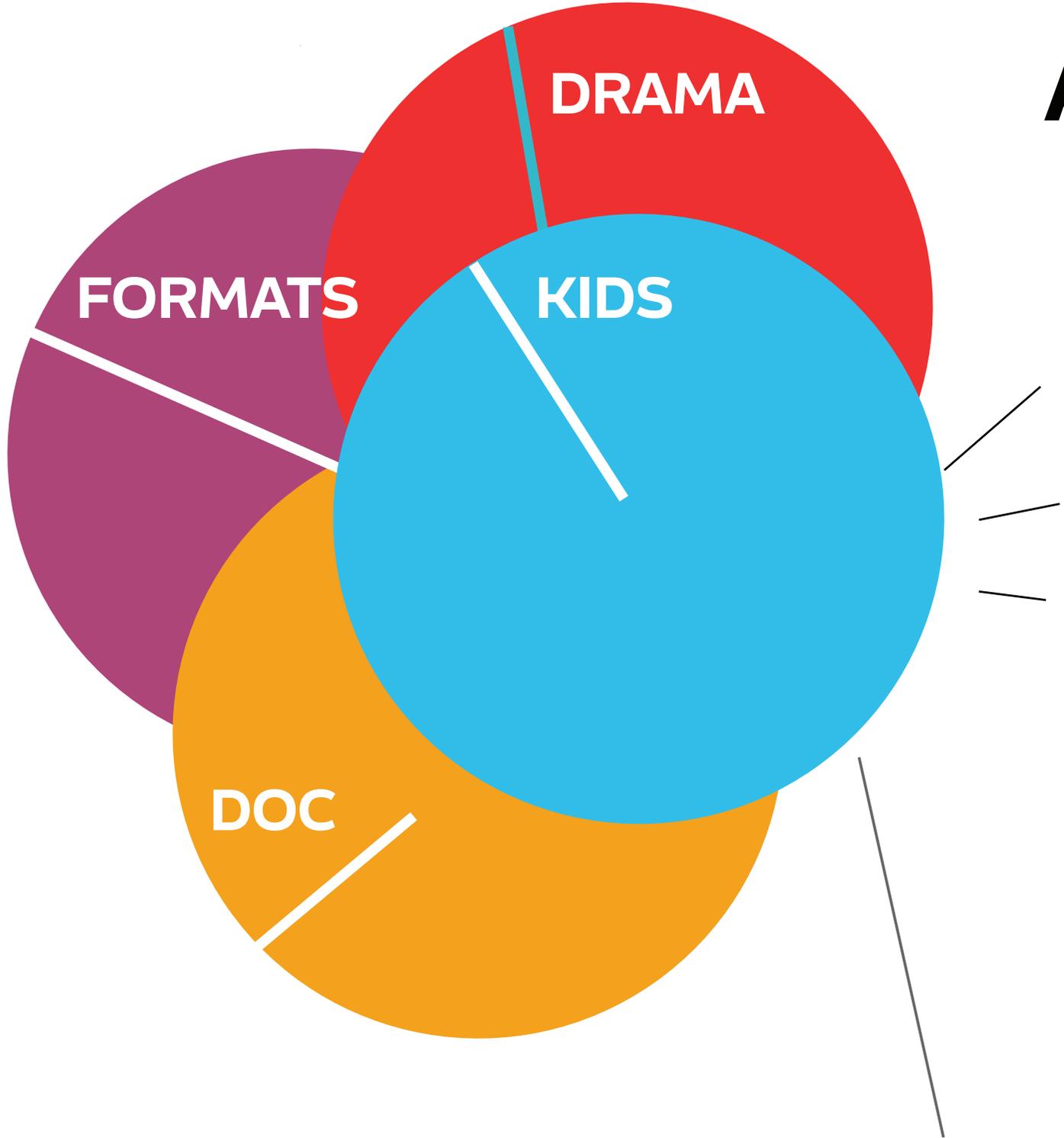


**WHAT DO  
BUYERS  
WANT ?**

**mip**® Driving the content economy

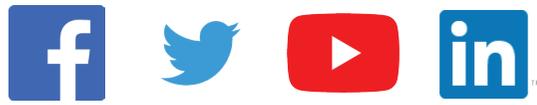
# ABOUT MIPTV & MIPCOM



MIPTV and MIPCOM are the world's most important global markets for the TV and digital content industry. They are the key events for buying and selling, co-producing, financing and distributing programmes of all genres, on all platforms.

Together, every 6 months, they form the annual landmark events of the entertainment calendar, attracting key industry executives, thought-leaders and creative talent from the entire content spectrum to negotiate deals, create partnerships, network and gain insight. MIPTV and MIPCOM respectively take place every April and October in Cannes, France.

[www.miptv.com](http://www.miptv.com)  
[www.mipcom.com](http://www.mipcom.com)



**mip**® Driving the content economy



United Kingdom

**Jackie Murphy**  
Senior Acquisitions Producer

**Activity :** Acquisitions Commissioner TV Content Buyer

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Danmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Portugal Romania Russia Serbia Spain Sweden Switzerland Turkey Ukraine United Kingdom - **Asia :** China India Indonesia Japan Malaysia Philippines Singapore South Korea Sri Lanka Taiwan Thailand Vietnam - **North America :** Canada U.S.A. - **Latin America :** Argentina Bolivia Brazil Colombia Dominican Republic Ecuador El Salvador Mexico Peru Uruguay Venezuela - **Africa :** Algeria Benin Cameroon Central African Republic Côte d'Ivoire Democratic Republic of the Congo Kenya Morocco Nigeria South Africa Tunisia Zimbabwe - **Middle East :** Egypt Israel Jordan Kuwait Lebanon Qatar Saudi Arabia U.A.E.

## WHAT IS YOUR EDITORIAL STRATEGY ?

Al Jazeera English is a global news and current affairs channel. Our documentaries should be by and about a range of people, places and perspectives, challenging dominant views and reflecting the human experiences and stories behind current affairs. Our films must speak to our audiences around the world. We give voice to those who rarely get heard in mainstream media and we value films, which are framed and positioned from within the global community. We value well-crafted films with strong visual storytelling and high production values.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

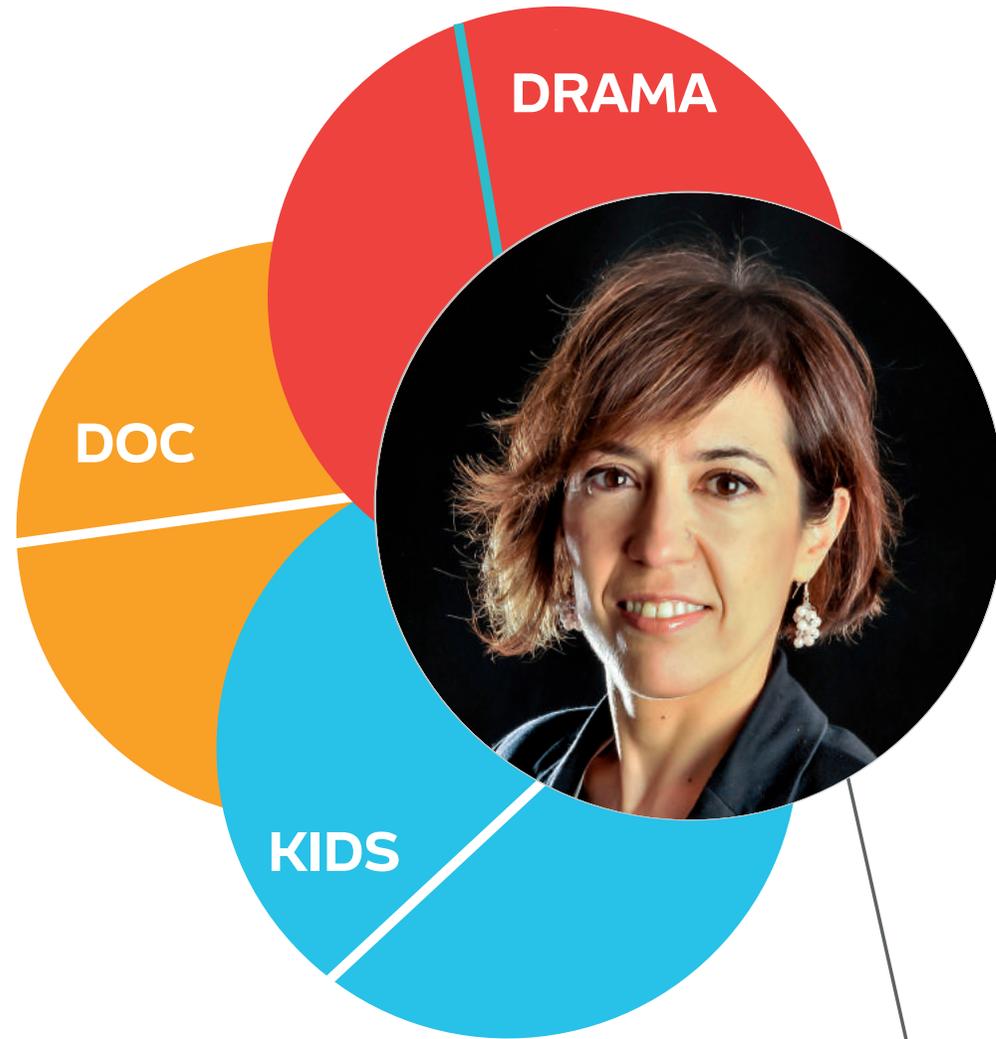
I am mainly looking for outstanding character-driven observational documentaries for the Witness flagship documentary strand. I look for strong characters and stories, which provide a deeper understanding of global current affairs issues. Witness has a weekly 48' slot and a weekly 25' slot. I frequently acquire award-winning feature-length documentaries, which we cut down to fit our slots. We commission, acquire and coproduce a large number of single documentaries and series.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

I respond best to people who have a very good knowledge and appreciation of our channel and have watched many of our programmes to understand which filmmaking style works for which strand.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Exceptional, outstanding films with high production values, which will appeal to our global audience.



Spain

Mercedes Gamero  
Acquisitions and Sales Director

**Activity :** Acquisitions TV Content Buyer

**Acquisition Territory (ies) :** North America : U.S.A.

## WHAT IS YOUR EDITORIAL STRATEGY ?

**Company Activity:** Atresmedia is the leading media group in Spain, the only Company in the territory with a key position in TV, digital, production, radio, cinema and internet.

**Editorial Strategy:** Atresmedia offers a wide array of content to our audiences on linear and non linear platforms in nearly every genre through its leading TV channels (Antena 3 and La Sexta), the family of thematic channels (Nova, Neox, Mega and Atreseries), together with the main digital video player in Spain (Atresplayer).

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

All kind of genres, big events and internationally acclaimed dramas for Antena 3 and La Sexta. For Atresmedia thematic channels, telenovelas and female-oriented content for Nova, long running sitcoms for Neox, male-oriented factuals for Mega or well known and easy-to-watch dramas for Atreseries.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Easy pitches for specific content are the best, especially if they include access to a screening link, promo, mood concept trailer or development.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

US Major Studios Companies



**Canada**

**Franca Cerretti**  
**Director, Acquisitions**

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** Europe : United Kingdom - North America : Canada

## WHAT IS YOUR EDITORIAL STRATEGY ?

Acquiring the best programmes for our diverse specialty channels including fiction, lifestyle, documentary and sport.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

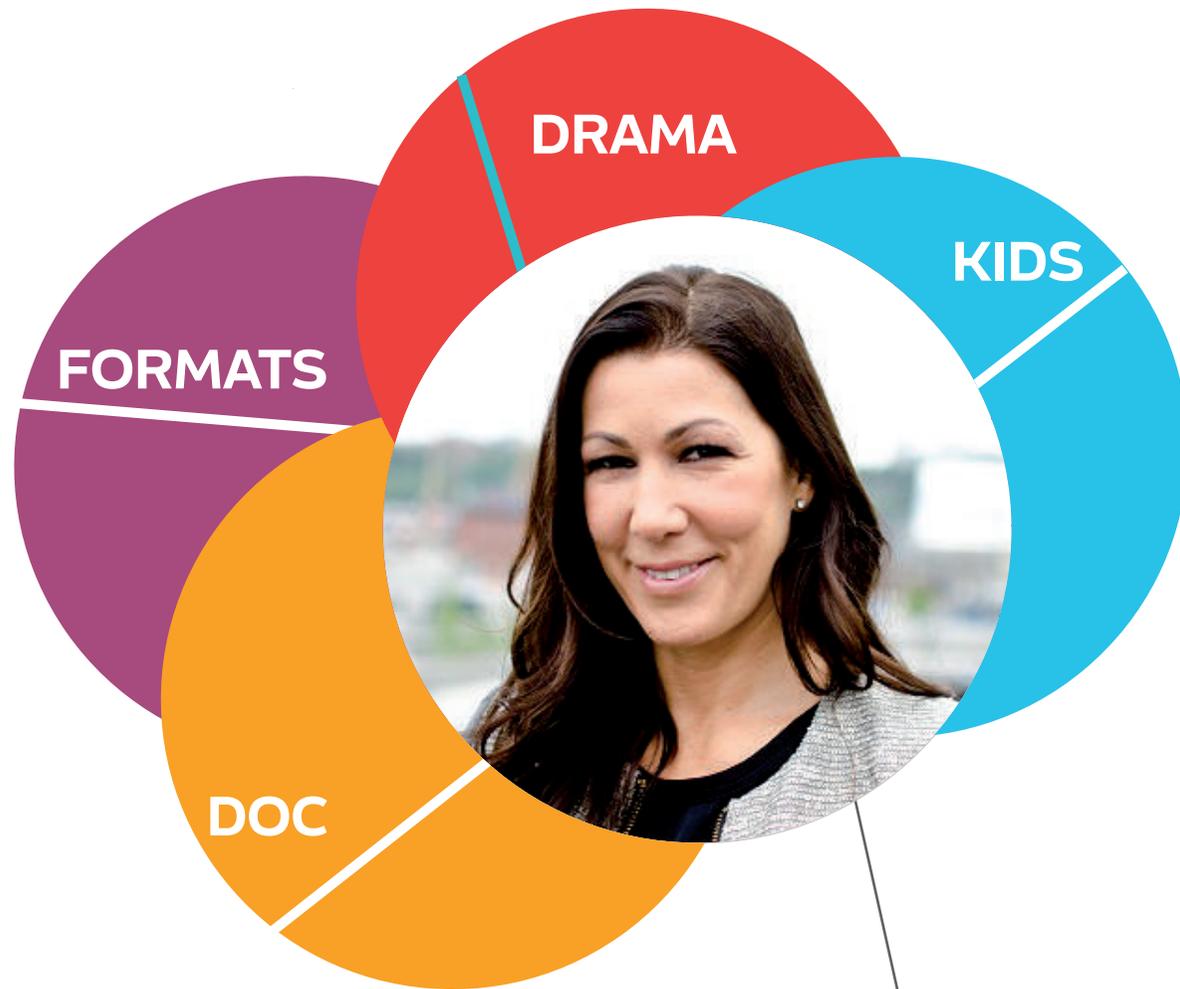
I am looking for non-fiction programmes in all genres.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

I usually prefer to receive some documentation beforehand, so I can pre-evaluate if the programme suits our needs. This can be followed by a call or meeting.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

The programme can be considered an official Canadian coproduction (therefore having access to the Canadian content certification).



Sweden

**Cathrine Wiernik**  
Director of Programs

**Activity :** Tv Content Buyer (S)VOD Buyers Commissioner

**Acquisition Territory (ies) :** Europe : Danmark Finland Norway Sweden

## WHAT IS YOUR EDITORIAL STRATEGY ?

We are the biggest commercial broadcaster in Sweden with a wide spectra of FTA channels as well as more nisch basic cable channels, an A-vod platform (TV4 play) and a pan scandi premium pay-TV/S-Vod platform (C more).

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Big engaging shows in all genres that can bring in a broad audience for all our channels and platforms. For our flag ship FTA main channel we look for shows (formats) for a Big, broad audience (15-64) no matter what genre. We also look for high end United Kingdom/US scripted series for our S-vod platform as well as feature film. We also look for documentries and comedies for our A-vod plattform.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Any kind as long as it's good - with a product, show, idea clearly targeted at our various channels/platforms. Having done the home work before pitching is very apreciated

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Relevance to our audience - feeling of close to home rather than super international. Even though it's a co production it needs to have a local appeal (for example, location/setting, theme, local actors etc).



United Kingdom

Jackie Edwards

Head of BBC Children's Acquisitions and Independent Animation

Activity : TV Content Buyer

Acquisition Territory (ies) : Europe : Austria Belgium Czech Republic Danmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Portugal Romania Russia Serbia Spain Sweden Switzerland Turkey United Kingdomraine United Kingdom - Asia : China India Indonesia Japan Malaysia Philippines Singapore South Korea Sri Lanka Taiwan Thailand Vietnam - North America : Canada U.S.A. - Latin America : Argentina Bolivia Brazil Colombia Dominican Republic Ecuador El Salvador Mexico Peru Uruguay Venezuela - Africa : Algeria Benin Cameroon Central African Republic Côte d'Ivoire Democratic Republic of the Congo Kenya Morocco Nigeria South Africa Tunisia Zimbabwe - Middle East : Egypt Israel Jordan Kuwait Lebanon Qatar Saudi Arabia U.A.E. - Oceania : Australia New Zealand

WHAT IS YOUR EDITORIAL STRATEGY ?

The BBC is a public service broadcaster, funded by a licence fee, and is the leading children's broadcaster in the United Kingdom. Our children's channels, CBeebies and CBBC, are populated with a mixture of commissioned and acquired content, which covers live-action drama, animation, factual-entertainment, magazine shows and everything in between.

CBeebies is our preschool channel for children aged 0 to 6, which looks to educate, inform, entertain and inspire our youngest audiences with shows that have something special and nourishing at their core - shows that take first steps towards big ideas. CBBC inspires and enables 6 to 16 year-olds with world class, creative experiences across all platforms - we offer multi-genre TV and digital experiences for children. We aim to shine a compassionate light on the diverse lives of our audience and open windows on a wider world with content that is bold, innovative, challenging, infectious, and gets everybody talking.

WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

To complement our commissioned programming we acquire and pre-buy material from production companies in the United Kingdom and internationally. We only acquire fictional programming. For the CBeebies channel we only pre buy animation as we prefer to have editorial input from the very early stages in order to help shape the content and make sure it's appropriate for our audience. We like to see strong themes, USP and shows with a slightly educational slant to them - such as Octonauts which focuses on very basic marine biology - and fun, entertaining shows - such as Hey Duggee and Peter Rabbit.

For CBBC we acquire both live-action and animation, and we pre-buy and acquire 'off the shelf' completed programming. Our target age for animation is 6-9 and we are on the lookout for strong character-driven comedy, with a particular interest in finding a female-led ensemble piece. We are now also be looking at content for the 13-16 age group.

WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

If you have a great idea we'd love to hear from you, just make sure it doesn't crossover in style, tone and theme with something we already have on the channels or that has been announced as upcoming - we are on the lookout for ideas that stand out and complement our existing line-up. Our audiences love compelling characters, engaging stories and most of all, fun, so all pitches should have these ingredients too!

In the first instance a short pitch outlining the concept is ideal - this should contain a clear explanation of the concept, character descriptions, locations and sample storylines along with visual materials. We see projects sent to us all at different stages - it is the core idea and it's execution that we focus on when we review submissions, against our current commissioning priorities and upcoming channel line-ups. We do not judge a top-line submission any differently to one with a bible, scripts and animatic.

To submit a project to the BBC Children's Acquisitions team, please contact: Head of BBC Children's Acquisitions - Jackie Edwards jackie.edwards@bbc.co.United Kingdom



France

**Aline Marrache-Tesseraud**  
SVP international contents acquisitions

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** France Italy Spain - **North America :** Canada U.S.A. - **Latin America :** Argentina Bolivia Brazil Colombia Mexico Peru Uruguay Venezuela

## WHAT IS YOUR EDITORIAL STRATEGY ?

Acquiring international TV dramas, and also short form series for a paying international audience.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Essentially high concept dramas, with ambitious cast and storyline.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

It has to be short and straight to the point:

1/3 story/concept

1/3 potential for targeted audience

1/3 added value in business

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

The total production budget, of course, and if it is aligned with the artistic proposal; what other worldwide broadcasters are involved in the project; when is the supposed delivery date; what is the business potential of the project on the targeted market



United States

**Adina Pitt**

**VP Content Acquisitions & Co-Production**

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** France Germany Italy Netherlands Poland Portugal Spain Sweden Turkey United Kingdom - **Asia :** India Malaysia - **North America :** Canada U.S.A. - **Latin America :** Argentina Brazil Mexico

## WHAT IS YOUR EDITORIAL STRATEGY ?

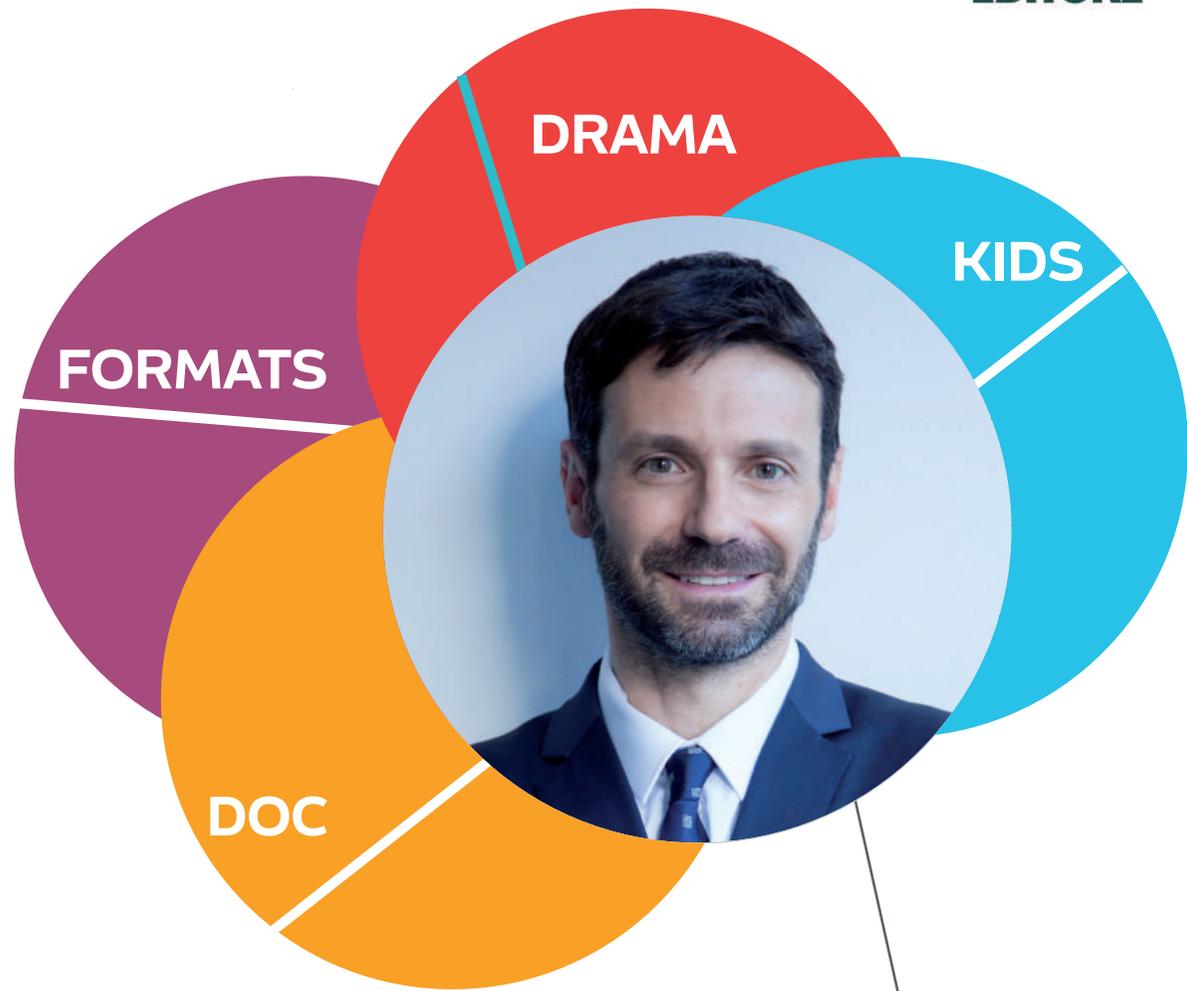
We look for content (animation) for kids that can work across our vast ecosystem. We build brands and look to balance our originals with high quality 3rd party IP.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Children's Programmes (primarily animated)  
Animation for kids 6-11 as well as 4-7 years old.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

The ones that have great shows! I don't have a preferred style. People who pitch need to know their content as well as our platform.



Italy

**Massimo Bruno**  
Head of TV Channels

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** Europe : Italy - North America : USA

## WHAT IS YOUR EDITORIAL STRATEGY ?

We are an independent multiplatform Network presenting a unique content offer, identifying the editorial needs of each target and always maximizing the brand awareness of our TV Network.

As part of our Group, we have 3 TV channels for the Kids audience and one TV channel for a male audience

- DeAJunior. (Pay TV):The first Edutainment Channel for a preschool target with a special focus on family co-viewing. Created to enable kids to learn, understand and discover.
- DeAKids (Pay TV):The I-Do-tainment brand of the Group, the new wave of educational content to empower kids and encourage them into action. Target 6-8, with a distinctive brand positioning. Including "ad-hoc" original productions.
- Super! (Free-to- Air):The entertainment channel for kids 8 - 14 y.o. Allows kids to discover their own skills, but always in a funny andspontaneous way. It's the channel kids go to to find thecontents they really want and that they identify with. Super! is part of the recentjoint venture agreement between De Agostini Editore and Viacom International Media Networks Italia
- Alpha (Free-to- Air): Dedicated to male audience, target adults 25-45 y.o where normal people become heroes challenging themselves and their limits. Real stories that become extraordinary with breathtaking scenarios.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

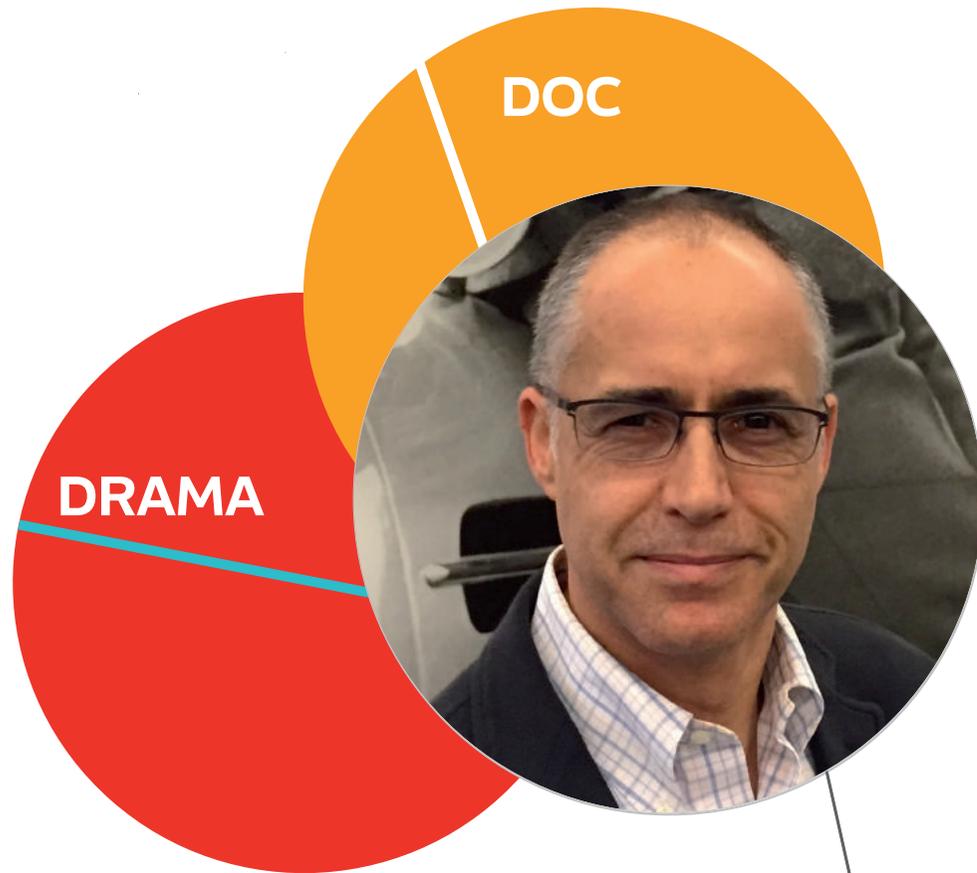
We are looking for all kind of new projects that are adapted to our channel editorial and strategic needs.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Basically, all pitches are interesting because there is always something new to learn or discover around a new IP. Considering we are a multiplatform network, we are looking more and more for 360° projects that cover all the necessary platforms and areas of our Brands.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

In terms of Commissioner we always look for great partners to create synergies and strategies that enable content to reach out the best, local and internationally.



United States

**Willard Tressel**  
General Manager OnDIRECTV

**Activity :** Acquisitions Commissioner TV Content Buyer  
Commissioner

**Acquisition Territory (ies) :** **Europe :** United Kingdom - **North America :** USA - **Latin America :** Argentina Colombia Peru Uruguay Venezuela

## WHAT IS YOUR EDITORIAL STRATEGY ?

Acquire and produce content for DIRECTV Latin America's exclusive entertainment channel, OnDIRECTV.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Series (drama/fiction), docs, concerts, events

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Written with links to content. Then a follow-up call, if needed.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

We look for Commissioners that avoid a collision of territories and windows and are, by and large, equitably divided in investment. Creatively, we like to be involved in story development and production.



**Australia**

**Ross Crowley**  
Director of Content

**Activity :** Acquisitions TV Content Buyer (S)VOD Buyers  
Commissioner

**Acquisition Territory (ies) :** **Europe :** United Kingdom - **North America :** USA - **Oceania :** Australia

## WHAT IS YOUR EDITORIAL STRATEGY ?

Foxtel is Australia's leading multi-platform entertainment company, sports, movies, entertainment and premium and original drama across cable, satellite, IP and mobile. We're actively looking for unique, original content that we believe will suit our customers.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

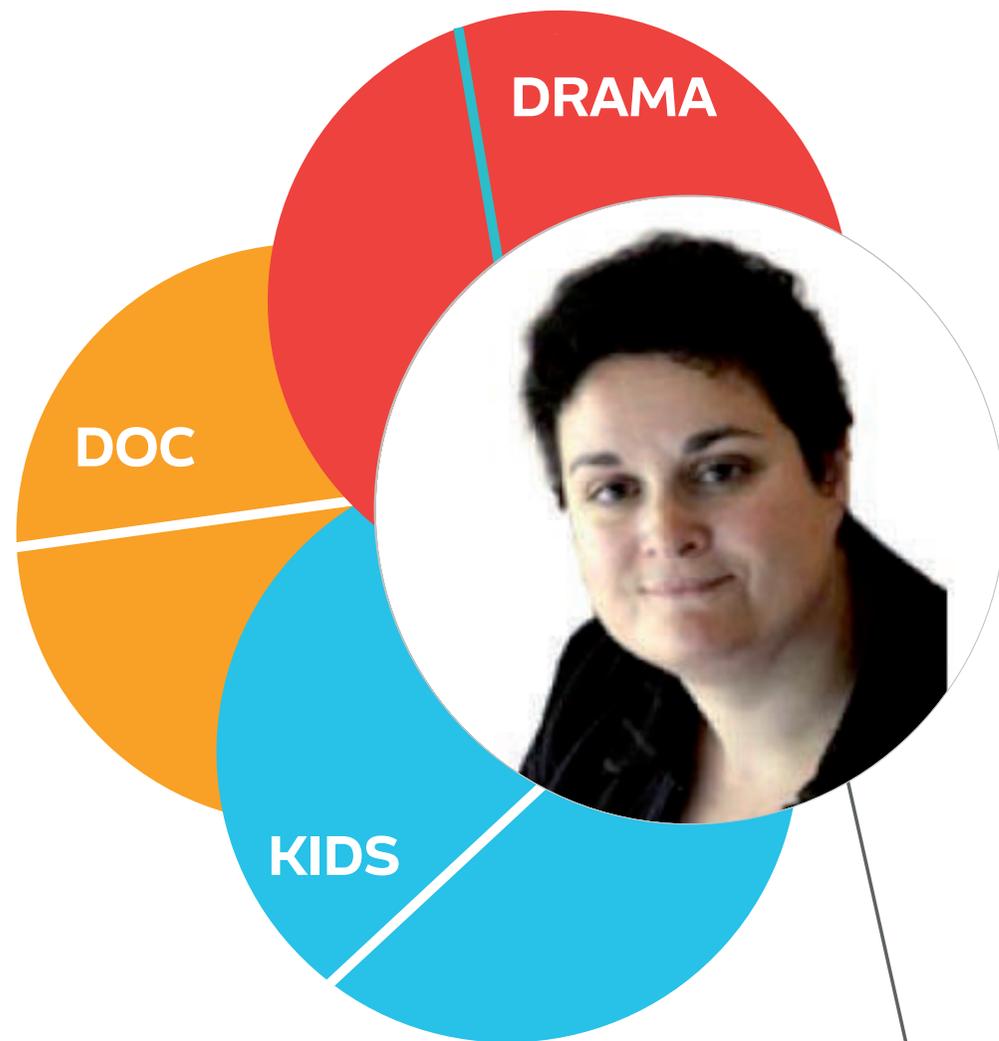
Original drama with strong underlying story, recognisable talent or such production execution that it overrides less well known content and talent.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Any format that best illustrates the quality of the final series.

# FRANCE TELEVISIONS SVOD

france•tvsvod



France

Stéphanie Bremond  
Editorial Director

**Activity :** (S)VOD Buyers

**Acquisition Territory (ies) :** Europe : Belgium Danmark  
France Germany Ireland Italy Netherlands Norway Spain  
Sweden United Kingdom

## WHAT IS YOUR EDITORIAL STRATEGY ?

FTV SVOD edits the SVOD service of France Televisions. Our content value proposition is centred on French and European programmes: fiction, animation, films and docs.

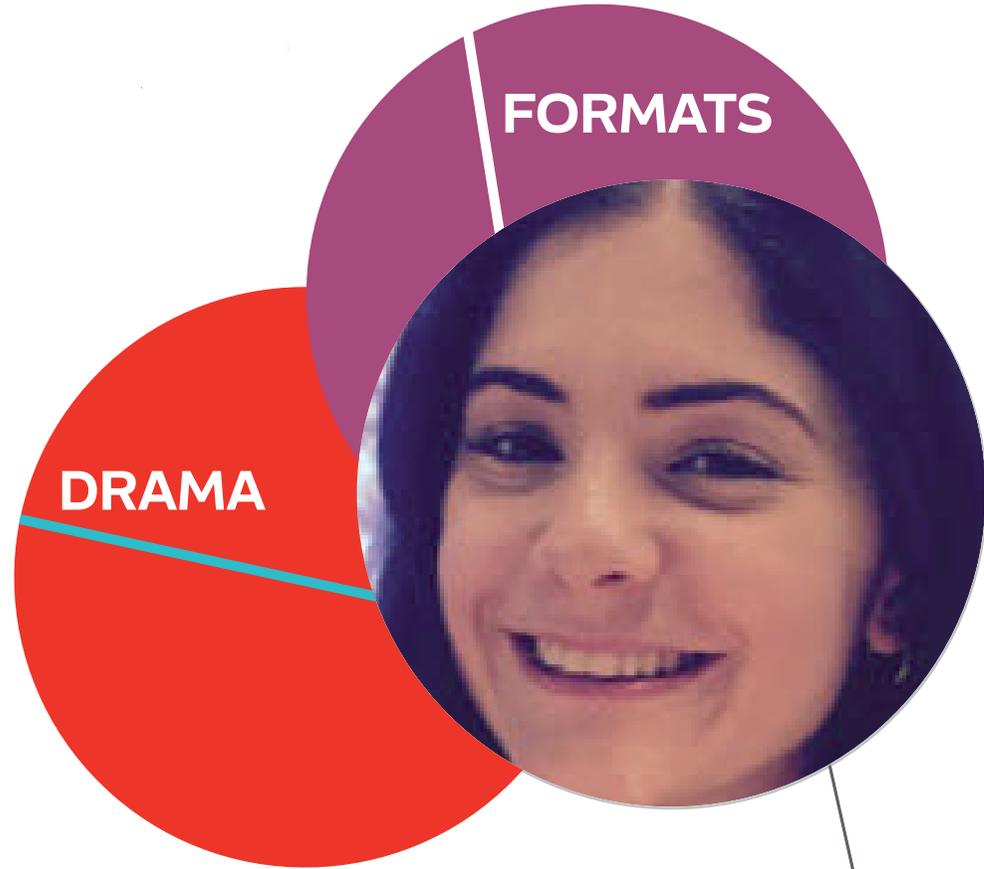
## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

We are mainly looking for European drama & French and European films.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Our service will be launched before summer 2018 and will bring a complementary approach to the French market. We will mainly display French and European programmes, today under-exposed on the existing SVOD services. Our main content pillars are fiction and animation that address two segments: parents of young children and +50.

# KANAL D- TEVE2



Turkey

**Burcu Hanagasioglu Kalyoncu**  
**CONTENT ACQUISITION EXECUTIVE**

**Activity :** Acquisitions TV Content Buyer

**Acquisition Territory (ies) :** **Europe :** Spain United Kingdom -  
**Asia :** China India Japan South Korea - **North America :** USA -  
**Latin America :** Brazil

## WHAT IS YOUR EDITORIAL STRATEGY ?

**KANAL D**

Leading FTA mainstream TV channel.

Airs mostly Turkish dramas and entertainment programmes during PT.

OPT programming targets female audience.

**TEVE2**

A good alternative to mainstream channels.

Airs local and foreign movies and original TV series during PT.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

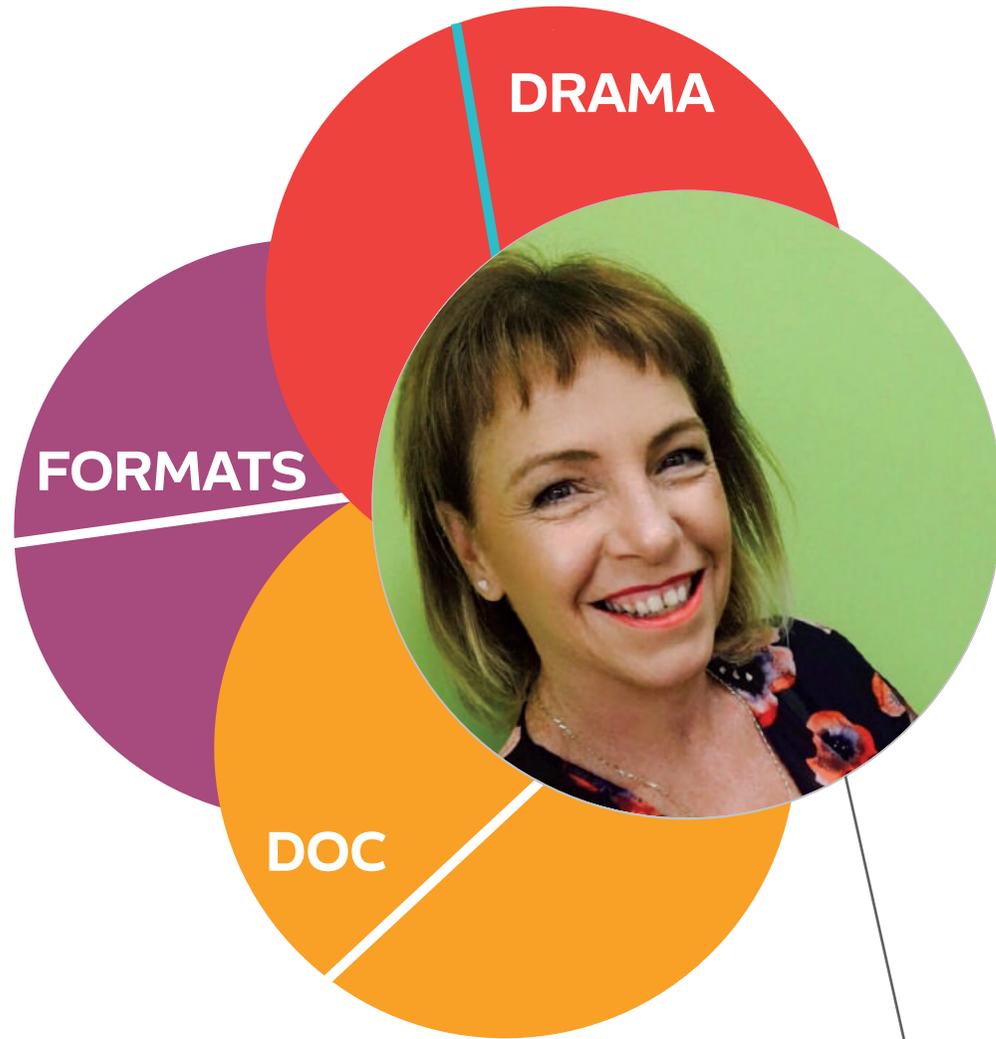
-FEATURE FILM

-SCRIPTED FORMATS

-NON SCRIPTED FORMATS

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Simple summaries are the best way for me to understand content before markets as we get really busy before and after them.



Israel

Osnat Eden  
Head of Acquisitions

Activity : TV Content Buyer

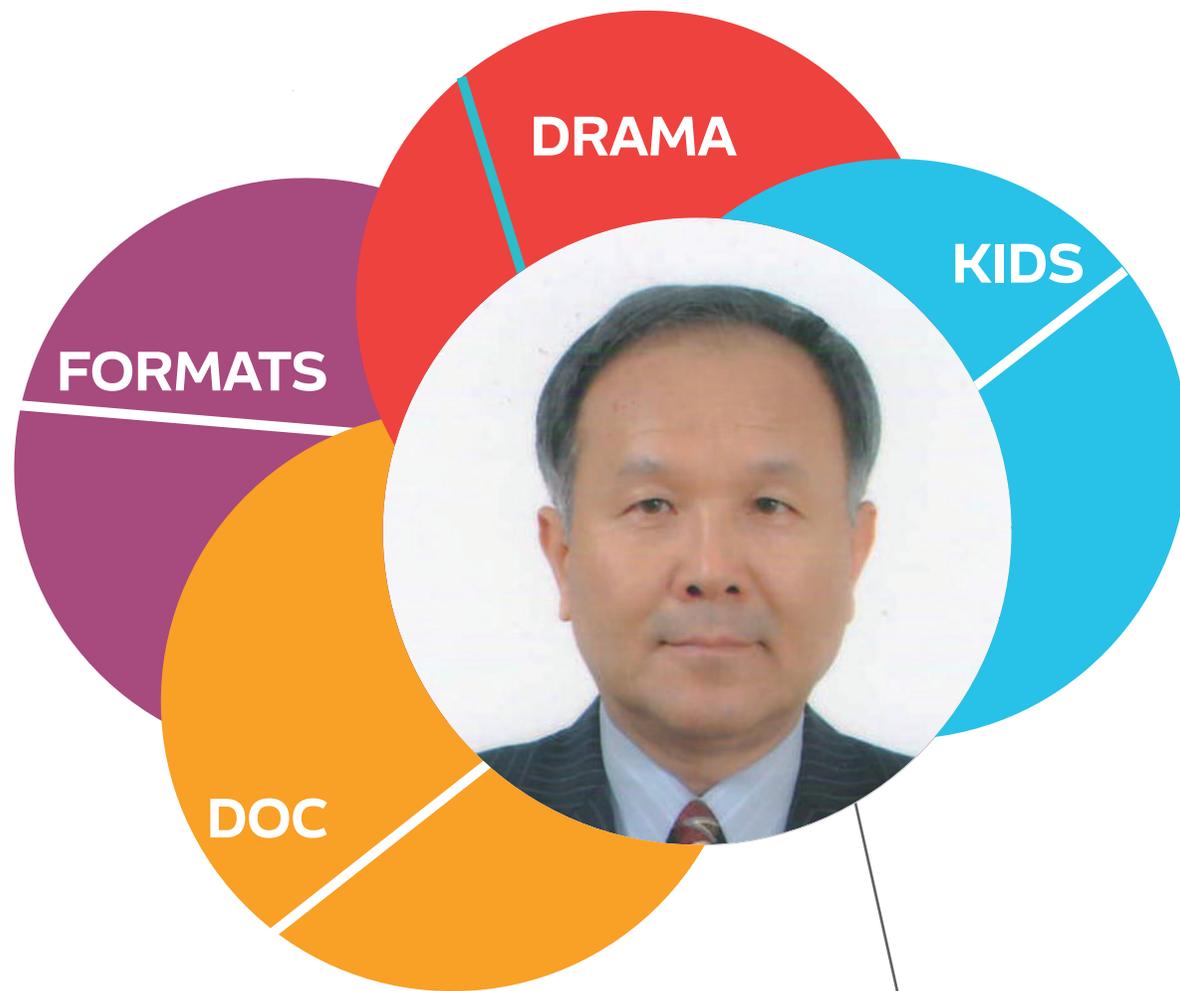
Acquisition Territory (ies) : Europe : United Kingdom - North America : USA - Middle East : Israel

## WHAT IS YOUR EDITORIAL STRATEGY ?

The Israeli Public Broadcasting Corporation (KAN) provides media programming and services to the Israeli public by operating 2 television channels, 8 radio stations and a digital platform. Branded "Kan", it provides approximately 1,600 weekly hours of broadcast content, commissioned and acquired, in various genres. IPBC/Kan's missions, in addition to impartial news broadcast, are to expand education and knowledge, promote discourse and quality culture, advance social awareness, engage, give a voice and inform all members of the public, and inspire innovation, in both programming content and distribution. It also offers a wide range of online products and services with a Digital First approach, including a portal website, mobile App, additional digital radio stations, blog, podcasts and various social media pages. Established in March 2015, fully funded by the Israeli government, full broadcasting services started in May 2017, operating out of Jerusalem, Tel Aviv and Modi'in, with approximately 900 employees. IPBC/Kan is also a member of the EBU and the Eurovision programme exchange network.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

High profile drama series and miniseries  
High profile documentaries  
Formats



Republic of Korea

Se Ung Kim  
President

**Activity :** Acquisitions TV Content Buyer

**Acquisition Territory (ies) :** Asia : South Korea

## WHAT IS YOUR EDITORIAL STRATEGY ?

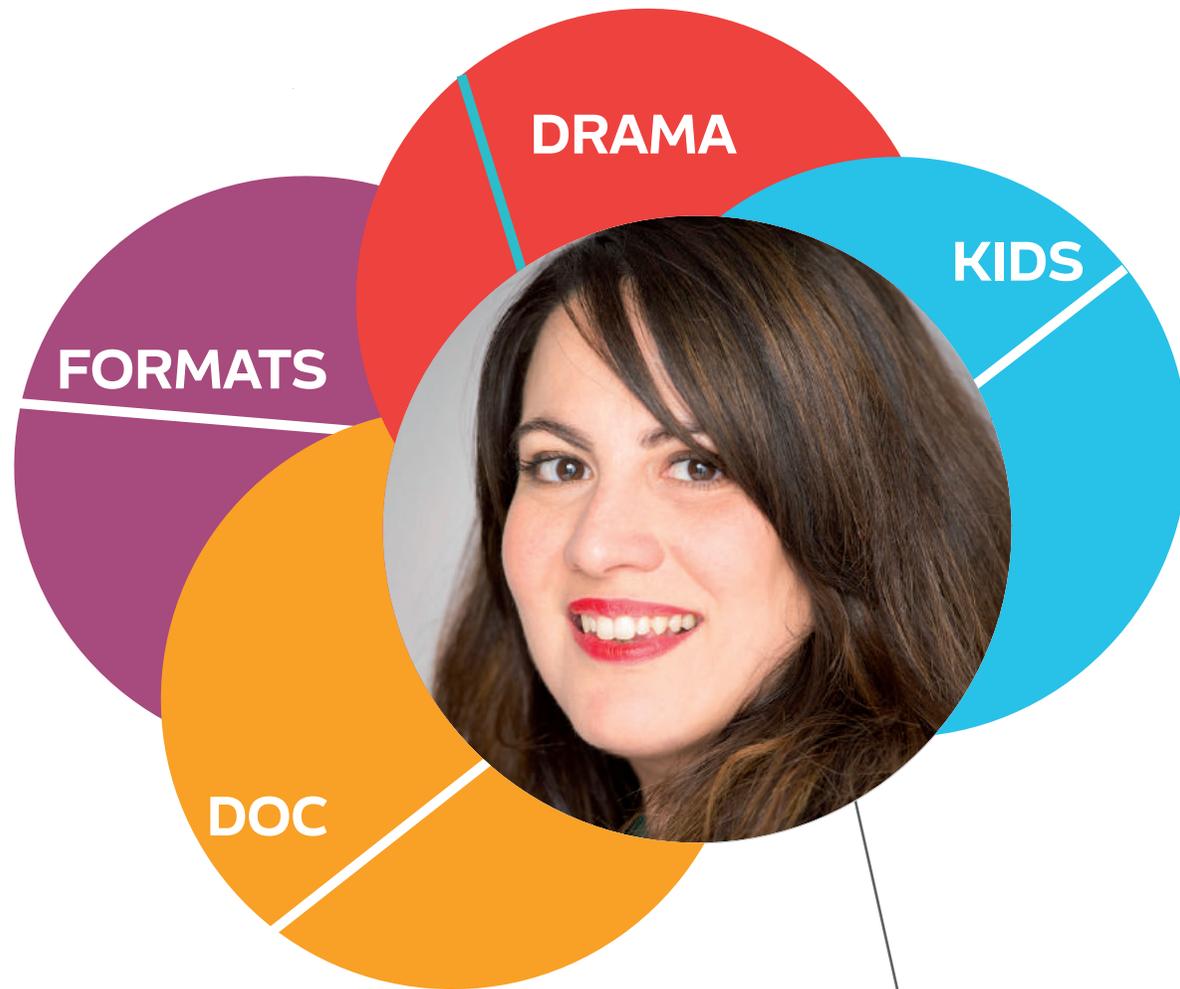
Kim Media was founded in 1999 to establish the distribution business in Korea. Since opening, Kim Media has been doing business with Warner Bros., 20th Fox, Walt Disney and other major companies, along with more than 100 independent media companies all over the world. Domestically, we do business with Theatrical, Free TV, Cable and Satellite TV, VOD, Merchandising and Internet, etc..

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

I am looking for wildlife, science, painting, architecture and photo documentaries. I am now looking for documentary programmes on animals, science, painting and architecture. Scientific programmes should not just look through the eyes of scientists; they have to lead the Fourth Industrial Revolution in the future. I am seeking high-quality documentaries about the lives of animals, moving stories between animals and humans, and heartbreaking stories of animals and humans.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Usually sending emails outlining the content offered. If I am looking for that specific content, I can schedule a meeting at one of the markets I attend: MIPTV, LA Screenings, ATF, AFM.



France

**Mathilde Escamilla**

**Director of Acquisitions Family and Young adult content**

**Activity :** Acquisitions TV Content Buyer

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Danmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Portugal Romania Russia Serbia Spain Sweden Switzerland Turkey Ukraine United Kingdom - **Asia :** China India Indonesia Japan Malaysia Philippines Singapore South Korea Sri Lanka Taiwan Thailand Vietnam - **North America :** Canada U.S.A. - **Latin America :** Argentina Bolivia Brazil Colombia Dominican Republic Ecuador El Salvador Mexico Peru Uruguay Venezuela - **Africa :** Algeria Benin Cameroon Central African Republic Côte d'Ivoire Democratic Republic of the Congo Kenya Morocco Nigeria South Africa Tunisia Zimbabwe - **Middle East :** Egypt Israel Jordan Kuwait Lebanon Qatar Saudi Arabia U.A.E. - **Oceania :** Australia New Zealand

## WHAT IS YOUR EDITORIAL STRATEGY ?

Lagardère Active's TV hub is the #1 kids group in France and encompasses Gulli, Canal J & TiJi. These 3 channels follow young people from the age of 3 to their teenage years. We also provide channels for a young adult audience with Elle Girl TV and MCM. We want to target millennials with new creative content.

We need to remain coherent for our channels' targets by offering them the best programmes we can get.

We are very attached to our values: friendship, humour, respect, tolerance. Every single channel has its own target, and needs to suit its audience.

Keeping our editorial policy straight is our major objective in France with Gulli, the n° 1 free TV kids channel, and its cable sisters, Canal J (8-12 years old) and TiJi (3-7 years old).

That's why the 3 of them form the N°1 TV Kids Group in France. It is also the case for our young male adults channel MCM, oriented now towards pop culture, and our feminine channel ELLE Girl TV (launched last September, targeting 18-49 year old women).

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

We are open-minded to every project, as long as it's made with creative values and fits our audiences.

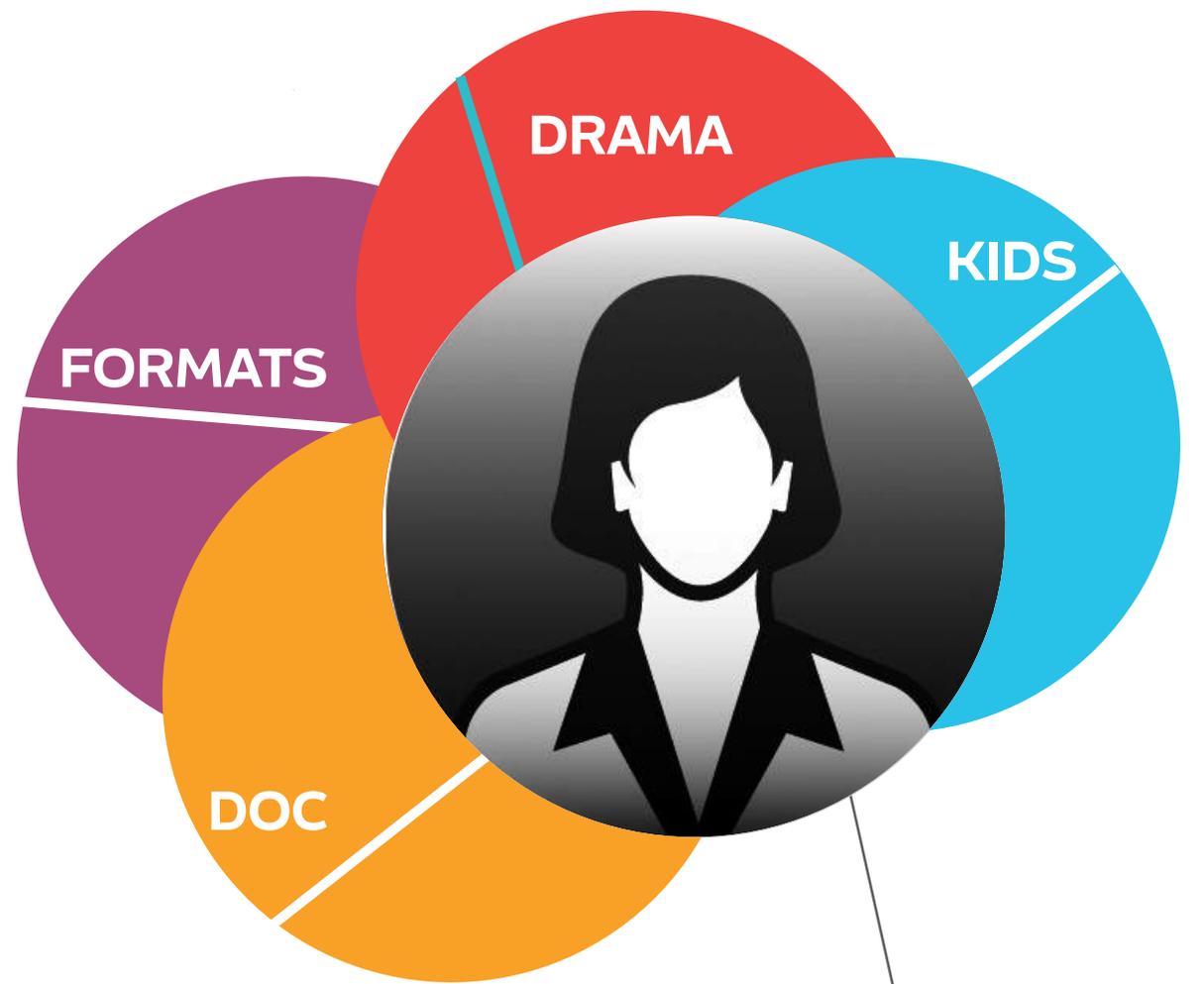
As we have 5 Channels targeting different audiences, a lot of types of shows could suit us. For my part, I'm more focussed on our prime time slot on Gulli targeting all the family.

Also as I explained earlier, for our Millennials channels, MCM and ELLE GIRL TV, it's important to be creative and find the show that will make people talk about us and create audience interest.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

As I said before, all kinds of sales pitches could fit our needs.

# MEDIACORP TV SINGAPORE PTE LTD



Singapore

Josephine Ong  
Senior Manager, Acquisitions

Activity : Acquisitions

Acquisition Territory (ies) : Asia : Singapore

## WHAT IS YOUR EDITORIAL STRATEGY ?

Mediacorp has the widest range of media platforms in Singapore spanning digital, television, radio, print and out-of-home media. Its mission is to engage, entertain and enrich audiences by harnessing the power of creativity.

Mediacorp pioneered the development of Singapore's broadcasting industry, with the radio broadcast in 1936 and television broadcast in 1963. Today, the company has over 50 products and brands in four languages (English, Mandarin, Malay and Tamil), reaching out to virtually all adults in Singapore weekly.

Mediacorp was named Terrestrial Broadcaster of the Year for the 14th time at the Asian Television Awards in 2017.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Dramas, Unscripted, Variety, Gameshow, Factual Entertainment, Infotainment Programmes, Sports Entertainment and Movies.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Sellers that know/read up about our company - what channels/platforms we have and what programmes we have on our schedules so that they can pitch the right type of products. Sincere and not pushy. Prompt in follow up.



**United States**

**Deirdre Brennan**  
**General Manager, Universal Kids**

**Activity :** Tv Content Buyer Commissioner

**Acquisition Territory (ies) :** North America : U.S.A.

## WHAT IS YOUR EDITORIAL STRATEGY ?

As a kid-focused ecosystem with great TV content at the center, Universal Kids is programmed for the 2-12 year old audience, with a fresh mix of animation, unscripted entertainment and proven international hits. Launched in September 2017, Universal Kids offers daily preschool programming from 3am to 6pm and primetime content for kids & families.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

For our youngest audience, Universal Kids is looking for core preschool (2-5 years) animated series that represent the diverse and modern world in which we live. Series concepts should be social-emotionally driven, non-formulaic, and feature aspirational and relatable characters. Girl-skewing concepts are preferred. In the 6-12 space, Universal Kids is looking for unscripted formats that celebrate kids living life to the fullest in ways big and small. Regardless of the medium, concepts must be rooted in real life. Universal Kids is dedicated to providing an authentic reflection of the firsts, the fun, the fear and ultimately the freedom of finding your way in the world, because we believe that being a kid is Universal.

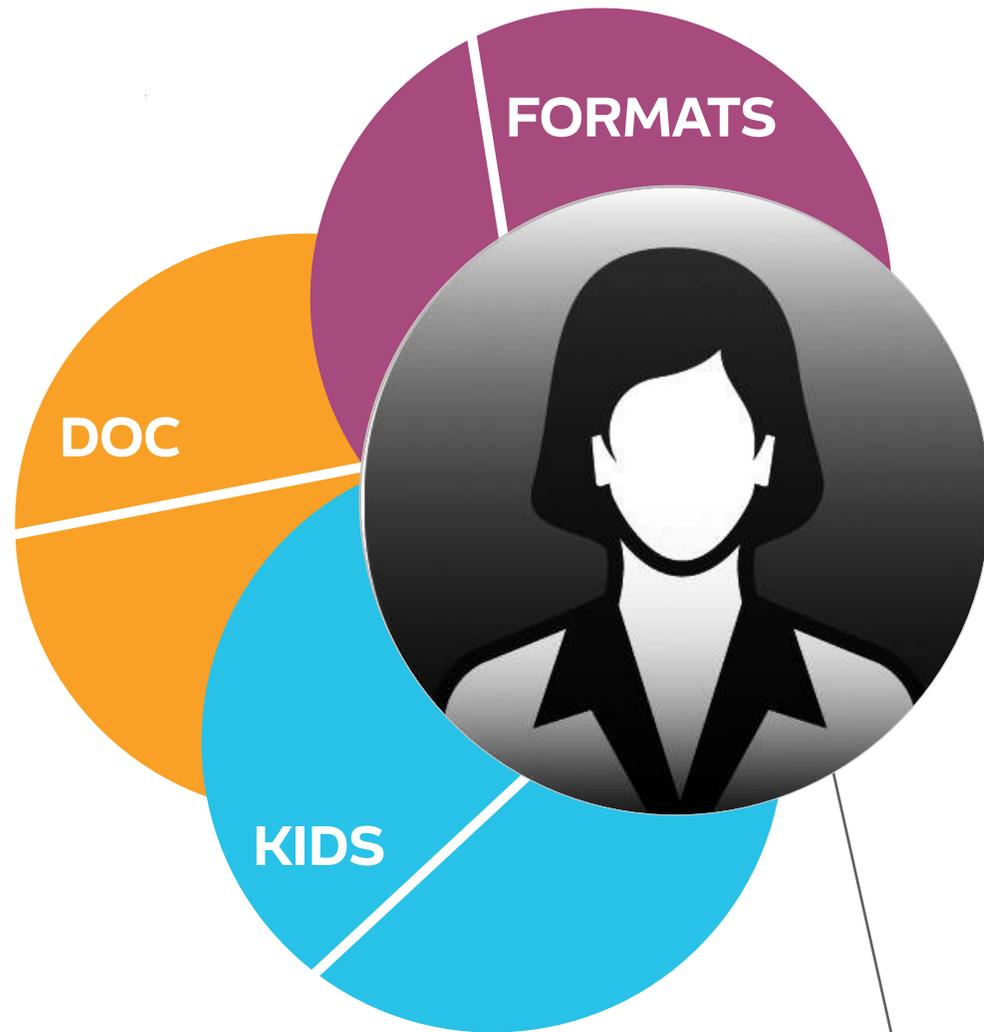
## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Email to assess initial interest, will follow up with call or meeting.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Great partners and creatively distinct projects.

# PROMO GROUP TV



Hong Kong

**Lanny Albina Huang**  
President

**Activity:** TV Content Buyer (S)VOD Buyers Commissioner Carriage Deal Buyer Other

**Acquisition Territory (ies): Asia:** China India Indonesia Japan Malaysia Philippines Singapore South Korea Sri Lanka Taiwan Thailand Vietnam

## WHAT IS YOUR EDITORIAL STRATEGY ?

Our Company, Promo Group TV, sources and acquires worldwide and international programmes and content that are "storytelling" based, in HD and 4K format, along with our recently acquired virtual reality 360 format. We buy history, science, art and space related genres that are educational to young viewers of 12 years and under. We are interested in sourcing and acquiring high production immersive programmes to show to young viewers in Hong Kong, Macau, Thailand, China, Malaysia and Philippines, South Korea etc. Our website : [www.promogroup.tv](http://www.promogroup.tv)

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Our Company, Promo Group TV, are looking for projects that are 4K based or Virtual Reality (VR) based with strong "storytelling" and immersive for young viewers and children. We are interested to work in terms of co-production for high production immersive VR projects. Please check our website: [www.vr-educate.com](http://www.vr-educate.com)

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

We want to see the programme or content in either promo or screener form. It is easier for us to preview screener's links with a simple synopsis first and the duration. Then, once our Content Team selects the programme, they will get in touch with the suggested terms and a sample contract. If the sales pitch does not have any promo or screener, it is very hard to move forward.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

We are looking for partners who understand the market, understand the "storytelling" of the project, and understand the target the project is aiming for. From our experience, a good storyboard with illustrations and simple writing will ensure our co-opera



Italy

Guido Pugnetti

Head of International Operations and Business Development

Activity : Acquisitions

Acquisition Territory (ies) : Europe : Germany Italy United Kingdom - North America : USA

## WHAT IS YOUR EDITORIAL STRATEGY ?

RAI Cinema operates on the international market as the only supplier of scripted product to all of RAI's FTA channels.

The Head of International Operations and Business Development works as RAI Cinema's reference for all studios and major US and European distributors, in terms of strategies, planning and scouting.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

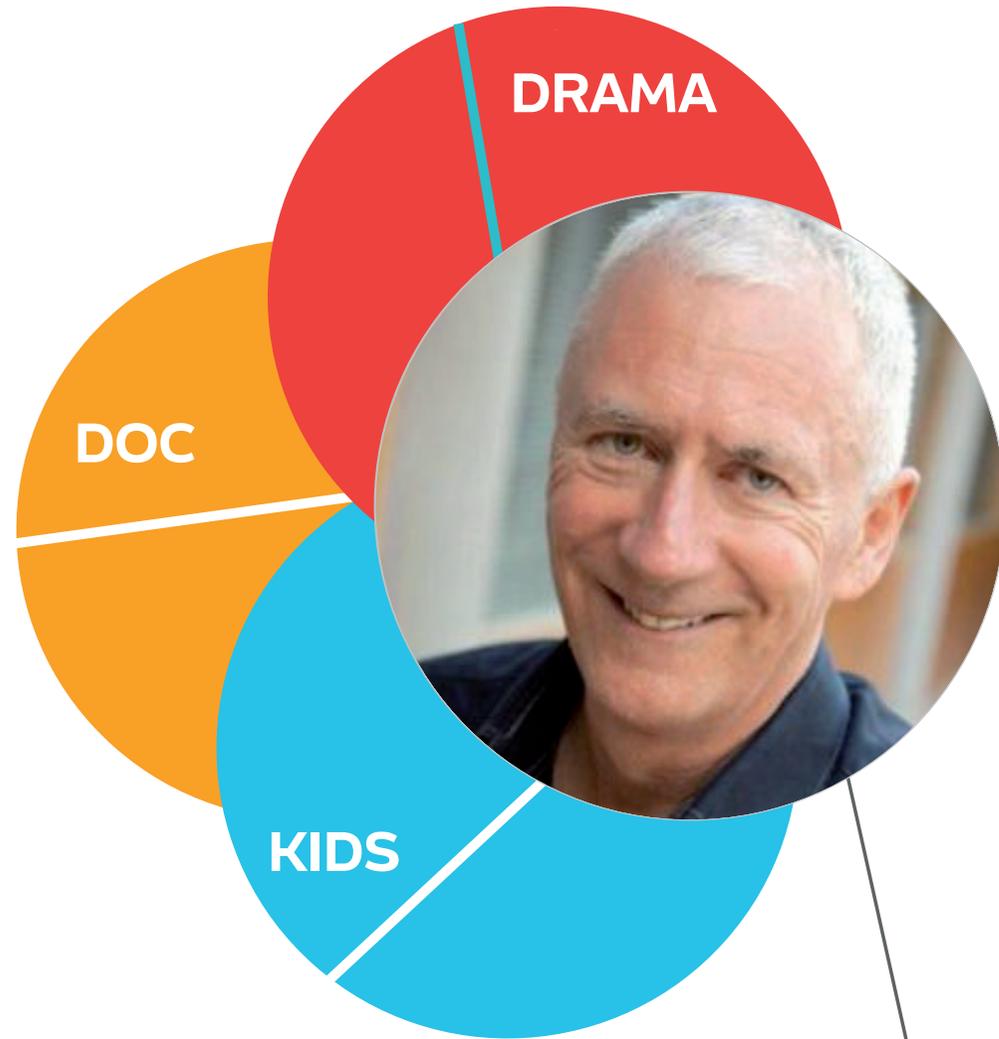
Mainstream drama

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Footage / Pilot

RTE

RTE



Ireland

**Brian Walsh**  
Deputy Head of Acquisitions

**Activity :** TV Content Buyer (S)VOD Buyers Commissioner

**Acquisition Territory (ies) :** Europe : Ireland, Netherland -  
North America : USA

## WHAT IS YOUR EDITORIAL STRATEGY ?

We are a Public Service Broadcaster that acquires across all genres, including AVOD rights.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

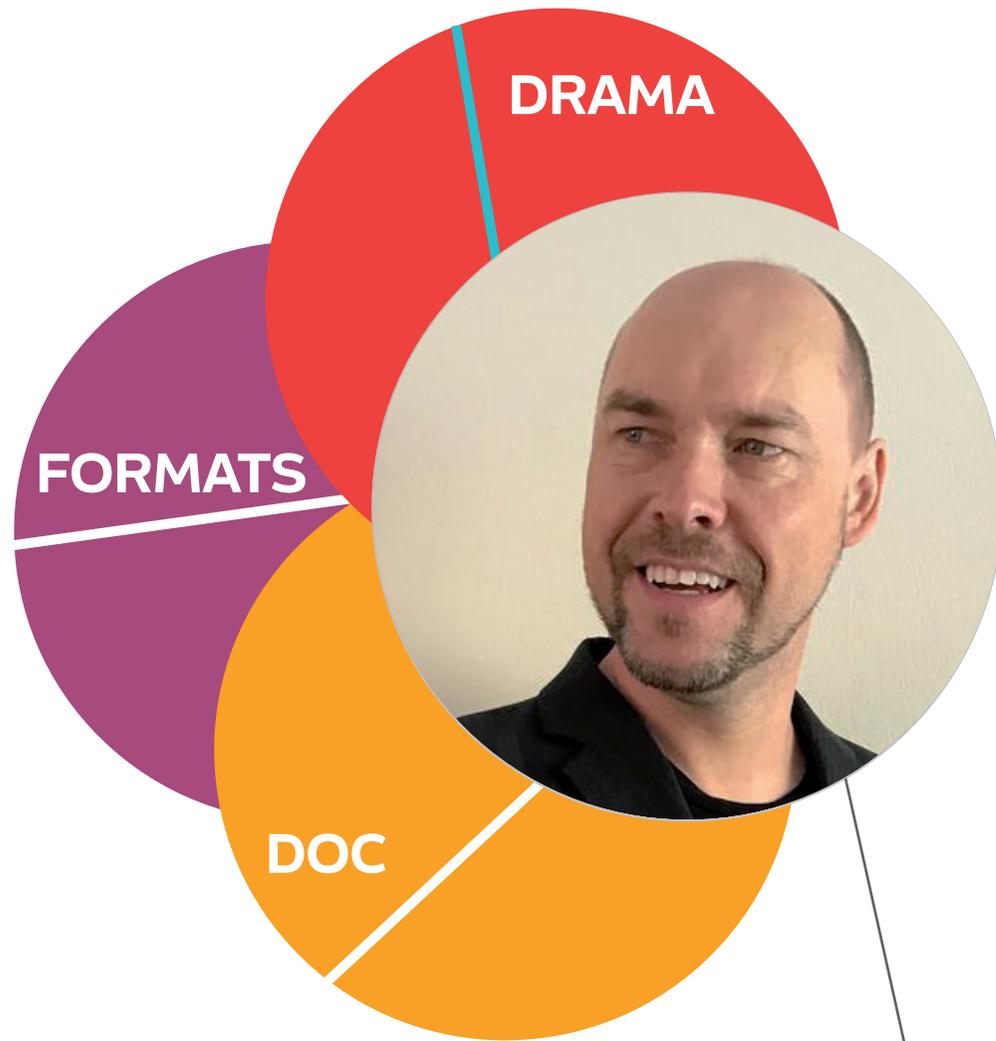
Blue-chip natural history, high-end English language current affairs related documentaries, World War II and archive based documentaries and Foreign Language dramas.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Where research has been done on the station's schedules and requirements.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Content which has a direct Irish relevance featuring either Irish characters, locations or history.



Australia

**Peter Andrews**  
Head of Network Programming

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Danmark Finland France Germany Iceland Ireland Italy Netherlands Norway Russia Sweden - **Asia :** China India Indonesia Japan South Korea - **North America :** Canada U.S.A. - **Latin America :** Argentina Brazil - **Oceania :** Australia New Zealand

### WHAT IS YOUR EDITORIAL STRATEGY ?

At SBS we are inspired by the bigger picture. We deliver a richer more holistic understanding of our world by presenting surprising perspectives in entertaining ways. Our flagship channel inspires you to think new things and to feel a sense of connection, belonging and empowerment.

### WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

- 6pm Food: high volume, great talent (all ages)
- 7:30pm Factual/Food: warm, curious and optimistic (40-54 M/F)
- 8:30pm Factual/Food Films: bold, surprising and celebrated (40-54 M/F)
- 9:30pm Drama: driving passion and engagement (40+ M/F)

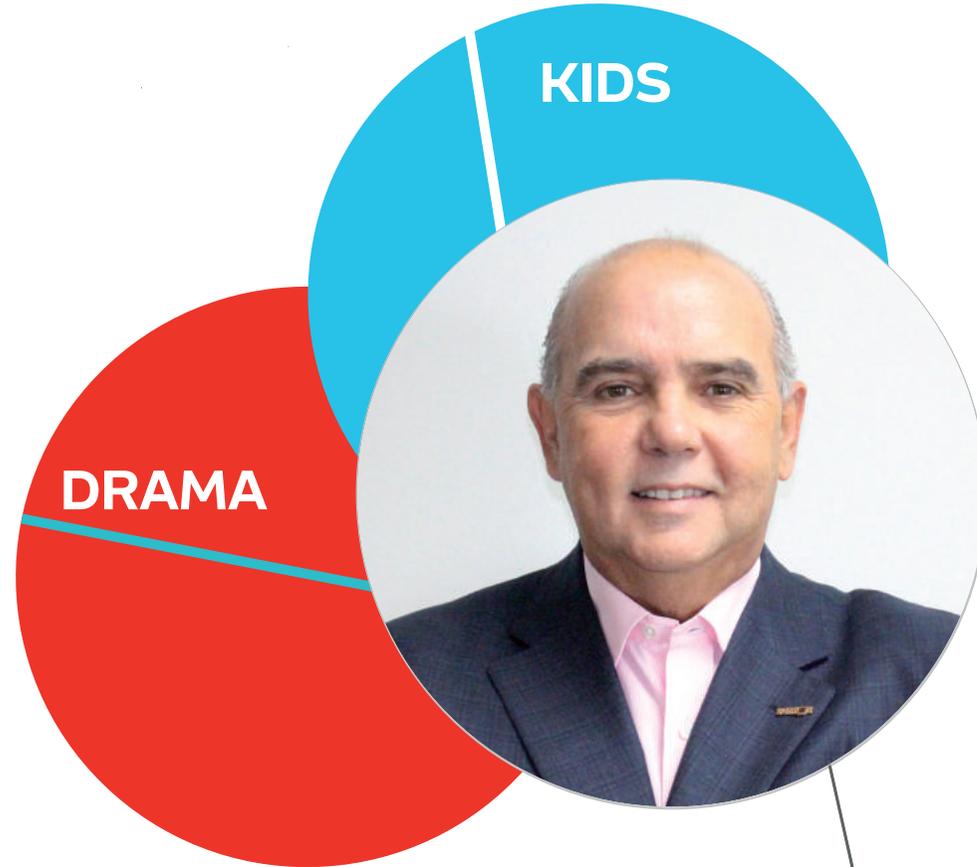
### WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

The soft sell. We will need to view/discuss and then we will make a decision.

### WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

We rarely do full Commissioners but will pre-buy from suppliers and on topics we trust

# SOMOS GROUP



**United States**

**Luis Villanueva**  
**President & CEO**

**Activity :** Acquisitions TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** North America : U.S.A. - Latin America : Argentina Bolivia Brazil Colombia Dominican Republic Ecuador El Salvador Mexico Peru Uruguay Venezuela

## WHAT IS YOUR EDITORIAL STRATEGY ?

As a group we participate in PAY channels' production and content production and distribution for "traditional" and "new" OTT platforms.

In content distribution, we distribute all genres in worldwide markets (focusing mostly on Spanish speaking markets) and in production we produce content or partner in production projects that can be distributed in the markets and windows where we do business. On channels' production and distribution, we curate, package and distribute content linearly and On Demand on cable, satellite, Telcos and OTT distributors.

More specifically in SOMOSTV we distribute PAY TV channels and in SOMOS Next OTT content in the markets of the United States, Puerto Rico, Mexico, Central America and the Caribbean. We look for high quality content (film, series and animation) that appeals to a wide audience in Spanish speaking markets. We have quality relationships with all players in the industry in these markets, who also rely on us as trusted suppliers of content targeting diverse nationalities in a highly competitive market.

In audiovisual content production, we pitch our projects or scout for opportunities in this complex activity.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

On SOMOSTV and SOMOS Next in terms of films we look for contemporary, originally-produced-in-Spanish movies that represent the high quality that has impacted the international industry, with first class acting and high production values. We want films that can perform on the PAYTV window, which means edgy and controversial. In animation we want branded animation for children 0-5 years of age that can enrich our programming grid. In series, we want "super-series" type of episodic content.

In projects we look for opportunities that can be developed profitably mainly in Spanish language markets. We have experience in drama, formats, series and live shows, so we can partner in developing diverse opportunities.

In distribution, we have extended and long term relationships in the Spanish speaking markets and the capacity to commercialize content in every genre and for every window. We look for innovative content, especially dramas, given the important place they occupy in our clients' grids and catalogue.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

We respond to pitches that take into account the type of audience we target and that understand the markets and windows we supply. This is all about expectations and knowledge of the strengths and limitations of the different windows and markets and their capacity to generate revenue. The industry is changing and we want people who understand these changes.



Germany

**Janine Weigold**  
Head of Children's Content

**Activity :** TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Danmark Finland France Germany Iceland Ireland Italy Luxemburg Netherlands Norway Spain Sweden United Kingdom - **Asia :** Japan - **North America :** Canada U.S.A.

## WHAT IS YOUR EDITORIAL STRATEGY ?

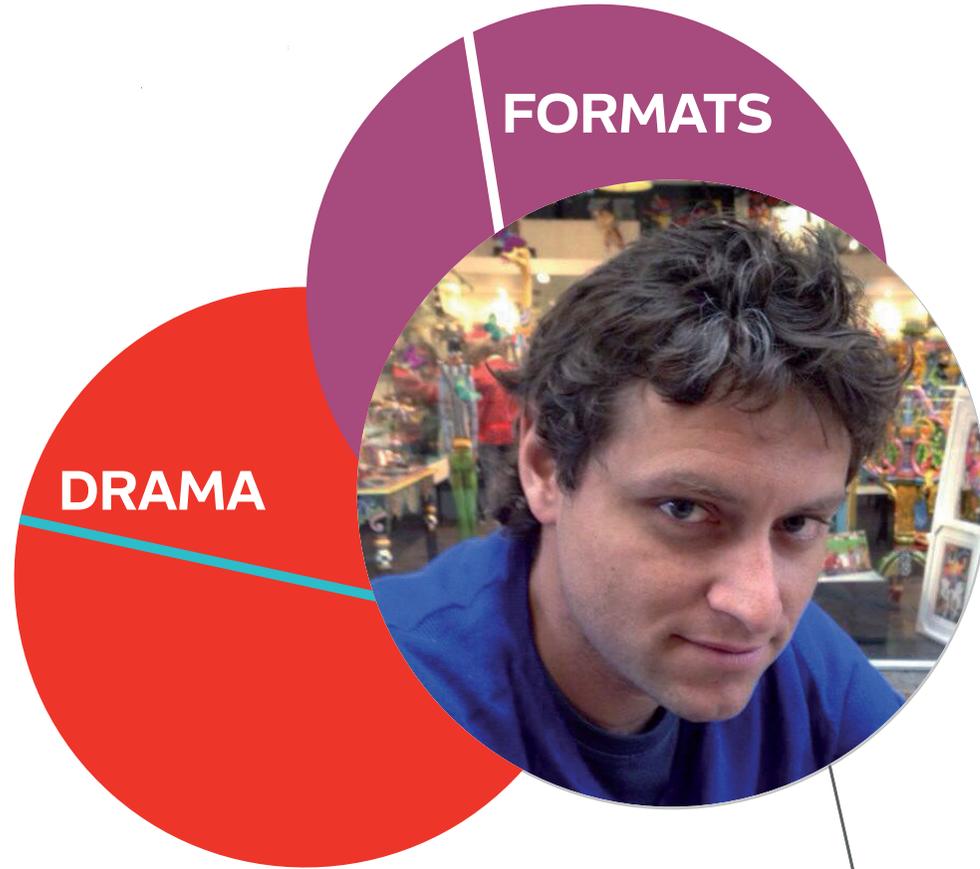
Innovative, high-quality content for a core demo of 6-9 year olds and preschoolers, that appeals to boys and girls equally and meets their parents' approval. Content that is exploitable on various platforms.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Attracting kids with engaging and inspiring content. SUPER RTL's main goal is to entertain children with adventurous stories, relatable and loveable characters, big portions of good-spirited humour on verbal and visual levels, and creative storytelling.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Any pitch - projects in development or fully produced



Chile

**Jaime Boetsch**  
Director de Nuevos Negocios

**Activity :** Acquisitions Commissioner

**Acquisition Territory (ies) :** **Europe :** United Kingdom - **Asia :** Japan - **North America :** U.S.A. - **Latin America :** Argentina  
Colombia Mexico Peru

## WHAT IS YOUR EDITORIAL STRATEGY ?

We want to create great content for Latin American audiences. We are looking for Commissioner partners.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

We are looking for book rights and production companies with a Latin American view. We are especially looking for digital formats.

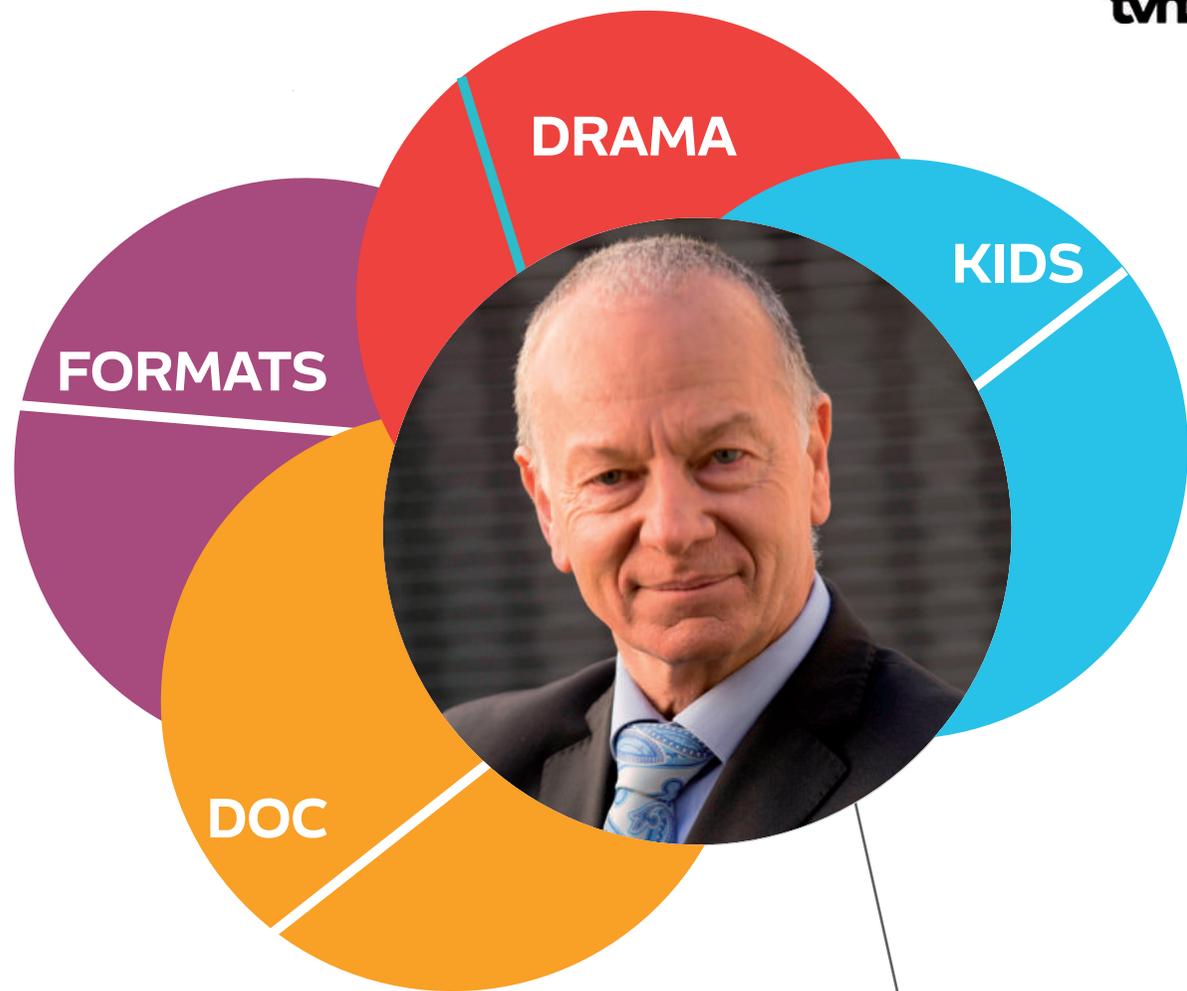
## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Good and creative ideas with a clear business model.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Experience. We are searching for "know how", which involves technique, talent and -last but not least- a deep knowledge of the market they are inserted in.

# TELEVISION NEW ZEALAND



New Zealand

Andrew Shaw

Deputy Director of Content & GM Acquisitions

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** Norway Sweden United Kingdom - **North America :** Canada U.S.A. - **Oceania :** Australia New Zealand

## WHAT IS YOUR EDITORIAL STRATEGY ?

Free to Air broadcast television and on demand service.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

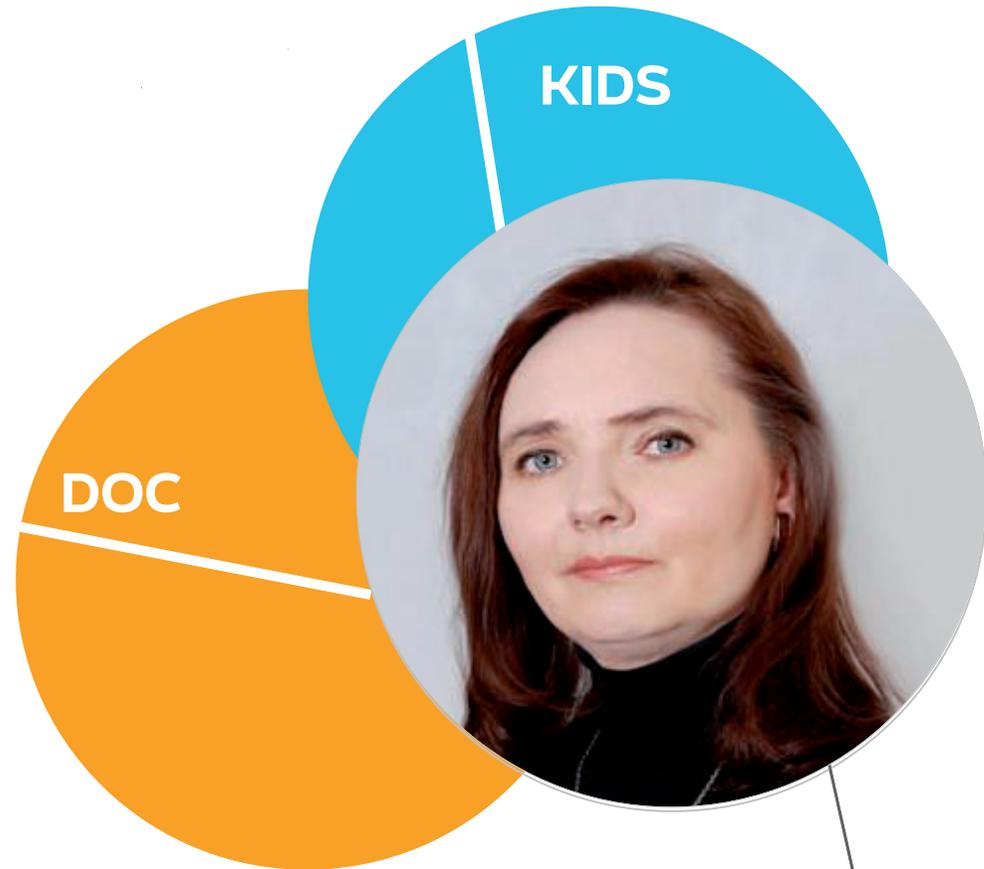
Drama, comedy, documentary and entertainment.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

The Question Sales Pitch

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Relevance for the audience and scale of ambition.



Poland

**Ewa Malgorzata Dabrowska**  
Head of Film Acquisitions

**Activity :** Acquisitions TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Danmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Portugal Romania Russia Serbia Spain Sweden Switzerland Turkey Ukraine United Kingdom - **Asia :** China Japan South Korea - **North America :** Canada U.S.A.

## WHAT IS YOUR EDITORIAL STRATEGY ?

Movie packages, drama, TV series, documentaries, music, animation.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Good quality content of different genres.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Generally I have a lot of meetings and some screenings.



**Germany**

**Dominique Christina Neudecker**

**Senior manager Series Acquisition & Production Disney Channels Germany**

**Activity :** Acquisitions Commissioner

**Acquisition Territory (ies) :** Europe : Austria Germany  
Switzerland

## WHAT IS YOUR EDITORIAL STRATEGY ?

The Disney Channel Germany pre-buys and acquires animated comedy programmes for girls and boys aged from 3 to 13. We look for compelling characters, inspiring and character-driven stories as well as strong humour, always encouraging the audience to follow their dreams and believe in themselves.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

The Disney Channel Germany pre-buys and acquires animated comedy programmes for girls and boys aged from 3 to 13. We look for compelling characters, inspiring and character-driven stories as well as strong humour, always encouraging the audience to follow their dreams and believe in themselves.

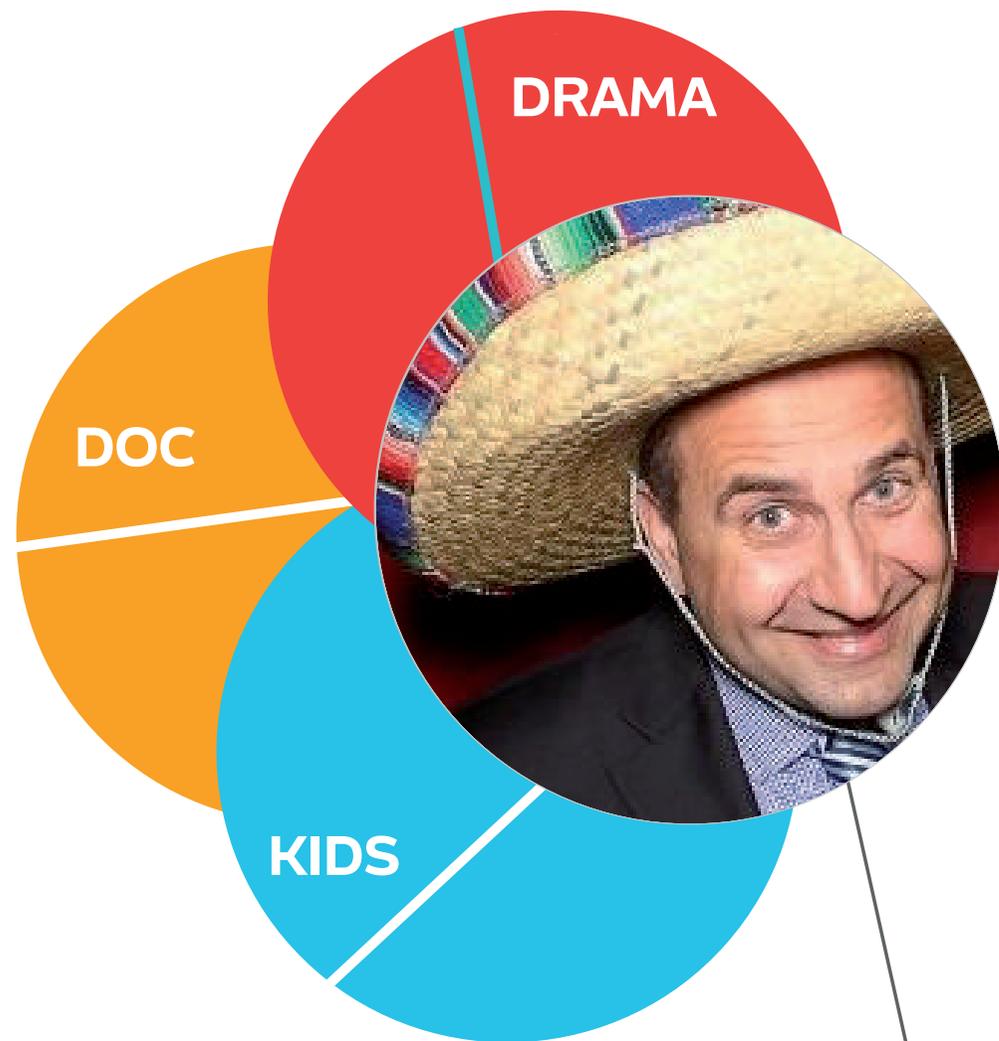
## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Ideally concise pitches, short, to-the-point - enthusiastic and comprehensive. Brief outline of the main characters, universe and overall look and feel of the show.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Reliable partnerships.

# TLN TELEVISION NETWORK



Canada

**Aldo DiFelice**  
President

**Activity :** TV Content Buyer

**Acquisition Territory (ies) :** **Europe :** France Ireland Italy -  
**North America :** Canada U.S.A. - **Latin America :** Brazil  
Colombia Mexico Venezuela - **Oceania :** Australia

## WHAT IS YOUR EDITORIAL STRATEGY ?

Telelatino Network Inc. is Canada's most influential multilingual media company, uniting cultures and sharing conversations with Canadians and the world. Telelatino is home to 11 television channels reaching millions of Canadians, the country's largest Latino street festival, state-of-the-art digital production and distribution facilities and hundreds of hours of unique and culturally significant programming for Canadian and worldwide audiences. The Company's primary TV channel is TLN, Canada's Culturally Connected English-language specialty channel seen in 6 million homes. Telelatino also offers Canada's most widely distributed foreign language television channels, including multiple Spanish-language and Italian-language channels. Telelatino Network Inc. is majority owned by Corus Entertainment, a leading Canadian media and content company.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

We are looking for English language programmes that have an Italo-Latino subject, host, setting or theme- especially lifestyle (cooking, travel, home and garden, dance, personal development, sports etc), but also any other genre - reality, game shows, drama or documentary.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

E-mail

# TURNER

# turner



KIDS

**United Kingdom**

Vice President of Programming and Content Strategy Kids EMEA & International Kids Acquisitions and Co-Productions

Cecilia Persson

**Activity :** Tv Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** **Europe :** France Germany Italy Netherlands Poland Portugal Spain Sweden Turkey United Kingdom - **Asia :** India Malaysia - **North America :** U.S.A. - **Latin America :** Argentina Brazil Mexico

## WHAT IS YOUR EDITORIAL STRATEGY ?

Turner International operates versions of core Turner brands, including CNN, TNT, Cartoon Network, Boomerang and TCM Turner Classic Movies, as well as country- and region-specific networks and businesses in Latin America, Europe, the Middle East, Africa and Asia Pacific. It manages the business of Pay- and Free-TV-channels, as well as Internet-based services, and oversees commercial partnerships with various third-party media ventures; it teams with Warner Bros. and HBO to leverage Time Warner's global reach. Turner operates more than 180 channels showcasing 46 brands in 34 languages in over 200 countries. Turner International is a Time Warner company

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

We're seeking content for our channels outlined below. For Cartoon Network: Comedy and action/adventure animation that is smart, contemporary, surprising and fun for kids (boy-focused, girl-inclusive) aged 6-12. For Boomerang: Fast-paced, character-driven comedy animation for kids aged 4-7 (gender neutral).

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

We have an open-door policy and accept year-round submissions our preference is via email.

So, when you're feeling confident that you have a fully formed idea that you're ready to present to us, then please approach us!

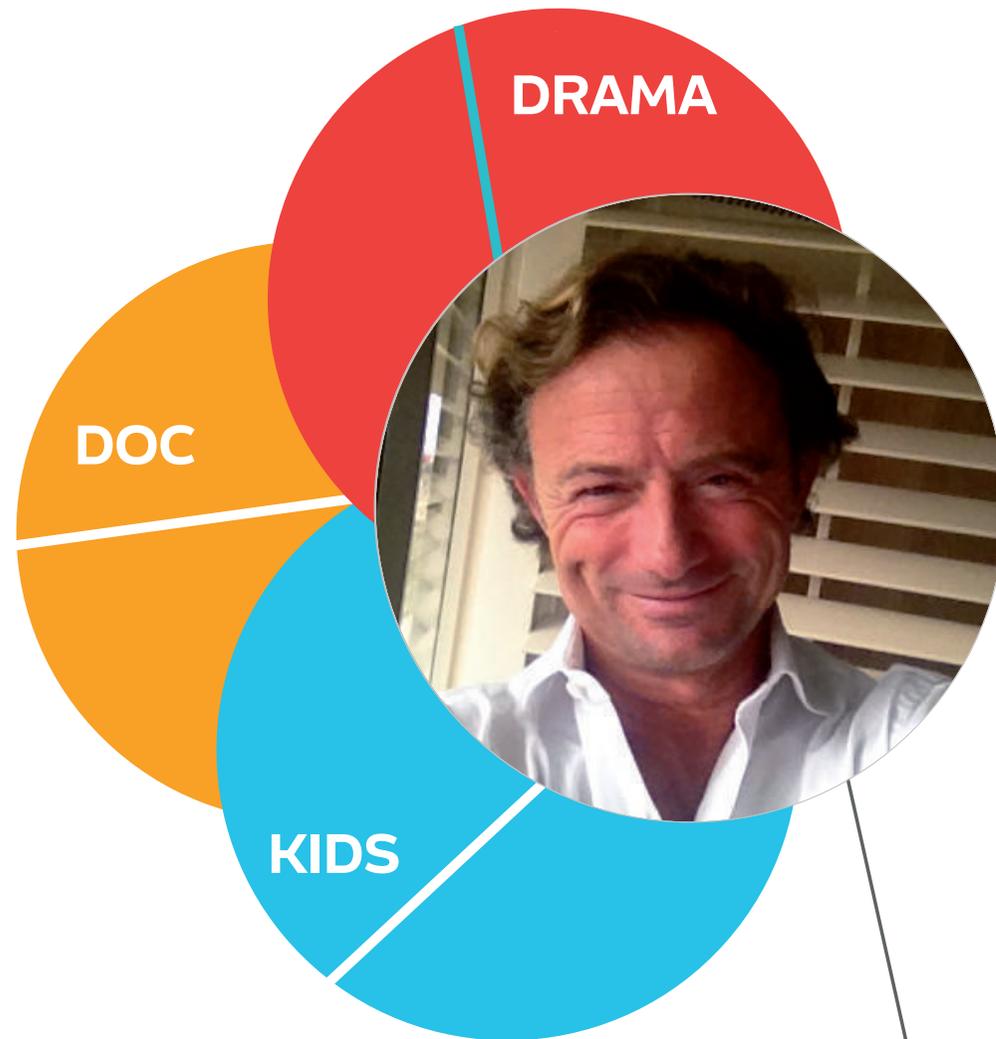
We are on the lookout for original ideas that are creator driven.

Know our brands and do your research!

We're looking for ideas for Boomerang. As well as long or short form content for both Cartoon Network and Boomerang for use on air or digitally. We are particularly keen on ideas with individual vision and comedy at the heart. We like story led ideas - either acquisitions or original creator driven.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

We're primarily looking for co-production partnerships to develop light-hearted comedy animation for our second flagship kids channel, Boomerang (kids 4-7), but we are also open to pitches for Cartoon Network (kids 6-12, boy-focused, girl inclusive). The



Spain

**Carlos Blanch Bachs**  
head of programme acquisitions

**Activity :** Tv Content Buyer

**Acquisition Territory (ies) :** **Europe :** Belgium Danmark France Germany Italy Netherlands Norway Spain Sweden United Kingdom - **Asia :** Japan South Korea - **North America :** Canada U.S.A. - **Oceania :** Australia New Zealand

## WHAT IS YOUR EDITORIAL STRATEGY ?

Catalonia's national public TV, mandate to inform and entertain with rigour and excellence, to promote democratic values and Catalan language and culture, to be a motor of the local audiovisual industry, and to innovate,. Generalist channel TV3 top of the ratings continuously over the past 8 years, ahead of the all-Spain Spanish-language channels.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

- Drama:

TV MOVIES main interest.

Primetime drama is in-house or local, with occasional exceptions in holiday periods.

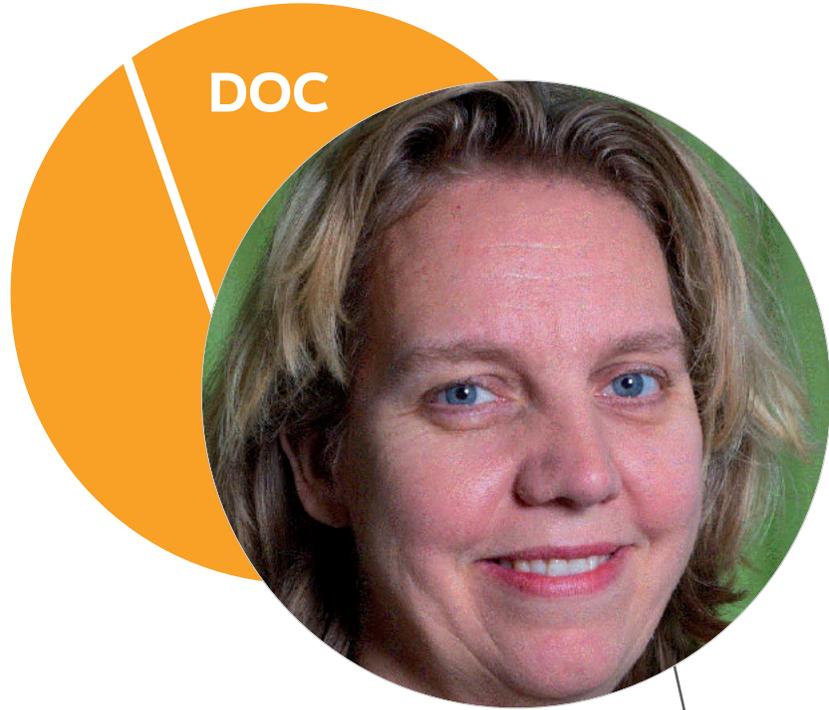
Afternoon long-running series and holiday mini-series must be pre-watershed and well lit. The keys are (as always) character and script, a rich universe to generate situations and conflicts, a strong hook early on, pace, and clear plots.

- Childrens: half the children of Catalonia are members of Club Super3 (free entries, discounts, annual megaparty..). Sister channel Super3 aims to broadcast the best animated sitcoms, from pre-school upwards, along with the interstitial adventures and activities of the Super 3 family.

-Factual: flagship 1st-channel (TV3) strands (partly in-house/local, partly acquired) 30 minuts (reportage) and Sense ficció (primetime docs) as well as 2nd-channel(33) 60 minuts (current affairs docs), also dramatized history slot Cronos and wide-ranging lifestyle and discovery for daytime and 2nd channels.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

informed, enthusiastic and honest. Sellers who know the market, know your channel, and cut out the chaff are much appreciated, they are our guides. Pitches should focus on the programme, its tone and feel and how it engages the audience, rather than the subject or story.



Netherlands

**Nathalie Windhorst**  
**Head of factual acquisition**

**Activity :** TV Content Buyer

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Denmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Spain Sweden Switzerland United Kingdom - **Asia :** Japan South Korea - **North America :** Canada U.S.A. - **Middle East :** Israel - **Oceania :** Australia New Zealand

**WHAT IS YOUR EDITORIAL STRATEGY ?**

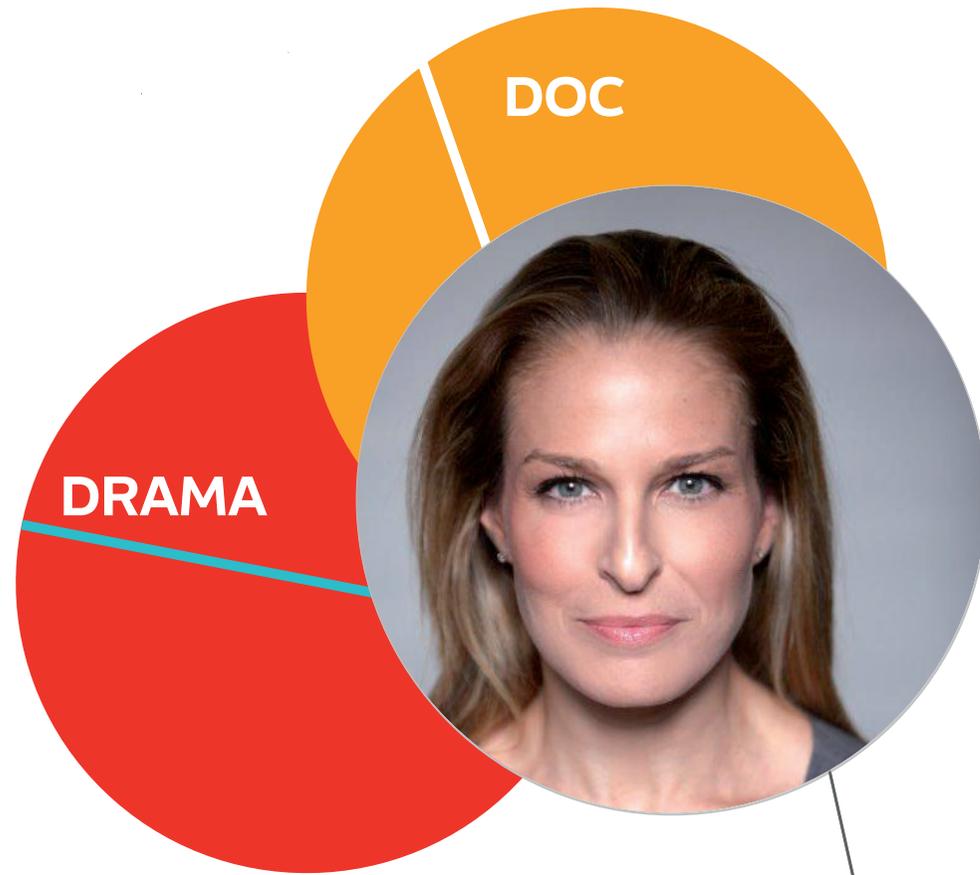
Broadcasters of Dutch public television are very active in producing and commissioning in the Netherlands. Acquisition is therefore only a limited percentage of what we air. We focus on the titles and genres we cannot produce inhouse. E.g., award winning documentaries, talented teams, unique access to a topic, urgent and relevant stories, innovative television that really adds up to what we produce inhouse.

**WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?**

- Creative documentaries made by international talent, that tell urgent and relevant contemporary (political) stories (Best of Fest)
- Creative and accessible documentaries on contemporary well-known artists (film, music, literature, architecture, etc.)
- Investigative journalistic reportages, relevant for Dutch audience
- Original fresh factual entertainment for young audiences
- Outstanding new original content that deserves to be seen on public television

**WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?**

By email; short synopsis, trailer if possible, info on cv, filmmakers and partners already on board



Israel

**Danna Stern**  
Managing Director, yes Studios

**Activity :** Acquisitions Commissioner TV Content Buyer (S)VOD Buyers

**Acquisition Territory (ies) :** Europe : United Kingdom - North America : USA - Middle East : Israel

## WHAT IS YOUR EDITORIAL STRATEGY ?

Multichannel platform/ OTT/ SVOD/ Original Production

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

Premium dramas, high profile docs, Commissioners.

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Viable projects

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Viable projects with broadcaster attached.



DOC



**Germany**

**Kristina Hollstein**

**Director Acquisitions and Coproductions Documentaries ZDF**

**Activity :** Acquisitions Commissioner

**Acquisition Territory (ies) :** **Europe :** Austria Belgium Czech Republic Danmark Finland France Germany Greece Hungary Iceland Ireland Italy Luxemburg Netherlands Norway Poland Portugal Romania Russia Serbia Spain Sweden Switzerland Turkey Ukraine United Kingdom - **Asia :** China India Indonesia Japan Malaysia Philippines Singapore South Korea Sri Lanka Taiwan Thailand Vietnam - **North America :** Canada U.S.A. - **Latin America :** Argentina Bolivia Brazil Colombia Dominican Republic Ecuador El Salvador Mexico Peru Uruguay Venezuela - **Africa :** Algeria Benin Cameroon Central African Republic Côte d'Ivoire Democratic Republic of the Congo Kenya Morocco Nigeria South Africa Tunisia Zimbabwe - **Middle East :** Egypt Israel Jordan Kuwait Lebanon Qatar Saudi Arabia U.A.E. - **Oceania :** Australia New Zealand

## WHAT IS YOUR EDITORIAL STRATEGY ?

Acquisition and Commissioner of documentaries for the ZDF Group, all Genres. ZDF Enterprises is a 100% private subsidiary of Germany's ZDF. On behalf of ZDF, ZDF Enterprises is responsible for worldwide programme sales, the implementation of international Commissioners, licence purchasing for quality programmes, marketing online rights and the merchandising of strong ZDF programme brands. In addition to its commercial activities for ZDF, ZDF Enterprises has also been able to establish itself successfully as an independent market player in both national and international environments.

## WHAT TYPE OF PROJECTS/PROGRAMS ARE YOU LOOKING FOR?

History - Biographies  
Science - Knowledge  
Geology - Archaeology  
Pls. see our brochure "Factual Programming on ZDF"  
<https://zdf-enterprises.de/sites/default/files/box-sidebar/file/2017&actual0rogramming/n:df0rint°.pdf>

## WHAT KINDS OF SALES PITCHES DO YOU RESPOND BEST TO?

Link to the programme and short description of content + USPs.

## WHAT ARE YOU LOOKING FOR WHEN WORKING ON CO-PRODUCTION PROJECTS?

Commissioner proposal: treatment, trailer, information about delivery date, budget, financing plan and references.