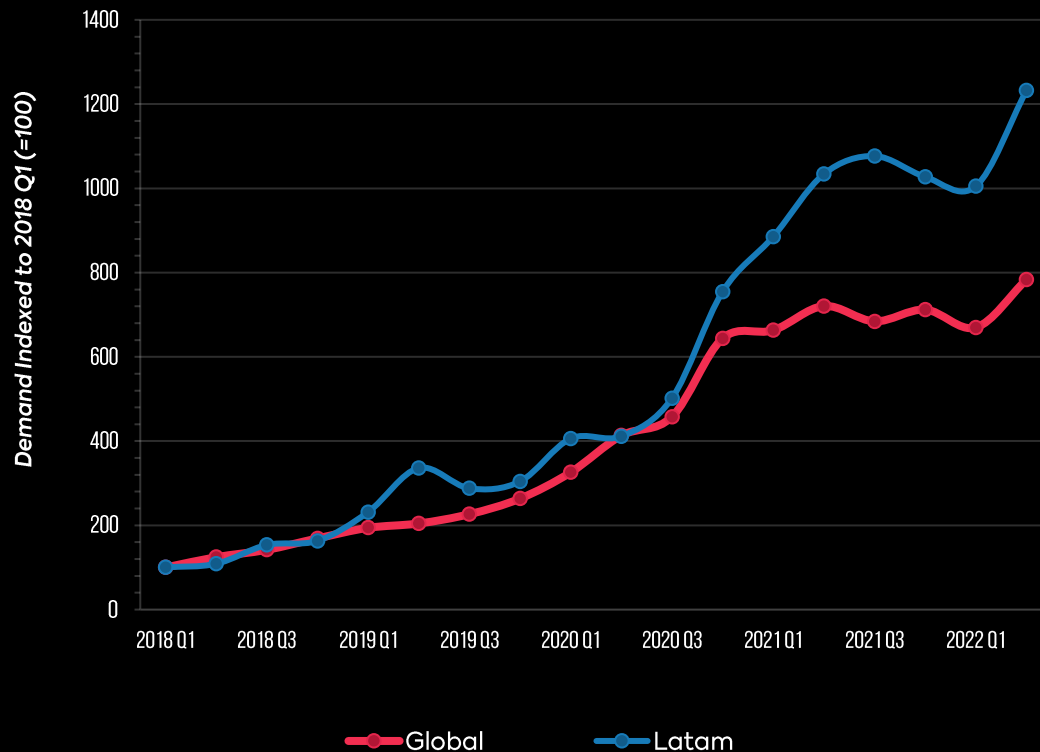


# GROWING DEMAND FOR TURKISH CONTENT IN LATAM: 2018 TO 2022

Latin America is one of the regions that has been experiencing a major increase in demand for Turkish shows. Since 2018 Q1, the demand for Turkish content has grown by a factor of 12 in this region, while it has grown by only 8 times globally.

There has been a major surge in demand for Turkish content in Latam since the middle of 2020, with the demand growth in Latam surpassing the global demand growth.

**Demand Growth for Turkish Shows**  
(2018 Q1 – 2022 Q2)



# LATAM COUNTRIES ARE THE TOP FOREIGN MARKET FOR SOME OF THE MOST IN-DEMAND TURKISH SHOWS

Some Turkish shows find their second home in Latam. In many cases, a Latam country is where a Turkish show has the highest travelability. This metrics presents the demand in a foreign market in relation to domestic demand.

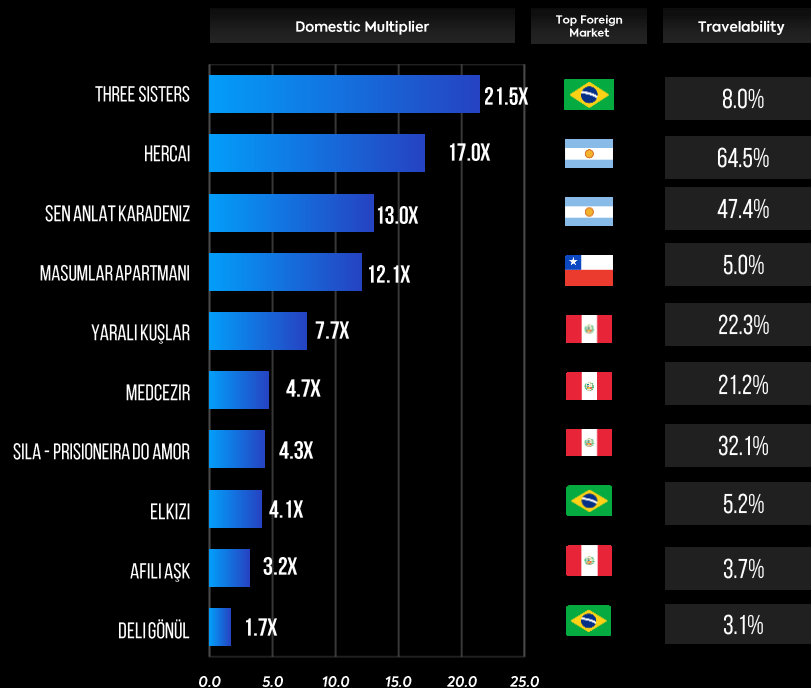
For example, Brazil is the foreign country where *Three Sisters*, a very successful show in Turkey with more than 21.5 times the demand for the average show, has the highest demand.

*Hercai*, on the other side, is very in-demand in Argentina, having there 64.5% of its domestic demand. The show was broadcast in Argentina by the largest television channel Telefe.



## Turkish Shows that have a Latam Country as Top Foreign Market

(Jan 2022 – Jun 2022)





# SOAP OPERAS ARE THE MAIN DRIVER OF DEMAND FOR TURKISH CONTENT

Soap Opera is the most popular genre for Turkish content in Latam. The demand for this genre is powered by hit shows like *Hercai* and *Istanbulu Gelin*, which were very successful in Latam.

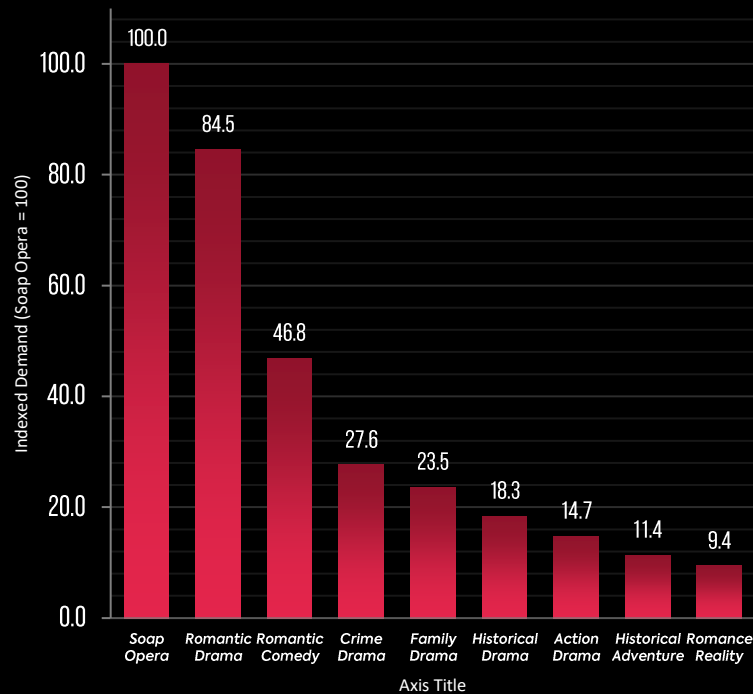
Romantic shows perform very well in Latam. Romantic Drama has almost the same demand as soap operas, being followed by romantic comedies.

This shows the predilection for dramatic and romantic themes in Latam.

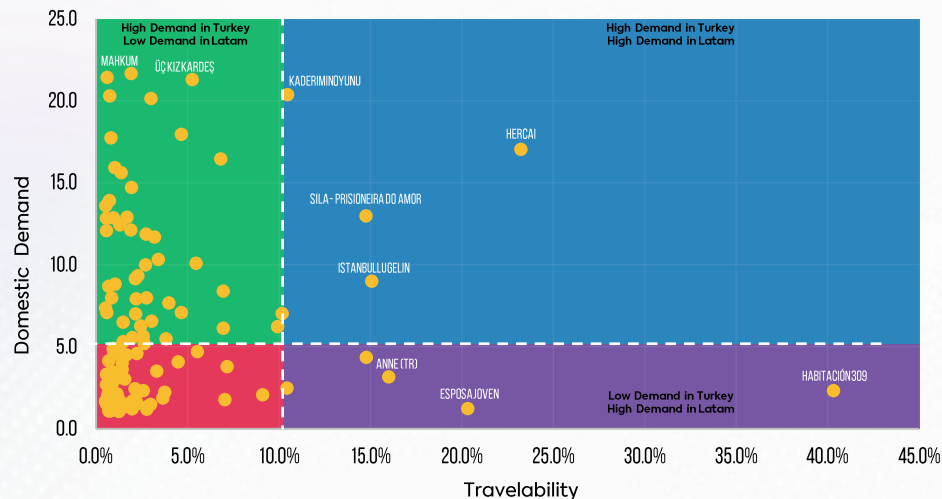


## Demand for Turkish shows in Latam by Sub-genre

(Indexed to Soap Opera (=100), Jan 2022 – Jun 2022)

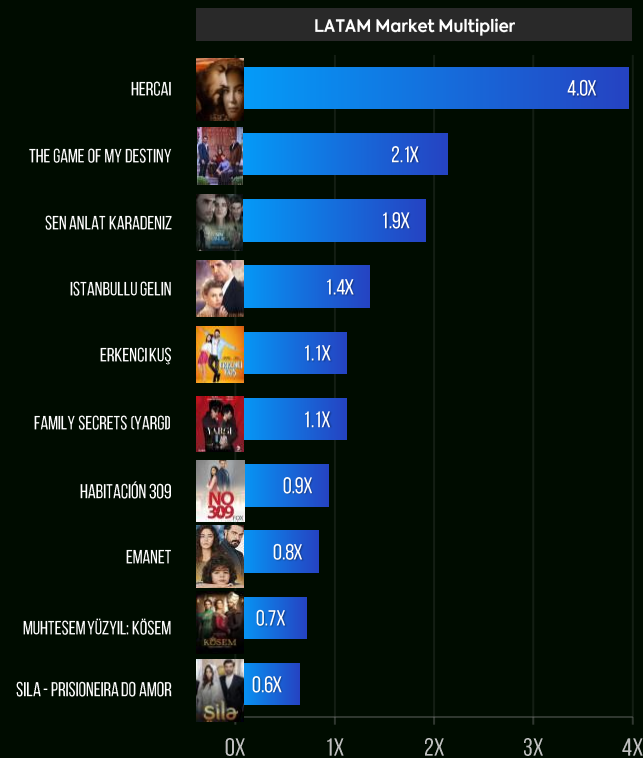


# WHAT ARE THE PREFERRED TURKISH SHOWS IN LATAM?



Some shows, like *Habitación 309*, *Esposa Joven*, *Anne* and *Sila – Prisioneira do Amor*, are successful in Latam but not in the domestic market. These shows became very popular in the region after being released on linear TV channels. Other shows, like *Hercai*, *Sen Alat Karadeniz*, and *Istanbul Gelin* are highly demanded in both markets.

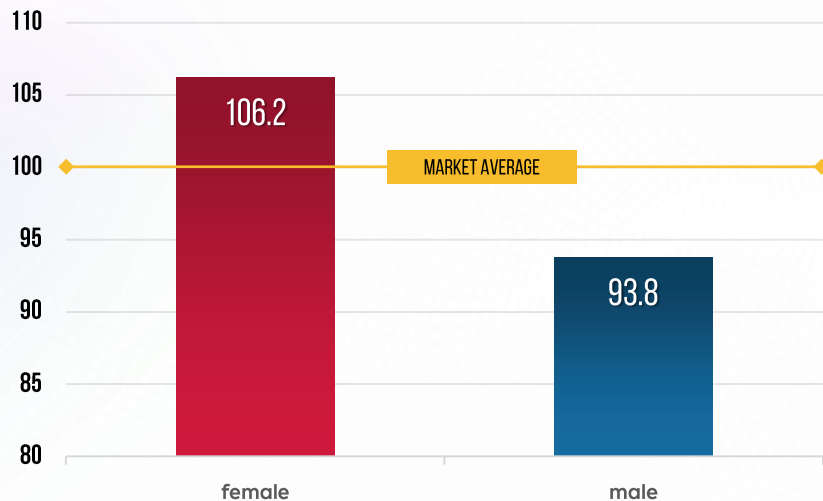
## Top Turkish Shows in LATAM (Jan 2022 – Jun 2022)





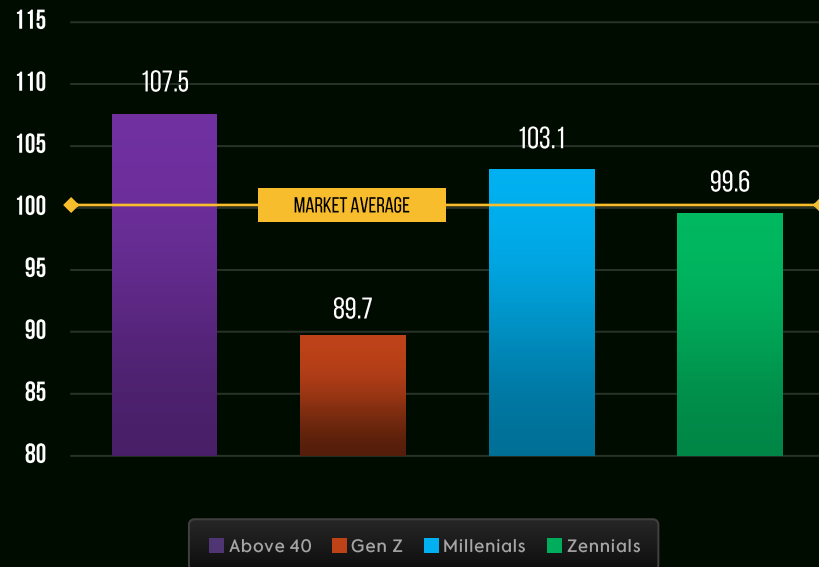
# WHO IS WATCHING TURKISH CONTENT?

Turkish Content Audience Gender Profiles



The audience for Turkish content in Latam is more female-skewed than the market average. Most of the top Turkish shows in the region are soap operas or romantic dramas, genres that usually resonate more with female audiences.

Turkish Content Audience Generational Profiles



Turkish content tends to be more successful among more mature generations. Turkish shows over-indexes with the two older generational groups and under-index with the younger ones in the region. Most of the successful Turkish shows in Latam are soap operas/dramas, genres that over-indexes with female and older audiences.

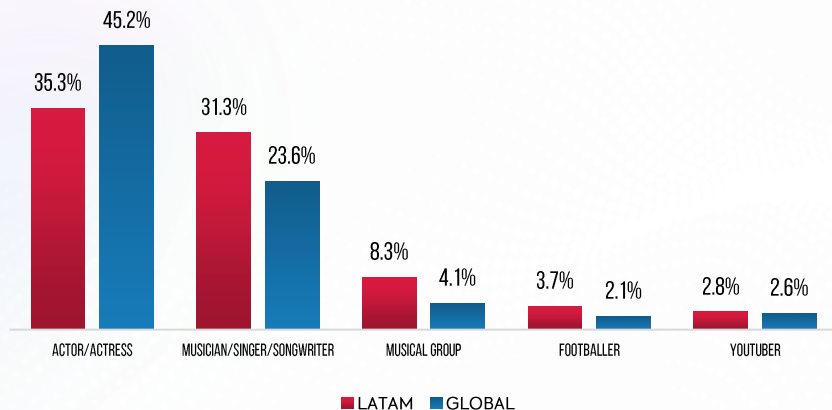
# TALENT DEMAND: FINDING THE RIGHT TALENT TO ENGAGE LATAM AUDIENCES





# WHAT KIND OF TALENT ARE MOST IN-DEMAND?

Talent Demand Shares by Profession  
(Q2 2022)



LATAM audiences love musical talent. The share of talent demand for musicians and musical groups in the region is considerably higher than the global average. Football-related talent, a national passion in most LATAM countries, also are more in demand in LATAM than globally. On the other side, actors/actresses have a much smaller demand share in LATAM.

## RIISING LATAM STARS IN THE REGION:

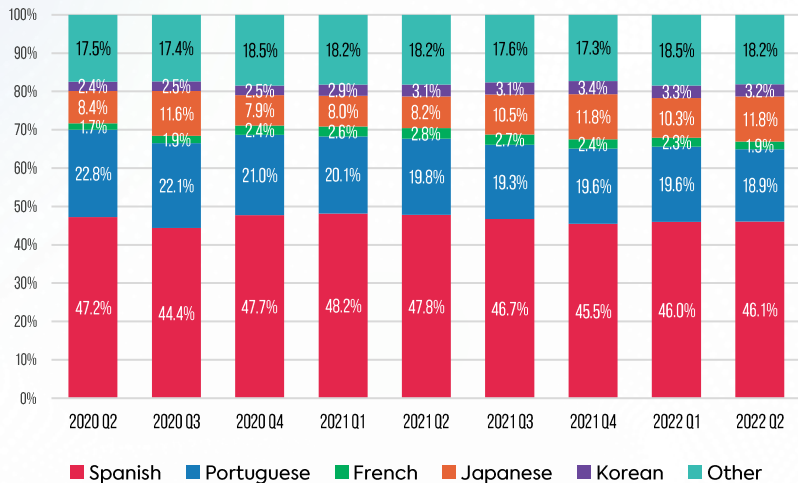
	TALENT	PROFESSION	COUNTRY
1	Karol Sevilla	Actress	 MX
2	Domelipa	Social Media Influencer	 MX
3	Emilio Osorio	Actor	 MX
4	Joaquín Bondoni	Actor	 MX
5	Kevsho	Actor	 AR
6	Vinicius Júnior	Footballer	 BR
7	Fernanda Urdapilleta	Actress	 MX
8	Ale Muller	Actress	 MX
9	Isabella Gomez	Actress	 CO
10	Lilimar	Actress	 VE

This analysis looks at the talents under 25 years old that had the best improvement in their demand rank from May to June 2022. We can see a solid number of rising young Mexican actors in the last month. Brazilian footballer Vinicius Júnior and Mexican social media influencer Domelipa were the only non-actors/actresses on the top 10 rising stars.

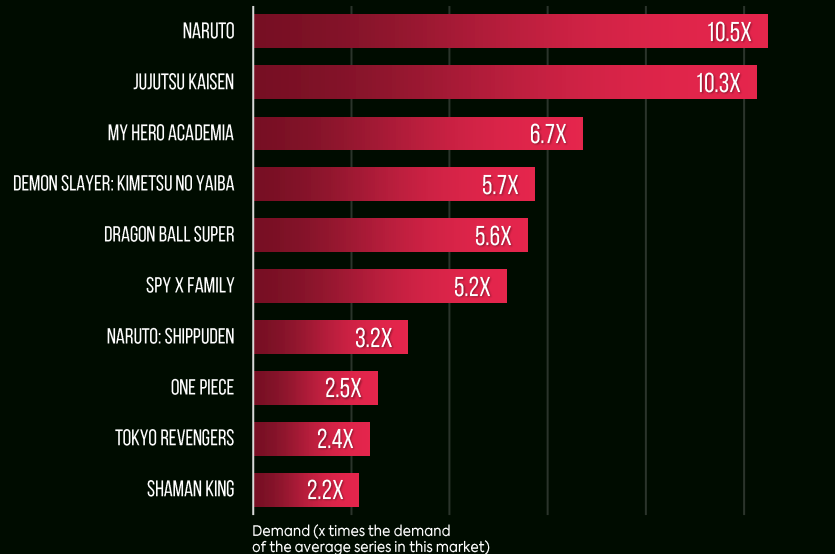
## GROWING DEMAND FOR JAPANESE AND KOREAN CONTENT

LATAM audiences are diversifying their attention in terms of content in different languages. In 2020 Q2, the share of demand for content in Portuguese or Spanish was 70%. In 2022 Q2 this share dropped to 65%. On the other side, the demand share for shows in Korean or Japanese language grew from 10.8% to 15% in that period.

Share of Demand in LATAM by Original Language  
English not included  
(Jan - Jun 2022)



LATAM's most in-demand Japanese language show  
(1 January - 30 June 2022)



## WHAT JAPANESE SHOWS ARE BEING WATCHED IN LATAM

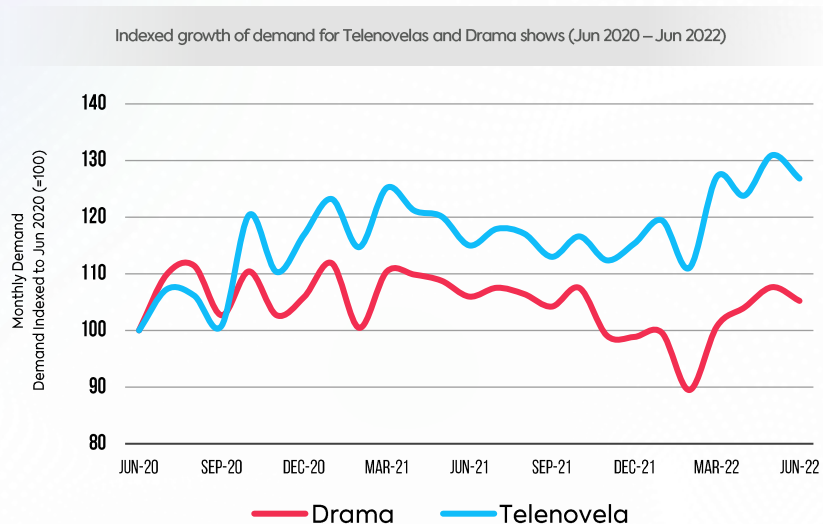
All of the shows on the LATAM top 10 are Anime. *Naruto*, a well-established Anime is the top Japanese language in Latam, more than 20 years after its release. *Jujutsu Kaisen*, a more recent release, also has outstanding demand in LATAM, 10.3 times the average show.



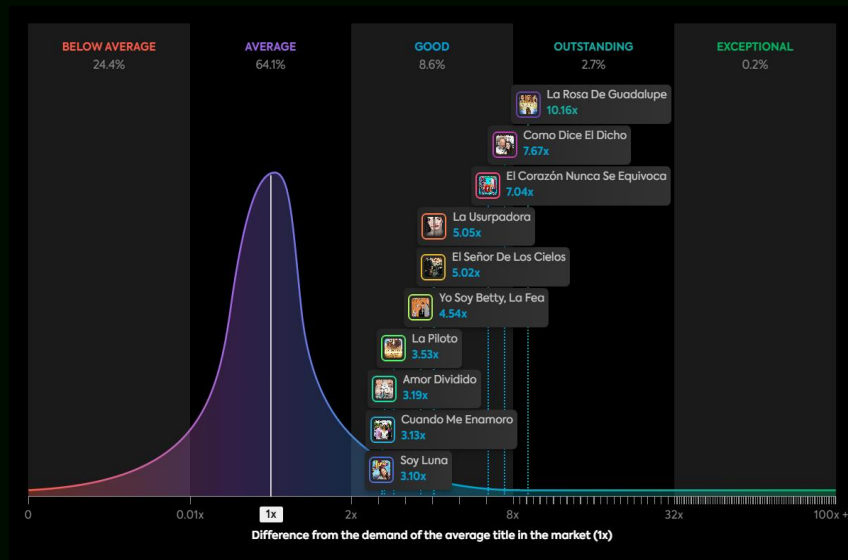
# WHERE IS THERE WHITESPACE OPPORTUNITY IN LATIN AMERICA?

Telenovelas are very popular in the region. Over the last years, they have become even more popular.

For the past 2 years, the demand for telenovelas has been growing at higher rates than the demand for drama shows more generally.



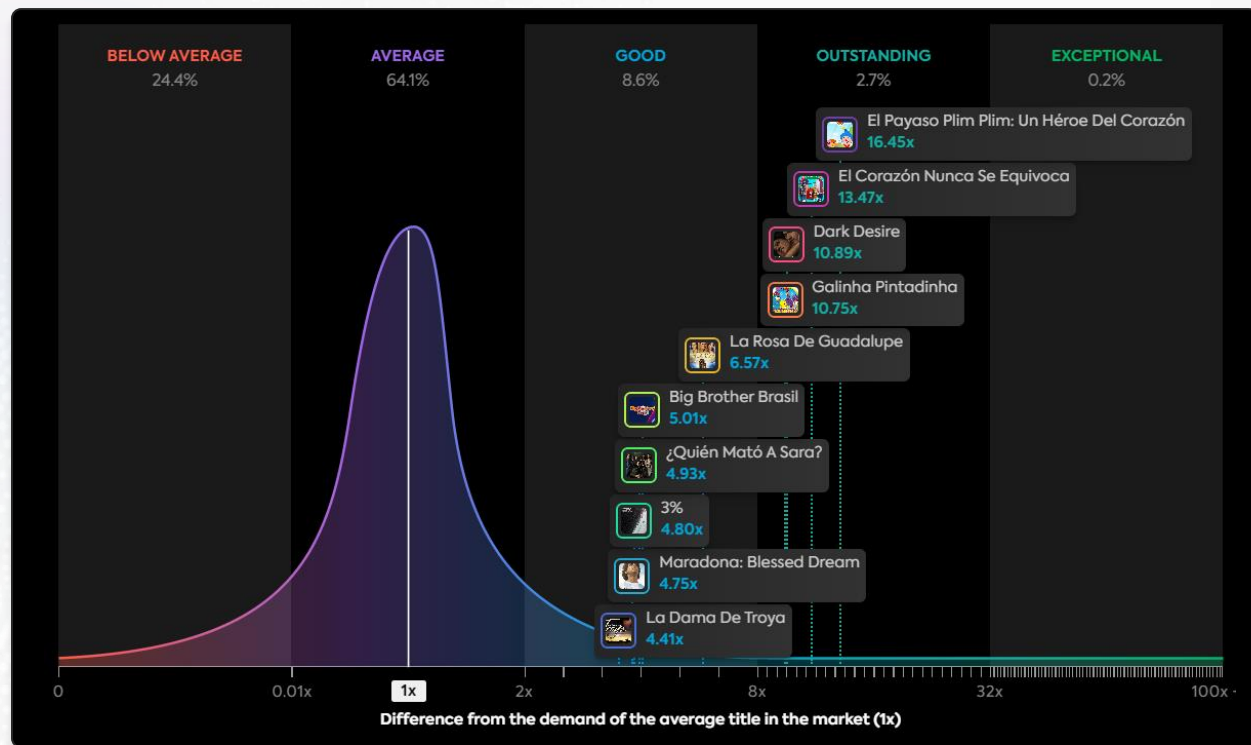
## Top most in-demand Telenovelas in LATAM (Jan – Jun 2022)



Most of the top telenovelas in LATAM come from within the region, but a few American shows, namely *El Señor De Los Cielos* and *La Piloto* are also highly in-demand

# WHICH CONTENT IS SUCCESSFULLY EXPORTED FROM LATAM TO THE WORLD?

Most Globally Demanded Content from LATAM (Jan – Jul 2022)



Kids series coming out of the region are some of the most globally popular exports from here.

*El Payaso Plim Plim* was the most globally popular show originating in LATAM with 11.4 times the average series demand globally in the first half of the year. The Brazilian show *Galinha Pintadinha* also has outstanding demand globally.

Mexico stands out as a key source of drama/soap opera shows for the global market. Titles like *El Corazón Nunca Se Equivoca*, *Dark Desire*, *La Rosa De Guadalupe* and *¿Quién Mató A Sara?* are among the top 10 most globally in-demand exports from LATAM so far this year.



## MARKET-SPECIFIC TV CONTENT TRENDS

SVOD platform market demand share, genre trends, whitespace opportunities, and top shows

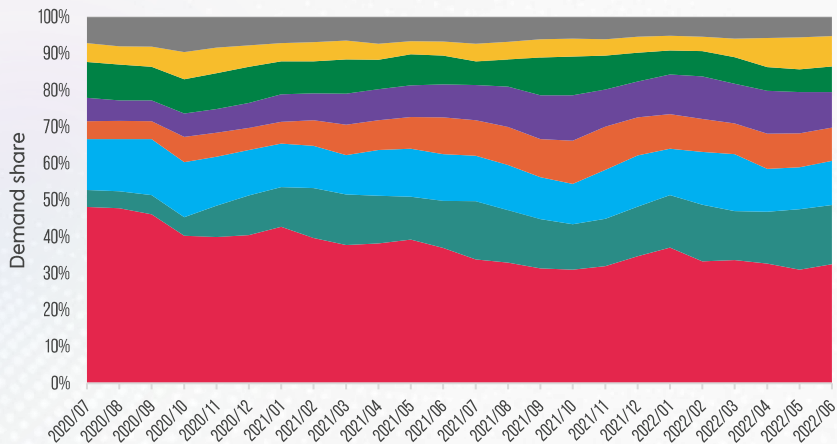
This section presents our latest global TV demand data trends. For each of the six territories examined, we reveal each market's SVOD demand share by original platform for digital originals

We also present our finding on the genre preferences of each market, the whitespace opportunities, and the top 20 overall most in-demand series across all platforms.



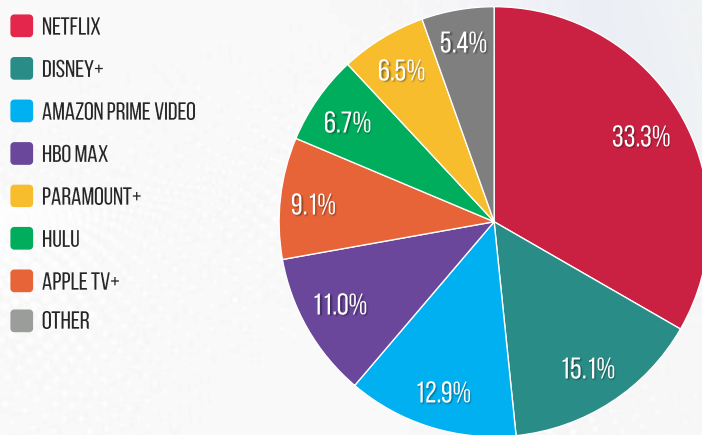
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN ARGENTINA?

Demand shares of digital original series by originating platform over 24 months



- The demand share for Netflix originals has been steadily dropping in Argentina over the last few years. By the end of the second quarter of 2022, Netflix's share reached 33.3% of all digital original demand, the smallest share for Netflix among LATAM markets in this report.
- Disney+ has been gaining ground in Argentina. The share of demand for their originals in this market grew from 12.9% in June 2021 to 15.1% in the first half of 2022.

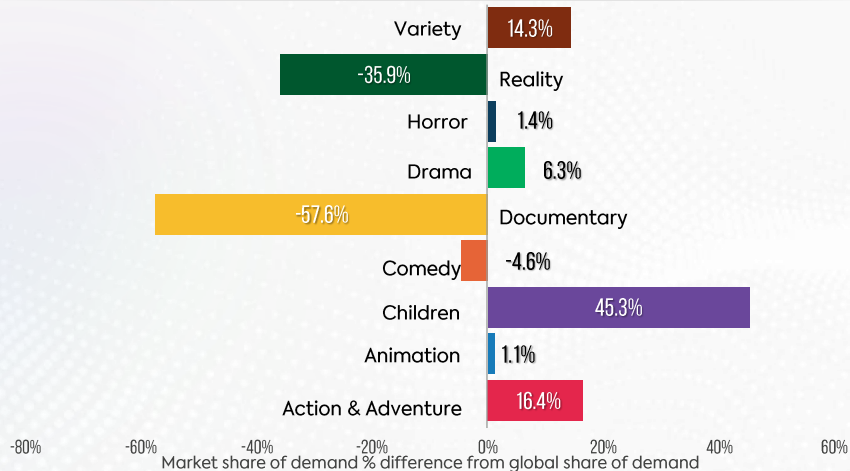
Demand share of digital original series by originating platform, Jan – Jun 2022



- Amazon Prime Video had a larger share of demand in Argentina than in any market analyzed in this report. This platform is behind only Netflix and Disney+ in terms of demand share in Argentina.
- Argentina is also the market in this report where HBO Max has the larger share of demand, 11.0%.

## HOW DO ARGENTINA GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

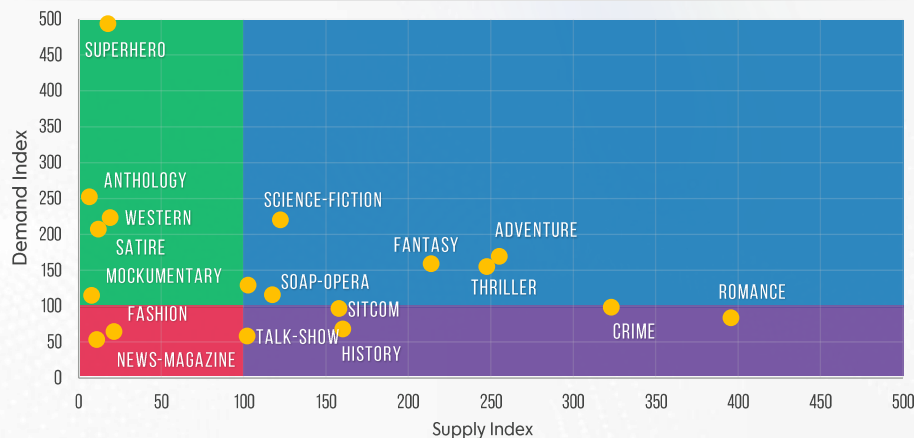
Genre share of demand difference from global average



- To highlight key market specific taste differences, we compare the market share of demand by genre to the global average share.
- Argentinian audiences stand out as drama lovers. This market gives the largest share of demand to dramas of the markets in this report which is a 6.3% greater share of demand for this genre than the global average.
- Conversely, Argentina was the market least interested in reality content in this report. Audiences here gave a 35.9% smaller share of demand to this genre compared to the global average.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN ARGENTINA?

Demand vs Supply indexes for series by microgenre



- This analysis compares the supply of titles with the average demand for a microgenre to reveal opportunities where high demand has yet to be filled.
- As with all the markets we looked at, superhero series and shows with an anthology format are areas of content with well above average demand but low supply.
- Westerns and satires are uniquely undersupplied in Argentina while talk-show and sitcoms are saturated here.



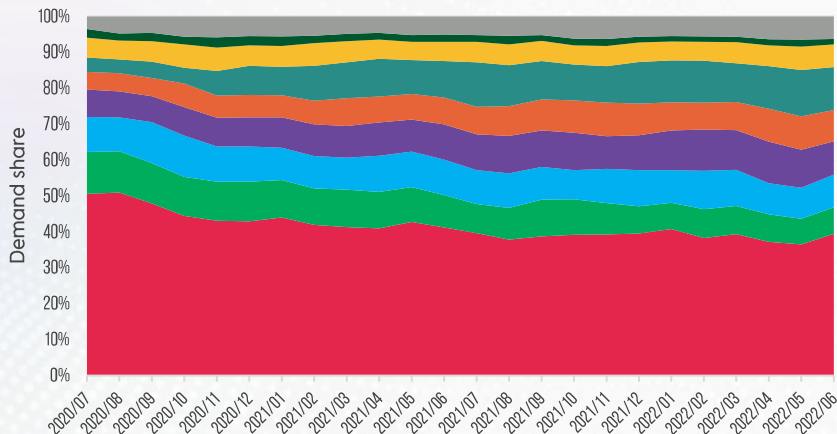
# THE TOP 20 MOST IN-DEMAND SERIES IN ARGENTINA

	Series Name	Original Platform	Genre	Difference from Market Average (X times)	
1	El Hotel De Los Famosos	El Trece	Reality	24.4	<div></div>
2	The Simpsons	FOX	Animation	21.5	<div></div>
3	The Walking Dead	AMC	Drama	16.9	<div></div>
4	Game Of Thrones	HBO	Drama	16.3	<div></div>
5	Attack On Titan	MBS	Animation	15.4	<div></div>
6	Stranger Things	Netflix	Drama	14.8	<div></div>
7	El Payaso Plim Plim: Un Héroe Del Corazón	Disney Junior	Children	14.4	<div></div>
8	Peaky Blinders	BBC Two	Drama	12.6	<div></div>
9	Peppa Pig	Channel 5	Children	11.9	<div></div>
10	PAW Patrol	TVOKids	Children	11.8	<div></div>
11	Outlander	Starz	Drama	11.7	<div></div>
12	La Voz (AR)	Telefe	Reality	11.7	<div></div>
13	The Mandalorian	Disney+	Action and Adventure	11.7	<div></div>
14	Moon Knight	Disney+	Action and Adventure	11.0	<div></div>
15	Hercai	ATV	Drama	11.0	<div></div>
16	Better Call Saul	AMC	Drama	10.9	<div></div>
17	Casi Ángeles	Telefe	Comedy	10.6	<div></div>
18	The Book Of Boba Fett	Disney+	Action and Adventure	10.6	<div></div>
19	This Is Us	NBC	Drama	10.5	<div></div>
20	Spongebob Squarepants	Nickelodeon	Children	10.4	<div></div>



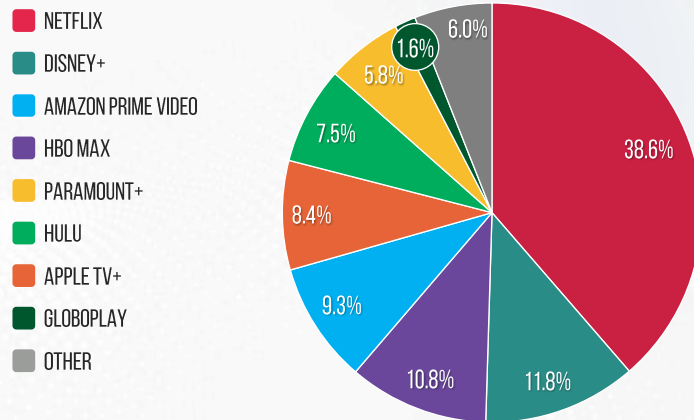
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN BRAZIL?

Demand shares of digital original series by originating platform over 24 months



- Over the last years, there has been an increase in the demand for HBO Max and Apple TV+ in Brazil, while the demand share for Hulu and Netflix has been dropping. Besides the recent drop, Brazil is the market in this report with the largest share of demand for Hulu originals.
- HBO Max manages to carve a place behind of only Netflix and Disney+ in the terms of demand share for originals in Brazil, with 10.8%.

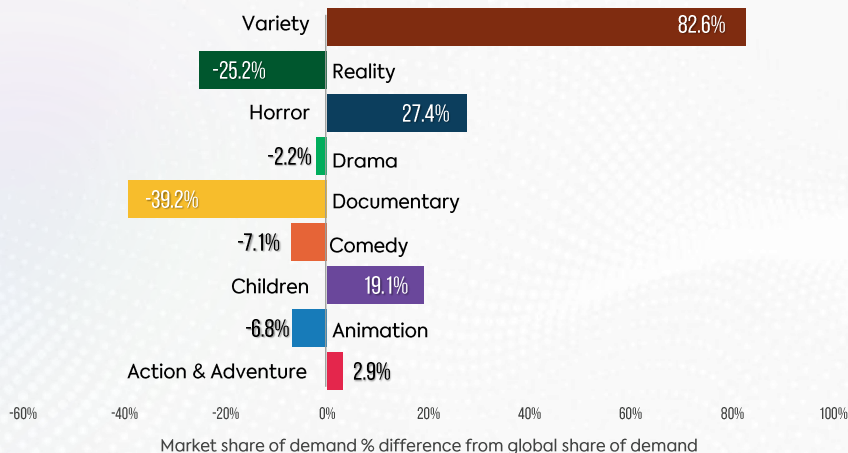
Demand share of digital original series by originating platform, Jan – May 2021



- The share of demand for Disney+ original content is lower in Brazil than elsewhere in LATAM. Besides the growth in recent years, the demand share for Disney+ is 11.8% in Brazil.
- Local platform Globoplay has carved out a respectable 1.6% share of demand for its original content in Brazil, which consists mainly of shows that attracted the audience's attention when aired on the country's main linear tv channel.

## HOW DO BRAZIL GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

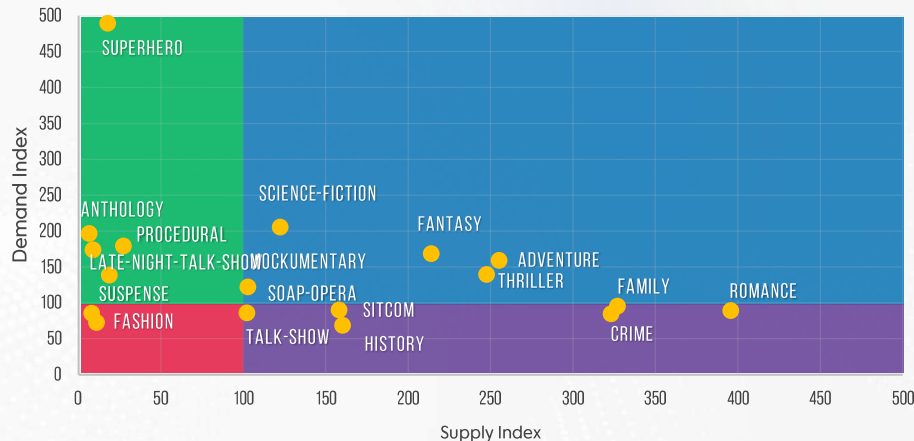
Genre share of demand difference from global average



- Brazil is the market in this report with the smallest share of demand for animation and one of the few with a smaller share of demand than the global average.
- All markets we looked at had an above global-average share of demand for variety content, but Brazil stood out as one of the most variety-loving market with a share of demand for this genre +82.6% larger than the global share.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN BRAZIL?

Demand vs Supply indexes for series by microgenre



- Late-night talk shows stand out as notably successful in Brazil with almost twice the average microgenre demand but very few titles
- Procedural content also is a notable whitespace opportunity in Brazil, with about twice the average microgenre demand but fewer than half of the titles.

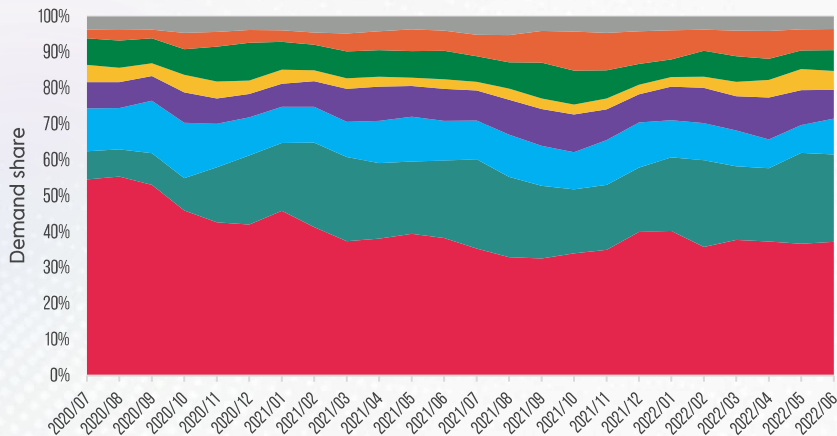


# THE TOP 20 MOST IN-DEMAND SERIES IN BRAZIL

Series Name		Original Platform	Genre	Difference from Market Average (X times)	
1	Stranger Things	Netflix	Drama	27.2	<div></div>
2	Naruto	TV Tokyo	Animation	25.9	<div></div>
3	The Walking Dead	AMC	Drama	24.6	<div></div>
4	Attack On Titan	MBS	Animation	23.8	<div></div>
5	Jujutsu Kaisen	JNN	Animation	23.7	<div></div>
6	Game Of Thrones	HBO	Drama	23.2	<div></div>
7	Big Brother Brasil	Globo Play	Reality	22.3	<div></div>
8	Grey's Anatomy	ABC	Drama	21.2	<div></div>
9	Pantanal	TV Globo	Drama	20.8	<div></div>
10	Peaky Blinders	BBC Two	Drama	20.6	<div></div>
11	Euphoria	HBO	Drama	19.9	<div></div>
12	The Big Bang Theory	CBS	Comedy	18.7	<div></div>
13	Poliana Grows Up	SBT	Drama	18.4	<div></div>
14	Bridgerton	Netflix	Drama	18.3	<div></div>
15	Cidade Alerta	RecordTV	Factual	18.2	<div></div>
16	Porta Dos Fundos	YouTube	Comedy	18.2	<div></div>
17	Jornal Da Record	RecordTV	Factual	18.1	<div></div>
18	Galinha Pintadinha	YouTube	Children	18.1	<div></div>
19	Balanço Geral	RecordTV	Factual	17.2	<div></div>
20	The Boys	Amazon Prime Video	Action and Adventure	16.8	<div></div>

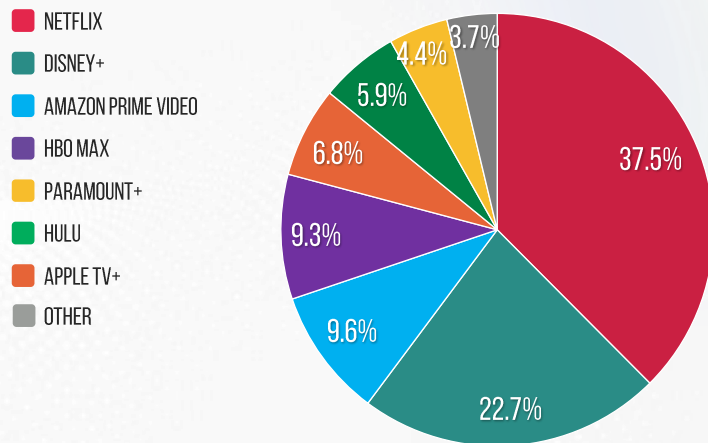
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN CHILE?

Demand shares of digital original series by originating platform over 24 months



- Disney+ has an exceptionally large share of the digital original market in Chile, 22.7% of all digital original demand in the first half of 2022, more than twice the next biggest platform share here, HBO Max.
- HBO Max has surpassed Amazon Prime Video as the third largest demand share for original content in the first quarter of 2022.

Demand share of digital original series by originating platform, Jan – June 2022

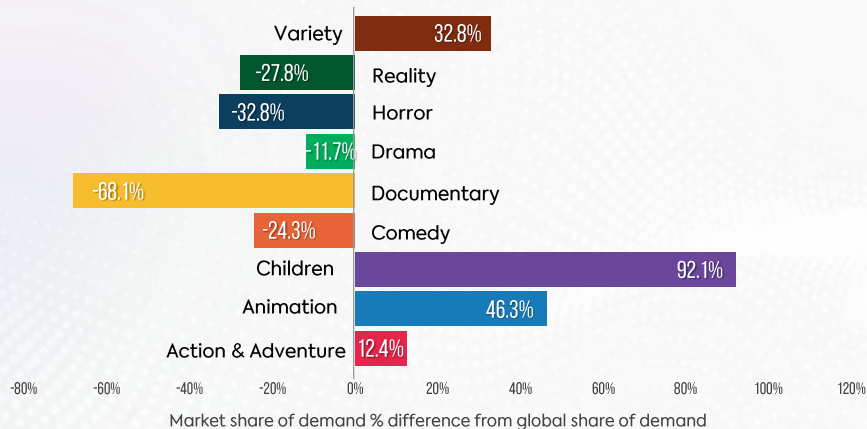


- Netflix's share in Chile, eaten away by a growing Disney+, bottomed at a 37.5% share in June 2022.
- Most platform shares in Chile, squeezed by a dominant Netflix and ascendant Disney+, fell below their LATAM average share.



## HOW DO CHILE GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

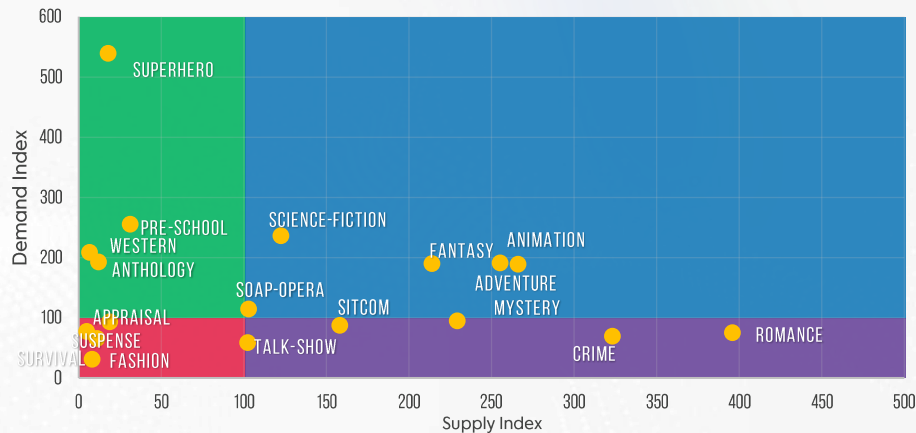
Genre share of demand difference from global average



- Chilean audiences are not as fond of drama as the other audiences in LATAM. Chile's share of demand for drama content was -11.7% lower than the global average, the smallest share of the markets in this report.
- Chile is also the market in this report with the highest share of demand for animated content. The country's share of demand for this genre was +46.3% larger than the global average.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN CHILE?

Demand vs Supply indexes for series by microgenre



- Chile is the country where the superhero microgenre is more successful in this report, with more than 5 times the average microgenre demand. On the other side, crime shows are saturated in the country, having less than average demand in Chile.
- Pre-school age content is also an area of opportunity in Chile. It has a uniquely high demand in the country combined with a low supply of shows, resulting in a wide gap between supply and demand in the country.

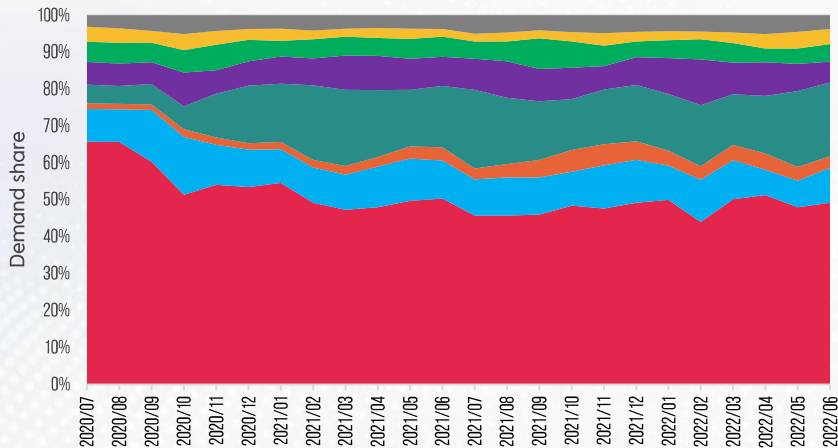


# THE TOP 20 MOST IN-DEMAND SERIES IN CHILE

	Series Name	Original Platform	Genre	Difference from Market Average (X times)	
1	Attack On Titan	MBS	Animation	16.6	<div></div>
2	Stranger Things	Netflix	Drama	13.5	<div></div>
3	Game Of Thrones	HBO	Drama	13.1	<div></div>
4	PAW Patrol	TVOKids	Children	12.1	<div></div>
5	Jujutsu Kaisen	JNN	Animation	12.0	<div></div>
6	Festival Viña Del Mar	TVN	Variety	11.8	<div></div>
7	The Walking Dead	AMC	Drama	11.7	<div></div>
8	Spongebob Squarepants	Nickelodeon	Children	11.5	<div></div>
9	El Payaso Plim Plim: Un Héroe Del Corazón	Disney Junior	Children	11.4	<div></div>
10	Peppa Pig	Channel 5	Children	11.3	<div></div>
11	Morandé Con Compañía	Mega	Comedy	11.2	<div></div>
12	The Simpsons	FOX	Animation	11.0	<div></div>
13	South Park	Comedy Central	Animation	11.0	<div></div>
14	The Mandalorian	Disney+	Action and Adventure	10.8	<div></div>
15	Teletrece	Canal 13	Factual	10.5	<div></div>
16	Better Call Saul	AMC	Drama	9.6	<div></div>
17	Moon Knight	Disney+	Action and Adventure	9.5	<div></div>
18	Masha And The Bear	Russia-1	Children	9.3	<div></div>
19	The Owl House	Disney Channel	Children	9.1	<div></div>
20	My Little Pony: Friendship Is Magic	Hub Network	Children	9.0	<div></div>

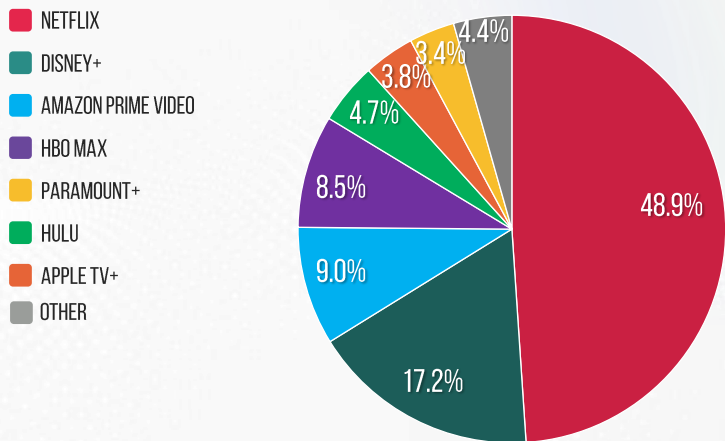
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN COLOMBIA?

Demand shares of digital original series by originating platform over 24 months



- In the third quarter of 2020, Netflix's demand share for original content was more than 65.5% in Colombia. In June 2022, this share dropped by around 50%.
- Demand for Disney+ series exploded since October 2020, reaching 17.2% in the first half of 2022, above the average regional demand share for Disney+ content.

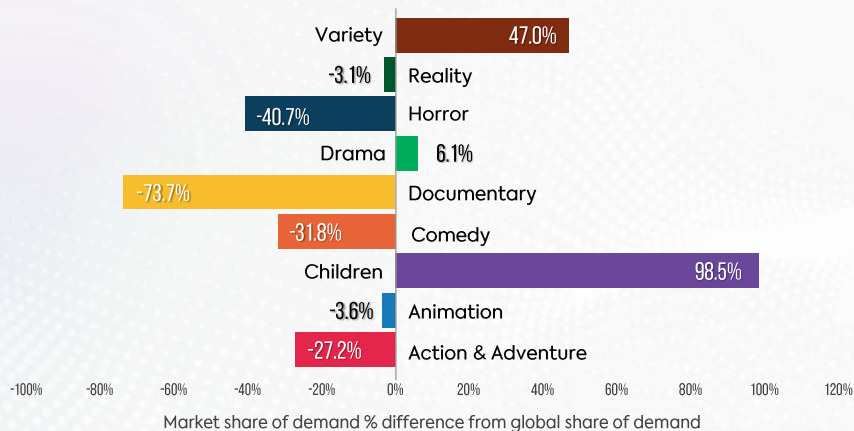
Demand share of digital original series by originating platform, Jan – Jun 2022



- Colombia is the country where Netflix still manages to hold the largest share of demand for original content in LATAM, 48.9%.
- Colombia is also the market in this report where Hulu has the smallest share of demand for original content, 4.7%.

## HOW DO COLOMBIA GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

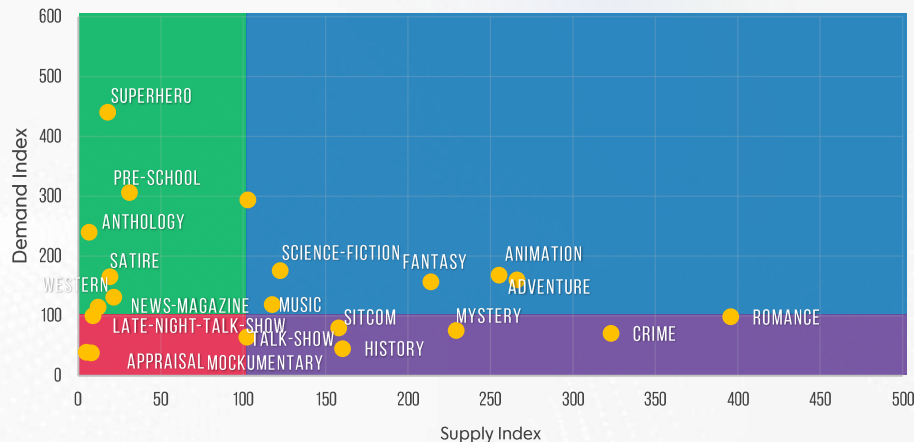
Genre share of demand difference from global average



- Colombians were the biggest fans of children's content in this report, with a share of demand +98.5% larger than the global share of attention for kids' content.
- Colombian audiences were notably averse to horror, documentary and comedy genres with demand shares well below the global average. The demand share for those genres was far below the global average and the lowest among the markets in this report.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN COLOMBIA?

Demand vs Supply indexes for series by microgenre



- Satire content is an opportunity in Colombia. This microgenre has high demand and low supply.
- Telenovelas are also successful in Colombia, with over 3 times the demand of the average microgenre and about the average number of titles.
- While news-magazines are not a very high-demand microgenre in the other markets in this report, in Colombia they have above average and very low supply.



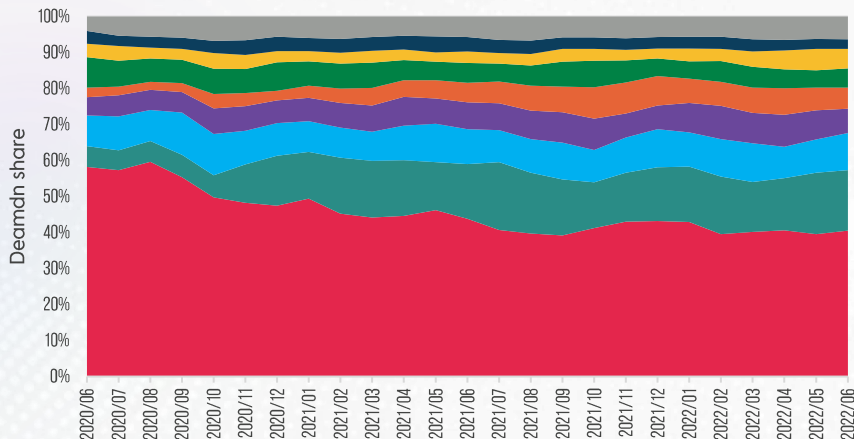


# THE TOP 20 MOST IN-DEMAND SERIES IN COLOMBIA

	Series Name	Original Platform	Genre	Difference from Market Average (X times)	
1	Tu Voz Estéreo	Caracol Televisión	Drama	11.7	
2	PAW Patrol	TVOKids	Children	11.4	
3	La Rosa De Guadalupe	Canal de las Estrellas	Drama	11.2	
4	El Payaso Plim Plim: Un Héroe Del Corazón	Disney Junior	Children	11.1	
5	Peppa Pig	Channel 5	Children	10.7	
6	La Voz (CO)	Caracol Televisión	Reality	10.5	
7	Masha And The Bear	Russia-1	Children	9.7	
8	Stranger Things	Netflix	Drama	9.0	
9	Mashiny Skazki	Russia-1	Animation	9.0	
10	Yo Soy Betty, La Fea	RCN Televisión	Drama	8.9	
11	El Corazon Nunca Se Equivoca	Las Estrellas	Drama	8.9	
12	Spongebob Squarepants	Nickelodeon	Children	8.7	
13	Game Of Thrones	HBO	Drama	8.6	
14	La Voz Kids (CO)	Caracol Televisión	Reality	8.6	
15	The Simpsons	FOX	Animation	8.4	
16	Attack On Titan	MBS	Animation	8.4	
17	Jujutsu Kaisen	JNN	Animation	8.2	
18	Desafío	Caracol Televisión	Reality	8.1	
19	Naruto	TV Tokyo	Animation	8.0	
20	My Little Pony: Friendship Is Magic	Hub Network	Children	7.5	

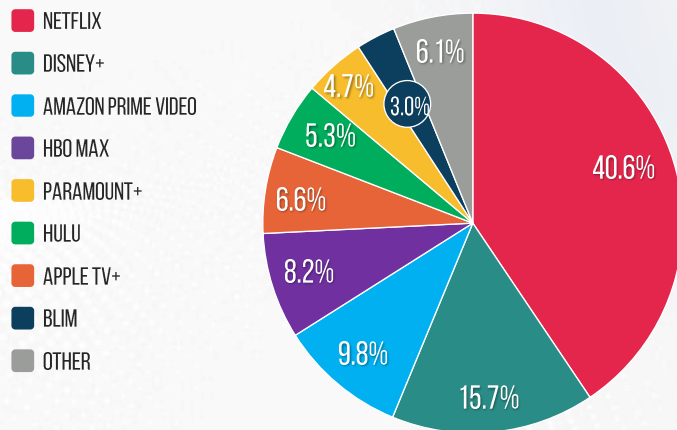
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN MEXICO?

Demand shares of digital original series by originating platform over 24 months



- The 40.6% share of demand for Netflix originals in Mexico makes this the second most Netflix-loving market in this report behind Colombia.
- However, Netflix has been losing its share to Disney+ original content. The demand share for Disney+ originals grew from 4.9% in June 2020 to 20.0% in June 2022.

Demand share of digital original series by originating platform, Jan – May 2021

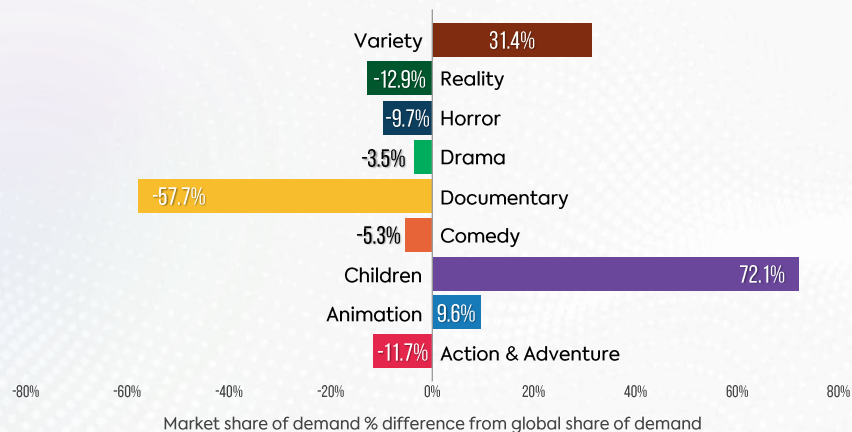


- Mexican audiences gave the smallest share of demand to originals from HBO Max of markets in this report, 8.2%.
- Originals from the local platform Blim have performed well in Mexico, capturing 3.0% of demand for digital originals in the first half of 2022.



## HOW DO MEXICO GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

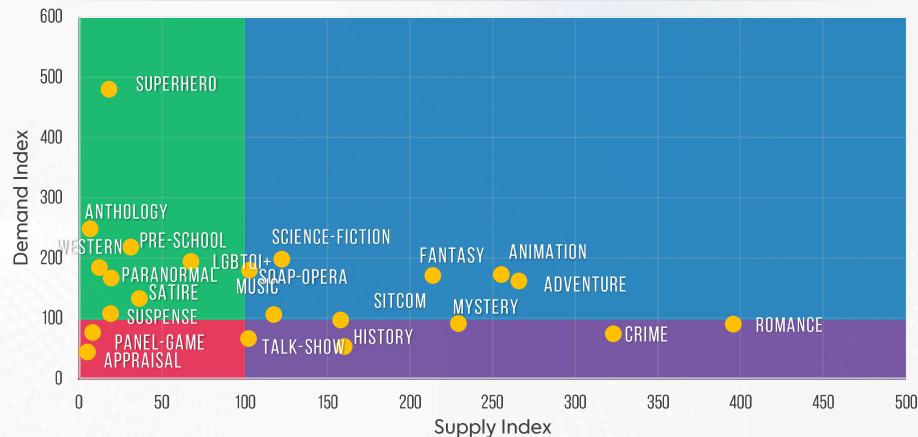
Genre share of demand difference from global average



- Mexico is, alongside with Chile, one of the few countries in LATAM where the demand share for drama shows is smaller than the global average.
- Despite giving the reality genre a smaller demand share than the global average, Mexican audiences were one of the most receptive to this content of the markets we looked at. The share of demand for reality content in Mexico was smaller only than in Colombia and the US.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN MEXICO?

Demand vs Supply indexes for series by microgenre



- LGBTQI+ content is under-supplied in Mexico. This microgenre had almost twice the demand for the average microgenre but less than average supply.
- Paranormal shows are another example of undersaturation. There is still a wide supply-demand gap to be filled.



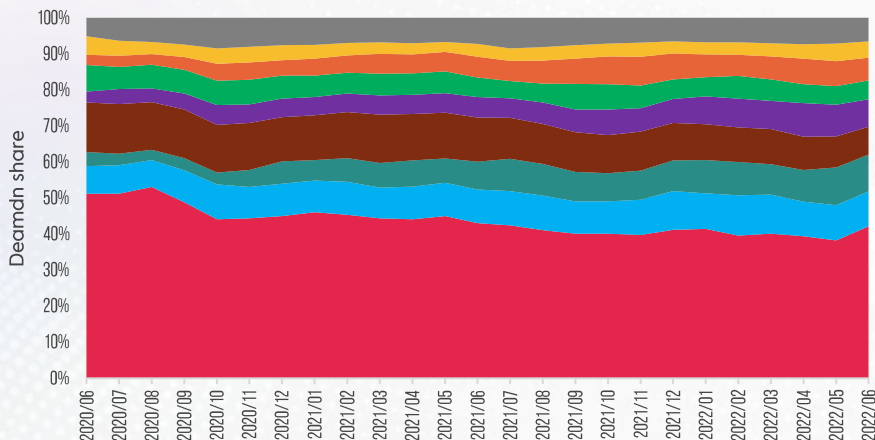
# THE TOP 20 MOST IN-DEMAND SERIES IN MEXICO

Series Name		Original Platform	Genre	Difference from Market Average (X times)	
1	Attack On Titan	MBS	Animation	20.8	<div></div>
2	La Rosa De Guadalupe	Canal de las Estrellas	Drama	17.3	<div></div>
3	Stranger Things	Netflix	Drama	17.1	<div></div>
4	Spongebob Squarepants	Nickelodeon	Children	16.9	<div></div>
5	PAW Patrol	TVOKids	Children	16.7	<div></div>
6	Game Of Thrones	HBO	Drama	16.0	<div></div>
7	El Corazón Nunca Se Equivoca	Las Estrellas	Drama	14.4	<div></div>
8	South Park	Comedy Central	Animation	14.1	<div></div>
9	The Mandalorian	Disney+	Action and Adventure	13.9	<div></div>
10	The Walking Dead	AMC	Drama	13.8	<div></div>
11	The Simpsons	FOX	Animation	13.6	<div></div>
12	My Little Pony: Friendship Is Magic	Hub Network	Children	13.3	<div></div>
13	Como Dice El Dicho	Canal de las Estrellas	Drama	13.1	<div></div>
14	Jujutsu Kaisen	JNN	Animation	12.9	<div></div>
15	WandaVision	Disney+	Action and Adventure	11.9	<div></div>
16	The Book Of Boba Fett	Disney+	Action and Adventure	11.9	<div></div>
17	Better Call Saul	AMC	Drama	11.8	<div></div>
18	Hoy	Canal de las Estrellas	Variety	11.8	<div></div>
19	The Owl House	Disney Channel	Children	11.8	<div></div>
20	Naruto	TV Tokyo	Animation	11.8	<div></div>



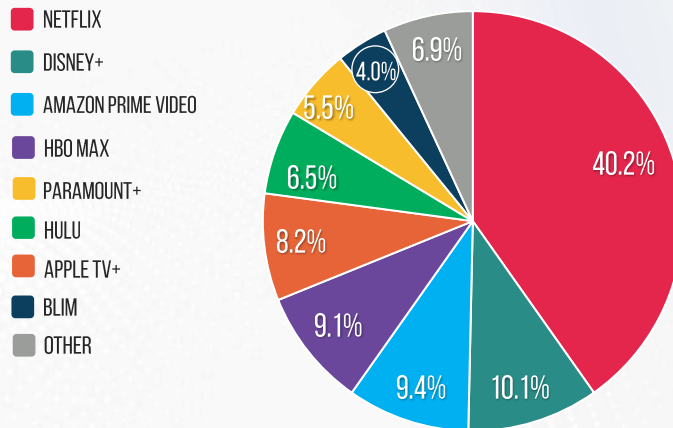
# WHICH PLATFORM'S ORIGINALS ARE MOST IN-DEMAND IN SPAIN?

Demand shares of digital original series by originating platform over 24 months



- Netflix still manages to keep a market-leading share of demand for originals in Spain, even though the demand for Netflix's original content has dropped from more than 50.0% in 2020 to 40.2% in 2022.
- Movistar+ manages to still hold a considerable share of demand for its content in Spain, despite fierce competition from Disney+ and Amazon Prime Video, platforms that have been growing in the country.

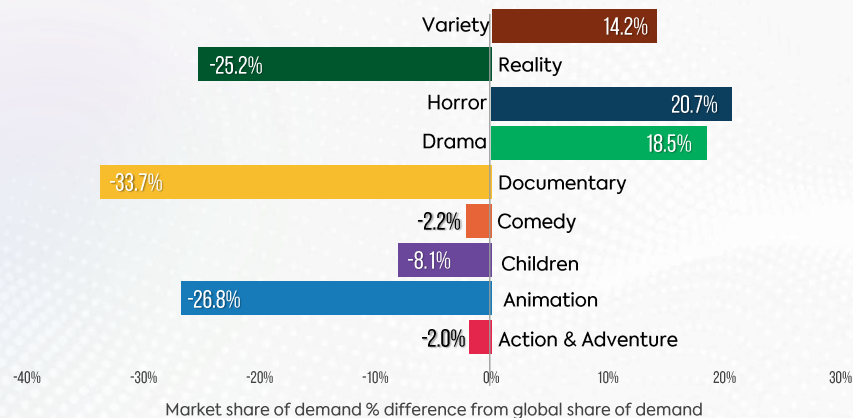
Demand share of digital original series by originating platform, Jan – Jun 2022



- In Spain, the local platform Movistar+ has a respectable share of demand for originals, 9.1%, behind of only Netflix, Amazon Prime Video, and Disney+.
- As a result of the considerable demand for local content, demand for foreign platforms is smaller in the country. Disney+ and HBO Max have smaller demand shares in Spain than in the LATAM countries in this report, 9.4% and 8.2%.

## HOW DO SPAIN GENRE PREFERENCES COMPARE TO THE GLOBAL AVERAGE?

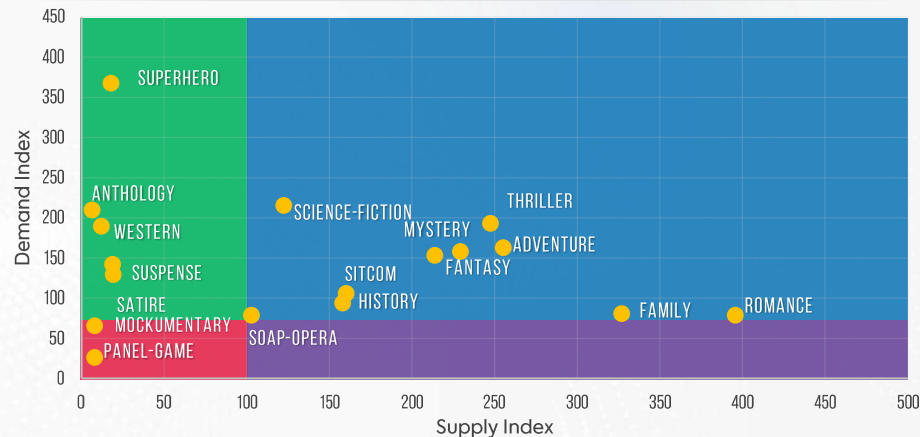
Genre share of demand difference from global average



- There are some differences between Spain and the other countries in this report when it comes to genre demand. Spanish audiences have a predilection for dramatic shows. The drama genre has a higher demand share in this country than in any other from this report.
- Animation is less popular in Spain than in the other analyzed countries. This genre is 26.8% less in demand in Spain than globally.

## WHERE ARE THERE WHITESPACE OPPORTUNITIES TO SATISFY DEMAND IN SPAIN?

Demand vs Supply indexes for series by microgenre



- In Spain, superhero shows have lower demand than in the LATAM countries analyzed in this report. Even so, this microgenre is still very under-supplied in Spain.
- Contrary to most LATAM countries, soap operas have average demand in Spain. Suspense shows appear as a whitespace opportunity in Spain, with above the average microgenre demand but fewer than half of the titles.



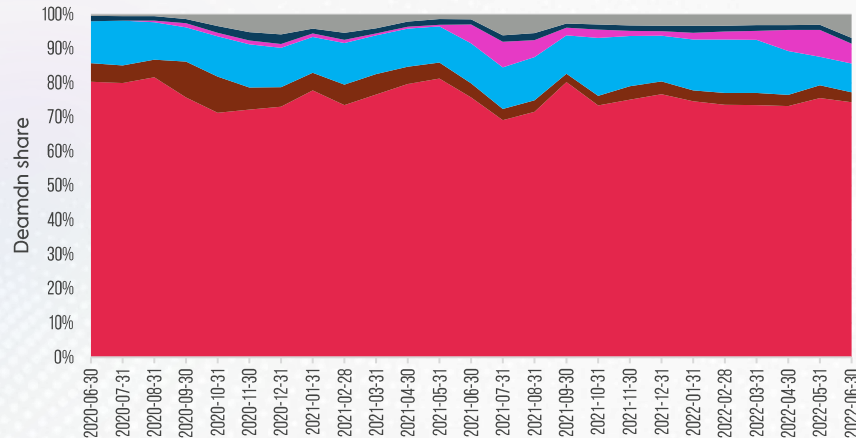
# THE TOP 20 MOST IN-DEMAND SERIES IN SPAIN

Series Name		Original Platform	Genre	Difference from Market Average (X times)	
1	Stranger Things	Netflix	Drama	38,9	<div></div>
2	Game Of Thrones	HBO	Drama	21,7	<div></div>
3	Attack On Titan	MBS	Animation	20,9	<div></div>
4	The Mandalorian	Disney+	Action and Adventure	18,3	<div></div>
5	The Walking Dead	AMC	Drama	16,9	<div></div>
6	La Casa De Papel (Money Heist)	Netflix	Drama	16,8	<div></div>
7	Outlander	Starz	Drama	16,2	<div></div>
8	Better Call Saul	AMC	Drama	15,1	<div></div>
9	Supervivientes	Telecinco	Reality	15,0	<div></div>
10	30 Monedas	HBO España	Horror	14,8	<div></div>
11	The Simpsons	FOX	Animation	14,5	<div></div>
12	El Cid	Amazon Prime Video	Drama	14,2	<div></div>
13	The Boys	Amazon Prime Video	Action and Adventure	14,2	<div></div>
14	Sálvame	Telecinco	Factual	13,9	<div></div>
15	Peaky Blinders	BBC Two	Drama	13,8	<div></div>
16	Pátria	HBO España	Drama	13,6	<div></div>
17	Veneno. Vida Y Muerte De Un Icono	HBO Max	Drama	13,6	<div></div>
18	Spongebob Squarepants	Nickelodeon	Children	13,3	<div></div>
19	La Que Se Avecina	Telecinco	Comedy	13,2	<div></div>
20	The Book Of Boba Fett	Disney+	Action and Adventure	13,0	<div></div>



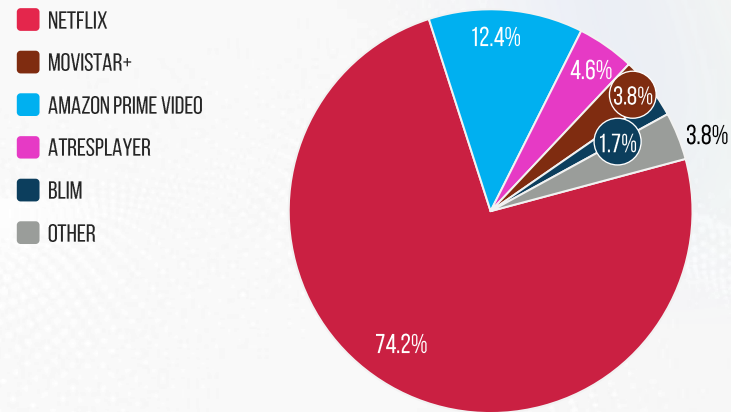
# WHICH PLATFORM'S HISPANIC ORIGINALS ARE MOST IN-DEMAND BY US AUDIENCES?

Demand shares of Hispanic original series by originating platform over 24 months



- Netflix is still the dominant player when it comes to Hispanic digital originals that are capturing Americans' attention. It's responsible for about three-quarters of the demand for that content to-date.
- Atresplayer has become one of the top contenders for Hispanic content in the US over the last two years. Other than that, there haven't been major changes in demand shares for Hispanic originals.

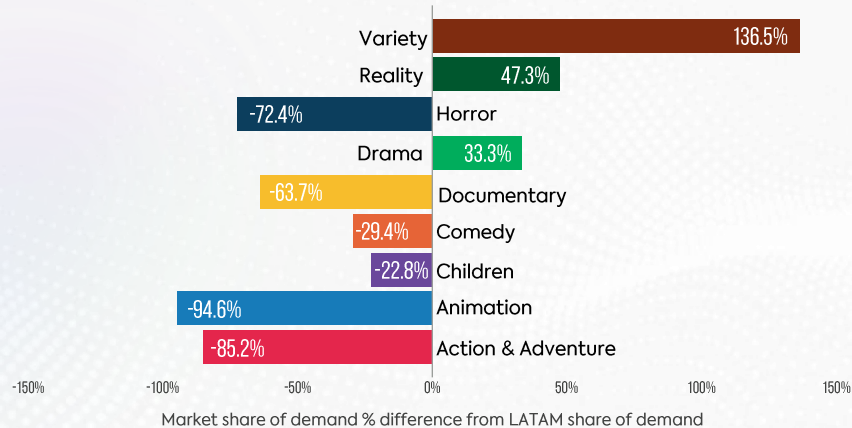
Demand share of Hispanic original series by originating platform, Jan – June 2022



- Amazon Prime Video has established itself as the top platform for Hispanic originals in the US after Netflix. The company has a demand share of 12.4% so far this year.
- Originals from Movistar+ and Blim have carved out smaller shares of demand, 3.8% and 1.7%.

## HOW DOES US DEMAND FOR HISPANIC CONTENT DIFFER FROM DEMAND FOR THESE SERIES IN LATAM?

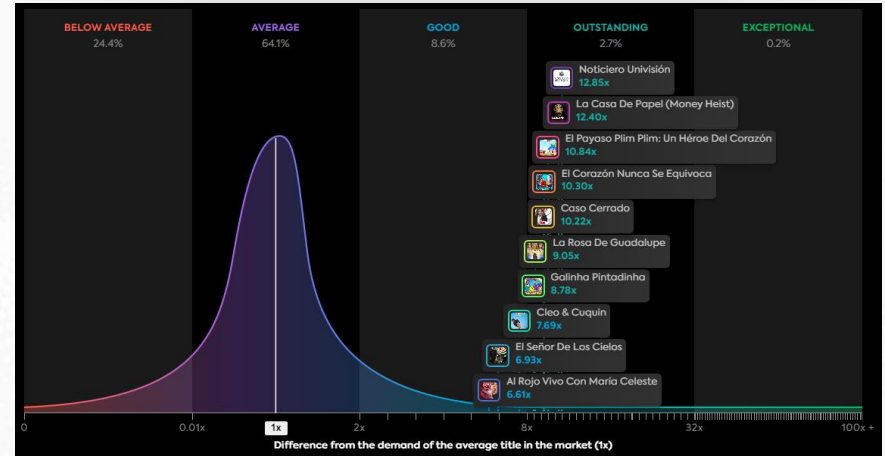
US difference in share of demand for Hispanic content vs LATAM



- There is a considerable demand for Spanish-language variety shows in the US, more than twice the global average. This is largely thanks to the demand for shows like *Noticiero Univisión* and *Despierta América*.
- US audiences also gave a larger share to Hispanic reality content. This is the only country in this report where reality content had a larger share than the global average.

## WHICH HISPANIC SERIES ARE BEING DEMANDED BY US AUDIENCES?

Select highly in-demand Hispanic series in the US (January – June 2022)



- The Spanish-language nightly newscast *Noticiero Univisión* is the most in-demand Spanish/Portuguese language series in the US in the first half of the year. It's followed by Netflix's global hit *La Casa de Papel*, following the release of its last season in the end of 2021.
- Children's content from LATAM is also successful in the US. Both the Argentinian *El Payaso Plim Plim: Un Héroe Del Corazón* and the Brazilian show *Galinha Pintadinha* have outstanding demand in the US.





# THE TOP 20 MOST IN-DEMAND HISPANIC SERIES IN THE US

	Series Name	Original Platform	Genre	Difference from Market Average (X times)	
1	Noticiero Univisión	Univision	Factual	12,7	<div></div>
2	La Casa De Papel (Money Heist)	Netflix	Drama	12,5	<div></div>
3	El Payaso Plim Plim: Un Héroe Del Corazón	Disney Junior	Children	10,8	<div></div>
4	El Corazón Nunca Se Equivoca	Las Estrellas	Drama	10,2	<div></div>
5	Caso Cerrado	Telemundo	Reality	9,9	<div></div>
6	La Rosa De Guadalupe	Canal de las Estrellas	Drama	9,0	<div></div>
7	Galinha Pintadinha	YouTube	Children	8,5	<div></div>
8	Cleo & Cuquin	Discovery Kids Latin America	Children	7,7	<div></div>
9	Big Brother Brasil	Globo Play	Reality	7,0	<div></div>
10	El Señor De Los Cielos	Telemundo	Drama	6,7	<div></div>
11	Al Rojo Vivo Con María Celeste	Telemundo	Factual	5,9	<div></div>
12	Tengo Talento, Mucho Talento	Estrella TV	Reality	5,6	<div></div>
13	Como Dice El Dicho	Canal de las Estrellas	Drama	5,3	<div></div>
14	La Dama De Troya	RCN Televisión	Drama	5,2	<div></div>
15	Elite	Netflix	Drama	5,1	<div></div>
16	Despierta América	Univision	Variety	5,0	<div></div>
17	Sin Senos Sí Hay Paraíso	Telemundo	Drama	4,9	<div></div>
18	Quanto Mais Vida, Melhor!	TV Globo	Drama	4,4	<div></div>
19	Got Talent España	Telecinco	Reality	4,1	<div></div>
20	Bob Zoom	Netflix	Children	4,1	<div></div>

# APPENDIX

Gain an understanding of Parrot Analytics' global demand measurement capabilities, how we define a “digital original” and how it is possible that content can generate demand in markets where a title or platform is not yet available.



# DEFINITION OF “DIGITAL ORIGINAL” SERIES



We define a “digital original series” as a multi-episode series where the most recent season was produced or first made available on a streaming platform. Once we define a title as a digital original, we regard the original streaming platform to be the same in all markets. For example, *The Handmaid’s Tale* is considered a Hulu digital original, in all markets, even if Hulu is not currently available in a given territory. Where a streaming platform has ordered a new season following a cancellation (e.g. *Lucifer* from Fox),

we regard the series to be a network original until the new season is launched by the streaming platform; at that point we regard the series to be a “digital original”. We therefore include, for example, *Black Mirror* in our definition of a digital original series. Originally on UK’s Channel 4 for the first two seasons, Netflix has since acquired the rights and commissioned seasons 3 and 4.

## We include developed, acquired and co-licensed originals

Furthermore, we include in our definition all developed originals (titles that were developed, produced and released by the SVOD service that airs them, e.g. *Stranger Things*) as well as acquired originals (titles developed and produced



by a third-party studio, but where the streaming platform has acquired exclusive rights to air the series, e.g. *The Crown*). We think it is also fair to treat co-produced and co-licensed titles such as *The End of the F\*\*\* World* and *Frontier* as digital originals. With the proliferation of new streaming platforms, sometimes a different platform is considered the original streaming network. Consider for example what the original network for *Star Trek: Discovery* should be? In our definition we take this to be CBS All Access, despite Netflix owning the exclusive rights to the series in most non-US markets. *Star Trek: Discovery* is therefore a digital original and we take CBS All Access to be the original (streaming) platform, not Netflix, in all markets.

## We exclude licensed originals and licensed series

We exclude from our definition any licensed originals such as AMC’s *Better Call Saul* and NBC’s *The Good Place*. And, finally, we also exclude all licensed series such as *The Office* and *Friends* from our definition.

# METHODOLOGY FOR DEMAND ATTRIBUTION TO THE ORIGINAL PLATFORM

You might be wondering how it is possible that content can generate demand in markets where a title or platform is not yet available.

The short answer is that audiences express demand for TV series irrespective of commercially negotiated rights.

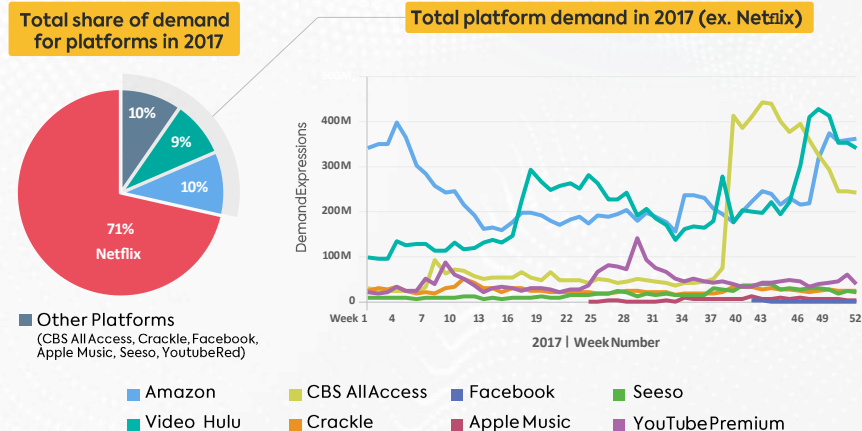
News about new TV shows travels quickly, and often audiences the world over are eagerly anticipating the launch of a new series in their country. Our full-year 2017 Global TV Demand Report highlighted just how important social media is, for example, in the discovery of new TV shows: Within seconds a consumer in the UK can be notified of a new TV show to watch by their friends in the US – even if it is a “stealth release”.

Because our global demand measurement system incorporates multiple country-specific content demand signals, we are able to gauge popularity for TV content long before a series, or platform, is officially released in its home market, or any other market.

In this example from 2017, Hulu is currently not available in the United Kingdom, yet it managed to attract 9% of the total digital originals UK demand share. How is this possible?

The answer is that Parrot Analytics quantifies the level of demand in any country for a show long before the rights have been agreed for a territory; we then attribute this local market demand to the original network/platform in that market (even if the platform has not yet launched in that market).

For more [information](#) please refer to our helpdesk article available [here](#).

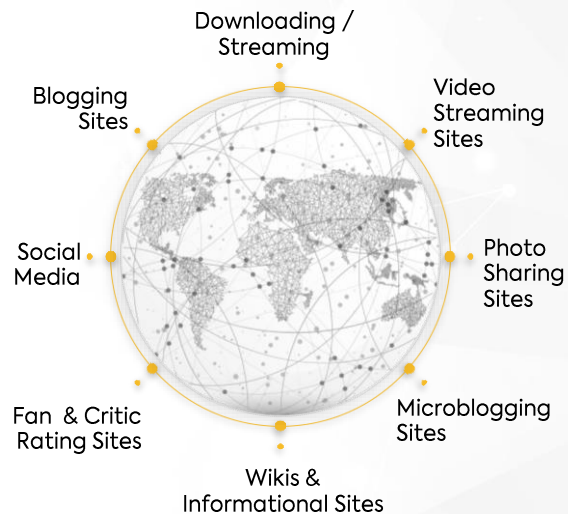




# QUANTIFYING DEMAND FOR CONTENT

1

**CAPTURE THE WORLD'S LARGEST  
AUDIENCE BEHAVIOR DATASETS**



2

**EXTRACT THE SIGNAL  
FROM THE NOISE**

*DemandRank™* System:

Higher

**Creative Participation**

**Active Consumption**

**Deep Research**

**Social Encouragement**

**Public Posting**

**Expressing an Opinion**

**Subscribing to Updates**

**Indicating Interest**

**Passive Impressions**

Lower

Weight of Demand

3

**PROVIDE THE FIRST GLOBAL  
CONTENT DEMAND MEASURE**



**IN ALL  
MARKETS**

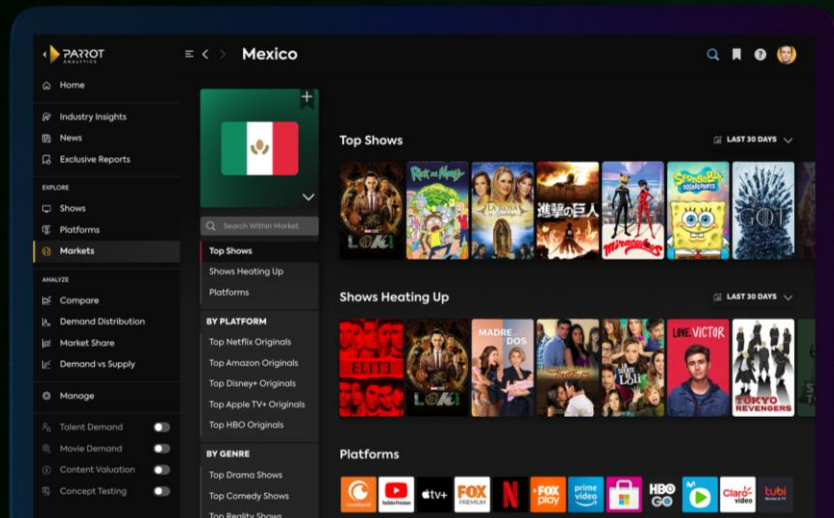


**IN ALL  
LANGUAGES**



**ACROSS  
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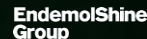
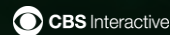
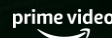
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