Top players in the European AV industry

Ownership and concentration

2022 Edition

Laura Ene

January 2023

A publication of the European Audiovisual Observatory

European Audiovisual Observatory

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

Table of contents

Key insights

Key indicators

Operating revenue structure for top 100 AV groups in Europe
Pay-TV market structure by subscriptions in Europe
SVOD market structure by subscriptions in Europe
Pay-AV service market structure by subscriptions in Europe
Broadcast service market structure by number of TV channels in Europe
On-demand service market structure by number of platforms in Europe
TV market structure by audiences in Europe
TV fiction market structure by number of titles produced in Europe
Cinema market structure by number of screens in Europe

Presence patterns for main AV groups assets in Europe: Case studies

Methodology

European Audiovisual Observatory

Key insights

The top 100 audiovisual companies in Europe have proved highly resilient and dynamic despite the pandemic crisis. Their cumulated operating AV service revenues grew twice as fast in 2021 (+17% over 2016) than the overall market and more than average inflation. The top 100 AV players drove the AV service market growth due to several factors:

- Between 2016 and 2021, cumulated revenues of the pure SVOD players (Netflix, Amazon, DAZN and Apple) among the top 100 audiovisual companies grew by a factor of 6 and slightly faster than the overall SVOD market.

- The positive evolution of the overall AV service market was due to the highly dynamic development of SVOD revenues. Meanwhile, the cumulated revenues of primarily traditional players (i.e. broadcasting and pay-TV distribution) among the top 100 also increased in 2021 (+10% over 2016) in contrast to the overall evolution of traditional market segments.

- The overall growth delivered between 2016 and 2021 was mainly organic since M&A activity tended to take place more between the top 100 players. However, the series of consolidations and divestments in which top 100 players engaged bolstered their revenues by creating better market propositions, scaling costs, or minimising losses.

Key insights

The top 100 developed against a very dynamic backdrop of M&A and divestment activities fuelled by rising demand as well as by the streaming wars.

- The consolidations and divestments picked up particularly strongly between 2021 and May 2022 and were driven by telco players. The market moves were generally designed to expand business to new territories, feed new and premium content to the platforms, build strong convergent telco offers, increase footprint, increase market share, or streamline and focus on strongholds. It was also a period in which the emergent trend of investments made in the audiovisual sector by equity funds, investors and ICT players, as well as by the AV industry outside Europe, became more visible.

- M&A activity among telco players has been relatively concentrated in the CEE region:
  - BC Partners-backed telco for Southeast Europe United Group acquired Nova Broadcasting (Bulgaria), Wind Hellas (Greece) and a majority stake in Optima Telecom (Croatia).
  - Hungarian IT group 4iG acquired DIGI operations in Hungary, as well as Telenor Montenegro, and agreed to acquire majority stakes in AlbTelecom (Albania) and Antenna Hungária.
  - Orange acquired majority stake in Telekom Romania fixed-line operator from Deutsche Telekom-backed Greek telco OTE
  - Iliad acquired UPC Polska to integrate it with Play in Poland.
  - Poland's Vectra acquired a local Silesian cable operator as well as Elsat, an IPTV provider.

Key insights

To a lesser extent, market moves for telco players also took place outside the CEE:

- Virgin Media (Liberty Global) and O2 (Telefonica) merged UK operations.
- Digital UK (Freeview) merged with Freesat (UK).
- MasMovil acquired northern Spanish regional cable operator Euskaltel.
- Altice France became the largest shareholder in the BT Group (UK) and acquired Azur TV, Coriolis Télécom and Afone Participations in France.
- Norlys-owned Danish cable operator Stofa took over ownership of AN-TV, a local antenna association.
- Kinnevik-owned Swedish convergent player Tele2 combined Tele2 with ComHem brands and sold T-mobile Netherlands (jointly owned with Deutsche Telekom) to funds advised by Apax Partners and Warburg Pincus.
- Denmark's TDC Group split the business into TDC Net (digital infrastructure) and Nuuway (convergent operator).
- The ownership of Dutch fiber & cable network operator Delta Fiber was split between the Swedish group EQT and New York-based Stonepeak Infrastructure Partners.
- UAE telecoms group Etisalat bought a minority stake in the Vodafone Group.
- Latvian technology company Tet fully integrated leading B2B telecom service provider Telia Latvija.

Key insights

Aside from the indirect impact of telco-driven market movements, the audiovisual sector was also impacted directly by industry players on a quest to obtain more premium content at competitive prices, to pair that content with strong distribution, to optimise window exploitation, to better compete in the streaming war, to access new markets and sometimes complementary sectors, or to refocus on strongholds:

- WarnerMedia sold tabloid website TMZ to Fox Entertainment, merged with Discovery Inc. and became Warner Bros. Discovery.
- Sony Pictures Television sold its CEE network channel portfolio to the Antenna Group (Greece) and its UK channel portfolio to US investment firm Narrative Capital.
- RTL bought out Disney from children's network Super RTL, sold the Belgian unit to Belgium-based DPG Media and Groupe Rossel, divested the Croatian business to the PPF Group through CEME and partnered with German publishing house Gruner+Jahr to create a cross-media entity.
- Vivendi acquired a minority stake in Spanish media conglomerate Prisa, obtained control of French group Lagardere, in line with its strategy to build a global leader in the media, content and communications sectors, acquired a majority stake in Dutch media company SPI International through the Canal Plus Groupe, raised its majority stake in Polish independent film distributor and producer Kino Swiat through Canal+ Polska and fully integrated the 2017 acquisition of independent content representatives IBSBM through Canal Plus Groupe-owned French channel distributor Thema.
- ProSiebenSat.1 sold a minority stake to MediaForEurope and the Maxdome VOD platform to German provider of video content monetisation and distribution Videociety.
- Amazon acquired US film and television studio MGM.
- US-based leading sports-first live TV streaming platform Fubo TV acquired France's number one live TV streaming company Molotov.
- Dutch cinema chain Pathé Theatres took control of the Pathé Thuis streaming service.

Key insights

The market has also seen a series of rebranding and repackaging moves ultimately designed to reposition the respective offerings on the market:

- US powerhouse ViacomCBS was renamed Paramount.
- Facebook, WhatsApp and Instagram were unified under the ownership of Meta.
- Swedish media and entertainment company the NENT Group became the Viaplay Group.
- Mediaset's Italian and Spanish operations were unified under MediaForEurope, a Dutch-registered Italian-based umbrella company.
- Mobile operator Telenor Montenegro was renamed One Crna Gora.
- United Group-owned pay-TV operator Forthnet rebranded as Nova in Greece.
- Sony-owned Funimation and Wakanim streaming services were unified under the Crunchyroll brand.

Key insights

The ranking of the top 100 audiovisual players in Europe for 2021 remained relatively stable over 2020. Some of the changes registered against the backdrop of organic revenue development and market movements were:

- AV players ranked in the top 20 remained the same but not all of them retained their position:
  - Netflix and ITV climbed higher in the top list, relying on the fastest growing revenues among top 20 players. The latter swapped positions with Discovery Inc., outpacing the performance of the new Warner Bros. Discovery joint venture.
  - Bouygues, performing above the average growth rate of the top 20 AV players, also went up in the ranking and swapped positions with Vodafone.
  - Deutsche Telekom also moved up in the top list outperforming Liberty Global and Telefonica. The first divested Romanian operations in 2021, while the latter two merged their UK operations for Virgin Media and O2 respectively.

Key insights

The structure of the top 100 audiovisual groups in Europe by operating AV revenues evolved in a number of ways between 2016 and 2021:

- Concentration levels remained largely the same among the top 100 European AV groups by operating revenues over the analysed period. The top 20 players consistently accumulated between them around 71% of top 100 revenues. This percentage would have risen to 86% were it not for the PSBs weakening concentration.

- The private European AV sector tended however to be less concentrated than the US one. The top five private European AV players accounted for 48% of top 20 revenues as opposed to 59% for players in the US market.

- While revenue growth was driven by the private sector in 2021 (+22% over 2016), PSB revenues also increased over the same period by 7% (under average inflation). Developing under the average growth rate, public players among the top 100 audiovisual companies saw their weight diminish over the same period - down by 3% to 30%. These players also did not take part in the consolidation game.

- Overall, the revenues of the traditional players developed under the average growth rate, while the growth of the top 100 players was largely driven by the pure SVOD players. However, traditional players, primarily driven by broadcasting (TV and/or radio) or pay-TV distribution activity, cumulated 56% of the incremental revenues delivered between 2016 and 2021. The rest (44%) was contributed by pure SVOD players, namely Netflix, Amazon, DAZN and Apple. This saw the market share of pure SVOD players go up to 8% of top 100 total revenues at the end of 2021.

- The top 5 companies contributing 47% to the cumulated gain of players that registered an increase in revenues over the six-year period were Netflix (24%), Comcast (Sky) (8%), Amazon (5%), Deutsche Telekom (5%) and Vodafone (5%).

European Audiovisual Observatory

Key insights

There was also change from a geoeconomics perspective:

- The weight of US interests in top 100 revenues increased (by +3% over 2016, up to 30% at the end of 2021) due to the rise of the pure SVOD players but also of the SVOD services of US-backed broadcasters such as Sky, Paramount+ and Disney+. US-backed AV players in Europe stood out particularly starkly in the private sector where they comprised 43% of the main players' revenues at the end of 2021. The top 3 US-backed AV players made up 74% of the US share: Comcast (44%), Netflix (18%) and The Walt Disney Company (12%).

- With regards to internationalisation, US players tended to start prioritising expansion through direct investments by launching SVOD platforms, acquiring European assets and producing locally as opposed to traditional indirect investments. Regarding the acquisitions, however:
  - Some consolidation operations contributed to the overall gain of market share for US players: acquisition of TVN by Discovery in the takeover of Scripps Network Interactive.
  - On the other hand, the divestment of assets by US groups to European players may have held back the positive development of the US share: sale of CEME by Warner Media to the Czech Republic-based PPF Group, sale of United Group by KKR to BC Partners, divestment of European UPC units by Liberty Global to Vodafone and Iliad and sale of interests in children's network Super RTL by Disney to RTL.
  - Ownership moves between US players only bolstered the US market share since they involved merely US-backed assets already present within the top 100: acquisition of Sky by Comcast and of Fox International Channels and NGC Europe by Disney from 21st Century Fox and merger of WarnerMedia and Discovery Inc.

Key insights

The top 100 AV companies in Europe by operating AV revenues are heterogeneous in terms of their portfolio of activities:

- Even if top players tend to be active in several market segments, most appear to be driven by one leading activity. Among them, the highest-ranking ones tend to also hold a strong position in at least one additional activity.

- For broadcasters and TV packagers, diversifying into TV production seems a common strategy, probably as an answer to the threat of on-demand over-the-top services.

- High-ranking companies in terms of audiences are relatively better represented among the top players by revenues as opposed to players topping other market segments.

- The higher the revenue, the more a player is likely to be highly ranked in the SVOD or TV production segments.

Key insights

This diversity of portfolios among the top 100 companies determines different levels of concentration in individual market segments, and different levels of involvement when it comes to PSBs, as well as different levels of US interest:

Pay-AV services by subscriptions

- **SVOD** stands out as the **most concentrated audiovisual market segment in Europe**, **followed by pay-TV**. The concentration levels went up slightly in 2021 compared with 2020 mainly due to organic growth rather than M&A activity. For SVOD this was mainly due to an increase in subscriptions signed off to major US platforms. A total of 71% of SVOD subscriptions were cumulatively signed off to top 3 OTT platforms (i.e. Netflix, Amazon and Disney+), while 76% of pay-TV subscriptions were cumulated by top 20 pay-TV operators.

- With 65% of subscriptions signed off to pure OTT platforms and 20% to US powerhouses and US-backed broadcasters, the **SVOD segment is almost exclusively privately owned (99%)** and has the **highest share of US interests**, which continued to increase in 2021 due to new players and organic growth.

- The **pay-TV segment is also almost entirely represented by the private sector**, with 95% of subscriptions signed off to private entities in 2021. This is mainly leveraged by the specificity of the business: 73% of subscriptions were delivered through companies which are primarily telco players, companies which have packaging and distribution at the core of their business as opposed to editing. This is also the reason **pay-TV remains a highly European-driven business**, with 81% of subscriptions signed off to European-backed players.

Key insights

Pay-AV services by subscriptions

- With demand still on the rise amid particularly high inflation and a cost-of-living crisis, 2021 saw uptake picking up in Europe over 2020, more so for pay TV (+1% year-on-year) and at a slower pace than before for SVOD (15% year-on-year). The dynamics were different however for each player and together with M&A activity sometimes influenced their ranking:

  - For pay TV, 2021 saw Orange climb to a higher position in the ranking of pay-TV players due to the acquisition of Telekom Romania from Deutsche Telekom. The divestment, together with the sale of T-mobile Netherlands made the latter drop in the ranking. The creation of the Virgin Media O2 joint venture in the UK boosted Telefonica in the top list because it was allocated half of Liberty Global's subscriptions, thus causing the latter to fall in the ranking. The drop was accentuated by the divestment of UPC Polska to Iliad, a transaction which enabled the latter to move up in the ranking. Despite divesting its Hungarian operations, Digi's portfolio showed resilience and its performance resulted in the same position in the ranking for the operator in 2021.

  - When it comes to SVOD, 2021 saw three new players entering the top list of prominent OTT platforms - Paramount (Paramount+), Acun Medya (Exxen) and Gain Medya (Gain Premium), with the first two making it straight into the top 20. The Warner Media-Discovery merger, together with the launch of HBO Max and relaunch of Discovery+, pushed the players up together within the top 5 SVOD platforms in Europe. Notable climbs in the ranking due to organic growth were registered for The Walt Disney Company (driven by both existing and new territories for Disney+), ITV (driven by Britbox), RTL Group (driven by the relaunch of TV Now as RTL+), Groupe Canal Plus (driven by special offers and bundling for Canal+ Series), and Voyo (driven by the relaunch of the service in the Czech Republic and Slovakia). Apple TV+ registered a very steep drop in subscriptions year-on-year due to the first batch of free trials arriving to term by mid-2021.

Key insights

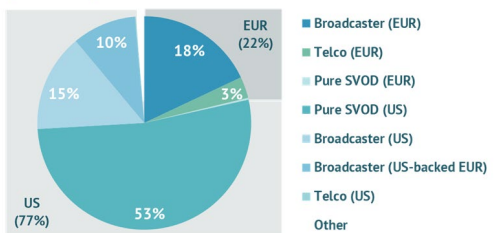
Pay-AV services by subscriptions

The cumulated pay-AV subscriptions signed off in 2021 to top players owning at least one prominent pay-TV channel or SVOD platform shows that the interests of European-owned players and those of US-backed groups are driven by two very different profiles:

- Broadcasters of prominent pay-TV channels contributed 83% to the European share of cumulated pay-AV service subscriptions. The main reasons they constituted the best-represented category of European players were:
  - As opposed to pure SVOD players in general, European-backed broadcasters tend to also be active in the pay-TV segment from which they resource on average half of their cumulated subscriptions to pay-AV services.
  - Less than 10% of the telco-driven groups own a prominent SVOD service and none of them own a prominent pay-TV channel. They are thus poorly represented in this top list and their contribution to subscriptions remains marginal.
- Conversely, pure SVOD platforms are the ones driving 70% of the US share of pay-AV service subscriptions, with the rest signed off to US powerhouses and US-backed European broadcasters. While developing an SVOD business appears not only the next but also a feasible step for a broadcaster, developing into a business as specific as pay-TV distribution is most likely to be achieved only through acquisitions for a pure SVOD platform.

TYPE & ORIGIN

Breakdown of subscriptions to pay-AV services by type and origin of group owning a prominent pay-TV channel or SVOD platform (2021 - in %)



TOP

1 Netflix	11 RTL
2 Amazon	12 Telia
3 Walt Disney	13 Beln Media
4 Comcast	14 Telecom Italia
5 Canal Plus	15 Paramount
6 Warner Bros. Discovery	16 Turkcell
7 Apple	17 Orange
8 Cyfrowy Polsat	18 Türk Telecom
9 Viaplay	19 Acun Medya
10 DAZN	20 MediaForEurope

Note: for Telco groups, only SVOD subscriptions have been considered; as opposed to Broadcasters, Telcos do not own prominent pay-TV channels, they are only involved in their distribution.

European Audiovisual Observatory

Key insights

AV services by number

- The operations of TV channels and ODAS measured in number of services were **the least concentrated markets of the AV sector** in May 2022. Top 20 players cumulate around one third of each segment. The **private sector operates 92% of TV channels and 97% of ODAS**.

- Broadcasting and on-demand service operations remained **chiefly European-driven**, with 78% of TV channels and 72% of ODAS owned by European groups. However, US-backed groups control a relatively large range of thematic channels and their localised versions, as well as national catalogues of their OTT platforms all over Europe. This is reflected in the high positions that the US-backed groups occupy in the rankings: Warner Bros. Discovery, Paramount, Sky, and Disney are the top four networks in Europe by number of TV channels, while Warner Bros. Discovery and Disney also rank among the top four groups by number of on-demand services.

- The Warner Media–Discovery merger made the new joint venture jump to the top of both TV channels and ODAS rankings. Paramount also climbed within both rankings by launching a range of streaming linear TV channels as well as its new SVOD service, while Canal Plus moved up in the charts following the acquisition of the SPI International portfolio. Adding Sony Pictures Television's network channel portfolio for the CEE saw Antenna Group enter the top 50 straight at position 23. In the ODAS ranking, important jumps were also registered by aggregators and distributors such as Mediawan and Alchimie (HLD Europe).

Key insights

Advertising market by audiences

- Audiences tend to be **more concentrated than the number of TV channels**, with the leading 20 broadcasters accounting for 56% of viewing consumption in Europe.

- Broadcasters operating homegrown TV stations on several territories tend to lead in terms of audiences. PSBs are next in line in terms of viewership levels, followed by private national groups broadcasting in very big markets, such as Türkiye for example.

- Although under-represented in terms of volumes (8% of TV channels and 3% of ODAS), **PSBs accounted for almost one third of global viewing consumption in Europe** mainly thanks to strong generalist channels that appeal to a larger public and with almost all of them offering at least one on-demand service at the end of 2020.

- Even if almost 20% of TV channels established and available in Europe are US-owned, interests are less significant as regards TV audiences (only 11% of viewing time) as **most of the main national broadcasters are still controlled by European interests**. However, US-backed broadcasters are likely to claim a larger share of advertising as PSBs are bound to access only a limited share.

- The Warner Media-Discovery merger saw the new joint venture become the owner of the third-most-viewed TV network in Europe.

Key insights

TV production by number of titles

- Although the impact of COVID is not fully reflected in the analysed period, 2020 data show a drop in the volume of hours produced, due to shooting interruptions in certain countries. In terms of cumulated number of titles broadcasted between 2016 and 2020, the big majority of top 20 players registered an increase in volumes.

- When compared with the others, the **TV production market showed average concentration**. The top 20 executive production companies cumulated up to 41% of titles released between 2016-2020. This was the same level of concentration as that registered for titles broadcasted between 2015-2019, even though for the recent dataset Warner Media and Discovery were treated as a joint venture.

- **PSBs are relatively better represented in the TV production business** when compared to the AV services market. They produced 14% of the total number of TV fiction titles released in Europe between 2016 and 2020, a lower share than their share of commissioning, as private broadcasters more often internalise production. However, the share is lower when compared to the previous period analysed (2015-2019).

- **TV production remains a European-driven business**. Compared to the previous period analysed, US-backed executive producers were down to 4% of titles released between 2016 and 2020. This confirms that US players prioritise expansion in Europe by investing in direct-to-consumer business models (chiefly SVOD platforms) and producing locally as opposed to traditional indirect investments.

Key insights

Cinema market by number of screens

- In the aftermath of the 2020 collapse in cinema admissions due to lockdowns, additional theatres across Europe were forced to close temporarily and others shut down permanently, causing a slight decrease in screens in 2021 (-0.5% YOY).

- **Top 20 cinema chains accounted for 39% of cinema screens in Europe** – the same level of concentration as in 2020. Cinema remained a **largely European-driven business** with only 17% of cinema screens controlled by non-European interests.

- The opening of new theatres controlled by European-owned exhibitors, together with the drop in screens controlled by US-backed cinema chains (Odeon and National Amusements), saw a **slight decrease in the US weight**, down to 8% in 2021.

Key indicators

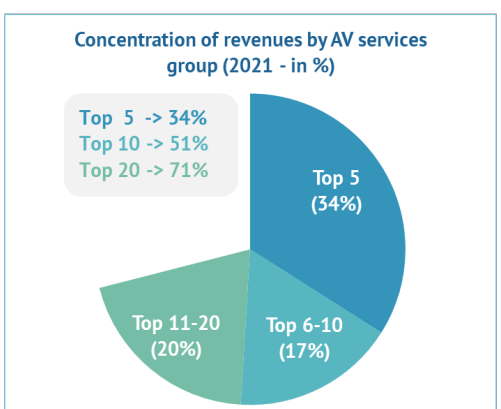
- Operating revenue structure for top 100 AV groups in Europe
- Pay-TV market structure by subscriptions in Europe
- SVOD market structure by subscriptions in Europe
- Pay-AV service market structure by subscriptions in Europe
- Broadcast service market structure by number of TV channels in Europe
- On-demand service market structure by number of platforms in Europe
- AV-service market structure by number of TV channels and ODAS in Europe
- TV market structure by audiences in Europe
- TV fiction market structure by number of titles produced in Europe
- Cinema market structure by number of screens in Europe

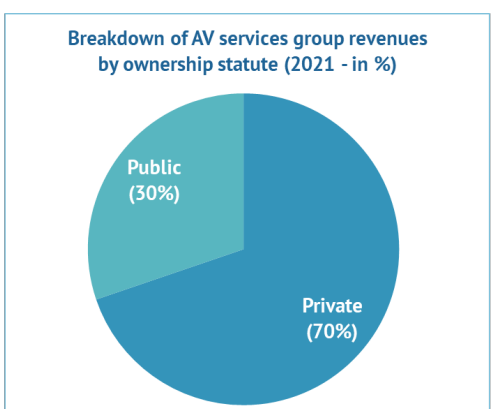
European Audiovisual Observatory

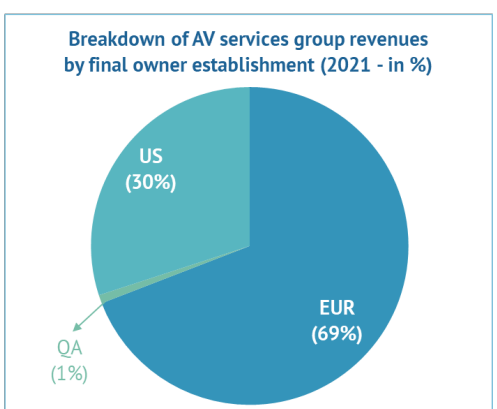
Operating revenues structure for top 100 AV groups in Europe

Top 20 European AV groups by operating AV services revenues (2021 - in mEUR)

Rank	AV group	Country	Statute	Final owner	Country of final owner	Revenues (EUR million)	% market shares of AV group by						
							Top 100 AV group revenues	Pay-TV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	TV fiction titles
1	Comcast (Europe)	EUR	Private	Comcast	US	17 151	13.1%	11.4%	1.6%	3.1%	1.7%	1.7%	0.3%
2	Netflix (Europe)	NL	Private	Netflix	US	7 491	5.7%		36.2%		1.2%		
3	ARD	DE	Public	State of DE	DE	6 927	5.3%			0.3%	0.1%	3.7%	5.1%
4	RTL Group	LU	Private	Bertelsmann	DE	6 637	5.1%		2.1%	1.0%	0.9%	5.4%	3.6%
5	BBC	GB	Public	State of GB	GB	6 267	4.8%			1.3%	0.3%	3.1%	2.0%
6	Groupe Canal Plus	FR	Private	Vivendi	FR	5 770	4.4%	5.4%	0.8%	2.0%	2.0%	1.0%	1.2%
7	ProSiebenSat.1 Media	DE	Private	ProSiebenSat.1 Media	DE	4 494	3.4%		0.3%	0.6%	0.3%	2.3%	0.1%
8	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	4 201	3.2%		12.4%	2.3%	2.2%	2.6%	<0.1%
9	ITV	GB	Private	ITV	GB	4 017	3.1%		0.7%	0.4%	0.4%	2.2%	2.8%
10	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	3 691	2.8%		4.7%	6.4%	4.6%	3.9%	2.6%
11	France Télévisions	FR	Public	State of FR	FR	3 110	2.4%		0.1%	0.1%	0.2%	3.2%	0.3%
12	Bouygues	FR	Private	Bouygues	FR	3 017	2.3%	2.7%	0.1%	0.2%	0.3%	3.1%	1.6%
13	MediaForEurope (MFE)	IT	Private	MediaForEurope (MFE)	IT	2 914	2.2%		0.7%	0.6%	0.2%	5.3%	0.6%
14	Vodafone	GB	Private	Vodafone	GB	2 827	2.2%	11.9%		0.1%	0.5%		
15	RAI	IT	Public	State of IT	IT	2 688	2.1%			0.3%	<0.1%	3.9%	0.1%
16	Deutsche Telekom	DE	Private	Deutsche Telekom	DE	2 555	2.0%	4.8%		0.4%	0.4%		
17	Liberty Global	EUR	Private	John Malone	US	2 444	1.9%	4.3%	0.1%	0.6%	0.7%	0.2%	0.9%
18	ZDF	DE	Public	State of DE	DE	2 355	1.8%			0.1%	<0.1%	2.3%	3.2%
19	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	2 249	1.7%	3.2%		0.4%	0.7%	<0.1%	0.1%
20	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	2 085	1.6%		22.5%	0.1%	1.4%		







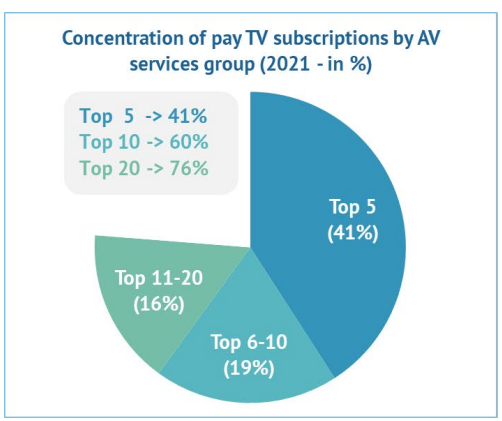
Download Top 50 AV groups by revenues

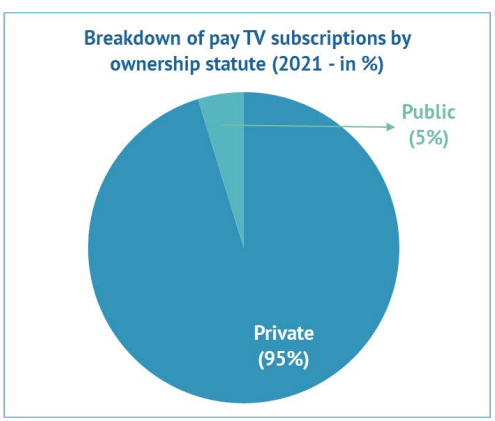
European Audiovisual Observatory

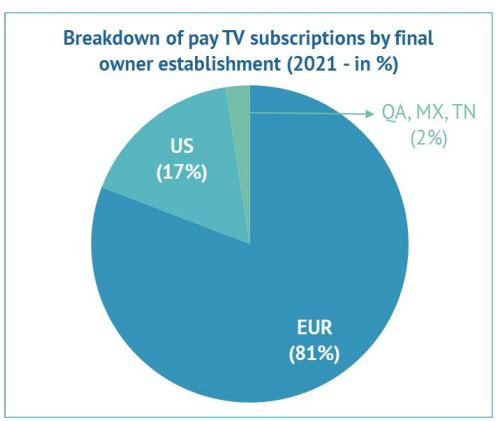
Pay-TV market structure by subscriptions in Europe

Top 20 European AV groups by number of pay-TV subscriptions (2021 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subs. (thousands)	% market shares of AV group by						
							Pay-TV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 AV group revenues
1	Vodafone	GB	Private	Vodafone	GB	19 872	11.9%		0.1%	0.5%			2.2%
2	Comcast (Europe)	EUR	Private	Comcast	US	19 004	11.4%	1.6%	3.1%	1.7%	1.7%	0.3%	13.1%
3	Orange	FR	Private	Orange	FR	11 634	7.0%	0.8%	0.2%	0.3%			1.2%
4	Groupe Canal Plus	FR	Private	Vivendi	FR	9 068	5.4%	0.8%	2.0%	2.0%	1.0%	1.2%	4.4%
5	Iliad	FR	Private	Iliad	FR	8 629	5.2%			0.2%			0.8%
6	Deutsche Telekom	DE	Private	Deutsche Telekom	DE	7 993	4.8%		0.4%	0.4%			2.0%
7	Liberty Global	EUR	Private	John Malone	US	7 108	4.3%	0.1%	0.6%	0.7%	0.2%	0.9%	1.9%
8	Altice Europe	NL	Private	Altice	LU	6 300	3.8%		0.2%	0.6%	0.7%		1.0%
9	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	5 399	3.2%		0.4%	0.7%	0.0%	0.1%	1.7%
10	Digi Communications	NL	Private	RCS MANAGEMENT	RO	5 129	3.1%		0.2%	0.1%	0.5%		0.3%
11	Bouygues	FR	Private	Bouygues	FR	4 441	2.7%	0.1%	0.2%	0.3%	3.1%	1.6%	2.3%
12	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	4 031	2.4%	0.7%	0.5%	0.2%	1.7%	0.7%	0.4%
13	United Group	CZ	Private	BC Partners	GB	2 839	1.7%		1.8%	0.6%	0.5%	0.2%	0.5%
14	Telia Company	SE	Private	Telia Company	SE	2 582	1.5%	0.4%	0.5%	0.7%	0.4%	0.5%	1.0%
15	Tele2	SE	Private	Kinnevik	SE	2 519	1.5%						0.2%
16	BeIn Media (Europe)	EUR	Private	BeIN Media	QA	2 447	1.5%	0.2%	0.6%	0.2%	<0.1%		0.9%
17	HD Plus	DE	Private	SES Astra	LU	2 339	1.4%						
18	KPN	NL	Private	KPN	NL	2 166	1.3%		<0.1%	<0.1%			0.3%
19	Telenor	NO	Public	State of NO	NO	1 899	1.1%	<0.1%		0.2%			0.6%
20	Volia	UA	Private	Datagroup	UA	1 845	1.1%						0.1%







Download
Top 50 AV groups
by pay-TV subscriptions

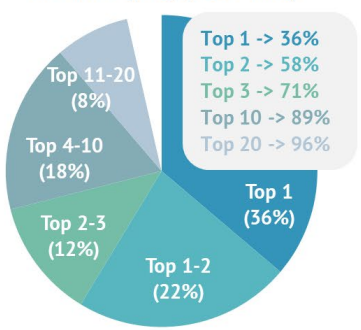
European Audiovisual Observatory

SVOD market structure by subscriptions in Europe

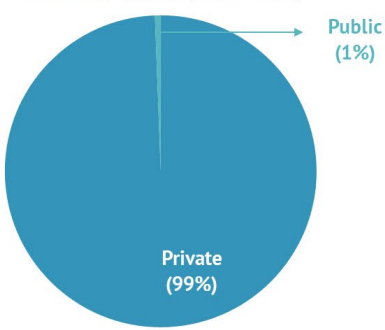
Top 20 European AV groups by number of SVOD subscriptions (2021 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subs. (thousands)	% market shares of AV group by						
							SVOD subs.	Pay-TV subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 AV group revenues
1	Netflix (Europe)	NL	Private	Netflix	US	68 534	36.2%			1.2%			5.7%
2	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	42 565	22.5%		0.1%	1.4%			1.6%
3	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	23 400	12.4%		2.3%	2.2%	2.6%	<0.1%	3.2%
4	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	8 974	4.7%		6.4%	4.6%	3.9%	2.6%	2.8%
5	Apple (Europe)	EUR	Private	Apple Inc	US	6 503	3.4%			1.9%			0.1%
6	DAZN Group	GB	Private	Access Industries	US	4 514	2.4%		0.3%	0.2%			0.5%
7	RTL Group	LU	Private	Bertelsmann	DE	4 031	2.1%		1.0%	0.9%	5.4%	3.6%	5.1%
8	Viaplay Group	SE	Private	Viaplay Group	SE	4 004	2.1%	0.3%	0.8%	0.7%	0.2%	0.5%	1.2%
9	Comcast (Europe)	EUR	Private	Comcast	US	3 093	1.6%	11.4%	3.1%	1.7%	1.7%	0.3%	13.1%
10	Telecom Italia	IT	Private	Telecom Italia	IT	2 390	1.3%			<0.1%		0.1%	
11	Paramount (Europe)	EUR	Private	Paramount	US	2 033	1.1%		3.6%	1.3%	1.4%	<0.1%	0.8%
12	Turkcell	TR	Private	TurkCell	TR	1 882	1.0%	0.6%		0.1%			
13	Orange	FR	Private	Orange	FR	1 505	0.8%	7.0%	0.2%	0.3%			1.2%
14	Groupe Canal Plus	FR	Private	Vivendi	FR	1 431	0.8%	5.4%	2.0%	2.0%	1.0%	1.2%	4.4%
15	Türk Telecom	TR	Private	Levent Yapılandırma	TR	1 429	0.8%	0.9%	0.1%	0.1%			
16	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	1 401	0.7%	2.4%	0.5%	0.2%	1.7%	0.7%	0.4%
17	Acun Medya	TR	Private	Acun Medya	TR	1 390	0.7%		0.1%	0.1%			
18	MediaForEurope (MFE)	IT	Private	MediaForEurope (MFE)	IT	1 379	0.7%		0.6%	0.2%	5.3%	0.6%	2.2%
19	ITV	GB	Private	ITV	GB	1 246	0.7%		0.4%	0.4%	2.2%	2.8%	3.1%
20	TV2 (DK)	DK	Public	Government of Denmark	DK	902	0.5%		0.3%	<0.1%	0.2%		0.4%

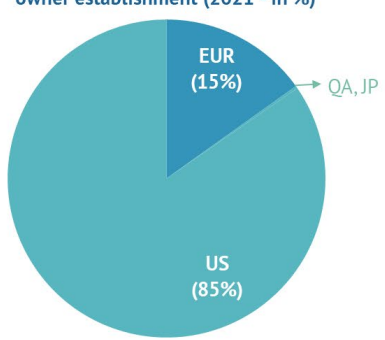
Concentration of SVOD subscriptions by AV services group (2021 - in %)



Breakdown of SVOD subscriptions by ownership statute (2021 - in %)



Breakdown of SVOD subscriptions by final owner establishment (2021 - in %)



Download Top 39 AV groups by SVOD subscriptions

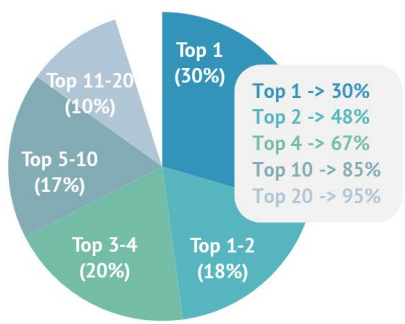
European Audiovisual Observatory

Pay-AV service market structure by subscriptions in Europe

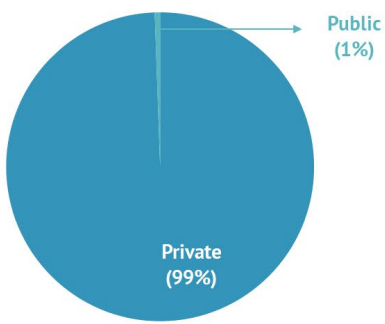
Top 20 European AV groups owning at least one prominent pay-TV channel or SVOD platform, by number of pay-AV service subscriptions (2021 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subscriptions (thousands)			% market shares of AV group by					
						Total	Pay-TV	SVOD	Pay-AV services subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 AV group revenues
1	Netflix (Europe)	NL	Private	Netflix	US	68 534		68 534	29.5%		1.2%			5.7%
2	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	42 565		42 565	18.3%	0.1%	1.4%			1.6%
3	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	23 400		23 400	10.1%	2.3%	2.2%	2.6%	<0.1%	3.2%
4	Comcast (Europe)	EUR	Private	Comcast	US	22 097	19 004	3 093	9.5%	3.1%	1.7%	1.7%	0.3%	13.1%
5	Groupe Canal Plus	FR	Private	Vivendi	FR	10 499	9 068	1 431	4.5%	2.0%	2.0%	1.0%	1.2%	4.4%
6	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	8 974		8 974	3.9%	6.4%	4.6%	3.9%	2.6%	2.8%
7	Apple (Europe)	EUR	Private	Apple Inc	US	6 503		6 503	2.8%		1.9%			0.1%
8	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	5 432	4 031	1 401	2.3%	0.5%	0.2%	1.7%	0.7%	0.4%
9	Viaplay Group	SE	Private	Viaplay Group	SE	4 532	528	4 004	2.0%	0.8%	0.7%	0.2%	0.5%	1.2%
10	DAZN Group	GB	Private	Access Industries	US	4 514		4 514	1.9%	0.3%	0.2%			0.5%
11	RTL Group	LU	Private	Bertelsmann	DE	4 031		4 031	1.7%	1.0%	0.9%	5.4%	3.6%	5.1%
12	Telia Company	SE	Private	Telia Company	SE	3 377	2 582	795	1.5%	0.5%	0.7%	0.4%	0.5%	1.0%
13	United Group	CZ	Private	BC Partners	GB	2 839	2 839		1.2%	1.8%	0.6%	0.5%	0.2%	0.5%
14	BeIn Media (Europe)	EUR	Private	BeIN Media	QA	2 776	2 447	329	1.2%	0.6%	0.2%	<0.1%		0.9%
15	Telecom Italia	IT	Private	Telecom Italia	IT	2 390		2 390	1.0%		<0.1%		0.1%	
16	Paramount (Europe)	EUR	Private	Paramount	US	2 033		2 033	0.9%	3.6%	1.3%	1.4%	<0.1%	0.8%
17	Turkcell	TR	Private	TurkCell	TR	1 882		1 882	0.8%		0.1%			
18	Orange	FR	Private	Orange	FR	1 505		1 505	0.6%	0.2%	0.3%			1.2%
19	Türk Telecom	TR	Private	Levent Yapılandırma	TR	1 429		1 429	0.6%	0.1%	0.1%			
20	Acun Medya	TR	Private	Acun Medya	TR	1 390		1 390	0.6%	0.1%	0.1%			

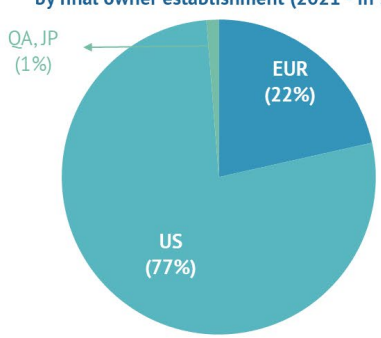
Concentration of pay AV services subscriptions by group (2021 - in %)



Breakdown of pay AV services subscriptions by ownership statute (2021 - in %)



Breakdown of pay AV services subscriptions by final owner establishment (2021 - in %)



Download
Top 45 AV groups
by pay-AV services subscriptions

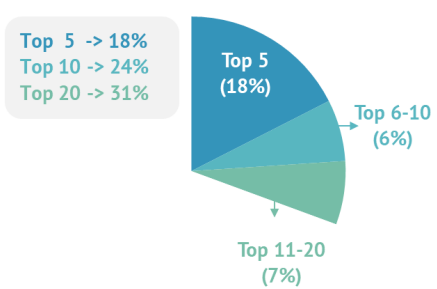
European Audiovisual Observatory

Broadcast service market structure by number of TV channels in Europe

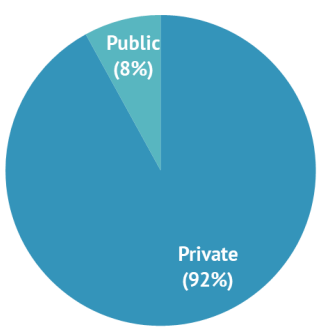
Top 20 European AV groups by number of TV channels (May 2022)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of TV channels	% market shares of AV group by						
							# TV channels	# VOD services	Pay-TV subs.	SVOD subs.	TV audiences	TV fiction titles	Top 100 AV group revenues
1	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	360	6.4%	4.6%		4.7%	3.9%	2.6%	2.8%
2	Paramount (Europe)	EUR	Private	Paramount	US	203	3.6%	1.3%		1.1%	1.4%	<0.1%	0.8%
3	Comcast (Europe)	EUR	Private	Comcast	US	172	3.1%	1.7%	11.4%	1.6%	1.7%	0.3%	13.1%
4	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	130	2.3%	2.2%		12.4%	2.6%	<0.1%	3.2%
5	Groupe Canal Plus	FR	Private	Vivendi	FR	113	2.0%	2.0%	5.4%	0.8%	1.0%	1.2%	4.4%
6	United Group	CZ	Private	BC Partners	GB	99	1.8%	0.6%	1.7%		0.5%	0.2%	0.5%
7	AMC Networks (Europe)	EUR	Private	AMC Networks Inc	US	70	1.3%	1.4%			0.5%		0.3%
8	BBC	GB	Public	State of GB	GB	70	1.3%	0.3%			3.1%	2.0%	4.8%
9	Telekom Srbija	RS	Public	State of RS	RS	62	1.1%	0.1%	0.7%				
10	Pink Media Group	RS	Private	Pink Media Group	RS	59	1.1%				<0.1%		
11	RTL Group	LU	Private	Bertelsmann	DE	56	1.0%	0.9%		2.1%	5.4%	3.6%	5.1%
12	PPF Group	CZ	Private	PPF Group	CZ	47	0.8%	0.7%	0.2%	0.3%	2.0%	1.2%	0.6%
13	Viaplay Group	SE	Private	Viaplay Group	SE	42	0.8%	0.7%	0.3%	2.1%	0.2%	0.5%	1.2%
14	Top Media	AL	Private	Top Media	AL	37	0.7%	0.0%	0.2%		<0.1%		
15	Liberty Global	EUR	Private	John Malone	US	35	0.6%	0.7%	4.3%	0.1%	0.2%	0.9%	1.9%
16	BeIn Media (Europe)	EUR	Private	BeIn Media	QA	32	0.6%	0.2%	1.5%	0.2%	<0.1%		0.9%
17	MediaForEurope (MFE)	IT	Private	MediaForEurope (MFE)	IT	32	0.6%	0.2%		0.7%	5.3%	0.6%	2.2%
18	ProSiebenSat.1 Media	DE	Private	ProSiebenSat.1 Media	DE	31	0.6%	0.3%		0.3%	2.3%	0.1%	3.4%
19	Telia Company	SE	Private	Telia Company	SE	30	0.5%	0.7%	1.5%	0.4%	0.4%	0.5%	1.0%
20	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	29	0.5%	0.2%	2.4%	0.7%	1.7%	0.7%	0.4%

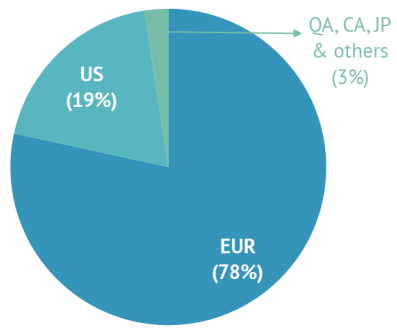
Concentration of TV channels by group (May 2022 - in %)



Breakdown of TV channels by ownership statute (May 2022 - in %)



Breakdown of TV channels by final owner establishment (May 2022 - %)



Download Top 50 AV groups by number of TV channels

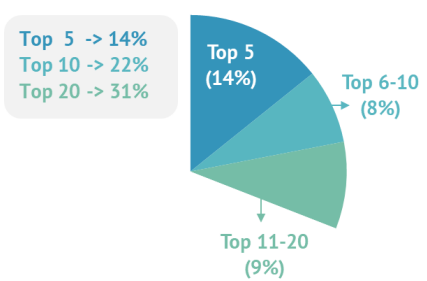
European Audiovisual Observatory

On-demand service market structure by number of platforms in Europe

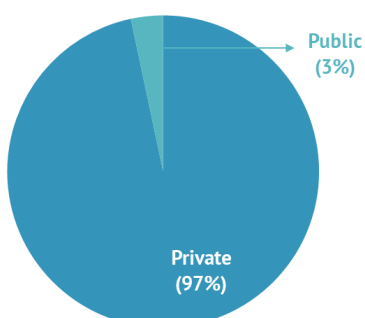
Top 20 European AV groups by number of on-demand services (May 2022)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of on-demand services	% market shares of AV group by						
							# VOD services	# TV channels	Pay-TV subs.	SVOD subs.	TV audiences	TV fiction titles	Top 100 AV group revenues
1	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	149	4.6%	6.4%		4.7%	3.9%	2.6%	2.8%
2	Google (Europe)	EUR	Private	Alphabet	US	99	3.1%						
3	Rakuten Europe	ES	Private	Rakuten Inc	JP	76	2.4%			0.1%			
4	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	69	2.2%	2.3%		12.4%	2.6%	<0.1%	3.2%
5	Groupe Canal Plus	FR	Private	Vivendi	FR	64	2.0%	2.0%	5.4%	0.8%	1.0%	1.2%	4.4%
6	Apple (Europe)	EUR	Private	Apple Inc	US	60	1.9%			3.4%			0.1%
7	Comcast (Europe)	EUR	Private	Comcast	US	54	1.7%	3.1%	11.4%	1.6%	1.7%	0.3%	13.1%
8	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	46	1.4%	0.1%		22.5%			1.6%
9	AMC Networks (Europe)	EUR	Private	AMC Networks Inc	US	46	1.4%	1.3%			0.5%		0.3%
10	Paramount (Europe)	EUR	Private	Paramount	US	41	1.3%	3.6%		1.1%	1.4%	<0.1%	0.8%
11	Netflix (Europe)	NL	Private	Netflix	US	40	1.2%			36.2%			5.7%
12	HLD Europe	LU	Private	Compagnie de	FR	37	1.2%						
13	Microsoft (Europe)	EUR	Private	Microsoft Corporation	US	35	1.1%						
14	RTL Group	LU	Private	Bertelsmann	DE	29	0.9%	1.0%		2.1%	5.4%	3.6%	5.1%
15	Mediawan + Leonine	EUR	Private	Mediawan/KKR	FR/US	28	0.9%	0.3%			0.1%	4.9%	
16	DPG Media Group	BE	Private	EPIFIN	BE	27	0.8%	0.2%		0.1%	0.2%	0.1%	0.6%
17	Telia Company	SE	Private	Telia Company	SE	24	0.7%	0.5%	1.5%	0.4%	0.4%	0.5%	1.0%
18	PPF Group	CZ	Private	PPF Group	CZ	23	0.7%	0.8%	0.2%	0.3%	2.0%	1.2%	0.6%
19	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	23	0.7%	0.4%	3.2%		0.0%	0.1%	1.7%
20	Viaplay Group	SE	Private	Viaplay Group	SE	22	0.7%	0.8%	0.3%	2.1%	0.2%	0.5%	1.2%

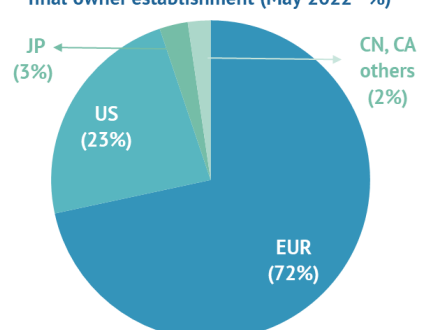
Concentration of on-demand services by group (May 2022 - in %)



Breakdown of on-demand services by ownership statute (May 2022 - in %)



Breakdown of on-demand services by final owner establishment (May 2022 - %)



Download Top 50 AV groups by number of ODAS

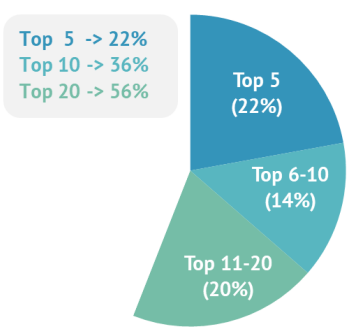
European Audiovisual Observatory

TV market structure by audiences in Europe

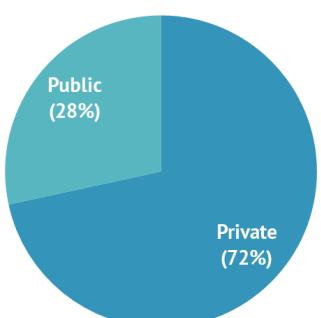
Top 20 European AV groups by TV audience (2020 - in million hours)

Rank	AV group	Country	Statute	Final owner	Country of final owner	Daily total hours of viewing time (million)	% market shares of AV group by						
							TV audiences	Pay-TV subs.	SVOD subs.	# TV channels	# VOD services	TV fiction titles	Top 100 AV group revenues
1	RTL Group	LU	Private	Bertelsmann	DE	134	5.4%		2.1%	1.0%	0.9%	3.6%	5.1%
2	MediaForEurope (MFE)	NL	Private	MediaForEurope (MFE)	NL	131	5.3%		0.7%	0.6%	0.2%	0.6%	2.2%
3	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	98	3.9%		4.7%	6.4%	4.6%	2.6%	2.8%
4	RAI	IT	Public	State of IT	IT	96	3.9%			0.3%	<0.1%	0.1%	2.1%
5	ARD	DE	Public	State of DE	DE	92	3.7%			0.3%	0.1%	5.1%	5.3%
6	France Télévisions	FR	Public	State of FR	FR	79	3.2%		0.1%	0.1%	0.2%	0.3%	2.4%
7	BBC	GB	Public	State of GB	GB	78	3.1%			1.3%	0.3%	2.0%	4.8%
8	Bouygues	FR	Private	Bouygues	FR	76	3.1%	2.7%	0.1%	0.2%	0.3%	1.6%	2.3%
9	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	64	2.6%		12.4%	2.3%	2.2%	<0.1%	3.2%
10	ProSiebenSat.1 Media	DE	Private	ProSiebenSat.1 Media	DE	57	2.3%		0.3%	0.6%	0.3%	0.1%	3.4%
11	ZDF	DE	Public	State of DE	DE	57	2.3%			0.1%	<0.1%	3.2%	1.8%
12	ITV	GB	Private	ITV	GB	55	2.2%		0.7%	0.4%	0.4%	2.8%	3.1%
13	Doğuş Group	TR	Private	Doğuş Group	TR	54	2.2%			0.1%	0.1%		
14	Turkuvaz Media Group	TR	Private	Kalyon Group	TR	50	2.0%			0.2%			
15	PPF Group	CZ	Private	PPF Group	CZ	50	2.0%	0.2%	0.3%	0.8%	0.7%	1.2%	0.6%
16	TRT	TR	Public	State of TR	TR	47	1.9%			0.3%			0.4%
17	Telewizja Polska	PL	Public	State of PL	PL	47	1.9%			0.4%	0.1%	0.5%	0.6%
18	Atresmedia	ES	Private	Planeta/De Agostini	ES/IT	46	1.8%		0.2%	0.1%		0.1%	0.7%
19	Doğan Holding	TR	Private	Doğan Holding	TR	41	1.7%		0.2%	<0.1%	<0.1%		
20	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	41	1.7%	2.4%	0.7%	0.5%	0.2%	0.7%	0.4%

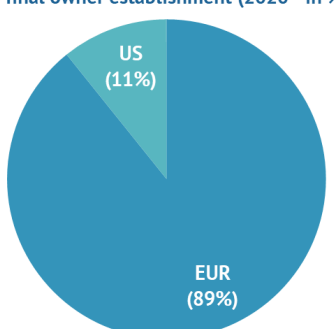
Concentration of audiences by AV services group (2020 - in %)



Breakdown of AV services group audiences by ownership statute (2020 - in %)



Breakdown of AV services group audiences by final owner establishment (2020 - in %)



Download Top 50 AV groups by audiences

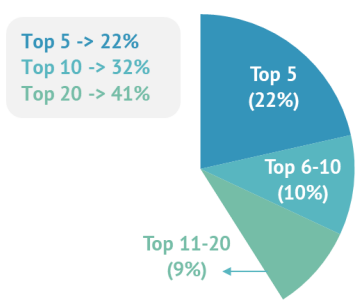
European Audiovisual Observatory

TV fiction market structure by number of titles produced in Europe

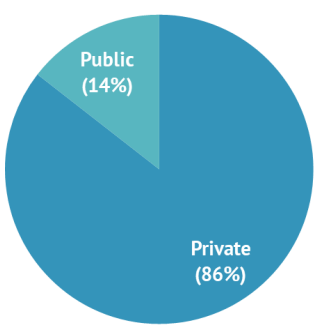
Top 20 European AV groups by number of TV fiction titles produced (2016-2020 releases)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of titles (2016-2020 cumulated releases)	% market shares of AV group by						
							TV fiction titles	Pay-TV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	Top 100 AV group revenues
1	ARD	DE	Public	State of DE	DE	284	5.1%			0.3%	0.1%	3.7%	5.3%
2	Mediawan + Leonine	FR/DE	Private	Mediawan/KKR	FR/US	272	4.9%			0.3%	0.9%	0.1%	
3	Banijay Group (Europe)	EUR	Private	Banijay Group	FR	260	4.7%						
4	RTL Group	LU	Private	Bertelsmann	DE	201	3.6%		2.1%	1.0%	0.9%	5.4%	5.1%
5	ZDF	DE	Public	State of DE	DE	177	3.2%			0.1%	0.0%	2.3%	1.8%
6	ITV	GB	Private	ITV	GB	158	2.8%		0.7%	0.4%	0.4%	2.2%	3.1%
7	Warner Bros. Discovery (Europe)	EUR	Private	AT&T	US	142	2.6%		4.7%	6.4%	4.6%	3.9%	2.8%
8	BBC	GB	Public	State of GB	GB	113	2.0%			1.3%	0.3%	3.1%	4.8%
9	Bouygues	FR	Private	Bouygues	FR	89	1.6%	2.7%	0.1%	0.2%	0.3%	3.1%	2.3%
10	Beta Film	DE	Private	Beta Film	DE	79	1.4%						
11	Constantin Film	DE	Private	Highlight Communications	CH	70	1.3%					0.1%	
12	Ceska Televisie	CZ	Public	State of CZ	CZ	65	1.2%			0.1%	0.1%	0.5%	0.2%
13	Groupe Canal Plus	FR	Private	Vivendi	FR	64	1.2%	5.4%	0.8%	2.0%	2.0%	1.0%	4.4%
14	PPF Group	CZ	Private	PPF Group	CZ	64	1.2%	0.2%	0.3%	0.8%	0.7%	2.0%	0.6%
15	Liberty Global	EUR	Private	John Malone	US	49	0.9%	4.3%	0.1%	0.6%	0.7%	0.2%	1.9%
16	Asacha Media Group	FR	Private	Asacha Media Group	FR	45	0.8%						
17	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	38	0.7%	2.4%	0.7%	0.5%	0.2%	1.7%	0.4%
18	JLA Groupe	FR	Private	JLA Groupe	FR	37	0.7%						
19	Ziegler Film	DE	Private	Ziegler Film	DE	36	0.6%						
20	NRK	NO	Public	State of NO	NO	36	0.6%	<0.1%		0.1%	<0.1%	0.2%	0.5%

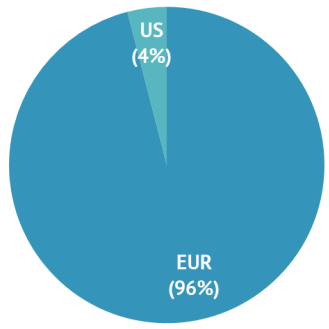
Concentration of TV fiction titles by production group (2016-2020 - in %)



Breakdown of TV fiction titles by ownership statute (2016-2020 - in %)



Breakdown of TV fiction titles by final owner establishment (2016-2020 - in %)



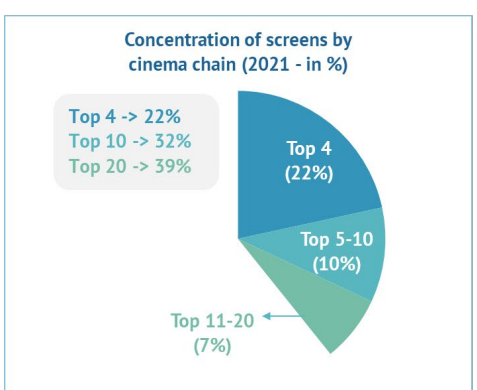
Download Top 20 AV groups by TV fiction titles produced

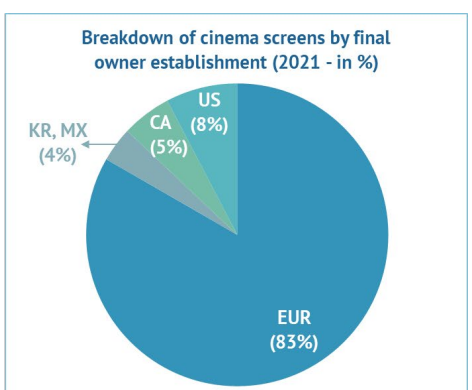
European Audiovisual Observatory

Cinema market structure by number of screens in Europe

Top 20 European cinema chains by number of screens (2021)

Rank	Cinema chain	Country	Statute	Final owner	Country of final owner	No. of cinema screens	Market share (%)
1	Odeon Cinemas Group	GB	Private	AMC Entertainment Holdings	US	2604	7.0%
2	Cineworld Group (Europe)	GB	Private	Cineworld Group	GB	2142	5.8%
3	Vue International	GB	Private	OPE/AIMCo	CA	1972	5.3%
5	Pathé Cinemas	FR	Private	Pathé	FR	1305	3.5%
4	Mars Entertainment Group	TR	Private	CJ-CGV	KR	848	2.3%
6	CGR Cinémas	FR	Private	CGR Cinémas	FR	705	1.9%
7	Kinepolis Group	NL	Private	Kinepolis Group	BE	608	1.6%
8	UGC Ciné Cité	FR	Private	UGC	FR	586	1.6%
9	Cineplex	DE	Private	Cineplex	DE	562	1.5%
10	Yelmo Films	ES	Private	Cinepolis	MX	533	1.4%
11	Cineplexx	AT	Private	Constantin Film Foundation	AT	446	1.2%
12	Cinestar (DE)	DE	Private	Greater Union Filmpalast	DE	376	1.0%
13	Helios	PL	Private	Agora	PL	291	0.8%
14	Nordisk Film Cinemas	DK	Private	Egmont Fonden	DK	258	0.7%
15	Omniplex	IE	Private	Omniplex	IE	255	0.7%
16	National Amusements (Europe)	GB	Private	National Amusements	US	241	0.6%
17	MK2	FR	Private	MK2	FR	211	0.6%
18	Megarama	FR	Private	Megarama	FR	209	0.6%
19	NOS (PT)	PT	Private	NOS (PT)	PT	208	0.6%
20	Ocine	ES	Private	Oci & Cine	ES	204	0.5%





Download Top 43 cinema chains by number of screens

European Audiovisual Observatory

Presence patterns for main AV groups assets in Europe: Case studies

European AV groups

- Netflix
- The Walt Disney Company
- Warner Bros. Discovery
- Groupe Canal Plus
- Viaplay Group
- United Group
- PPF Group

AV market segments

- Broadcasting
- SVOD – prominent platforms and catalogues
- Pay TV – prominent operators
- TV production

European Audiovisual Observatory

Netflix: One service deployed globally through national catalogues infused with local content

European Audiovisual Observatory

Disney: International TV networks with local language editions

The Walt Disney Company

European Audiovisual Observatory

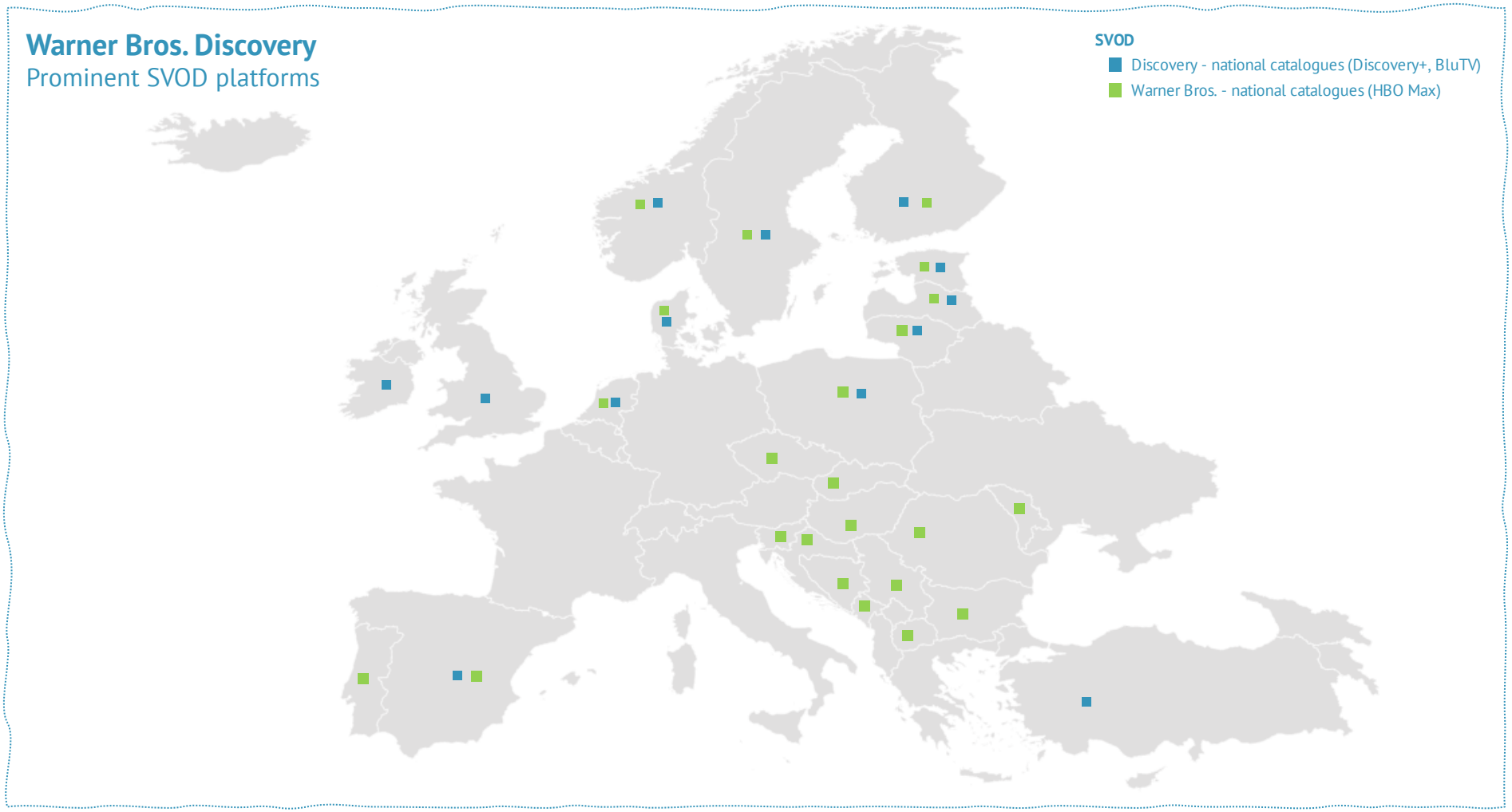
WBD: A mix of US and homegrown European brands

European Audiovisual Observatory

WBD: Discovery contributed with many European homegrown TV networks to the merger

European Audiovisual Observatory

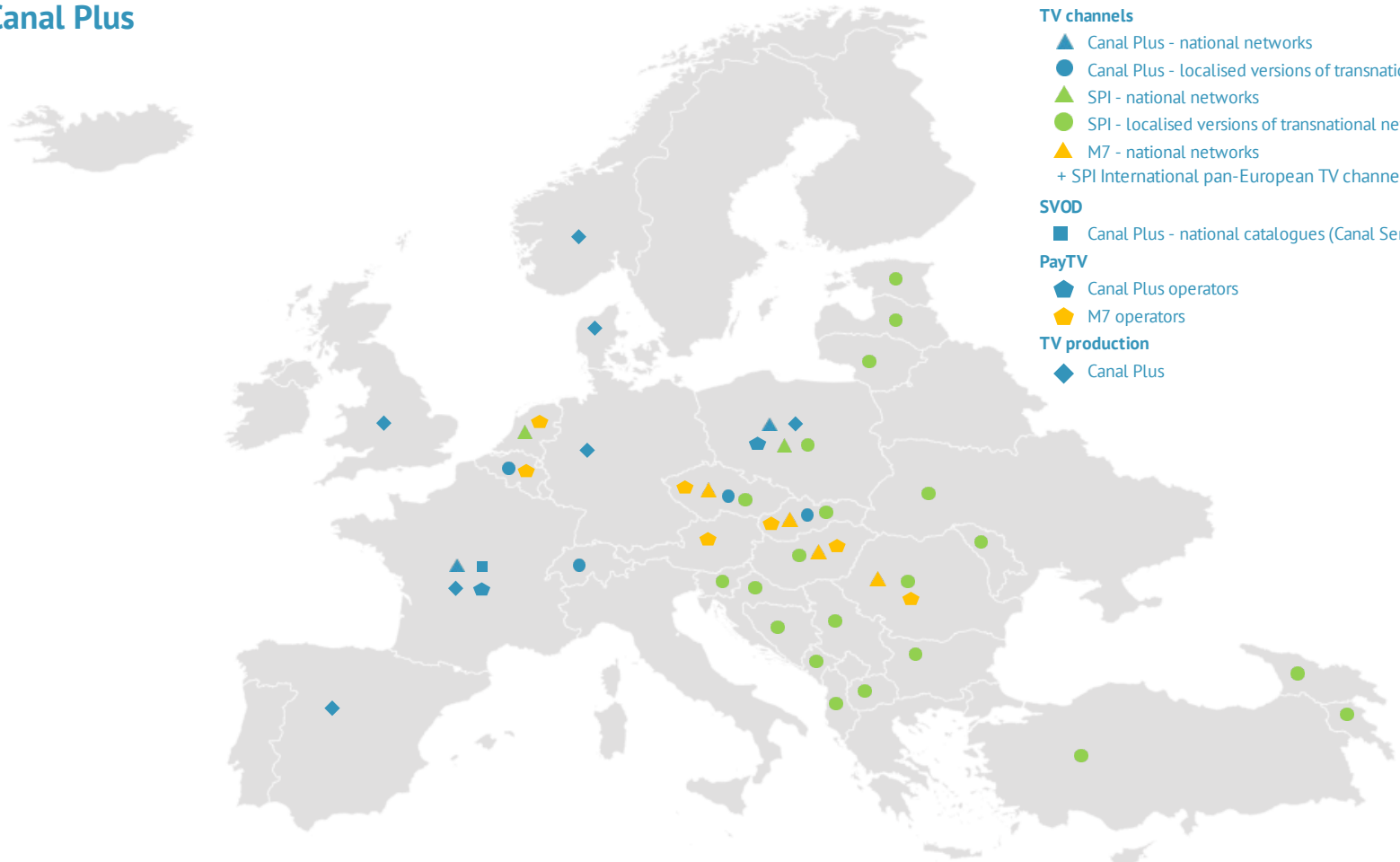
WBD: Discovery+ primarily feeds on content from local TV brands, driving its territorial strategy



European Audiovisual Observatory

Canal Plus: European pay-TV broadcaster focused on key local markets, expanding through consolidations

Groupe Canal Plus



TV channels
- Canal Plus - national networks
- Canal Plus - localised versions of transnational networks
- SPI - national networks
- SPI - localised versions of transnational networks
- M7 - national networks
- + SPI International pan-European TV channels

SVOD
- Canal Plus - national catalogues (Canal Series)

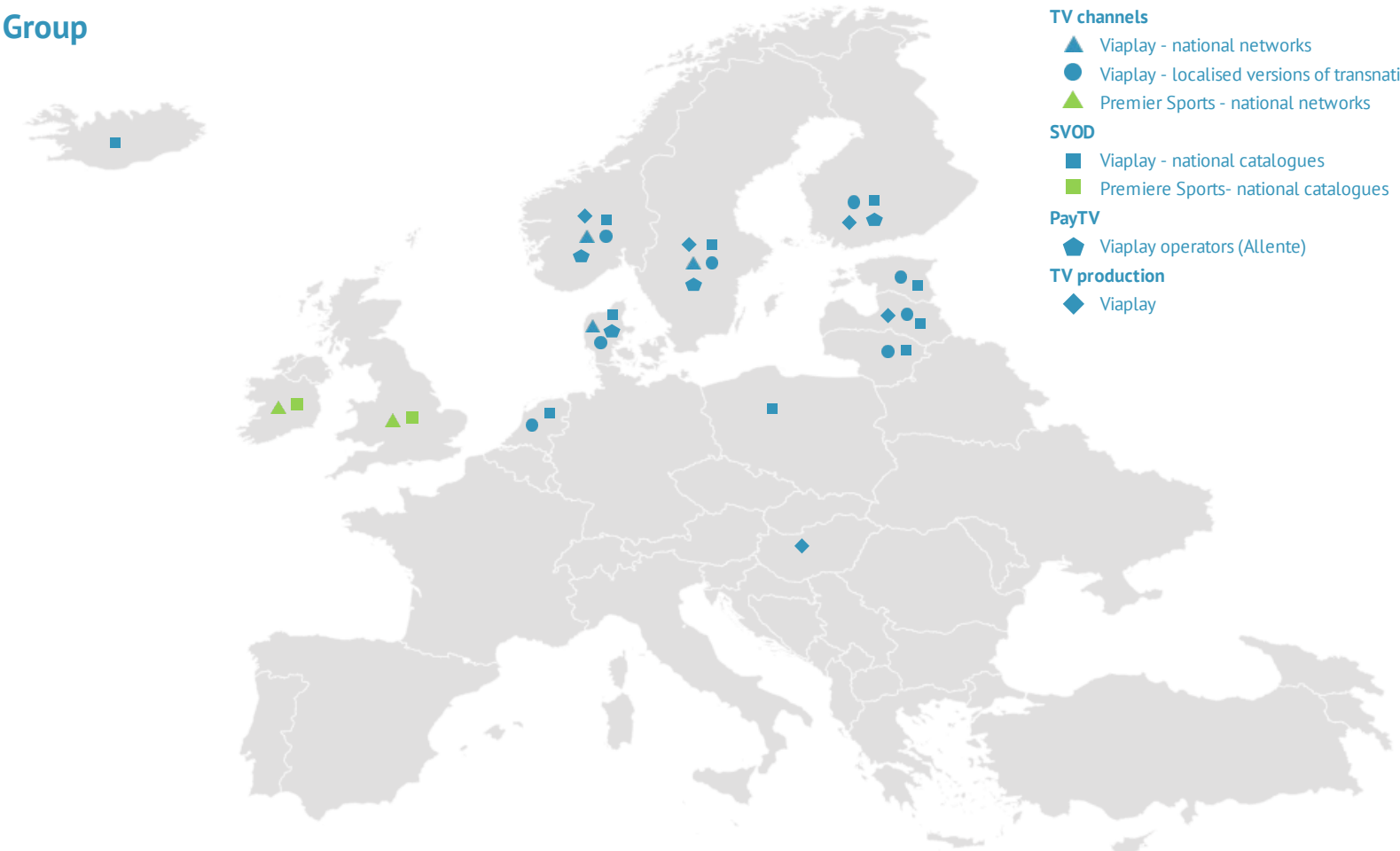
PayTV
- Canal Plus operators
- M7 operators

TV production
- Canal Plus

European Audiovisual Observatory

Viaplay: European broadcaster with a regional focus, tapping into new regions through acquisitions and SVOD only

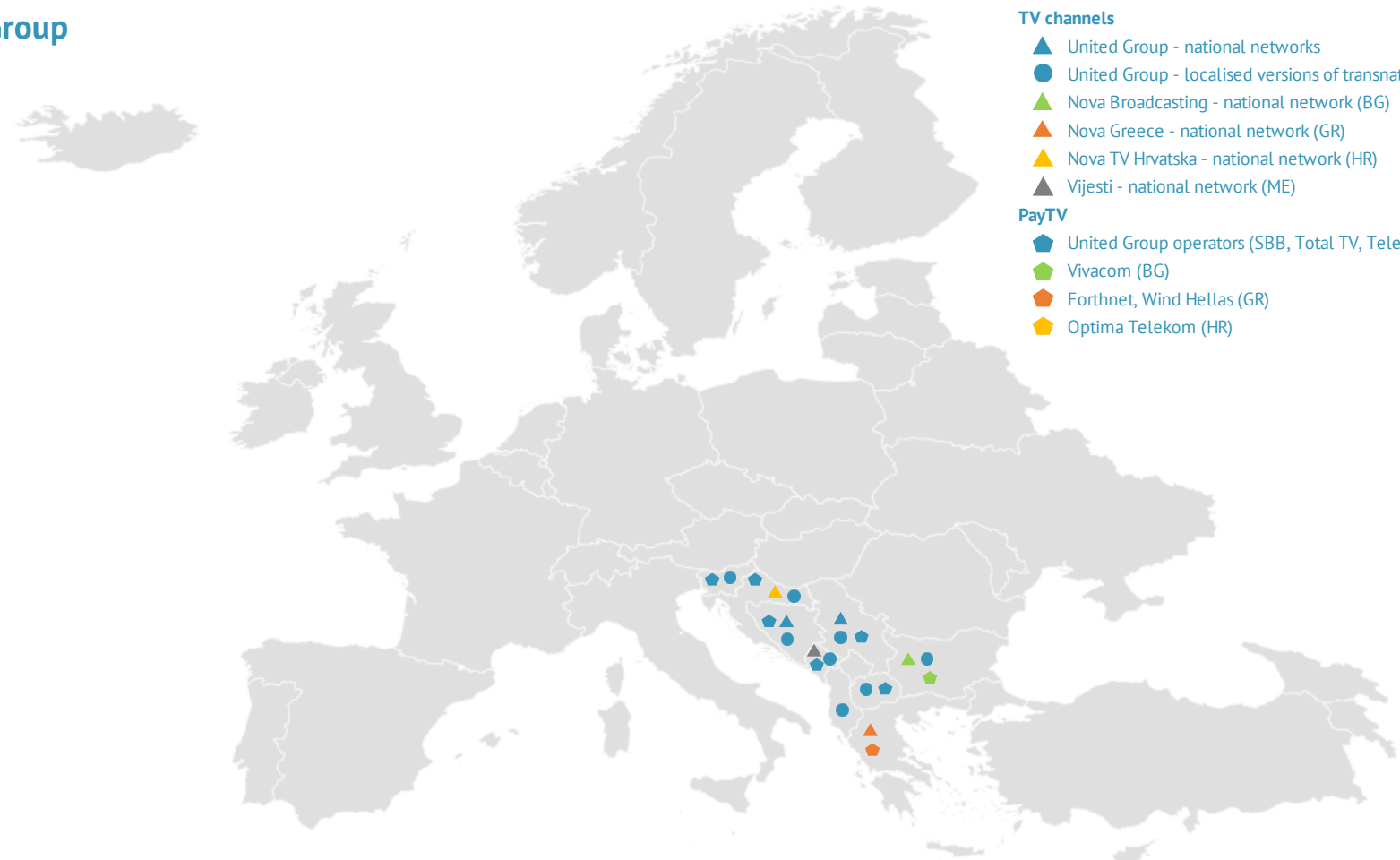
Viaplay Group



European Audiovisual Observatory

United Group: Regional pay-TV operator expanding within the region through local acquisitions

United Group



European Audiovisual Observatory

PPF Group: Local telco player expanding through consolidation with multi-national broadcaster

PPF Group

European Audiovisual Observatory

Methodology

Data providers

- Based on the analysis of data collected by the European Audiovisual Observatory, and data from the Observatory's MAVISE database, as well as data provided by Ampere Analysis, Glance and the European Metadata Group.

Scope

- Indicators were measured for 42 European markets (members of the Council of Europe and covered by the European Audiovisual Observatory) for which data was available, regardless of the European country of establishment of the AV groups

Indicators and definitions

- Figures in the report are presented at the European group level and reflect in general the situation for the year 2021. Exceptions: For number of TV channels and on-demand services, May 2022 figures were used. For the number of TV fiction titles, figures are cumulated for 2016-2020, to level out variations. For TV audience, 2020 data were used. For five out of the top 100 groups for which 2021 data was not available, 2020 revenues were used. For the analysis of revenues in evolution, 2016 data was used as a benchmark.
- Ownership information about European and final owner groups reflects the situation at the end of May 2022. A best-effort assessment of ownership and alignment across the different market segments was conducted by the EAO.

Methodology

Indicators (generic)

- The indicators analysed at the European group level are: operating revenues, pay-TV subscriptions, over-the-top SVOD subscriptions, number of TV channels, number of on-demand services (ODAS), audience share, number of TV fiction titles and number of cinema screens.

- For jointly owned assets, the values registered for each analysed indicator were equally distributed between all parties and cumulated at the level of each unique European group identified in the report.

- Market shares, levels of concentration, breakdowns by establishment and statute of final owner are calculated from the total market or the total sample available. These calculated indicators are not limited to the rankings showcased in this report. Exceptions: Top SVOD players and top AV groups owning a prominent SVOD and/or TV channel are represented in their entirety in the downloadable ranking.

- When several companies rank in the same position, those companies active in several market segments were prioritised for inclusion in the top listings.

- Considering that the data samples used for analysis are neither exhaustive nor complete, the figures presented in this report should be regarded as indicative.

Methodology

Indicators (specific)

Revenues

- The European Audiovisual Observatory collects on a yearly basis revenue data for the main audiovisual players in Europe by relying on desk research, corporate annual reports, companies houses, the Amadeus database for public and private companies across Europe and data from the European Broadcasting Union Media Intelligence Service. Revenues presented in this report were analysed for European groups primarily active in the AV services sector and they derive mainly from the exploitation of these AV services (including radio).
- The analysis covers consolidated operating revenues derived mainly from the exploitation of AV services (including radio) by the top 100 European groups for which the AV service business is the leading activity as assessed by the European Audiovisual Observatory. Groups not included: 1) groups mainly providing telecommunication services without details on video revenues; 2) subsidiaries of US groups with no separate data on European operations available; 3) groups mainly active in production and distribution of audiovisual works; 4) cinema chains.
- Revenues of the groups in Europe were estimated in several cases by cumulating the revenues of their main subsidiaries. They should not therefore be considered as consolidated results in the proper sense, as subsidiaries may have exchanges between themselves.
- The figures represent revenues in EUR million, at the current rate for the year 2021. There are several groups for which 2021 data was not available and instead 2020 data was used: Bauer Media, Global Media & Entertainment, Voo and Radio Y Television de Andalucia.
- Conversion from local currencies to EUR is based on the actual dates of the companies' fiscal year.

Methodology

- Additional notes for specific groups for which revenues required compilation:

The Walt Disney Company (Europe) = estimated DMED division revenues for Europe, based on the breakdown of worldwide revenues between DMED and DPEP divisions applied to Europe

Warner Bros. Discovery (Europe) = combined revenues of Discovery in Europe (Discovery Communications Europe, TVN SA [as of 2018], Eurosport [as of 2016], 50% All3 Media [as of 2016]) and Warner Media in Europe (Turner Broadcasting System Europe Limited, HBO [Europe] and CEME [until 2020]; HBO revenues estimated by combining last available revenues of subsidiaries in the Czech Republic, Poland, the Nordic countries, Romania, Bulgaria and Hungary)

Comcast (Europe) = includes only revenues for Sky

Vodafone = combined revenues of network video services and 25% of Sport TV Portugal

Bouygues = combined revenues of TF1 and networks' video services

Liberty Global = combined revenues of network video services and 50% of All3Media

Viaplay Group = combined revenues of Viaplay Group and 50% of Allente (as of 2020)

Paramount (Europe) = combined latest available revenues of Viacom International Networks in Belgium, Germany, the Nordic countries, Hungary, Italy and the UK, and of Nickelodeon UK, Nickelodeon International and Channel 5 UK

Altice Europe = combined revenues of network video services, Next Radio TV and 25% Sport TV Portugal

BeIn Media (Europe) = combined 2019 revenues of BeIn Media IP, Digiturk and BeIn Connect

Telia = combined revenues of network video services and TV4 Media (as of 2020)

Telenor = combined revenues of network video services and 50% of Allente (as of 2020)

PPF Group = combined revenues of O2 Czech Republic and Central European Media Enterprises (as of 2020)

NOS (PT) = combined revenues of network video revenues and 25% of Sport TV Portugal

ARD = 2021 revenues from ARD website; may not be directly comparable with last year's report

Antenna Group = combined revenues of Antenna TV Single Member and CEE Thematics since 2021

Methodology

Pay-AV services

- European Audiovisual Observatory analysis based on 2021 subscription data for prominent pay-TV operators and over-the-top SVOD platforms provided by Ampere Analysis. Pay-TV subscription breakdown by statute and establishment of final owner is based on the available sample representing 95% of the total market.
- Top players by cumulated subscriptions signed off to pay-AV services is built on the following criteria:

Scope

- For AV groups active in pay-TV distribution business
  - which own at least one prominent pay-TV channel and one over-the-top SVOD platform: available subscription data for both pay TV and SVOD considered
  - which own at least one prominent SVOD platform, but no prominent pay-TV channels: available subscription data considered only for SVOD
  - which are not owners of a prominent pay-TV channel or SVOD platform: not considered in the analysis
- All AV groups owning a prominent SVOD service were included in the analysis

Typology of pay TV and SVOD groups

- Broadcaster (EUR), Broadcaster (US-backed EUR), Broadcaster (US) = European or US-backed group which owns at least one prominent pay-TV channel
- Telco (EUR), Telco (US) = European or US-backed group which doesn't own a prominent pay-TV channel
- Pure SVOD (EUR), Pure SVOD (US) = European or US-backed group which owns only one or several OTT SVOD platforms

Methodology

TV channels and on-demand services (ODAS)

- European Audiovisual Observatory analysis based on May 2022 figures from the MAVISE database. Data is presented in number of active TV channels (other than local) and on-demand services, each cumulated at European group level.

Audiences

- European Audiovisual Observatory analysis based on 2020 audience data provided by Glance.
- The figures represent a calculated European audience market share that is comparable across different national markets. The European audience market share per audiovisual group corresponds to the sum of daily hours of TV channels belonging to one group divided by total daily hours in Europe, multiplied by 100. Total viewing time in Europe corresponds to the average daily television viewing time per person per country multiplied by the total population per country (source EUROSTAT).
- The data sample includes TV channels with a daily market share of at least 0.1%. The same TV channel can be available in several national markets. The viewing time for which data at channel level was not available (i.e. total viewing time in Europe – total viewing time from data sample) was considered to be accounted for by private European groups.

European Audiovisual Observatory

Methodology

Production of TV fiction

- European Audiovisual Observatory analysis based on European Metadata Group data on TV fiction titles by main production company.
- The figures represent TV and SVOD fiction titles released between 2016-2020 and cumulated at European production group level for the whole period to level out variations for this indicator. One “title” refers to either a TV film or a TV season. Each different TV season of a TV series is counted as one title.
- Breakdown of number of titles by final owner statute and establishment was calculated based on the assumption that companies outside the top 20, other than PSBs, were private and European-backed.

Cinema screens

- European Audiovisual Observatory analysis of UNIC – BoxOffice Pro estimated number of screens by selected exhibitors in Europe at the end of 2021.
- The figures represent number of cinema screens at exhibitor group level in Europe.
- Breakdown of number of screens by final owner establishment was calculated based on the assumption that half of the screens for which ownership data was not available were owned in 2021 by European exhibitors.

European Audiovisual Observatory

Methodology

Presence patterns for main AV groups assets in Europe: Case studies

- The selection of case studies is meant to illustrate the diversity of AV groups in Europe.
- The AV groups were selected based on the following criteria: core business, internationalisation model, coverage level, geographical focus and expansion strategy.
- The level and type of geographical presence should be regarded as indicative. The mapping is meant to convey non-exhaustive high-level profiles of AV groups and it is based on main assets owned by the group (i.e. distribution agreements and partnerships were not taken into account for mapping of the presence of a group in the pay-TV market segment).
- European presence was mapped for the following businesses provided the AV group was active in the respective market segment:
  - Broadcasting
    - National TV networks: homegrown European TV brands producing local (i.e. national) content
    - Localised versions of transnational TV networks: cross-border TV brands (European or US-grown) deployed internationally through dedicated feeds featuring adapted features (i.e. language, advertising, some local content)
    - Pan-European channels: TV network (European or US-grown) addressing international audiences with one single feed (no relevant localisation level)
  - Prominent over-the-top SVOD
  - Pay-TV distribution
  - TV production

More information:

www.obs.coe.int

Laura.Ene@coe.int