The year 2016 was good for television. In the United States alone, over 400 scripted series aired, in addition to a myriad of unscripted and reality titles. Globally, the number of television titles must be many times more, though no one has yet attempted to count them all. Out of these thousands of shows, a select group of titles, including newcomers such as Netflix's *Stranger Things* and veterans such as HBO's *Game of Thrones*, succeeded in becoming global hits. These titles were popular not only in their home market but around the world. Many of these titles originated in the United States, but the proliferation of platforms available to consumers is increasing the global exposure of international titles as well. Netflix and now Amazon Video have launched in nearly every country; each market also has an increasing number of competing platforms, each stocked with a catalogue of global titles. Measuring the performance of content now involves not only linear viewership numbers, but also SVOD streams (if the platform chooses to release them), legal and illegal digital downloads and streaming, as well as less direct metrics such as social media buzz, critical acclaim, and word-of-mouth popularity, all across multiple languages and countries — and devices!

With the television landscape becoming more global and complicated by the year, measuring trends in content has become increasingly difficult. As a result, **Parrot Analytics** has developed the world's first cross-market, cross-platform measure of content demand. This metric, called **Demand Expressions™**, quantifies the popularity of a TV series and is generated for each title, in each market, on each day. By tracking demand over time, global content trends can be found, giving insight into the current state of television content.

Using **Demand Expressions™**, this report analyzes the major trends in Latin America. By averaging the demand by title, the top ten titles of last year are found in the region, uncovering the content preferences for this market.

This report also highlights the percent of demand from genres and major sub-genres in Latin America, as well as the share of demand from each production company and original network and platform.
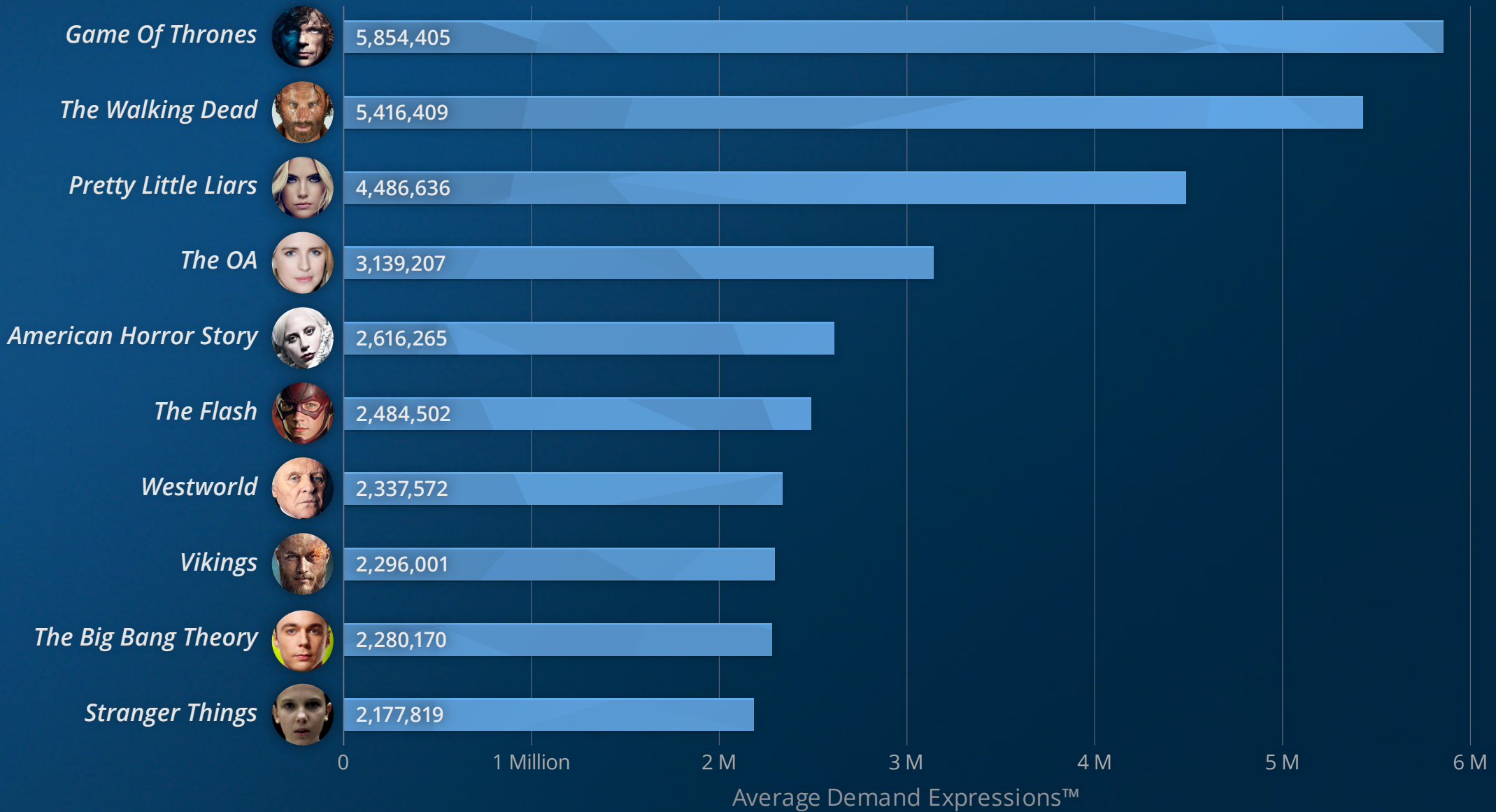
Latin America

Titles are ranked by their yearly average demand in the region to find the most popular series of the year. The share of demand from each genre and the top ten sub-genres by total demand reveal broader content trends, while the top channels and studio market share indicate the origin of the most in-demand content.

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Most in-demand titles in Latin America

Top 10 Titles of 2016

Title	Average Demand Expressions™
Game Of Thrones	5,854,405
The Walking Dead	5,416,409
Pretty Little Liars	4,486,636
The OA	3,139,207
American Horror Story	2,616,265
The Flash	2,484,502
Westworld	2,337,572
Vikings	2,296,001
The Big Bang Theory	2,280,170
Stranger Things	2,177,819

Average Demand Expressions™

With the exception of *The Big Bang Theory*, in Latin America the most in-demand titles all contained a combination of mystery (*Pretty Little Liars*), fantasy and the supernatural (*Stranger Things*), and/or action-adventure (*Vikings*). This concentration of genres indicates strong interest for these types of titles in these countries.

Though *The OA* was only released on December 16th, 2016, its yearly average demand ranked fourth in Latin America so it must have been popular immediately after its release. (The title ranked tenth in Europe and not at all in Asia: These regions did not respond to Netflix's latest original as enthusiastically as Latin America).
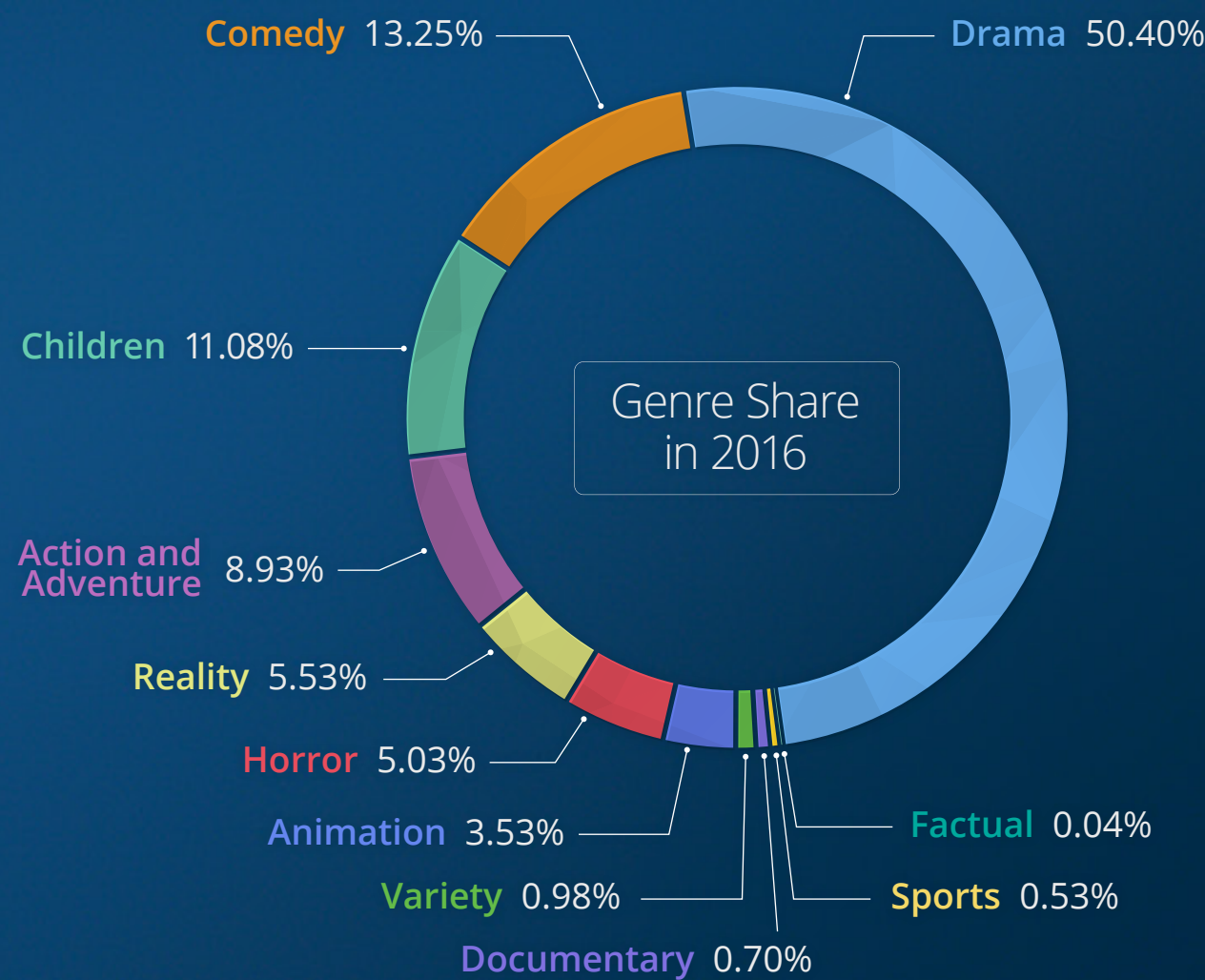
Demand Expressions™: Total audience demand being expressed for a title, within a market.

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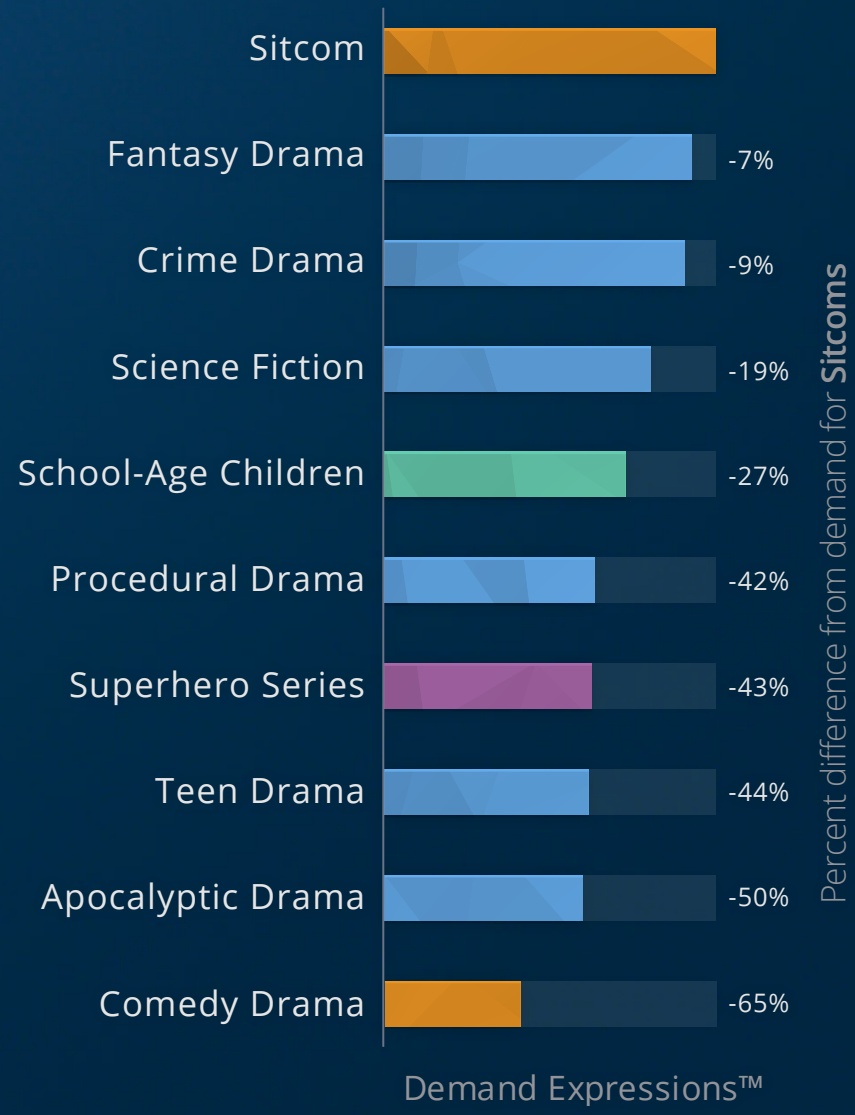ANALYTICS

Most in-demand content genres in Latin America

Top 10 Sub-Genres by Total Demand in 2016

Despite the popularity of specific types of dramas, sitcoms were the sub-genre with the most total demand in Latin America. Dramas had a 50% share of all demand though, and fantasy and crime dramas were only 7% and 9% behind sitcoms, respectively. The popular mystery and action titles in the top ten helped their small sub-genres: teen drama and superhero series have over half as much demand as sitcoms.

Children's titles had the largest share of demand out of any region in Latin America, where they were only 2% behind comedies at 11% of demand. Horror titles were the same, with a global high of 5% of genre demand in this region. In contrast, reality titles were least popular in Latin America with only a 5.5% share.

Genre Share in 2016

- Drama 50.40%
- Comedy 13.25%
- Children 11.08%
- Action and Adventure 8.93%
- Reality 5.53%
- Horror 5.03%
- Animation 3.53%
- Variety 0.98%
- Documentary 0.70%
- Sports 0.53%
- Factual 0.04%

Top 10 Sub-Genres by Total Demand in 2016

Sub-Genre	Percent difference from demand for Sitcoms
Sitcom	
Fantasy Drama	-7%
Crime Drama	-9%
Science Fiction	-19%
School-Age Children	-27%
Procedural Drama	-42%
Superhero Series	-43%
Teen Drama	-44%
Apocalyptic Drama	-50%
Comedy Drama	-65%

Demand Expressions™

Top channels and platforms in Latin America

Top 25 Channels and Platforms in 2016 by Total Demand

Broadcast   Cable   Premium Cable   SVOD

Demand Expressions™

80 B
70 B
60 B
50 B
40 B
30 B
20 B
10 Billion

FOX · ABC · CBS · The CW · HBO · AMC · NBC · Netflix · Freeform · FX · USA Network · Nickelodeon · Cartoon Network · MTV · Disney Channel · Showtime · BBC · Hystory · Syfy · Starz · TV TOkyo · Disney XD · TNT · A&E Network · ITV
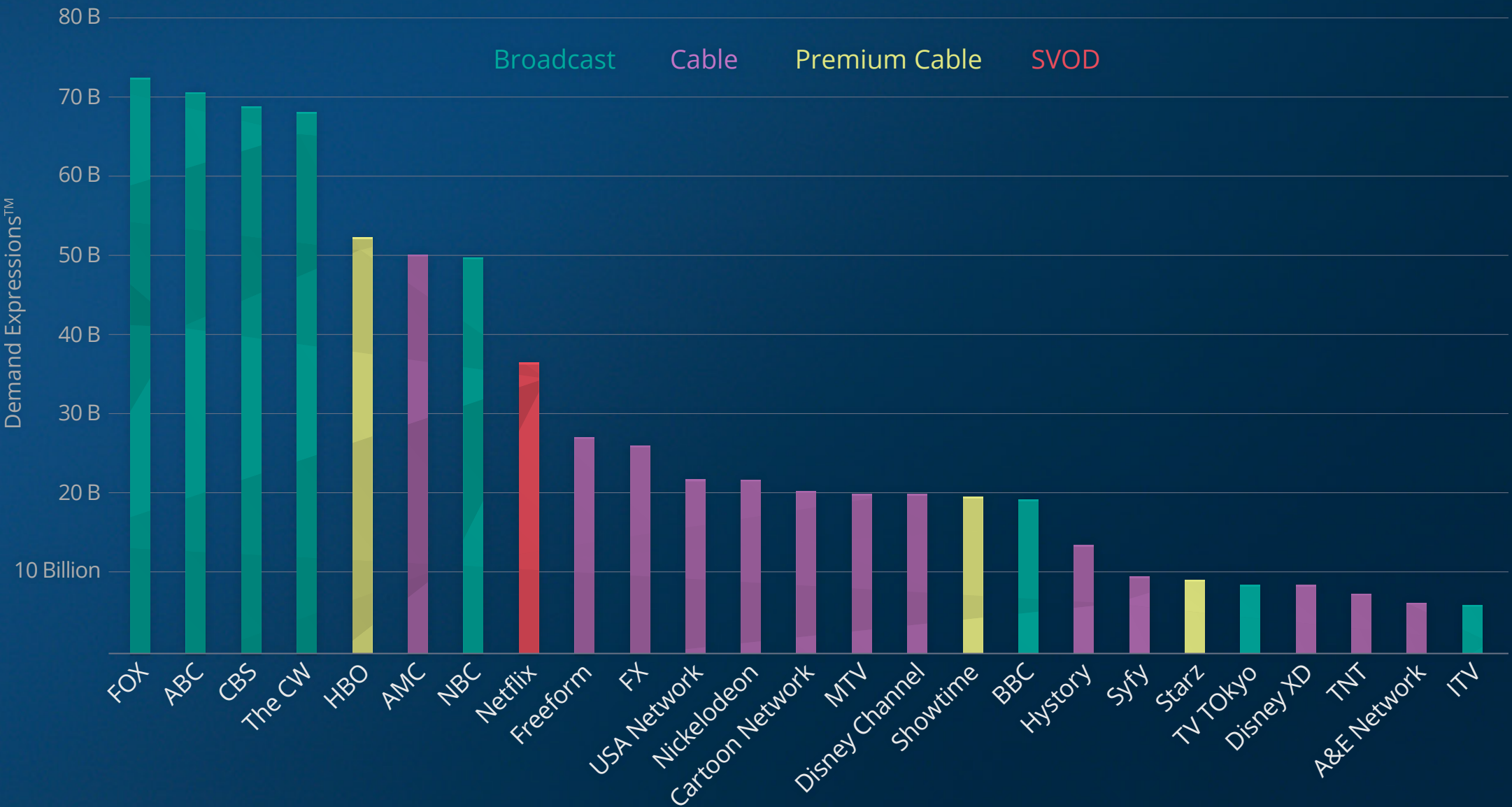
FOX has come out on top in Latin America, followed by ABC, CBS, and the CW. HBO, AMC and NBC had about the same amount of demand for their content, about 36% more demand than Netflix.

Though the CW is thought of as a smaller broadcaster, it had nearly as much demand for its content as CBS and 30% more demand than HBO in this region.

At fourth place, the CW ranked highest in Latin America out of any of the global regions. This unusual popularity in Latin America suggests that a major segment of the audience for content in this region is teenagers and young adults that demand the type of series that the CW releases.
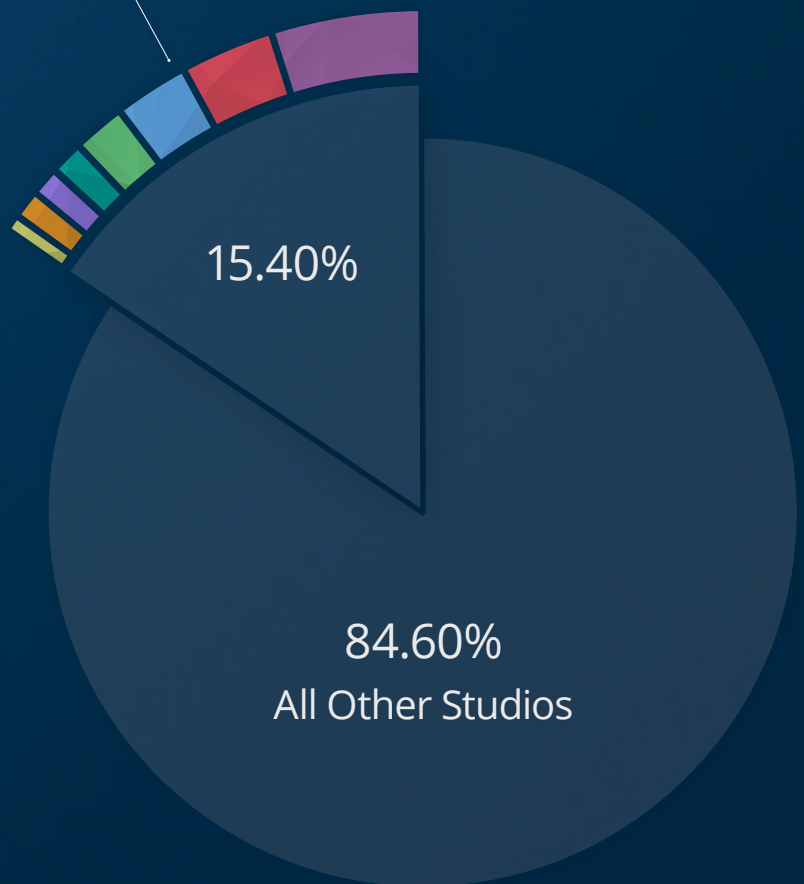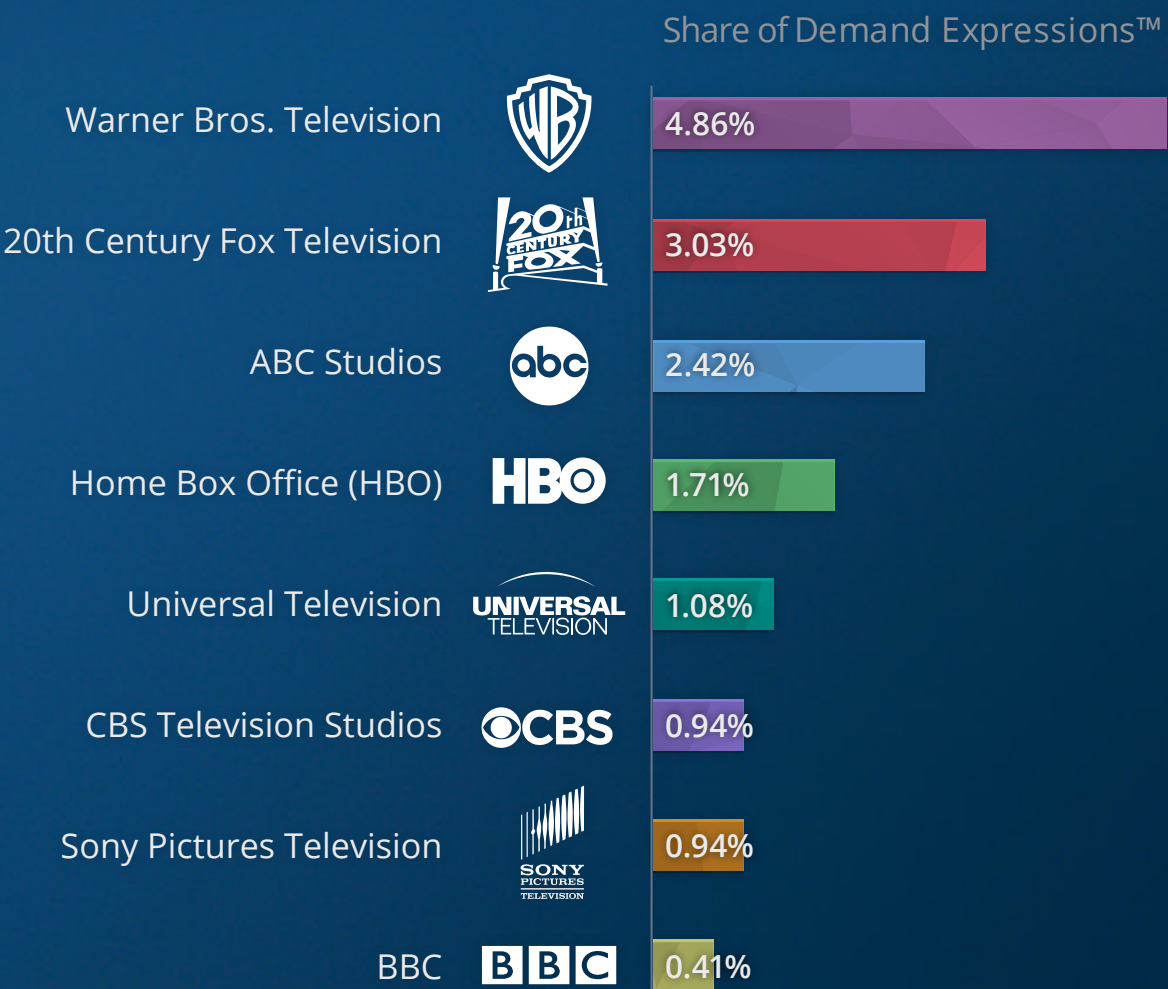
Demand Expressions™: Total audience demand being expressed for a title, within a market.

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Major studios with the highest demand in Latin America

Share of Demand for Major Studios

Total Share of Demand for Studios

Top 8 Studios

Share of Demand Expressions™

Studio	Share
Warner Bros. Television	4.86%
20th Century Fox Television	3.03%
ABC Studios	2.42%
Home Box Office (HBO)	1.71%
Universal Television	1.08%
CBS Television Studios	0.94%
Sony Pictures Television	0.94%
BBC	0.41%

15.40%

84.60%
All Other Studios

The top eight production companies commanded about 15% of the overall demand in Latin America. The top studio, Warner Bros., had the largest individual share of demand of any studio around the world, with over 4.8% of demand in this region. 20th Century Fox had 3% of demand and ABC Studios had 2.4%; the rest had less than 2% each. The BBC had the smallest demand of any of these studios in the world, with only 0.41% of demand in Latin America.

While Universal Television ranked seventh out of eight studios in the other regions, in Latin America it ranked fifth. Its share of demand was highest in this region, while the shares of the sixth and seventh-place studios, CBS Television and Sony Pictures, were lowest.
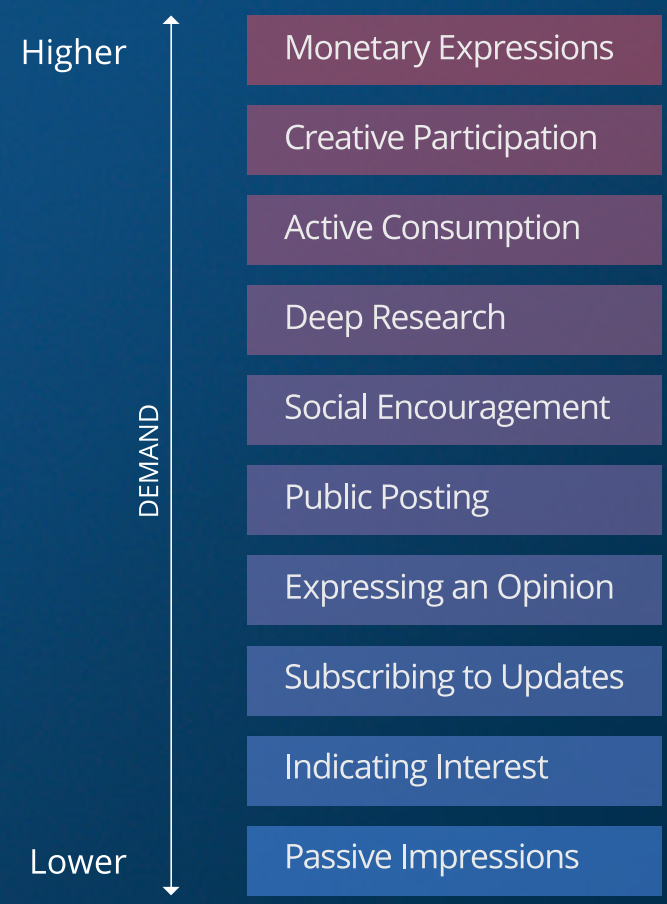
Demand Expressions™: Total audience demand being expressed for a title, within a market.

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File Sharing / P2P Platforms

Social Media

Photo Sharing Sites

Blogging Sites

Video Streaming Sites

Fan & Critic Rating Sites

Microblogging Sites

Wikis & Informational Sites

Parrot Analytics is a technology and data science company that measures global demand for television content.

Consumers express their demand for content through various "demand expression platforms" including:

- Video Streaming Platforms
- Social Media Platforms
- Photo Sharing Platforms
- Blogging & Microblogging Platforms
- Fan & Critic Rating Platforms
- Wikis & Informational Sites
- Peer-to-Peer Protocols
- File-Sharing Platforms

Industry-first: *DemandRank™*

Parrot Analytics captures cross-platform audience demand for content around the world. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a passive impression or a comment.

Higher

DEMAND

Lower

- Monetary Expressions
- Creative Participation
- Active Consumption
- Deep Research
- Social Encouragement
- Public Posting
- Expressing an Opinion
- Subscribing to Updates
- Indicating Interest
- Passive Impressions

Global Demand Measurement

To solve the industry's measurement challenge with the rapid proliferation of content distribution platforms and unprecedented levels of consumer fragmentation, **Parrot Analytics** has developed the world's first and only cross-platform, country-specific and real-time content **Demand Measurement** system, where **Demand Expressions™** are one of the components.

Demand Expressions™

Total audience demand being expressed for a title, within a market.

Characteristics of *Demand Expressions™*:

- They measure actual, expressed demand. **Parrot Analytics** does not use panel data.

- They encompass demand expressed by audiences from a multitude of sources, weighted by importance.

- There is no ceiling to how many **Demand Expressions™** a title can generate in a market.

For more on **Parrot Analytics'** *Global Demand Measurement System,* *read the* GUIDE

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Global Demand Measurement
Cross-Platform, Country-Specific, Real-Time

Parrot Analytics' **Demand Measurement System** *is leveraged by leading global media organizations to understand global demand for content across their (and their competitors') portfolios, enabling them to increase the yield on their investments, acquisitions, marketing and distribution strategies to ultimately stand out in a crowded market through an unprecedented understanding of global content popularity.*

For more on **Parrot Analytics'**
Global Demand Measurement System,

read the **GUIDE**

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insights@parrotanalytics.com

1 877 624 7109