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Origin of films and TV content in VOD catalogues in the EU

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Visibility of films on VOD services

Gilles Fontaine and Christian Grece

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Origin of films in Transactional and Subscription VOD catalogues in the EU

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A sample study of 68 TVOD and 37 SVOD catalogues

Executive Summary

- On the 68 Transactional VOD catalogues representing 219 240 cumulated identified film titles:
    - EU 28 films make up 23% of the 68 TVOD catalogues observed (51 415 films), Other European films 2% (3 516 films) (see 2.1)
    - US films make up 61% (134 670 films) and other international films 14% (29 639 films)
- A total of 34 816 unique film titles were identified in the 68 TVOD catalogues, of which:
    - EU films represent 38% (13 267 unique film titles), other European films 3% (905 unique film titles) (see 2.2)
    - US films represent 46% (15 939 unique film titles) and other international films 14% (4 705 unique film titles)
- The TVOD services in this note are:
    - Apple's iTunes with 25 country catalogues and a share of EU films which ranges from 38% in the French catalogue to 14% in Cyprus, Estonia and Lithuania. (see 2.3.1)
    - Microsoft's Movies with 14 country catalogues and a share of EU films which ranges from 15% in the British catalogue to 11% in 6 country catalogues. (see 2.3.2)
    - Wuaki.TV's catalogues in 7 countries with a share of EU film varying from 34% in France to 22% in the United Kingdom (see 2.3.3)
    - Chili TV's catalogues in 5 countries with a share of EU films ranging from 38% in Italy to 10% in the United Kingdom (see 2.3.4)
    - SF Anytime with 3 countries in the Nordics and a share of EU films ranging from 30% in the Sweden to 26% in Finland (see 2.3.5)
    - 14 single country TVOD services, for which the highest share of EU films is found in the catalogue of the French UniversCiné with 70% and the lowest in the catalogue of the Greek hol with 19% (see 2.4)

- Changes in the sample of TVOD services compared to the note in 2015 affecting the share of EU 28 films:
    - A significant addition this year was Microsoft's Movies catalogues in 14 countries, with a high share of US films which had a significant impact on the share of EU films for TVOD services
    - The sample has a lower amount of national services and focuses more on pan-European and multi-country TVOD catalogues; this in return did also affect the share of EU 28 films for the 68 TVOD catalogues

- On the 37 Subscription VOD catalogues representing 47 553 cumulated identified film titles:
    - EU 28 films represent 19% in 37 SVOD catalogues analysed (8 943 films), Other European films 1% (421 films) (see 3.1)
    - US films represent a share of 67% (37 072 films), Other international films have a share of 13% (6 117 films)
- A total of 8 894 unique film titles were identified in the 37 SVOD catalogues, of which:
    - EU films represent 31% (2 765 unique film titles), Other European films 1.5% (128 film titles) (see 3.2)
    - US films represent 57% (5 038 unique film titles) and other international films 11% (963 film titles).
- The SVOD services in this note are:
    - Netflix with 28 country catalogues and a share of EU films ranging from 21% in the catalogues in France and Spain to 12% in Portugal. (see 3.3.1)
    - Viaplay in 3 Nordic countries with a share of EU films ranging from 23% in Denmark to 21% in the catalogues in Sweden and Finland. (see 3.3.2)
    - C More in Denmark and Sweden with respectively 34% and 38% of EU films (see 3.3.3)
    - 4 single country SVOD services, Canalplay in France, Maxdome (not entirely retrieved) in Germany, Voyo in the Czech Republic and Oyo in Croatia with respectively share of EU films in their catalogues of 49%, 48%, 31% and 28%. (see 3.4)

- Changes in the sample of SVOD services affecting the share of EU 28 films:
    - Netflix: The sample passed from only 8 Netflix catalogues to 28. This in return affected the share of EU 28 films in SVOD catalogues as most of the newly integrated Netflix catalogues had a share below 16% of EU28 films
    - Changes in national SVOD services: The catalogues of Filmin (ES - with a share of 61% of EU28 films in October 2015), Kinoplex (PL – with a share of EU 28 films of 54% in October 2015) and Yomvi (ES – with a share of EU 28 films of 41% in October 2015) are not part of this year's SVOD sample. In addition to 20 Netflix catalogues, this also affected the share of EU28 films for SVOD catalogues.

1.Methodology and Limits

The aim of this note is to analyse the composition of film VOD and SVOD catalogues of services in the European Union by the country of origin of films in these catalogues.

This year, 68 film catalogues of transactional VOD services and 37 catalogues of Subscription VOD services were analysed in the 28 Member States of the European Union for a total of 105 film catalogues. The film catalogues were automatically retrieved.

1.1 Methodology

Once film titles of VoD services have been retrieved, we were able to identify the country of production and the year of production by matching film titles with films in the Observatory's LUMIERE database on films, the Moviedatabase and imDB through a heuristic algorithm.

We considered the first country of production listed in LUMIERE as being the main country of production, without taking into account co-productions (which can be done in a second step).

Results of individual services are presented in the section "Results for VoD and SVoD services by country". The tables give the overview of total films retrieved from the catalogue, Breakdown by Region of Origin and by Age of Production (in absolute figures and shares of films retrieved).

Results – Example of presentation

GB_iTunes_Catalogue
--total films--
5 270

Breakdown by Region of Origin (films where variable was identified)								
5 056								96%
European				Non-European				
1 078			21%	3 978				79%
EU 28		National		US		Others		
984	19%	551	11%	3 115	62%	863	17%	

Breakdown by Age of Production (films where variable was identified)						
5 270						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	5 270	12%	25%	20%	15%	28%
European	1 078	15%	29%	22%	13%	21%
EU 28	984	14%	29%	22%	14%	22%
National	551	14%	23%	21%	14%	28%
Non-European	3 978	11%	23%	18%	17%	31%
US	3 115	9%	20%	17%	18%	35%

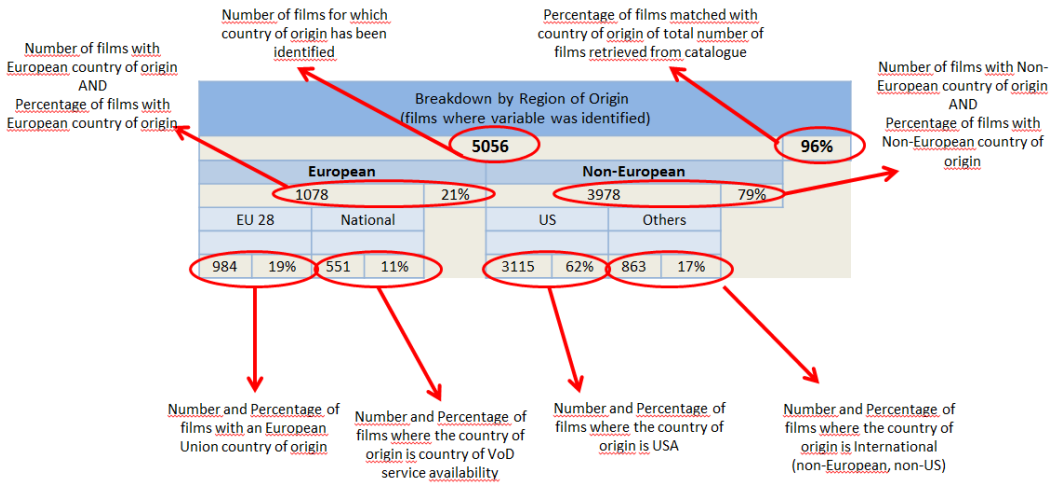
Source: OBS Research on VoD catalogues October 2015

In this example, the figure **"5 270"** below GB_iTune_Catalogue represents **the number of total films retrieved by the software** from the iTunes catalogue in the United Kingdom.

Results – Presentation of Breakdown by Region of Origin

Breakdown by Region of Origin (films where variable was identified)									
5056									96%
European					Non-European				
1078				21%	3978				79%
EU 28		National			US		Others		
984	19%	551	11%		3115	62%	863	17%	

Source: OBS Research on VoD catalogues October 2015



In this example, the results of films matched with their country/region of origin are presented in more detail. The figure "**5 056**" below "**Breakdown by Region of Origin**" represents the number of films for which we were able to match the country of origin and "**96%**" represents the percentage of films matched to their country of origin of all films retrieved. Here, 5 056 films (of the 5 270 films retrieved in the UK iTunes catalogue) or 96% have been matched to their country of origin.

- "**European"** represents the number of films in the catalogue having the first (or main) country of origin as part of the 47 Member states of the Council of Europe.

These countries are Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, Republic of Moldova, Romania, Russian Federation, San Marino, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, "The former Yugoslav Republic of Macedonia, Turkey, Ukraine and the United Kingdom.

In this example, **1 078** films had a European country of origin, representing **21% of films matched with their country of origin**.

- "EU 28" represents the number of films in the catalogue having the first (or main) country of origin as part of the 28 member states of the European Union. "EU 28" is a subcategory of "European", all films with an "EU 28" origin are also included in the "European" figure.

These countries are Austria, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and the United Kingdom.

In this example, **984** films have an **EU 28** origin, representing **19%** of films matched with their country of origin.

- "National" represents the number of films having the first (or main) country of origin corresponding to the service's country of availability, in this case the United Kingdom. For each service in each country, we have identified the number of national films in the catalogue. A film with a country of origin of in the United Kingdom will be considered "National" in the catalogues of VoD services available in the United Kingdom but "European" and "EU28" in the catalogues of VoD services elsewhere in the European Union. National is a subcategory of "EU 28" and "European", all films with a national as country of origin are also included in the figures "EU28" and "European".

In this example, **551** films have a **National** (United Kingdom) country of origin, representing **11%** of films matched with their country of origin.

"Non-European" represents the number of films not having the first (or main) country of origin as part of the list of 47 European member states of the Council of Europe.

In this example, **3978** films have a **Non-European** country of origin, representing **79%** of films matched with their country of origin.

- "US" represents the number of films having the first (or main) country of origin in the United States of America. "US" is a sub-category of "Non-European", all films with an "US" country of origin are also included in the "Non-European" figure.

In this example, **3115** films have as country of origin the USA, representing **62%** of films matched with their country of origin.

"Others" represents the number of films having as the first (or main) country of origin a non-European and non-US country. It shows the share of international, non-US films in a VoD catalogue. "Others" is a sub-category of "Non-European", all films with an "Others" as country of origin are also included in the "Non-European" figure.

In this example, **863** films have an international country of origin (Non-European, Non-US), representing **17%** of films matched with their country of origin.

1.2 Limits

- Retrieval of film titles in catalogues: **the catalogues might not have been retrieved fully** for some services.
  We do not have until now a reliable system to ensure that the entirety of every catalogues has been retrieved. Retrieving a VOD catalogue without an existing API (as for Viaplay and Chili TV) or database (such as unogs.com, the unofficial Netflix online Global Search 2016 database, which we used for Netflix) can be difficult. For most of the services, this was possible by comparing the number of titles in the catalogues to the number of titles retrieved. However, services such as

Microsoft's Movies or Apple's iTunes do not give the total number of titles in their catalogues. For this reason, it might be that some catalogues were not retrieved fully. Despite this fact, for the majority of services, the **high number of film titles retrieved ensures a representativity of the figures for the shares of films by region of origin** (around 70% to 80% of film catalogues have been retrieved). Without information by the provider of service of the number of film titles present in each country catalogue, there is no sure way to verify that all film titles have been retrieved in the lack of an API or database. The retrieval is even more rendered difficult as most services classify films in several genres (action, drama, comedy for example), and therefore these films will be counted as many times as they are classified in a different genre. We have overcome this difficulty by establishing a database and regrouping the same film titles for a given country catalogue.

- Matching of films titles: **Matching errors of film titles with a wrong country of production** might have occurred.
  Once film titles are retrieved, they need to be matched to their correct film titles in databases (we used IMDb, LUMIERE and The Movie Database) in order to identify the country and region of production. We choose to automatize these tasks in regard to the high number of film titles retrieved in the 105 services (243 547 films for the 68 TVOD catalogues, 49 674 films for 36 SVOD catalogues), with a manual verification for film titles present in more than 7 catalogues. However, as film titles are translated and have different titles in several EU countries ("A.k.a"'s in the IMDb database, film titles "also known as"), matching errors have occurred (a film titles is identified as the wrong film). From a survey of all data gathered, we estimate these matching errors to have mainly occurred in countries where film titles are translated and to represent at most 10% of all film titles retrieved and matched. Three criterias were used to identify the correct film: the film titles and its known "A.k.a"'s, the director and the year of production. A large part of film titles (around 12 000 titles) which were not matched automatically were furthermore matched manually. However, 10% of films gathered in TVOD catalogues (24 307 films representing 10 710 film titles) and 4% of films gathered in SVOD catalogues (2 121 films representing 1 134 unique film titles) were not identified by their country of origin due to a lack of information or mismatching. In short, **90% of all films retrieved in TVOD catalogues and 96% of all films retrieved in SVOD were identified by their country and region of origin**.

- Only "Over-the-top" VOD services have been included in this note: We did not have the capacity of accessing VOD catalogues which were not available through the Open Internet. For this reason, **only OTT TVOD and SVOD services are included** in this note. VOD services only accessible through set-top boxes of IPTV, cable and satellite operators are thus excluded from the analysis.

- Representativity of VOD services selected: In the absence of official market share figures, it is difficult to know which services are the most used. However, by having Netflix and Apple's iTunes, we think that two of the major providers of subscription-based and transactional VOD services in the European Union have been integrated in the note. Also, several multi-country

VOD services such as Wuaki.TV, Chili TV, Viaplay, Microsoft and SF Anytime have been looked at in this study. Despite this fact, it is however clear that the **VOD services analysed in this note do not reflect the full VOD offer in each country**. The figures provided are therefore a **sample of VOD services** rather than the full offer of films on VOD per country

- Timing of analysis: The retrieval of film titles has taken place in October 2016. It is only a snapshot of the composition of the catalogues at a given time period. Catalogues change quickly, even on a week-to-week or day-to-day basis. Thus, **all figures given in the note are only a snapshot of the catalogues in October 2016** and could be different at the time of publication.

2.Transactional VOD services in the EU – 68 country catalogues

The catalogues of 68 transactional VOD services in 27 Member States have been analysed (no catalogue for Slovenia was retrieved). Of these services, two had a presence in more than 10 EU countries; Apple's iTunes (25 country catalogues) and Microsoft Movies (14 country catalogues). Three TVOD services have a presence in several EU countries; Wuaki.TV (7 country catalogues), Chili TV (5 country catalogues) and SF Anytime (3 country catalogues). We excluded Megogo from the analysis as the coverage and identification rate for film titles in the four catalogues were too low, the results are presented in the last section of this chapter. The other TVOD services included in this section have a presence in only on country and are operated by independent players (such as UniversCiné, Volta or Flimmit) and telecom players (such as Proximus VOD, Telia Play, Tango TV or hol). Table 1 shows the TVOD services for each country.

Table 1 The 68 country film catalogues of TVOD services analysed in this section

Country	TVOD services
AT	Flimmit, Wuaki.TV, Microsoft Movies, Chili TV, iTunes
BE	Proximus VOD, UniversCiné VOD, Microsoft Movies, iTunes
BG	iTunes
CY	iTunes, Microsoft Movies,
CZ	iTunes
DE	Microsoft Movies, Wuaki.TV, Chili TV, iTunes
DK	Microsoft Movies, iTunes, SF Anytime
EE	iTunes
ES	iTunes, Microsoft Movies, Wuaki.TV
FI	iTunes, SF Anytime
FR	UniversCiné VOD, Microsoft Movies, Wuaki.TV, iTunes
GB	Microsoft Movies, Wuaki.TV, Chili TV, iTunes
GR	hol, iTunes
HR	B.net Videoteka, Max TV
HU	iTunes
IE	Microsoft Movies, Volta, Wuaki.TV, iTunes
IT	iTunes, Wuaki.TV, Microsoft Movies, Chili TV
LT	iTunes
LU	iTunes, Tango TV VOD
LV	iTunes
MT	Microsoft Movies, iTunes
NL	Pathé Thuis, Microsoft Movies, iTunes
PL	IPLA, Chili TV, iTunes, Strefa VOD, Toya VOD
SE	Microsoft Movies, iTunes, SF Anytime, Telia Play Filmbutiken
SK	iTunes

2.1 The cumulative film offering of Transactional VOD services in the EU – Volume of films

A total of 243 547 films were retrieved from the catalogues of the 68 TVOD catalogues, of which 219 240 films were identified with their country of origin (90%).

- Share of EU films: **EU films have a share of 23%** (51 415 films) in the 68 TVOD catalogues, of which 12 167 (6%) are national films in country catalogues (a French film in a French TVOD catalogue for example).
- Share of other European films: Other European films had a share of 2% (3 516 films).
- Share of US films: US films have a share of 61% (134 670 films).
- Share of other international films: International films have a share of 14% (29 639 films).

Table 2 Share of films by region of origin, cumulative film offering of 68 Transactional VOD service catalogues

All TVOD services_Catalogue
(Cumulative count - total films)

243 547

Breakdown by Region of Origin
(films where region of origin was identified)

219 240								90%
European				Non-European				
54 931				164 309				75%
EU 28		National		US		Others		
51 415	23%	12 167	6%	134 670	61%	29 639	14%	

Breakdown by Age of Production
(films where production year was identified)

243 547						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	243 547	13%	25%	22%	19%	21%
European	54 931	13%	29%	26%	15%	17%
EU 28	51 415	13%	28%	26%	16%	18%
National	12 167	14%	26%	22%	16%	22%
Non-European	164 309	11%	23%	22%	20%	23%
US	134 670	10%	20%	22%	22%	26%

Figure 1 The fictive compostion of the 68 TVOD catalogues by films share of region of origin

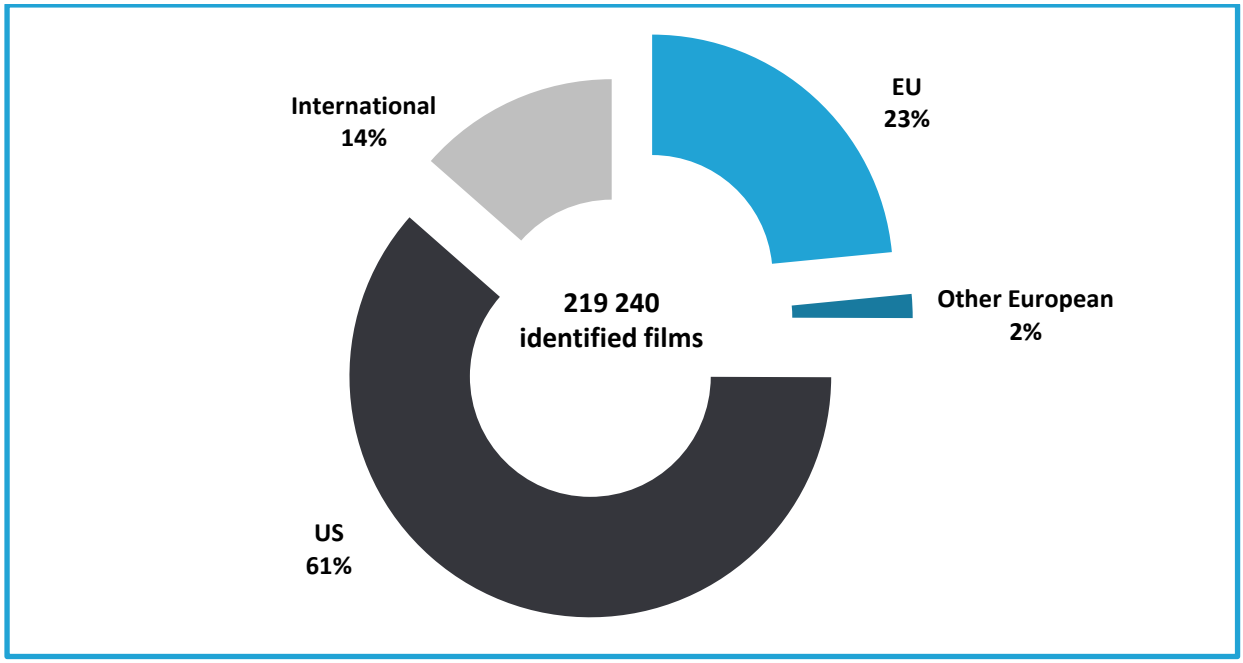


Table 3 List of film titles most found in the 68 TVOD catalogues

Rank	Number of TVOD catalogues	Film title	Country of Origin
1	55	Alice in Wonderland	US
2	53	Avatar	US,GB
2	53	Mad Max: Fury Road	AU,US
4	52	E.T. the Extra-Terrestrial	US
4	52	Godzilla	US,JP
4	52	Horrible Bosses 2	US
4	52	Maleficent	US,GB
4	52	Pacific Rim: Jaeger Pilot Oculus Rift Experienc	US
5	51	Focus	US,AR
5	51	Jaws	US
5	51	Pan	US
6	50	Blended	US
6	50	R.I.P.D.	US
6	50	Seventh Son	US,GB,CA,CN
7	49	Charlie and the Chocolate Factory	US,GB
7	49	Despicable Me 2	US
7	49	Harry Potter and the Prisoner of Azkaban	GB Inc,US
7	49	Inside Man	US
7	49	Knocked Up	US
7	49	Monster High: Haunted	US
7	49	Ouija	US
7	49	The Hangover Part III	US
8	48	Ben-Hur	US
8	48	Curious George	US
8	48	Dolphin Tale 2	US
8	48	Forgetting Sarah Marshall	US
8	48	Harry Potter and the Order of the Phoenix	GB Inc,US
8	48	King Arthur	US,GB,IE
8	48	Pineapple Express	US
8	48	Project X	US
8	48	Red Dragon	US,DE,GB
8	48	Rock of Ages	US
8	48	Total Recall	US,CA
9	47	Changeling	US
9	47	Cinderella	US,GB
9	47	G.I. Joe: The Rise of Cobra	US,CZ
9	47	Harry Potter and the Deathly Hallows: Part 1	GB Inc,US
9	47	Mockingbird	US
9	47	Pirates of the Caribbean: Dead Man's Chest	US
9	47	Pitch Perfect 2	US
9	47	The Fast and the Furious	US,DE
9	47	The Other Guys	US
9	47	Toy Story 3	US
10	46	Barbie in Princess Power	US
10	46	Batman Forever	US
10	46	Batman: The Dark Knight Returns, Part 2	US
10	46	Envy	US
10	46	How the Grinch Stole Christmas	US
10	46	Insidious: Chapter 3	US,CA
10	46	Interview with the Vampire	US
10	46	Mary Poppins	US
10	46	Max	US
10	46	Meet the Robinsons	US
10	46	Minions	US
10	46	Savages: The Interrogations	US
10	46	Sucker Punch	US,CA
10	46	Tomorrowland	US,ES

2.2 The single film offering of Transactional VOD services in the EU – Variety of films

A total of 45 526 unique film titles were retrieved from the catalogues of the 68 TVOD catalogues, of which 34 816 film titles were identified with their country of origin (76%).

- Share of EU films: **EU film titles have a share of 38%** (13 267 film titles) in the 68 TVOD catalogues, of which 9 187 film titles (26% of total film titles identified) are national films in country catalogues (a French film in a French TVOD catalogue for example).
- Share of other European films: Other European film titles had a share of 3% (905 film titles).
- Share of US films: US film titles have a share of 46% (15 939 film titles).
- Share of other international films: International films have a share of 14% (4 705 film titles).
- The discrepancy in the share of EU films in the cumulative count (23%) and the share of EU films in the unique count (38%) shows that EU films circulate less well than US films which managed to increase the share from the unique film titles count (46%) to the cumulative film count (61%). The share of other international films did not change, showing an equal distribution among the different catalogues. Table 1 shows the list of film titles most found in catalogues, all of them are either US (GB Inc is an film produced in the UK with incoming capital from the US) or in AU.

Table 4 Share of films by region of origin, unique film titles offering of 68 Transactional VOD service catalogues

All TVOD services_Catalogues
(Single count - unique film titles)

45 526

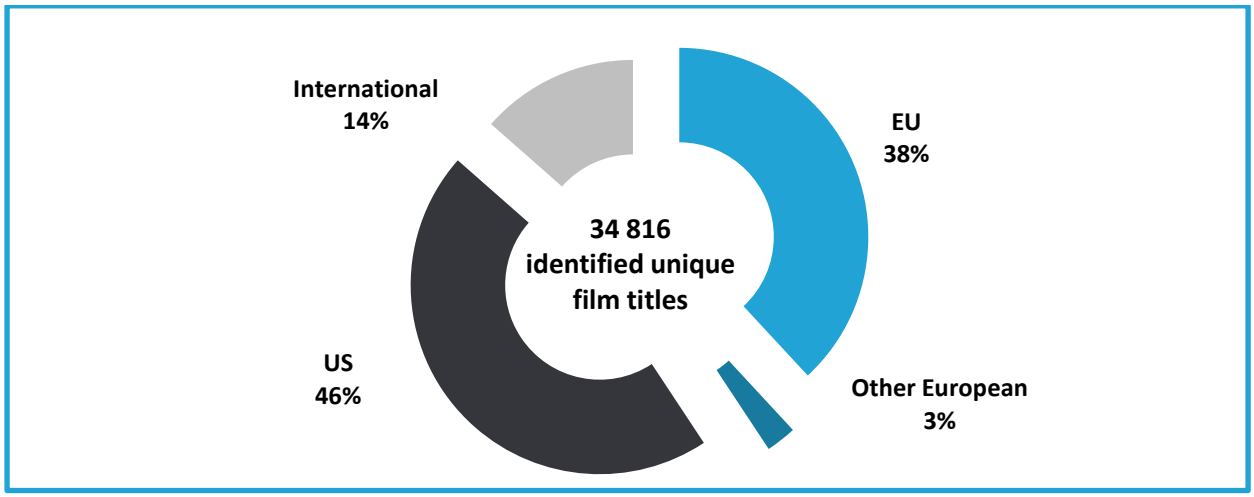
Breakdown by Region of Origin
(films where region of origin was identified)

34 816							76%
European				Non-European			
14 172			41%	20 644			59%
EU 28		National		US		Others	
13 267	38%	9 187	26%	15 939	46%	4 705	14%

Breakdown by Age of Production
(films where production year was identified)

45 526						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	45 526	14%	24%	22%	18%	21%
European	14 172	11%	24%	24%	18%	24%
EU 28	13 267	11%	23%	24%	18%	24%
National	9 187	12%	24%	22%	17%	25%
Non-European	20 644	11%	23%	23%	19%	23%
US	15 939	11%	21%	22%	20%	26%

Figure 2 The fictive compostion of the 68 TVOD catalogues by unique film titles share of region of origin



2.3 Pan-European and Multi-Country Transactional VOD Services

In this section, the TVOD services which have a pan-European or a presence in several EU countries are presented in details. For each of these services, the fictive catalogues (cumulative and single titles count), an overview of individual country catalogues with the share by region of origin, identification rates and number of film titles in catalogues and all relevant data of the country catalogues are presented in this section.

These services represent 54 country catalogues (see Table 5 for details of countries) and are:

- Apple's iTunes (25 country catalogues)
- Microsoft's Movies catalogues (14 country catalogues)
- Wuaki.TV's catalogues (7 country catalogues)
- Chili TV's catalogues (5 country catalogues)
- SF Anytime's catalogues (3 country catalogues)
- Megogo's catalogues (4 country catalogues; however not taken into account as the identification rate for film titles was too low, due to the Cyrillic alphabet and matching difficulties. The results are despite this fact present in this section but the results are not taken into account in the fictive TVOD catalogues, cumulative and single count).

Table 5 The 54 country catalogues of pan-European and multi-country TVOD services

Apple iTunes	Microsoft Movies	Wuaki.TV	Chili TV	SF Anytime
AT, BE, BG, CY, CZ, DE, DK, EE, ES, FI, FR, GB, GR, HU,IE, IT, LT, LU, LV, MT, NL, PL,PT, SE, SK	AT, BE, CY, DE, DK, ES, FI, FR, GB, IE, IT, MT, NL, SE	AT, DE, ES, FR, GB, IE, IT	AT, DE, GB, IT, PL	DK, FI, SE

2.3.1 Apple's iTunes in 25 countries

Main statistics

Fictive pan-European iTunes catalogue – Cumulative films count and Singe film titles count

- Cumulative count: The fictive cumulative film count, showing the volume of films offered, of the 25 iTunes catalogues shows that **EU films make up 23%** of the film offered on iTunes in the 25 country catalogues, representing 25 885 films. US films on the other hand represent 57% of all films offered in the 25 catalogues, representing 65 055 films and other international films represent 19% or 21 698 films.
- Single count: **EU films** however represent **35% of unique film titles** (7 231) in the 25 iTunes catalogues (a total of 26 472 unique film titles of which 79% or 20 918 film titles were identified with their region of origin). US film titles represented 49% of these identified film titles and other international films 14%.
- Circulation of films: The discrepancy between the cumulative and single count shows that EU films circulate less well between iTunes country catalogues than US films and other international films, which had a higher share in the cumulative film count. Thus these films are more often found in single iTunes country catalogues, showing a higher circulation of US and other international films than EU films. Table 6 shows the film titles found in at least 20 iTunes country catalogues which seems to confirm this finding; of these 53 film titles found in at least 20 iTunes catalogues, 47% (25 titles) are of US origin, 40% of other international origin (21 titles) and 13% of EU origin (7 titles – 1 Belgian, 1 Spanish and 5 British).

Individual country catalogues

- Share of EU films: The share of EU 28 films varies between 38% in the French catalogue and 14% in the catalogues of Cyprus, Estonia and Lithuania. 12 country catalogues had a share of EU 28 films below 20%. (see Figure 5)
- Share of national films: The highest share for national films was reached in the French catalogue with 21% while 12 country catalogues had a share of national films at 0%. (see Figure 6)
- Share of US films: The share of US films varies between 68% in the Spanish catalogue and 48% in the Austrian catalogue. Except Austria, all other country catalogues had a share of US films equal or above 50%. (see Figure 7)
- Share of international films: The share of other international films varies between 26% in Latvia, Malta and Portugal to 8% in Spain and the Netherlands. (see Figure 8)
- An overview of all these shares is given in **Error! Reference source not found.**. For individual country catalogues, the main data is given in section 2.3.1.4.
- Number of films in catalogues: The number of films included in the catalogues varies greatly; over 10 000 films in the catalogue of the United Kingdom (10 706 films retrieved) and 1 816 in the Italian catalogue (see Figure 9)
- Identification rate: The identification rate for region of origins of films varies between 88.7% in Germany to 68.6% in Belgium and 69.9% in Italy (the third lowest rate is the catalogue of iTunes Luxembourg with 78.1%). (See Table 10).

Table 6 53 Film titles found in at least 20 iTunes country catalogues by country of origin

Rank	Number of iTunes catalogues	Film title	Country of Origin
1	25	47 Ronin	US
1	25	Advance to Contact	GB
2	24	10 Things I Hate About You	US
2	24	12 Angry Men	US
2	24	28 Days Later...	GB
2	24	28 Weeks Later	GB,ES
2	24	300: Rise of an Empire	US
2	24	42	US
2	24	5cm	CN
2	24	Adam	US
2	24	Advantageous	US
2	24	After-School Special	US
2	24	Agent Cody Banks	US,CA
3	23	About Last Night	US
3	23	After Hours	US
3	23	Agent 6	US
3	23	Agent Cody Banks 2: Destination London	US
4	22	10,000 BC	US
4	22	127 Hours	US,GB
4	22	17 Miracles	US
4	22	22 Jump Street	US
4	22	(500) Days of Summer	US
4	22	A Bug's Life	US
4	22	Action Replayy	IN
5	21	A Clockwork Orange	GB
5	21	Ada... A Way of Life	IN
5	21	Adem	BE,NL
6	20	เมย์ไหน..ไฟแรงเฟร่อ (May Nai Fai Rang Frer)	TH
6	20	คิดถึงวิทยา (Teacher's Diary)	TH
6	20	100 Degree Celsius	IN
6	20	1989	US
6	20	1 - Nenokkadine	IN
6	20	2 francos, 40 pesetas	ES
6	20	2 Guns	US
6	20	308	ID
6	20	3G - A Killer Connection	IN
6	20	3 बजे (3 A.M.)	IN
6	20	8MM 2	US,HU
6	20	Aa Dekhen Zara	IN
6	20	Aagadu	IN
6	20	Aa Gaye Munde U.K. De	IN
6	20	Aaina	IN
6	20	Aambala	IN
6	20	Aarohanam	IN
6	20	Aashiqui 2	IN
6	20	Aayna Ka Bayna	IN
6	20	Abandoned Dead	US
6	20	A Brief Encounter	US
6	20	Action Jackson	IN,AT
6	20	After Porn Ends	US
6	20	Afterwards	GB,DE
6	20	Agent Vinod	IN
6	20	Agent Vinod	IN

2.3.1.1 iTunes' fictive Cumulative film offering – Volume

In the 25 iTunes, a total of 130 380 films can be found of which 115 031 or 88% have been identified by their region of origin.

- Share of EU films: **EU films represent 25%** (28 278 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent 2% (2 393 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 57% (65 055 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 19% (21 698 films) of the fictive cumulative catalogue offer

Table 7 Apple iTunes – Data Fictive catalogue Cumulative count – Volume

iTunes_Catalogues
(Cumulative count - total films)

130 380

Breakdown by Region of Origin
(films where region of origin was identified)

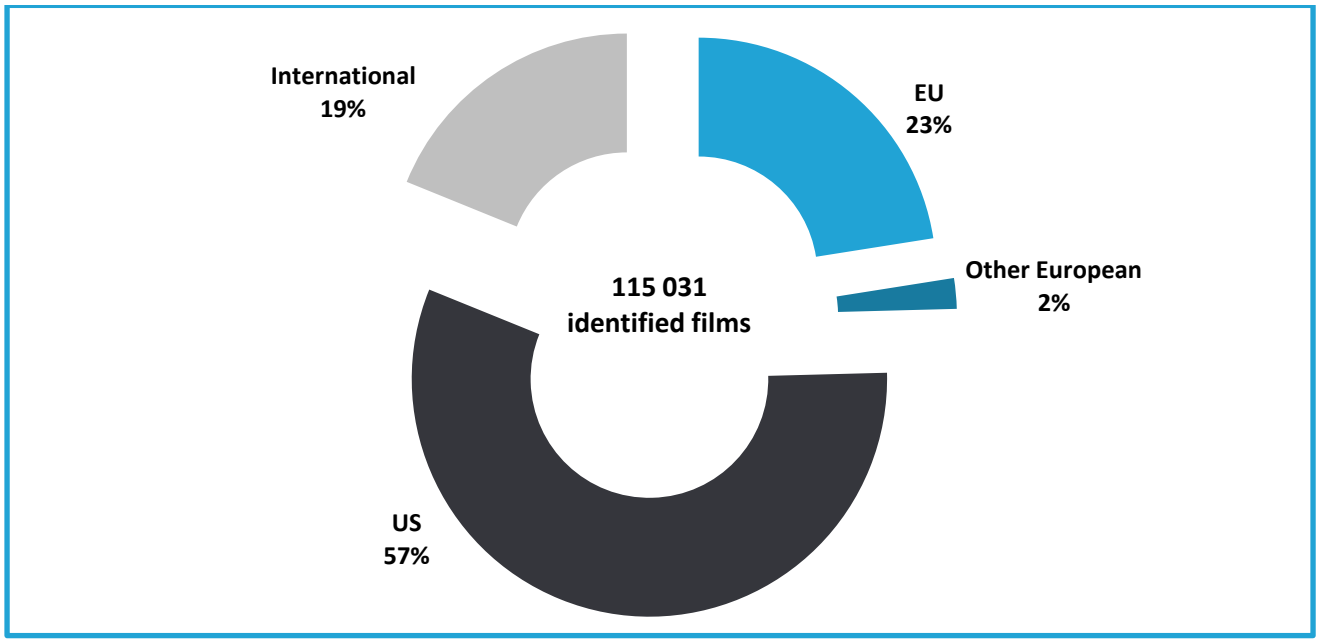
115 031								88%
European				Non-European				
28 278				86 753				75%
EU 28		National		US		Others		
25 885	23%	4 698	4%	65 055	57%	21 698	19%	

Breakdown by Age of Production
(films where production year was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	130 380	12%	27%	21%	17%	22%
European	28 278	12%	31%	26%	13%	17%
EU 28	25 885	11%	31%	26%	14%	18%
National	4 698	14%	28%	23%	14%	21%
Non-European	86 753	10%	25%	21%	18%	26%
US	65 055	9%	19%	21%	21%	30%

130 380 | 100%

Figure 3 Apple's iTunes fictive cumulative film offering - Volume



2.3.1.2 iTunes fictive Single film offering – Variety

In the 25 analysed catalogues of Apple's iTunes film catalogues, **26 472 unique film titles** are offered **of which 79% or 20 918 titles were identified** by their region of origin.

- Share of unique EU film titles: The share of **EU films was 35%** or 7 231 unique film titles
- Share of unique US film titles: Unique US film titles represented 49% of the fictive single title offer or 10 224 unique film titles.
- Share of unique other International film titles: Other international films represented 14% or 2 981 unique film titles.
- Share of unique other European film titles: 482 film titles or 2% were of other European countries than the EU.

Table 8 Apple iTunes – Data Fictive catalogue Single count – Variety

iTunes_Catalogues
(Single count - unique film titles)

26 472

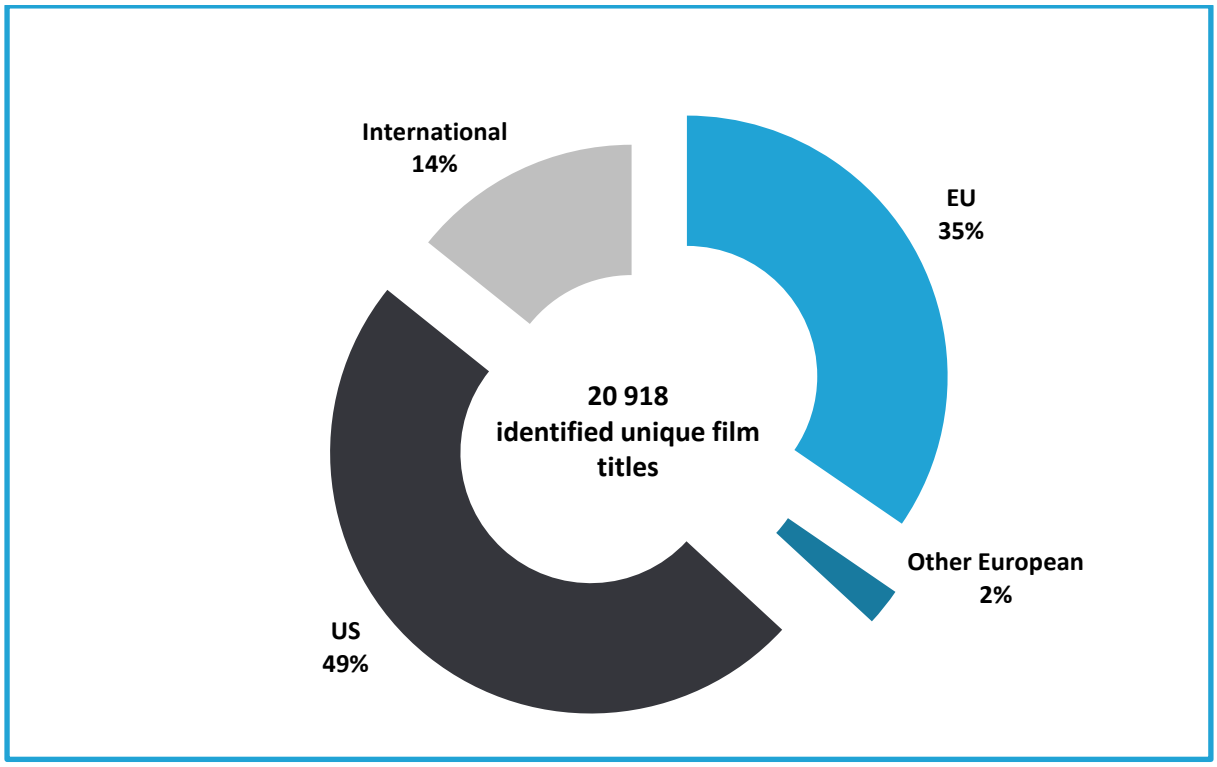
Breakdown by Region of Origin
(films where region of origin was identified)

20 918								79%
European				Non-European				
7 713			37%	13 205			63%	
EU 28		National		US		Others		
7 231	35%	4 698	22%	10 224	49%	2 981	14%	

Breakdown by Age of Production
(films where production year was identified)

26 472						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	26 472	14%	27%	22%	16%	20%
European	7 713	13%	29%	25%	14%	19%
EU 28	7 231	13%	28%	24%	14%	20%
National	4 698	14%	28%	23%	14%	21%
Non-European	13 205	10%	26%	22%	18%	24%
US	10 224	9%	23%	21%	20%	27%

Figure 4 Apple's iTunes – Fictive catalogue Single count – Variety



2.3.1.3 Apple's iTunes Movies in 25 country catalogues – Overview

The service for films is not available in Croatia and Romania, the Slovenian catalogue was not retrieved during this session.

Main findings:

- Share of EU films: The share varies between **38% in the French** catalogue to **14% in the catalogues in Cyprus, Estonia and Lithuania**. 12 countries had a share of EU 28 films below the 20% mark, whereas 5 country catalogues had a share above 30% (FR, DE, IT, AT, BE). [Figure 5]
- Share of national films: As for the precedent exercise and catalogue report, the share of national films seems to be closely linked to the production output in films by countries. The countries with a large yearly production of films had a higher share of national films in their respective catalogues. France (21%), Germany (12%), the United Kingdom (12%), Italy (9%), Denmark (7%), Spain (5%) and the Netherlands (5%). On the other hand, the countries with a lower number of films produced by year had a low share of national films (even if the share is 0% this is due to rounding; in several catalogues, a tiny number of national films are present).
- Share of US films: From the share of US films, it seems that a 20 country catalogues have a similar share, in the 62% to 52% range. Only the Austrian catalogue had a share of US films below 50%.
- Share of other international films: The share of other international films varies greatly and it seems that the countries with the lowest share of national films are also those with the highest share of international films. International films therefore may act as a sort of equalizer, as almost all countries with a share of 0% of national films have a share around 25% of international films in their catalogues.

Figure 5 Apple's iTunes - Share of films with EU 28 origin, in %

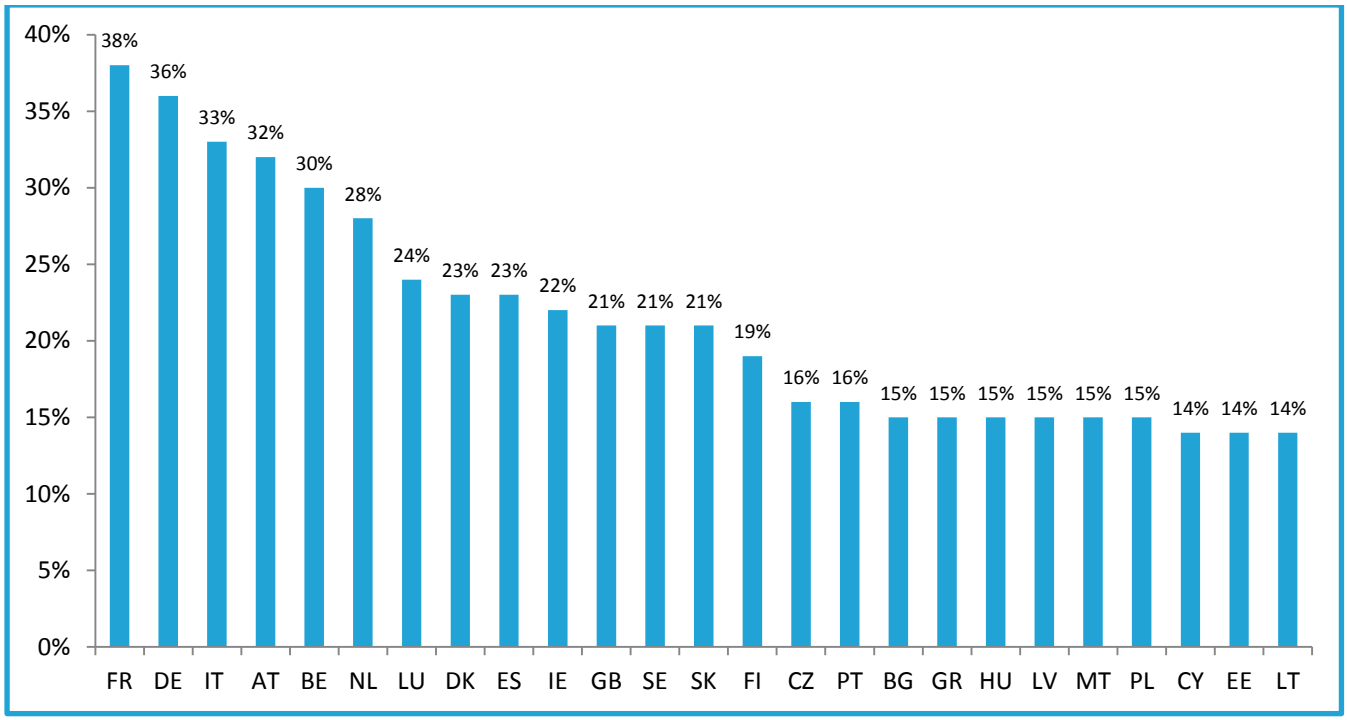
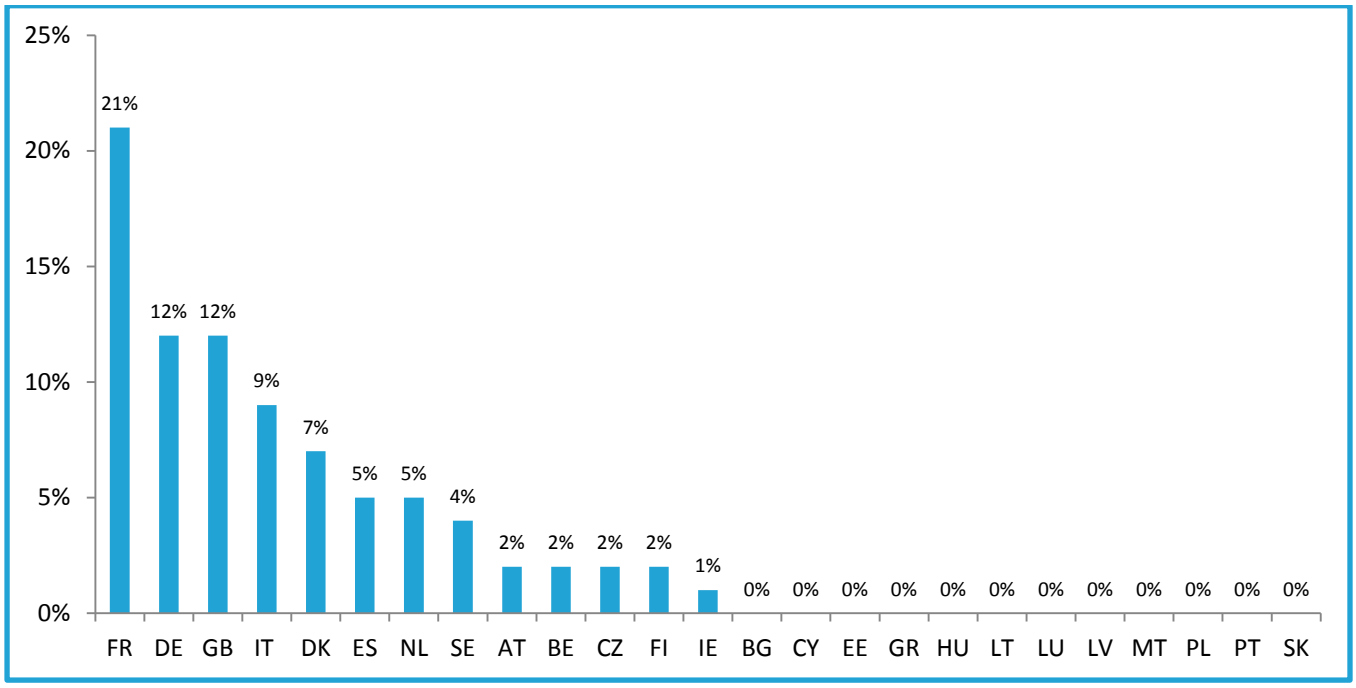


Figure 6 Apple's iTunes - Share of films with national origin, in %



Note: National films are also accounted for in the share of films with region of origin marked as EU 28

Figure 7 Apple's iTunes - Share of films with US origin, in %

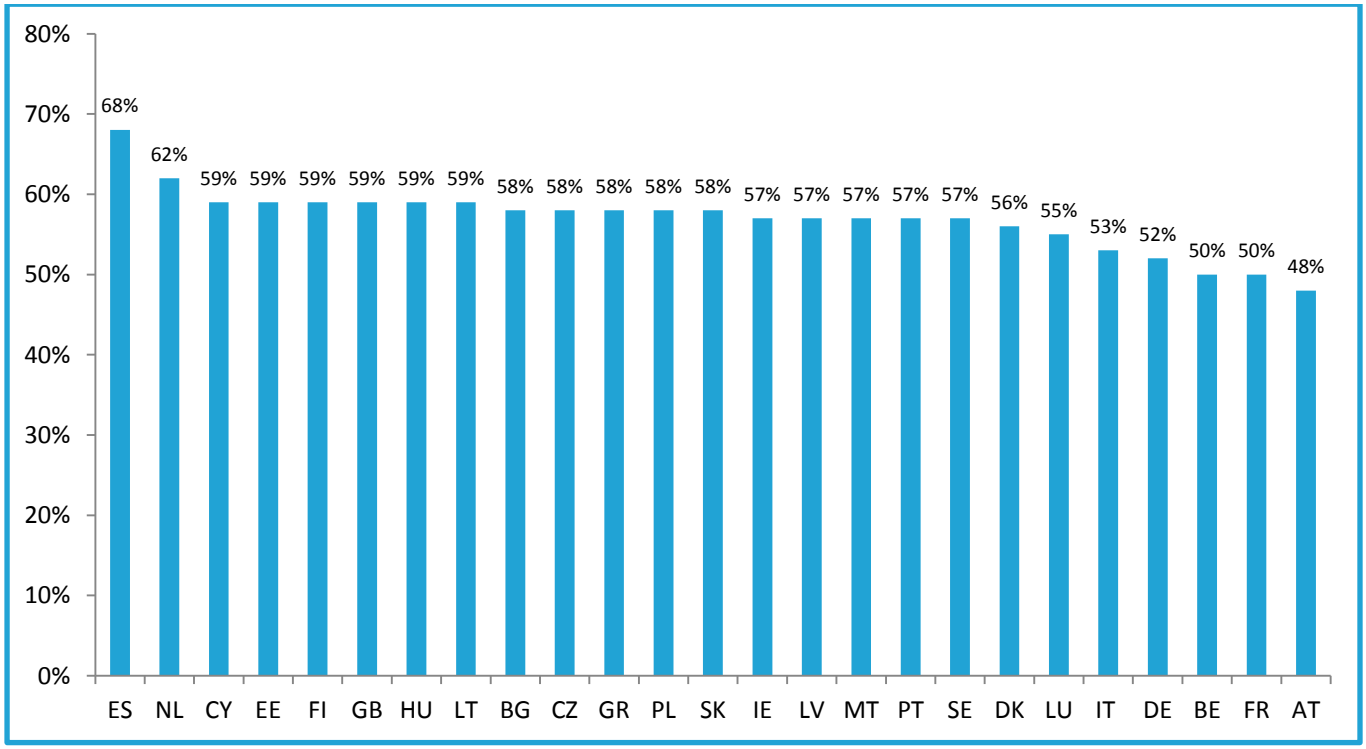


Figure 8 Apple's iTunes - Share of films with other international origin, in %

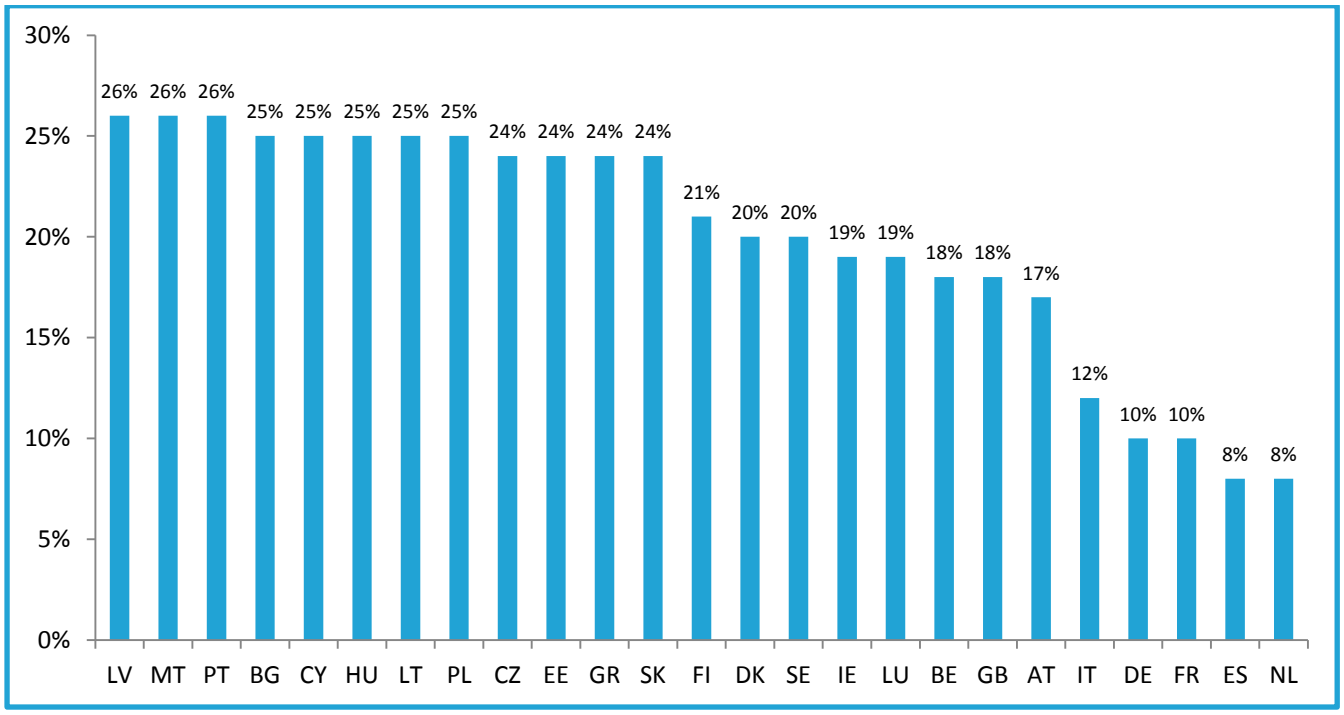


Table 9 Apple iTunes - Summary table film shares in catalogues by region of origin

Country	EU 28	*of which National**	Other European	US	Other International
AT	32%	*2%*	3%	48%	17%
BE	30%	*2%*	2%	50%	18%
BG	15%	*0%*	2%	58%	25%
CY	14%	*0%*	2%	59%	25%
CZ	16%	*2%*	2%	58%	24%
DE	36%	*12%*	2%	52%	10%
DK	23%	*7%*	1%	56%	20%
EE	14%	*0%*	3%	59%	24%
ES	23%	*5%*	1%	68%	8%
FI	19%	*2%*	1%	59%	21%
FR	38%	*21%*	2%	50%	10%
GB	21%	*12%*	2%	59%	18%
GR	15%	*0%*	3%	58%	24%
HU	15%	*0%*	1%	59%	25%
IE	22%	*1%*	2%	57%	19%

IT	33%	*9%*	2%	53%	12%
LT	14%	*0%*	2%	59%	25%
LU	24%	*0%*	2%	55%	19%
LV	15%	*0%*	2%	57%	26%
MT	15%	*0%*	2%	57%	26%
NL	28%	*5%*	2%	62%	8%
PL	15%	*0%*	2%	58%	25%
PT	16%	*0%*	1%	57%	26%
SE	21%	*4%*	2%	57%	20%
SK	16%	*0%*	2%	58%	24%

**National films are a sub-category of EU 28 films.*

Figure 9 Apple's iTunes catalogues – Number of films in each country catalogue

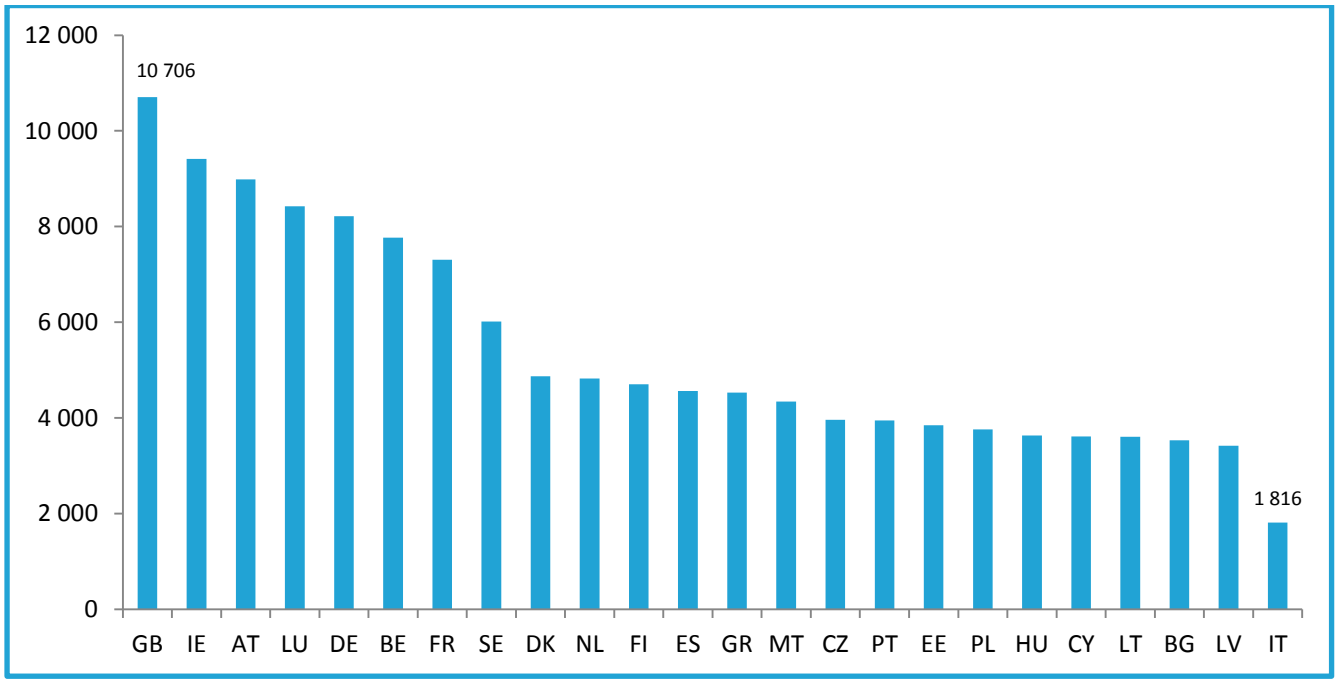


Table 10 Identification rate region of origins of films in Apple's iTunes catalogues in 25 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	iTunes	TVOD	8 983	7 887	87,8%
BE	iTunes	TVOD	8 983	6 165	68,6%
BG	iTunes	TVOD	3 534	3 060	86,6%
CY	iTunes	TVOD	3 616	3 137	86,8%
CZ	iTunes	TVOD	3 965	3 374	85,1%
DE	iTunes	TVOD	8 217	7 290	88,7%
DK	iTunes	TVOD	4 873	4 126	84,7%
EE	iTunes	TVOD	3 851	3 316	86,1%
ES	iTunes	TVOD	4 564	3 751	82,2%
FI	iTunes	TVOD	4 705	4 063	86,4%
FR	iTunes	TVOD	7 304	6 083	83,3%
GB	iTunes	TVOD	10 706	9 029	84,3%
GR	iTunes	TVOD	4 528	3 819	84,3%
HU	iTunes	TVOD	3 634	3 148	86,6%
IE	iTunes	TVOD	9 414	8 031	85,3%
IT	iTunes	TVOD	1 816	1 269	69,9%
LT	iTunes	TVOD	3 609	3 128	86,7%
LU	iTunes	TVOD	8 421	6 581	78,1%
LV	iTunes	TVOD	3 421	2 962	86,6%
MT	iTunes	TVOD	4 343	3 768	86,8%
NL	iTunes	TVOD	4 828	4 078	84,5%
PL	iTunes	TVOD	3 764	3 222	85,6%
PT	iTunes	TVOD	3 947	3 189	80,8%
SE	iTunes	TVOD	6 018	4 933	82,0%
SK	iTunes	TVOD	4 470	3 767	84,3%

2.3.1.4 Apple's iTunes country catalogues details

Table 11 iTunes – AT - catalogue details

AT_Itunes_Catalogue
--total films--
8 840

Breakdown by Region of Origin
(films where region of origin was identified)

7 887								89%
European				Non-European				
2 746			35%	5 141			65%	
EU 28		National		US		Others		
2 546	32%	128	2%	3 798	48%	1 343	17%	

Breakdown by Age of Production
(films where production year was identified)

8 840						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	8 840	11%	28%	24%	18%	20%
European	2 746	10%	28%	28%	15%	18%
EU 28	2 546	9%	28%	28%	16%	19%
National	128	8%	24%	27%	20%	22%
Non-European	5 141	9%	26%	23%	19%	23%
US	3 798	8%	21%	22%	22%	27%

Table 12 iTunes – BE - catalogue details

BE_Itunes_Catalogue
--total films--
7 121

Breakdown by Region of Origin
(films where region of origin was identified)

6 165								87%
European				Non-European				
1 959			32%	4 206			68%	
EU 28		National		US		Others		
1 832	30%	99	2%	3 109	50%	1 097	18%	

Breakdown by Age of Production
(films where production year was identified)

7 121						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	7 121	12%	30%	21%	16%	22%
European	1 959	11%	31%	22%	12%	24%
EU 28	1 832	11%	30%	22%	12%	25%
National	99	24%	31%	30%	12%	2%
Non-European	4 206	9%	28%	22%	18%	23%
US	3 109	8%	22%	23%	21%	26%

Table 13 iTunes – BG - catalogue details

BG_Itunes_Catalogue
--total films--
3 492

Breakdown by Region of Origin
(films where region of origin was identified)

3 060								88%
European				Non-European				
510			17%	2 550			83%	
EU 28		National		US		Others		
445	15%	1	0%	1 771	58%	779	25%	

Breakdown by Age of Production
(films where production year was identified)

3 492						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 492	12%	29%	21%	18%	20%
European	510	12%	35%	27%	15%	11%
EU 28	445	9%	34%	29%	16%	13%
National	1	100%	0%	0%	0%	0%
Non-European	2 550	11%	26%	20%	18%	24%
US	1 771	9%	18%	22%	22%	29%

Table 14 iTunes – CY - catalogue details

CY_Itunes_Catalogue
--total films--
3 547

Breakdown by Region of Origin
(films where region of origin was identified)

3 137								88%
European				Non-European				
502			16%	2 635			84%	
EU 28		National		US		Others		
431	14%	1	0%	1 843	59%	792	25%	

Breakdown by Age of Production
(films where production year was identified)

3 547						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 547	13%	28%	21%	17%	21%
European	502	12%	33%	27%	13%	14%
EU 28	431	10%	32%	28%	14%	16%
National	1	100%	0%	0%	0%	0%
Non-European	2 635	11%	26%	20%	17%	25%
US	1 843	10%	18%	22%	21%	29%

Table 15 iTunes – CZ - catalogue details

CZ_Itunes_Catalogue
--total films--
3 896

Breakdown by Region of Origin (films where region of origin was identified)								
3 374								87%
European				Non-European				
615			18%	2 759				82%
EU 28		National		US		Others		
545	16%	57	2%	1 944	58%	815	24%	

Breakdown by Age of Production (films where production year was identified)						
3 896						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 896	13%	30%	21%	18%	18%
European	615	14%	37%	26%	13%	10%
EU 28	545	13%	37%	27%	13%	11%
National	57	26%	33%	21%	9%	11%
Non-European	2 759	11%	27%	21%	18%	23%
US	1 944	9%	19%	23%	22%	27%

Table 16 iTunes – DE - catalogue details

DE_Itunes_Catalogue
--total films--
8 096

Breakdown by Region of Origin (films where region of origin was identified)								
7 290								90%
European				Non-European				
2 808			39%	4 482				61%
EU 28		National		US		Others		
2 588	36%	879	12%	3 764	52%	718	10%	

Breakdown by Age of Production (films where production year was identified)						
8 096						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	8 096	10%	26%	25%	19%	21%
European	2 808	9%	29%	28%	15%	19%
EU 28	2 588	9%	28%	28%	16%	20%
National	879	12%	29%	25%	15%	19%
Non-European	4 482	8%	24%	24%	21%	24%
US	3 764	7%	21%	22%	22%	27%

Table 17 iTunes – DK - catalogue details

DK_Itunes_Catalogue
--total films--
4 748

Breakdown by Region of Origin (films where region of origin was identified)								
4 126								87%
European				Non-European				
1 018			25%	3 108				75%
EU 28		National		US		Others		
964	23%	277	7%	2 290	56%	818	20%	

Breakdown by Age of Production (films where production year was identified)						
4 748						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 748	13%	31%	18%	17%	21%
European	1 018	13%	32%	24%	15%	17%
EU 28	964	12%	31%	24%	15%	17%
National	277	11%	22%	25%	22%	21%
Non-European	3 108	10%	28%	19%	18%	25%
US	2 290	9%	22%	19%	21%	29%

Table 18 iTunes – EE - catalogue details

EE_Itunes_Catalogue
--total films--
3 790

Breakdown by Region of Origin (films where region of origin was identified)								
3 316								87%
European				Non-European				
546			16%	2 770				84%
EU 28		National		US		Others		
467	14%	2	0%	1 967	59%	803	24%	

Breakdown by Age of Production (films where production year was identified)						
3 790						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 790	12%	28%	20%	18%	22%
European	546	13%	33%	27%	13%	15%
EU 28	467	11%	33%	27%	13%	15%
National	2	0%	0%	100%	0%	0%
Non-European	2 770	10%	25%	20%	18%	26%
US	1 967	9%	17%	22%	22%	31%

Table 19 iTunes – ES - catalogue details

ES_Itunes_Catalogue
--total films--
4 467

Breakdown by Region of Origin (films where region of origin was identified)								
3 751								84%
European				Non-European				
914			24%	2 837				76%
EU 28		National		US		Others		
874	23%	179	5%	2 534	68%	303	8%	

Breakdown by Age of Production (films where production year was identified)						
4 467						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 467	11%	24%	25%	19%	21%
European	914	13%	33%	32%	13%	9%
EU 28	874	13%	33%	32%	13%	9%
National	179	23%	35%	20%	16%	6%
Non-European	2 837	7%	20%	24%	22%	26%
US	2 534	6%	18%	24%	23%	29%

Table 20 iTunes – FI - catalogue details

FI_Itunes_Catalogue
--total films--
4 599

Breakdown by Region of Origin (films where region of origin was identified)								
4 063								88%
European				Non-European				
833			21%	3 230				79%
EU 28		National		US		Others		
791	19%	84	2%	2 387	59%	843	21%	

Breakdown by Age of Production (films where production year was identified)						
4 599						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 599	13%	31%	18%	17%	21%
European	833	16%	36%	23%	13%	13%
EU 28	791	15%	35%	23%	13%	13%
National	84	24%	46%	23%	5%	2%
Non-European	3 230	10%	28%	19%	18%	25%
US	2 387	9%	22%	19%	20%	29%

Table 21 iTunes – FR - catalogue details

FR_Itunes_Catalogue
--total films--
6 989

Breakdown by Region of Origin (films where region of origin was identified)								
6 083								87%
European				Non-European				
2 446			40%	3 637				60%
EU 28		National		US		Others		
2 302	38%	1 306	21%	3 036	50%	601	10%	

Breakdown by Age of Production (films where production year was identified)						
6 989						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	6 989	10%	24%	23%	17%	25%
European	2 446	10%	26%	26%	15%	24%
EU 28	2 302	9%	25%	25%	15%	25%
National	1 306	10%	23%	21%	16%	31%
Non-European	3 637	7%	21%	23%	20%	28%
US	3 036	7%	18%	22%	22%	31%

Table 22 iTunes – GB - catalogue details

GB_Itunes_Catalogue
--total films--
10 561

Breakdown by Region of Origin (films where region of origin was identified)								
9 029								85%
European				Non-European				
2 097			23%	6 932				77%
EU 28		National		US		Others		
1 927	21%	1 059	12%	5 308	59%	1 624	18%	

Breakdown by Age of Production (films where production year was identified)						
10 561						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	#####	13%	28%	21%	16%	21%
European	2 097	13%	32%	26%	13%	16%
EU 28	1 927	13%	31%	26%	14%	17%
National	1 059	13%	28%	25%	14%	21%
Non-European	6 932	11%	27%	20%	16%	25%
US	5 308	10%	24%	20%	18%	28%

Table 23 iTunes – GR - catalogue details

GR_Itunes_Catalogue
--total films--
4 458

Breakdown by Region of Origin (films where region of origin was identified)								
3 819								86%
European				Non-European				
672			18%	3 147				82%
EU 28		National		US		Others		
590	15%	2	0%	2 233	58%	914	24%	

Breakdown by Age of Production (films where production year was identified)						
4 458						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 458	13%	29%	21%	17%	20%
European	672	13%	33%	29%	13%	12%
EU 28	590	11%	33%	29%	14%	13%
National	2	0%	100%	0%	0%	0%
Non-European	3 147	11%	26%	20%	17%	25%
US	2 233	10%	18%	21%	21%	30%

Table 24 iTunes – HU - catalogue details

HU_Itunes_Catalogue
--total films--
3 574

Breakdown by Region of Origin (films where region of origin was identified)								
3 148								88%
European				Non-European				
509			16%	2 639				84%
EU 28		National		US		Others		
458	15%	4	0%	1 864	59%	775	25%	

Breakdown by Age of Production (films where production year was identified)						
3 574						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 574	11%	27%	21%	20%	22%
European	509	11%	33%	28%	14%	13%
EU 28	458	9%	34%	28%	15%	14%
National	4	0%	0%	50%	50%	0%
Non-European	2 639	10%	24%	20%	19%	26%
US	1 864	8%	16%	21%	23%	31%

Table 25 iTunes – IE - catalogue details

IE_Itunes_Catalogue
--total films--
9 298

Breakdown by Region of Origin (films where region of origin was identified)								
8 031								86%
European				Non-European				
1 900			24%	6 131				76%
EU 28		National		US		Others		
1 738	22%	61	1%	4 617	57%	1 514	19%	

Breakdown by Age of Production (films where production year was identified)						
9 298						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	9 298	15%	29%	20%	16%	20%
European	1 900	14%	32%	26%	13%	15%
EU 28	1 738	13%	31%	26%	13%	16%
National	61	13%	34%	30%	13%	10%
Non-European	6 131	12%	27%	20%	17%	24%
US	4 617	11%	24%	19%	18%	27%

Table 26 iTunes – IT - catalogue details

IT_Itunes_Catalogue
--total films--
1 797

Breakdown by Region of Origin (films where region of origin was identified)								
1 269								71%
European				Non-European				
440			35%	829				65%
EU 28		National		US		Others		
422	33%	117	9%	675	53%	154	12%	

Breakdown by Age of Production (films where production year was identified)						
1 797						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 797	25%	28%	21%	13%	12%
European	440	27%	28%	24%	9%	12%
EU 28	422	27%	27%	24%	9%	12%
National	117	38%	21%	6%	5%	31%
Non-European	829	24%	25%	23%	15%	14%
US	675	26%	22%	21%	15%	16%

Table 27 iTunes – LT - catalogue details

LT_Itunes_Catalogue
--total films--

3 559

Breakdown by Region of Origin (films where region of origin was identified)								
3 128								**88%**
European				**Non-European**				
518			17%	2 610				83%
EU 28		National		US		Others		
450	14%	0	0%	1 836	59%	774	25%	

Breakdown by Age of Production (films where production year was identified)						
3 559						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 559	11%	26%	21%	19%	22%
European	518	13%	32%	26%	14%	15%
EU 28	450	10%	33%	27%	14%	15%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	2 610	9%	23%	21%	19%	27%
US	1 836	8%	15%	22%	23%	32%

Table 28 iTunes – LU - catalogue details

LU_Itunes_Catalogue
--total films--

7 527

Breakdown by Region of Origin (films where region of origin was identified)								
6 581								**87%**
European				**Non-European**				
1 724			26%	4 857				74%
EU 28		National		US		Others		
1 594	24%	10	0%	3 589	55%	1 268	19%	

Breakdown by Age of Production (films where production year was identified)						
7 527						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	7 527	13%	30%	21%	15%	22%
European	1 724	13%	35%	23%	10%	20%
EU 28	1 594	12%	34%	23%	10%	21%
National	10	0%	20%	30%	40%	10%
Non-European	4 857	10%	26%	21%	18%	25%
US	3 589	9%	21%	22%	20%	28%

Table 29 iTunes – LV - catalogue details

LV_Itunes_Catalogue
--total films--

3 371

Breakdown by Region of Origin (films where region of origin was identified)								
2 962								**88%**
European				**Non-European**				
515			17%	2 447				83%
EU 28		National		US		Others		
447	15%	2	0%	1 684	57%	763	26%	

Breakdown by Age of Production (films where production year was identified)						
3 371						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 371	11%	28%	22%	19%	20%
European	515	12%	33%	26%	13%	14%
EU 28	447	10%	34%	27%	14%	14%
National	2	0%	50%	50%	0%	0%
Non-European	2 447	10%	25%	22%	19%	24%
US	1 684	8%	17%	24%	23%	29%

Table 30 iTunes – MT - catalogue details

MT_Itunes_Catalogue
--total films--

4 283

Breakdown by Region of Origin (films where region of origin was identified)								
3 768								**88%**
European				**Non-European**				
638			17%	3 130				83%
EU 28		National		US		Others		
557	15%	0	0%	2 156	57%	974	26%	

Breakdown by Age of Production (films where production year was identified)						
4 283						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 283	13%	28%	19%	17%	24%
European	638	12%	32%	27%	15%	15%
EU 28	557	10%	32%	27%	15%	15%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	3 130	11%	25%	18%	17%	29%
US	2 156	10%	19%	19%	20%	32%

Table 31 iTunes – NL - catalogue details

NL_Itunes_Catalogue
--total films--
4 712

Breakdown by Region of Origin (films where region of origin was identified)								
4 078								87%
European				Non-European				
1 249			31%	2 829				69%
EU 28		National		US		Others		
1 154	28%	222	5%	2 517	62%	312	8%	

Breakdown by Age of Production (films where production year was identified)						
4 712						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 712	14%	30%	24%	16%	16%
European	1 249	17%	39%	29%	10%	5%
EU 28	1 154	16%	39%	29%	10%	6%
National	222	28%	37%	23%	9%	3%
Non-European	2 829	9%	24%	24%	19%	24%
US	2 517	9%	21%	23%	20%	26%

Table 32 iTunes – PL - catalogue details

PL_Itunes_Catalogue
--total films--
3 696

Breakdown by Region of Origin (films where region of origin was identified)								
3 222								87%
European				Non-European				
544			17%	2 678				83%
EU 28		National		US		Others		
477	15%	4	0%	1 877	58%	801	25%	

Breakdown by Age of Production (films where production year was identified)						
3 696						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 696	13%	29%	20%	19%	19%
European	544	12%	35%	27%	14%	12%
EU 28	477	10%	34%	27%	14%	13%
National	4	0%	75%	0%	25%	0%
Non-European	2 678	11%	27%	20%	19%	24%
US	1 877	9%	19%	21%	23%	27%

Table 33 iTunes – PT - catalogue details

PT_Itunes_Catalogue
--total films--
3 884

Breakdown by Region of Origin (films where region of origin was identified)								
3 189								82%
European				Non-European				
523			16%	2 666				84%
EU 28		National		US		Others		
497	16%	0	0%	1 828	57%	838	26%	

Breakdown by Age of Production (films where production year was identified)						
3 884						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 884	11%	30%	22%	18%	19%
European	523	9%	32%	33%	14%	11%
EU 28	497	9%	32%	33%	14%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	2 666	10%	29%	21%	18%	23%
US	1 828	8%	21%	22%	21%	28%

Table 34 iTunes – SE - catalogue details

SE_Itunes_Catalogue
--total films--
5 861

Breakdown by Region of Origin (films where region of origin was identified)								
4 933								84%
European				Non-European				
1 133			23%	3 800				77%
EU 28		National		US		Others		
1 015	21%	199	4%	2 805	57%	995	20%	

Breakdown by Age of Production (films where production year was identified)						
5 861						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	5 861	15%	31%	19%	16%	20%
European	1 133	16%	35%	25%	12%	12%
EU 28	1 015	14%	35%	25%	13%	13%
National	199	16%	40%	21%	9%	14%
Non-European	3 800	11%	28%	19%	17%	24%
US	2 805	10%	22%	20%	20%	28%

Table 35 iTunes – SK - catalogue details

SK_Itunes_Catalogue --total films--
4 386

Breakdown by Region of Origin (films where region of origin was identified)								
3 767								86%
European				Non-European				
673			18%	3 094			82%	
EU 28		National		US		Others		
603	16%	6	0%	2 197	58%	897	24%	

Breakdown by Age of Production (films where production year was identified)							
4 386							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	4 386	12%	27%	21%	19%	20%	
European	673	14%	36%	23%	13%	13%	
EU 28	603	12%	37%	23%	14%	14%	
National	6	17%	50%	33%	0%	0%	
Non-European	3 094	10%	24%	21%	20%	25%	
US	2 197	9%	17%	22%	23%	30%	

2.3.2 Microsoft's Movies store in 14 countries

A foreword on Methodology for Microsoft Movies – number of films in catalogues

Microsoft's Movies catalogues in the 14 countries did not allow for an englobing navigation through the several pages of its film catalogues but only to choose films by production studio. We therefore retrieved all films of these studios (listed on the main page of the service). Therefore, it might be that some film titles were not included. As there is no possibility of having a general overview and knowledge of the total number of films (at least for us for now), we considered this to be the best method to analyse and gather figures on Microsoft Movies catalogues in the 14 countries. However, some films might not have been retrieved (even if it seems that all films are attached to a studio), especially in the Irish catalogue for which some problems were encountered.

Main statistics

Fictive pan-European Microsoft Movies catalogues – Single and Cumulative count

- Cumulative count: The cumulative count of the 14 Microsoft Movies country catalogues shows that **EU films represent 12%** (4 463 films) of the total of 37 961 films identified in the 14 catalogues. US films have a share of 81% (30 689 films) and other international films 7% (2 683 films). (see Table 36)
- Single count: When unique film titles are taken into consideration, **EU film titles represent 13%** (1 143 film titles) of the 8 912 unique film titles identified, US film titles represent 78% (6 947 titles) and other international films 9% (767 titles). (see Table 38)
- Films most found in catalogues: US films make up the majority of the 80 films found in at least 13 catalogues with 75 films (94%), EU films have 4 GB titles found on at least 13 catalogues and international films have 1 Australian title. (See Table 37).

Individual country catalogues

- Share of EU 28 films: The share of EU films varies between 15% in the British catalogue to 11% in the six country catalogues (AT, CY, ES, FR, MT, NL). Singularly, no country catalogue had a share of EU 28 films above 20%. (see Figure 12)
- Share of national films: The highest share of national films was reached in the catalogue of the United Kingdom with 11%. 8 catalogues (BE, AT, CY, DK, FI, MT, NL, SE) had a share of national films of 0%. (see Figure 13)
- Share of US films: The share of US films ranges from 83% in Spain and Italy to 79% in the United Kingdom and Cyprus. All other countries have a range of US films around 81% to 82%. US films therefore make up the largest part of the film offer available on Microsoft Movies. (see Figure 14)
- Share of other international films: All catalogues have a share of international films comprised between 9% (Cyprus) to 4% (Ireland). (see Figure 15)
- Number of films in catalogues: The number of films we managed to retrieve from each country catalogue is comprised between 6 169 film titles in Cyprus and 569 film titles in Ireland (we think the retrieval of the Irish catalogue clearly missed film titles). The other 12 country have a number of film titles comprised between 3 627 films in Germany and 2 415 films in the Maltese catalogue (see Figure 16)
- Identification rate: The identification rate varies between 97.8% in Spain of the retrieved film titles to 84.5% in Cyprus (see Table 40).

2.3.2.1 Microsoft's fictive Cumulative film offering – Volume

In the 14 Microsoft catalogues, a total of 42 349 films can be found of which 37 961 or 90% have been identified by their region of origin.

- Share of EU films: **EU films represent 12%** (4 463 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 81% (30 689 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 7% (2 683 films) of the fictive cumulative catalogue offer.

Table 36 Microsoft – Data Fictive catalogue Cumulative count – Volume

Microsoft_Catalogues (Cumulative count - total films)								
42 349								
Breakdown by Region of Origin (films where region of origin was identified)								
37 961								90%
European					Non-European			
4 589				12%	33 372			88%
EU 28		National			US		Others	
4 463	12%	453	1%		30 689	81%	2 683	7%

Breakdown by Age of Production (films where production year was identified)						
42 349						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	42 349	14%	20%	20%	22%	24%
European	4 589	16%	20%	19%	21%	24%
EU 28	4 463	15%	20%	20%	21%	24%
National	453	20%	18%	23%	17%	21%
Non-European	33 372	11%	18%	21%	23%	26%
US	30 689	11%	17%	20%	24%	28%

Figure 10 Microsoft – Fictive catalogue Cumulative count – Volume

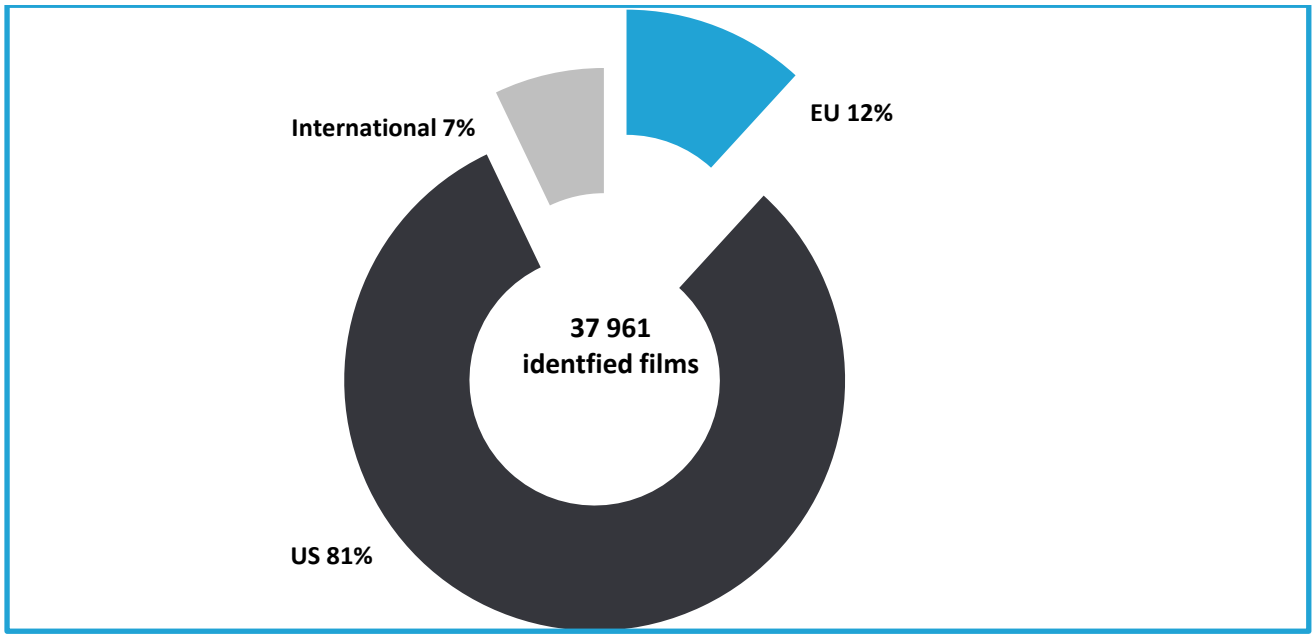


Table 37 80 Film titles found in at least 13 Microsoft Movies country catalogues by country of origin

Number of Microsoft Movies catalogues	Film title	Country of Origin
14	Alexander and the Terrible, Horrible, No Good, Very Bad Day	US
14	Avatar	US,GB
14	Cinderella	US,GB
14	Deadpool	US
14	Mission: Impossible – Rogue Nation	US,CN,HK
14	Pixels	US,CN,FR
14	Planes	US
14	Pride and Prejudice and Zombies	US,GB
14	Star Trek Into Darkness	US
14	The Hunger Games: Mockingjay - Part 1	US
14	The Martian	US,GB
14	The Night Before	US
14	The Revenant	US
14	Transformers	US
14	Transformers: Dark of the Moon	US
14	X-Men: Apocalypse	US
14	Zoolander 2	US
13	12 Rounds 3: Lockdown	US
13	Alien: Resurrection	US
13	American Pie 2	US
13	Bad Santa	US
13	Book of Shadows: Blair Witch 2	US
13	Bridget Jones's Diary	GB,US
13	Cars 2	US
13	Casper	US
13	Contraband	US,GB,FR
13	Dirty Dancing	US
13	Drag Me to Hell	US
13	Fast Five	US
13	Forrest Gump	US
13	Frozen	US
13	Furious 6	US
13	Ghost Rider: Spirit of Vengeance	US,AE
13	Grimsby	GB,AU,US
13	Grindhouse	US
13	Hercules	US
13	Insidious: Chapter 3	US,CA
13	Jackass Presents: Bad Grandpa .5	US
13	Jaws	US
13	Lawless	US
13	Macbeth	GB,FR
13	Mad Max: Fury Road	AU,US
13	Meet the Robinsons	US
13	Money Monster	US
13	Mystery Men	US
13	Natural Born Pranksters	US
13	Need for Speed	US,PH,IE,GB
13	Night at the Museum: Secret of the Tomb	US
13	Pirates of the Caribbean: Dead Man's Chest	US
13	Pirates of the Caribbean: On Stranger Tides	US
13	Pirates of the Caribbean: The Curse of the Black Pearl	US
13	Pitch Perfect 2	US
13	Project Almanac	US
13	Pulp Fiction	US
13	Remember the Titans	US
13	Ronaldo	GB
13	Sisters	US
13	Strange Magic	US
13	Teenage Mutant Ninja Turtles	US
13	The Avengers	US
13	The Cabin in the Woods	US
13	The Godfather	US
13	The Hobbit: An Unexpected Journey	US,NZ
13	The Hunger Games: Catching Fire	US
13	The Internship	US
13	The Lone Ranger	US
13	The Many Adventures of Winnie the Pooh	US
13	The Perks of Being a Wallflower	US
13	The Princess Diaries 2: Royal Engagement	US
13	The School of Rock	US,DE
13	The Sorcerer's Apprentice	US
13	Tomorrowland	US,ES
13	Tomorrow Never Dies	GB Inc,US
13	Toy Story of Terror	US
13	Toy Story That Time Forgot	US
13	Transformers: Revenge of the Fallen	US
13	True Story	US
13	Unforgiven	US
13	Willy Wonka & the Chocolate Factory	US
13	Wreck-It Ralph	US

2.3.2.2 Microsoft's fictive Single film offering – Variety

In the 14 analysed catalogues of Microsoft's Movies catalogues, 10 167 unique film titles are offered of which 88% or 8 912 titles were identified by their region of origin.

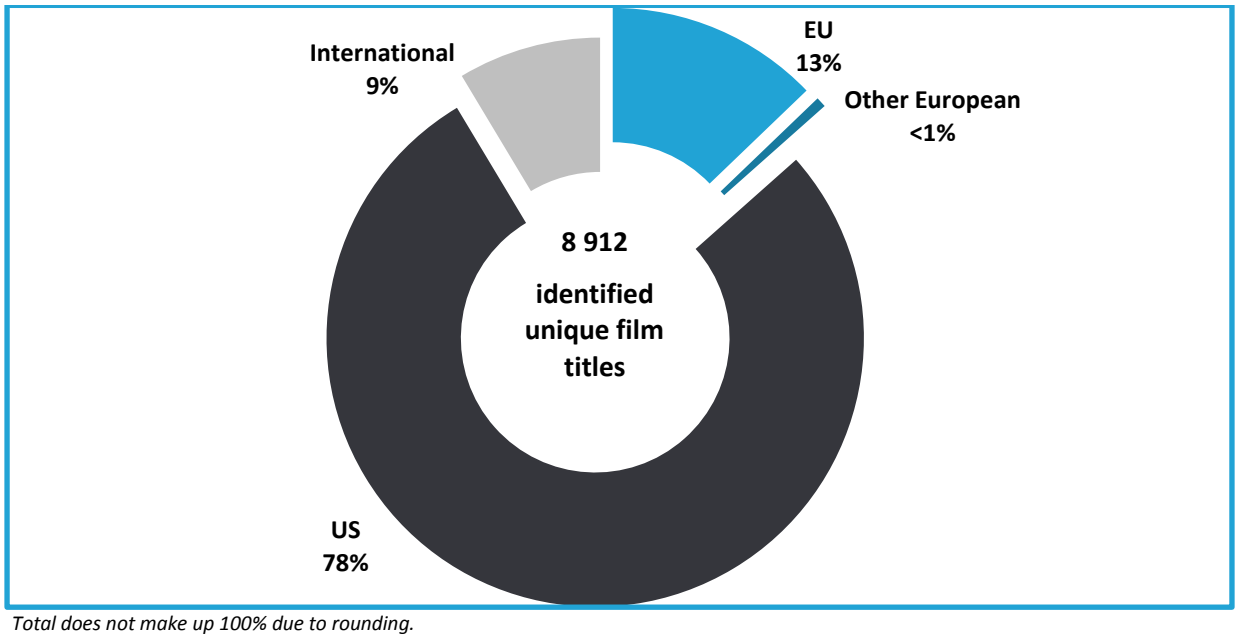
- Share of unique EU film titles: The share of **EU film titles was 13%** or 1 143 film titles.
- Share of unique US film titles: Unique US film titles represented 78% of the fictive single title offer or 78%.
- Share of unique other International film titles: Other international films represented 9% or 767 unique film titles
- Share of unique other European film titles: 55 film titles (<1%) were of other European countries than the EU.

Table 38 Microsoft – Data Fictive catalogue Single count – Variety

Microsoft_Catalogues (Single count - unique film titles)								
10 167								
Breakdown by Region of Origin (films where region of origin was identified)								
8 912								88%
European					Non-European			
1 198				13%	7 714			87%
EU 28		National			US		Others	
1 143	13%	453	5%		6 947	78%	767	9%

Breakdown by Age of Production (films where production year was identified)						
10 167						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	10 167	17%	21%	20%	20%	22%
European	1 198	20%	23%	20%	16%	20%
EU 28	1 143	19%	23%	21%	17%	21%
National	453	20%	18%	23%	17%	21%
Non-European	7 714	13%	19%	21%	22%	25%
US	6 947	13%	18%	20%	23%	27%

Figure 11 Microsoft – Fictive catalogue Single count – Variety



Total does not make up 100% due to rounding.

2.3.2.3 Microsoft's Movies catalogues in 14 countries – Overview

Figure 12 Microsoft Movies - Share of films with EU 28 origin, in %

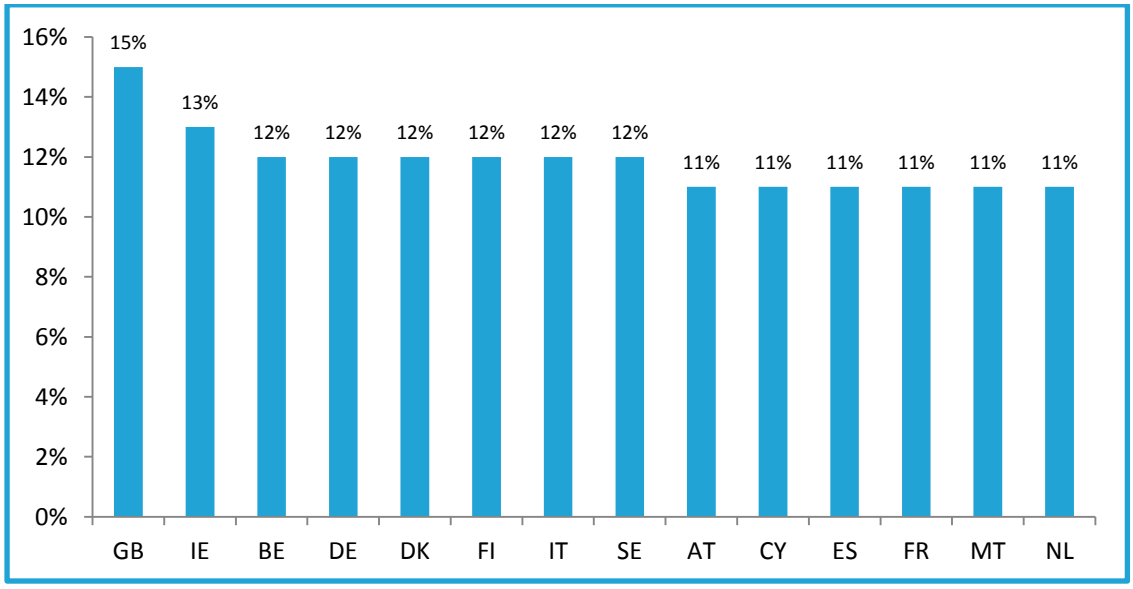


Figure 13 Microsoft Movies - Share of films with national origin, in %

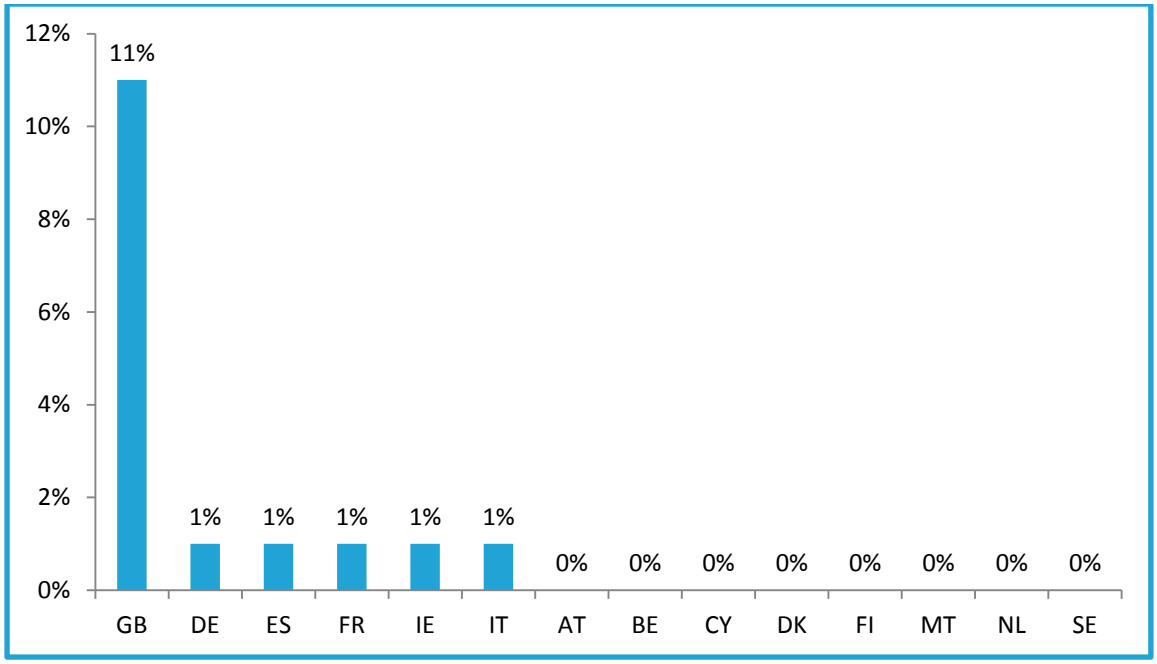


Figure 14 Microsoft Movies - Share of films with US origin, in %

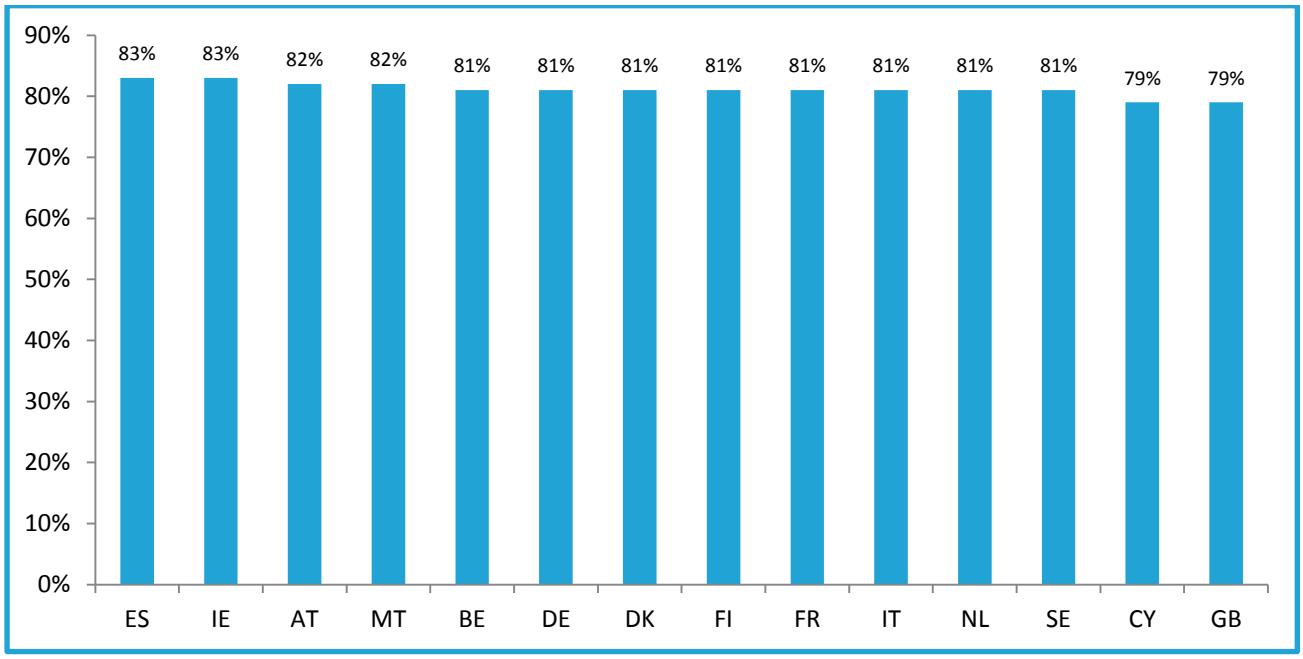


Figure 15 Microsoft Movies - Share of films with other international origin, in %

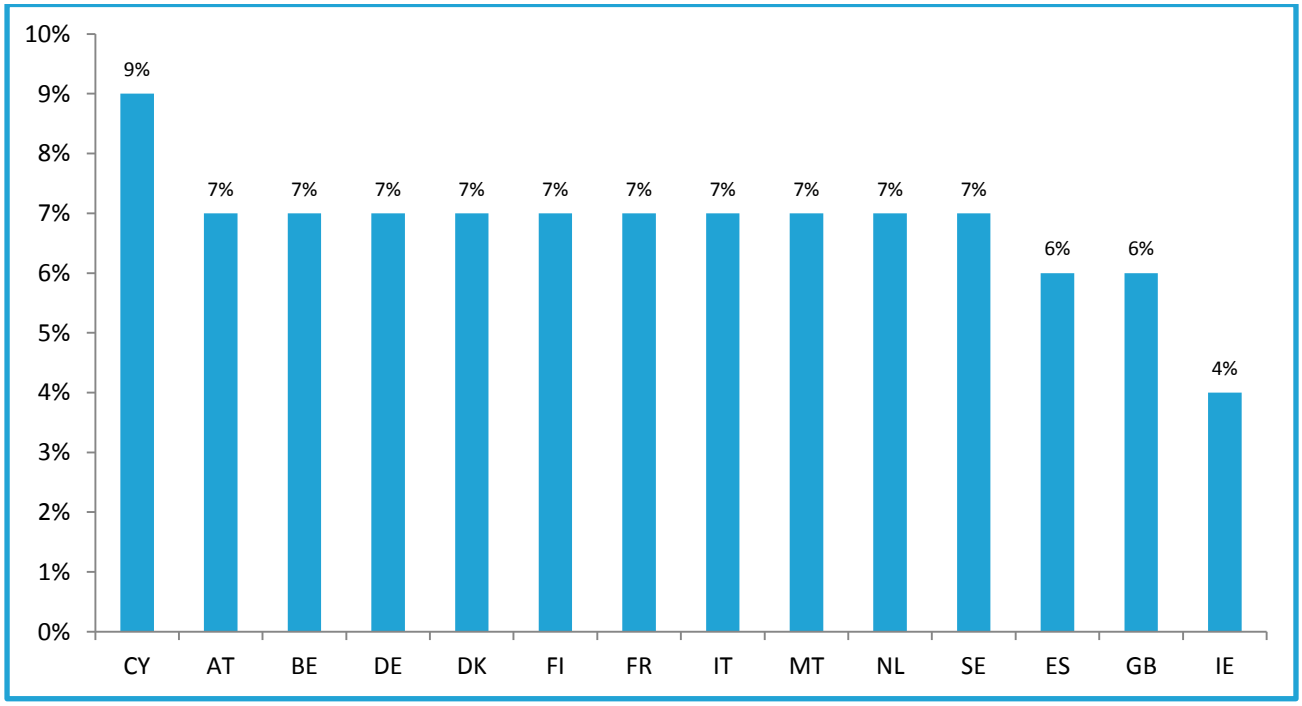


Table 39 Microsoft Movies - Summary table - film shares in catalogues by region of origin

Country	EU	*National**	Other European	US	Other International
AT	11%	*0%*	0%	82%	7%
BE	12%	*0%*	0%	81%	7%
CY	11%	*0%*	1%	79%	9%
DE	12%	*1%*	0%	81%	7%
DK	12%	*0%*	0%	81%	7%
ES	11%	*1%*	0%	83%	6%
FI	12%	*0%*	0%	81%	7%
FR	11%	*1%*	1%	81%	7%
GB	15%	*11%*	0%	79%	6%
IE	13%	*1%*	0%	83%	4%
IT	12%	*1%*	0%	81%	7%
MT	11%	*0%*	0%	82%	7%
NL	11%	*0%*	1%	81%	7%
SE	12%	*0%*	0%	81%	7%

**National films are a sub-category of EU 28 films.*

Figure 16 Microsoft Movies catalogues – Number of films in each country catalogue

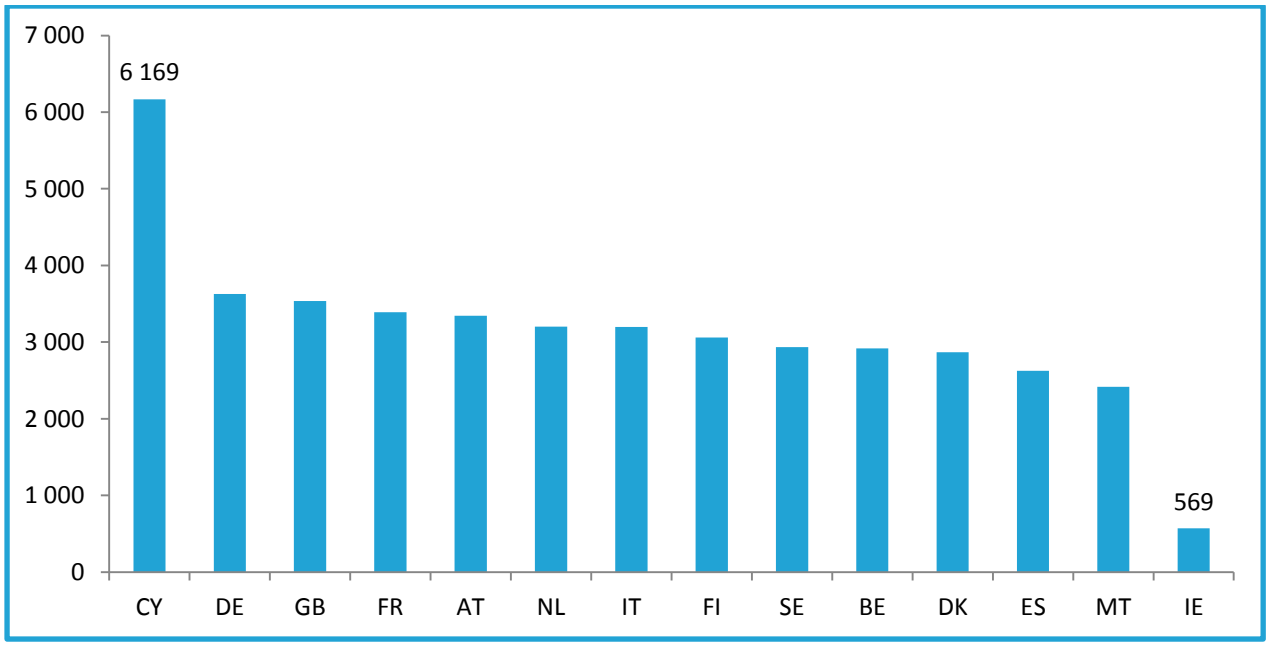


Table 40 Identification rate region of origins of films in Microsoft's catalogues in 13 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	Microsoft Movies	TVOD	3 344	2 835	84,8%
BE	Microsoft Movies	TVOD	2 917	2 574	88,2%
CY	Microsoft Movies	TVOD	6 169	5 212	84,5%
DE	Microsoft Movies	TVOD	3 627	3 129	86,3%
DK	Microsoft Movies	TVOD	2 867	2 503	87,3%
ES	Microsoft Movies	TVOD	2 625	2 567	97,8%
FI	Microsoft Movies	TVOD	3 060	2 668	87,2%
FR	Microsoft Movies	TVOD	3 388	2 947	87,0%
GB	Microsoft Movies	TVOD	3 534	3 235	91,5%
IE	Microsoft Movies	TVOD	569	537	94,4%
IT	Microsoft Movies	TVOD	3 197	2 787	87,2%
MT	Microsoft Movies	TVOD	2 415	2 137	88,5%
NL	Microsoft Movies	TVOD	3 201	2 814	87,9%
SE	Microsoft Movies	TVOD	2 933	2 867	97,7%

2.3.2.4 Microsoft's Movies country catalogues details

Table 41 Microsoft Movies – AT - catalogue details

AT_Microsoft_Catalogue
--total films--
3 238

Breakdown by Region of Origin
(films where region of origin was identified)

2 835					88%
European				Non-European	
329			12%	2 506	88%
EU 28		National		US	Others
324	11%	1	0%	2 316	82%	190	7%

Breakdown by Age of Production
(films where production year was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 238	12%	19%	21%	23%	25%
European	329	13%	19%	18%	22%	27%
EU 28	324	13%	19%	19%	23%	27%
National	1	0%	100%	0%	0%	0%
Non-European	2 506	10%	17%	21%	24%	28%
US	2 316	10%	16%	21%	24%	29%

Table 42 Microsoft Movies – BE - catalogue details

BE_Microsoft_Catalogue
--total films--
2 855

Breakdown by Region of Origin
(films where region of origin was identified)

2 574					90%
European				Non-European	
308			12%	2 266	88%
EU 28		National		US	Others
299	12%	2	0%	2 082	81%	184	7%

Breakdown by Age of Production
(films where production year was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 855	12%	19%	21%	23%	24%
European	308	15%	19%	19%	21%	26%
EU 28	299	14%	19%	19%	21%	27%
National	2	0%	0%	100%	0%	0%
Non-European	2 266	10%	18%	22%	24%	26%
US	2 082	10%	18%	21%	24%	27%

Table 43 Microsoft Movies – CY - catalogue details

CY_Microsoft_Catalogue
--total films--
5 980

Breakdown by Region of Origin
(films where region of origin was identified)

5 212					87%
European				Non-European	
614			12%	4 598	88%
EU 28		National		US	Others
576	11%	0	0%	4 121	79%	477	9%

Breakdown by Age of Production
(films where production year was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	5 980	18%	22%	20%	18%	21%
European	614	21%	24%	22%	14%	18%
EU 28	576	20%	23%	23%	14%	19%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	4 598	15%	20%	21%	20%	23%
US	4 121	15%	18%	21%	22%	25%

Table 44 Microsoft Moview – DE – catalogue details

DE_Microsoft_Catalogue
--total films--
3 129

Breakdown by Region of Origin
(films where region of origin was identified)

2 803					90%
European				Non-European	
333			12%	2 470	88%
EU 28		National		US	Others
328	12%	18	1%	2 276	81%	194	7%

Breakdown by Age of Production
(films where production year was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 129	12%	18%	20%	24%	25%
European	333	13%	19%	19%	23%	26%
EU 28	328	13%	19%	20%	23%	26%
National	18	11%	33%	11%	39%	6%
Non-European	2 470	10%	17%	21%	24%	28%
US	2 276	10%	16%	21%	24%	29%

Table 45 Microsoft Movies – DK - catalogue details

DK_Microsoft_Catalogue
--total films--
2 806

Breakdown by Region of Origin (films where region of origin was identified)								
2 503								89%
European				Non-European				
303			12%	2 200				88%
EU 28		National		US		Others		
294	12%	3	0%	2 027	81%	173	7%	

Breakdown by Age of Production (films where production year was identified)						
2 806						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 806	12%	20%	20%	24%	25%
European	303	13%	21%	18%	23%	25%
EU 28	294	13%	20%	18%	24%	25%
National	3	0%	0%	33%	67%	0%
Non-European	2 200	10%	18%	21%	24%	27%
US	2 027	10%	17%	20%	24%	28%

Table 46 Microsoft Movies – ES - catalogue details

ES_Microsoft_Catalogue
--total films--
2 567

Breakdown by Region of Origin (films where region of origin was identified)								
2 309								90%
European				Non-European				
254			11%	2 055				89%
EU 28		National		US		Others		
249	11%	13	1%	1 905	83%	150	6%	

Breakdown by Age of Production (films where production year was identified)						
2 567						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 567	12%	18%	19%	23%	27%
European	254	15%	19%	17%	22%	26%
EU 28	249	16%	18%	18%	22%	27%
National	13	23%	8%	31%	8%	31%
Non-European	2 055	10%	17%	20%	24%	30%
US	1 905	10%	16%	20%	23%	31%

Table 47 Microsoft Movies – FI - catalogue details

FI_Microsoft_Catalogue
--total films--
2 984

Breakdown by Region of Origin (films where region of origin was identified)								
2 668								89%
European				Non-European				
321			12%	2 347				88%
EU 28		National		US		Others		
313	12%	2	0%	2 167	81%	180	7%	

Breakdown by Age of Production (films where production year was identified)						
2 984						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 984	12%	20%	20%	23%	25%
European	321	14%	20%	18%	23%	25%
EU 28	313	13%	19%	19%	23%	26%
National	2	0%	0%	50%	50%	0%
Non-European	2 347	10%	18%	21%	24%	27%
US	2 167	10%	17%	20%	24%	29%

Figure 17 Microsoft Movies – FR - catalogue details

FR_Microsoft_Catalogue
--total films--
3 304

Breakdown by Region of Origin (films where region of origin was identified)								
2 947								89%
European				Non-European				
343			12%	2 604				88%
EU 28		National		US		Others		
335	11%	33	1%	2 401	81%	203	7%	

Breakdown by Age of Production (films where production year was identified)						
3 304						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 304	12%	20%	21%	23%	25%
European	343	14%	20%	19%	23%	24%
EU 28	335	13%	19%	19%	24%	24%
National	33	12%	18%	27%	30%	12%
Non-European	2 604	10%	18%	21%	24%	27%
US	2 401	10%	17%	21%	24%	28%

Table 48 Microsoft Movies – GB - catalogue details

GB_Microsoft_Catalogue
--total films--
3 463

Breakdown by Region of Origin (films where region of origin was identified)								
3 235								93%
European				Non-European				
488			15%	2 747				85%
EU 28		National		US		Others		
473	15%	355	11%	2 560	79%	187	6%	

Breakdown by Age of Production (films where production year was identified)						
3 463						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 463	18%	20%	20%	21%	21%
European	488	24%	20%	22%	15%	19%
EU 28	473	23%	20%	22%	16%	19%
National	355	23%	18%	23%	16%	21%
Non-European	2 747	15%	20%	20%	23%	22%
US	2 560	14%	19%	20%	24%	23%

Table 49 Microsoft Movies – IE - catalogue details

IE_Microsoft_Catalogue
--total films--
560

Breakdown by Region of Origin (films where region of origin was identified)								
537								96%
European				Non-European				
72			13%	465				87%
EU 28		National		US		Others		
71	13%	5	1%	444	83%	21	4%	

Breakdown by Age of Production (films where production year was identified)						
560						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	560	28%	23%	15%	19%	15%
European	72	33%	19%	19%	21%	7%
EU 28	71	32%	20%	20%	21%	7%
National	5	20%	20%	20%	20%	20%
Non-European	465	26%	23%	15%	19%	17%
US	444	25%	23%	15%	20%	17%

Table 50 Microsoft Movies – IT - catalogue details

IT_Microsoft_Catalogue
--total films--
3 117

Breakdown by Region of Origin (films where region of origin was identified)								
2 787								89%
European				Non-European				
337			12%	2 450				88%
EU 28		National		US		Others		
329	12%	16	1%	2 260	81%	190	7%	

Breakdown by Age of Production (films where production year was identified)						
3 117						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 117	12%	20%	20%	23%	25%
European	337	13%	20%	19%	23%	26%
EU 28	329	13%	19%	19%	23%	26%
National	16	0%	31%	13%	6%	50%
Non-European	2 450	10%	18%	21%	23%	27%
US	2 260	10%	17%	20%	24%	28%

Table 51 Microsoft Movies – MT - catalogue details

MT_Microsoft_Catalogue
--total films--
2 372

Breakdown by Region of Origin (films where region of origin was identified)								
2 137								90%
European				Non-European				
239			11%	1 898				89%
EU 28		National		US		Others		
235	11%	0	0%	1 755	82%	143	7%	

Breakdown by Age of Production (films where production year was identified)						
2 372						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 372	11%	19%	20%	24%	27%
European	239	12%	21%	15%	24%	28%
EU 28	235	12%	20%	15%	24%	29%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	1 898	9%	17%	21%	25%	29%
US	1 755	9%	16%	20%	25%	30%

Table 52 Microsoft Movies – NL - catalogue details

NL_Microsoft_Catalogue
--total films--

3 125

Breakdown by Region of Origin (films where region of origin was identified)								
2 814								**90%**
European				**Non-European**				
330			12%	2 484				88%
EU 28		National		US		Others		
322	11%	3	0%	2 285	81%	199	7%	

Breakdown by Age of Production (films where production year was identified)						
3 125						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 125	12%	19%	20%	23%	26%
European	330	14%	20%	19%	21%	26%
EU 28	322	13%	20%	19%	21%	26%
National	3	33%	0%	0%	0%	67%
Non-European	2 484	10%	17%	21%	24%	28%
US	2 285	10%	16%	20%	24%	29%

Table 53 Microsoft Movies – SE - catalogue details

SE_Microsoft_Catalogue
--total films--

2 867

Breakdown by Region of Origin (films where region of origin was identified)								
2 553								**89%**
European				**Non-European**				
306			12%	2 247				88%
EU 28		National		US		Others		
303	12%	2	0%	2 067	81%	180	7%	

Breakdown by Age of Production (films where production year was identified)						
2 867						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 867	12%	19%	21%	23%	25%
European	306	12%	19%	19%	24%	27%
EU 28	303	12%	18%	19%	23%	27%
National	2	50%	0%	0%	0%	50%
Non-European	2 247	10%	18%	22%	24%	27%
US	2 067	10%	17%	21%	24%	28%

2.3.3 Wuaki.TV in 7 countries – AT, DE, ES, FR, GB, IE and IT

Wuaki.tv is a Spanish VOD service, acquired by Japanese e-commerce firm Rakuten in 2012 and operates its service in 7 EU countries.

Main statistics

Fictive multi-country Wuaki catalogues – Single and Cumulative count

- Cumulative count: **EU films represent 27%** of the 23 606 films identified in the 7 catalogues (or 6 318 films), US films 65% (15 410 films), other international films 7% (1 655 films) and other European films 1% (223 films) (see Figure 18 and Table 54 Wuaki.TV – Data Fictive catalogue Cumulative count – Volume
- Single count: **EU film titles represent 36%** of the 8 789 film titles identified in the 7 catalogues (or 3165 titles), US films represent 54% of the identified titles (4 761 titles), other international films have a 9% of the film titles (751 titles) and finally other European films represent 1% (112 titles) (see Table 55 and Figure 19)
- Films present in all 7 catalogues: Of the 561 film titles present in all 7 country catalogues, US films account for 496 titles (88%), EU films for 53 titles (9%) and other international film titles account for 12 titles (2%), showing once again that US films tend to circulate better and be more included in country catalogues, thus explaining the gap in percentages between the cumulative and single count.

Individual country catalogues

- Share of EU films: The share of EU films in the catalogues varies between 34% in France and 22% in the United Kingdom. All catalogues have a share of EU films above 20%. (see Figure 20)
- Share of national films: The share of national films varies greatly among the 7 catalogues and it seems again that countries with a larger film production output have higher shares of national films in their catalogues. The highest share of national films is found in the French catalogue with 19%, followed by the catalogue in the United Kingdom with 15%. The German (11%), Italian (10%) and Spanish (9%) catalogues follow. Only the Irish catalogue (1%) and the Austrian (0% have almost no national films. (see Figure 21)
- Share of US films: The share of US films varies from 70% in the British catalogue of wuaki.tv to 48% in the French catalogue. The catalogues with the highest share of EU 28 films have also the catalogues with the lowest share of US films. (see Figure 22)
- Share of other international films: Other international films have a similar share in all seven catalogues; 8% in Austria and Germany; 7% in the catalogues of the United Kingdom, Spain, France and Ireland; 6% in the catalogue of Italy. (see Figure 23)
- Number of films in catalogues: The number of films retrieved in the catalogues varies from 4 454 film titles in the Spanish catalogue (wuaki.tv was first launched in Spain, later bought by Rakuten and started its European expansion) to 2 806 films in Austria. (see Figure 25)
- Identification rate: The identification rate varies from 98% in Spain to 95.2% in Austria and Ireland.

2.3.3.1 Wuaki.TV's fictive Cumulative film offering – Volume

In the 7 Wuaki.TV's catalogues, a total of 24 172 films can be found of which 23 606 or 98% have been identified by their region of origin.

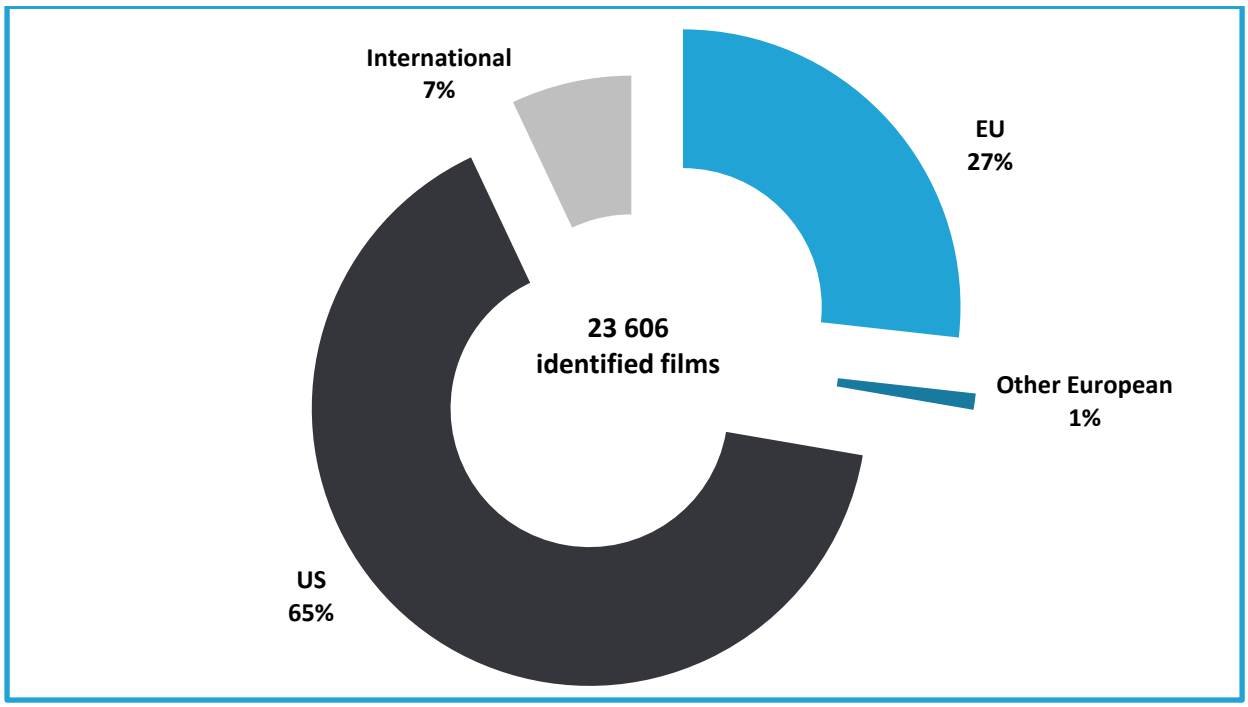
- Share of EU films: EU films represent 27% (6 318 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent 1% (223 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 65% (15 410 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 7% (1 655 films) of the fictive cumulative catalogue offer.

Table 54 Wuaki.TV – Data Fictive catalogue Cumulative count – Volume

Wuaki.TV_Catalogues (Cumulative count - total films)								
24 172								
Breakdown by Region of Origin (films where region of origin was identified)								
23 606								98%
European				Non-European				
6 541				17 065				72%
EU 28		National		US		Others		
6 318	27%	2 220	9%	15 410	65%	1 655	7%	

Breakdown by Age of Production (films where production year was identified)						
24 172						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	24 172	18%	29%	21%	18%	15%
European	6 541	20%	34%	22%	13%	10%
EU 28	6 318	20%	34%	22%	14%	11%
National	2 220	20%	34%	19%	15%	12%
Non-European	17 065	16%	27%	20%	21%	16%
US	15 410	15%	25%	21%	22%	17%

Figure 18 Wuaki.TV - fictive cumulative film offering - Volume



2.3.3.2 Wuaki.TV's fictive Single film offering – Variety

In the 7 analysed catalogues of Wuaki.TV's film catalogues, 9 155 **unique film titles** are offered **of which 96% or 8 789 titles were identified** by their region of origin.

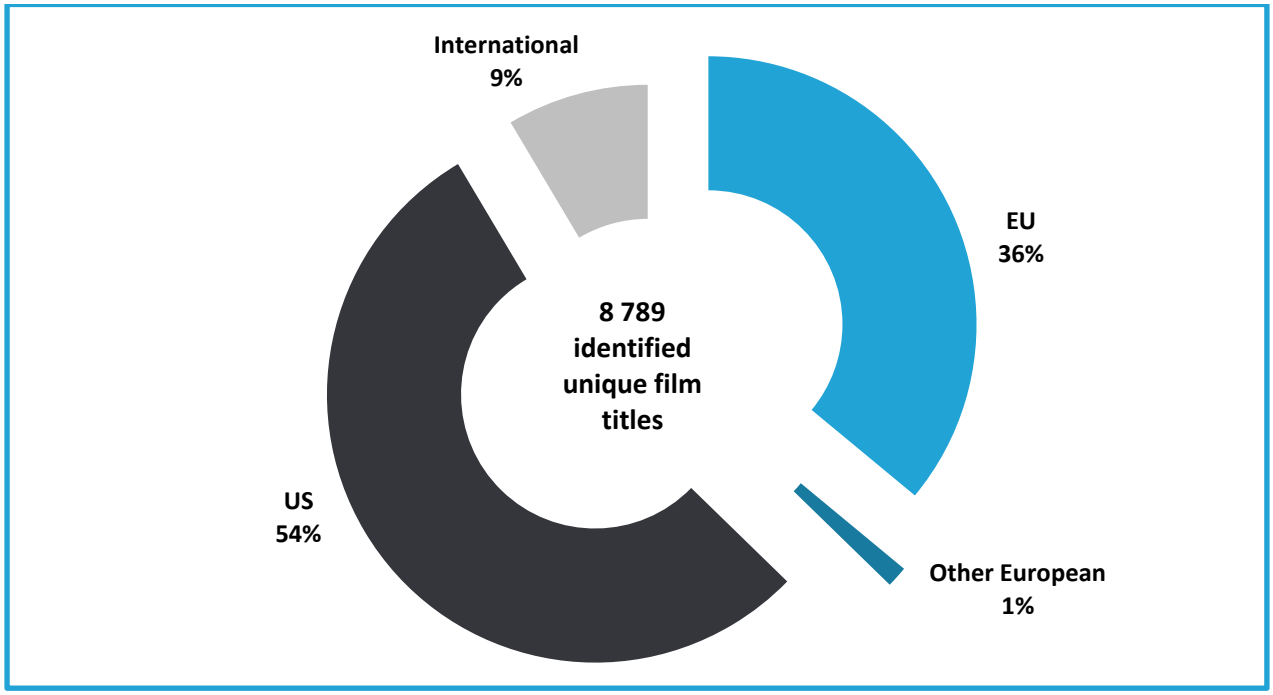
- Share of unique EU film titles: The share of EU films was 36% or 3 165 unique film titles
- Share of unique US film titles: Unique US film titles represented 54% of the fictive single title offer or 4 761 unique film titles.
- Share of unique other International film titles: Other international films represented 9% or 751 unique film titles.
- Share of unique other European film titles: 112 film titles or 1% were of other European countries than the EU.

Table 55 Wuaki.TV – Data Fictive catalogue Single count – Variety

Wuaki.TV_Catalogues (Single count - unique film titles)									
9 155									
Breakdown by Region of Origin (films where region of origin was identified)									
8 789									96%
European				Non-European					
3 277			37%	5 512			63%		
EU 28		National		US		Others			
3 165	36%	2 220	25%	4 761	54%	751	9%		

Breakdown by Age of Production (films where production year was identified)						
9 155						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	9 155	16%	27%	21%	19%	17%
European	3 277	18%	31%	22%	15%	13%
EU 28	3 165	18%	31%	22%	16%	14%
National	2 220	20%	34%	19%	15%	12%
Non-European	5 512	13%	24%	21%	22%	19%
US	4 761	13%	22%	21%	24%	21%

Figure 19 Wuaki.TV – Fictive catalogue Single count – Variety



2.3.3.3 Wuaki.TV's catalogues in 7 countries – Overview

Figure 20 Wuaki.TV - Share of films with EU 28 origin by country catalogue, in %

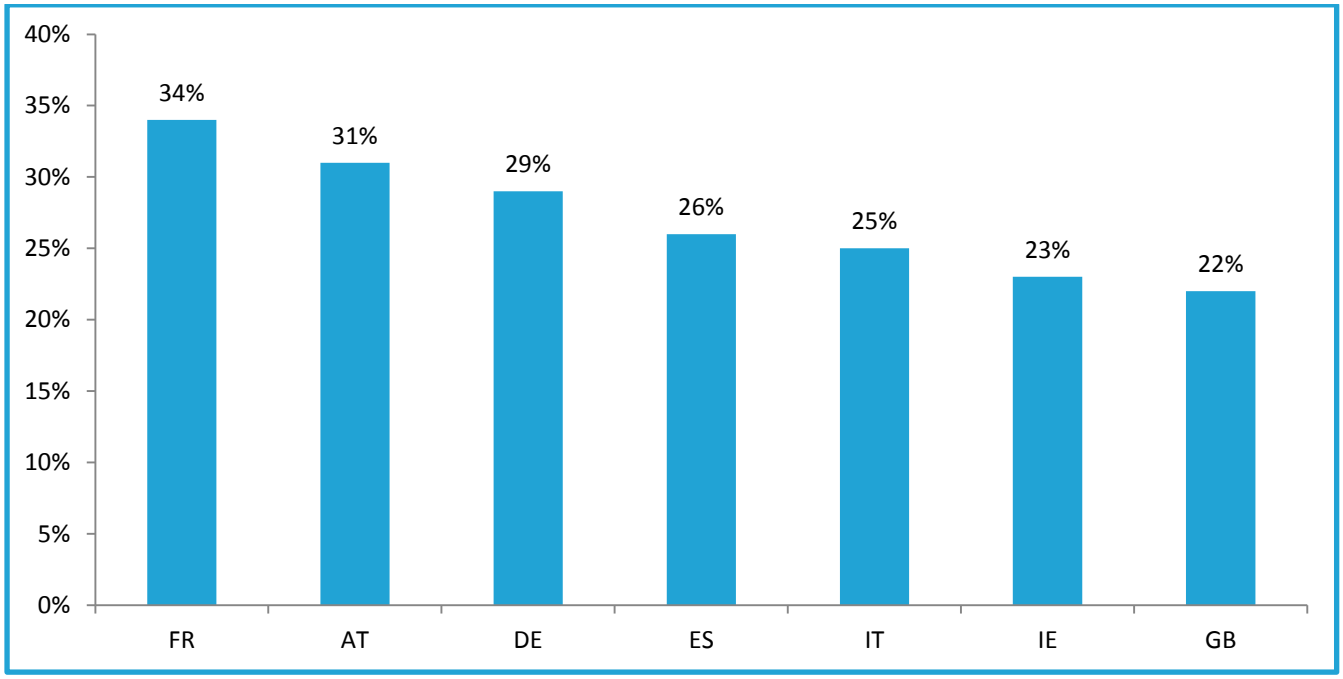


Figure 21 Wuaki.TV - Share of films with national origin by country catalogue, in %

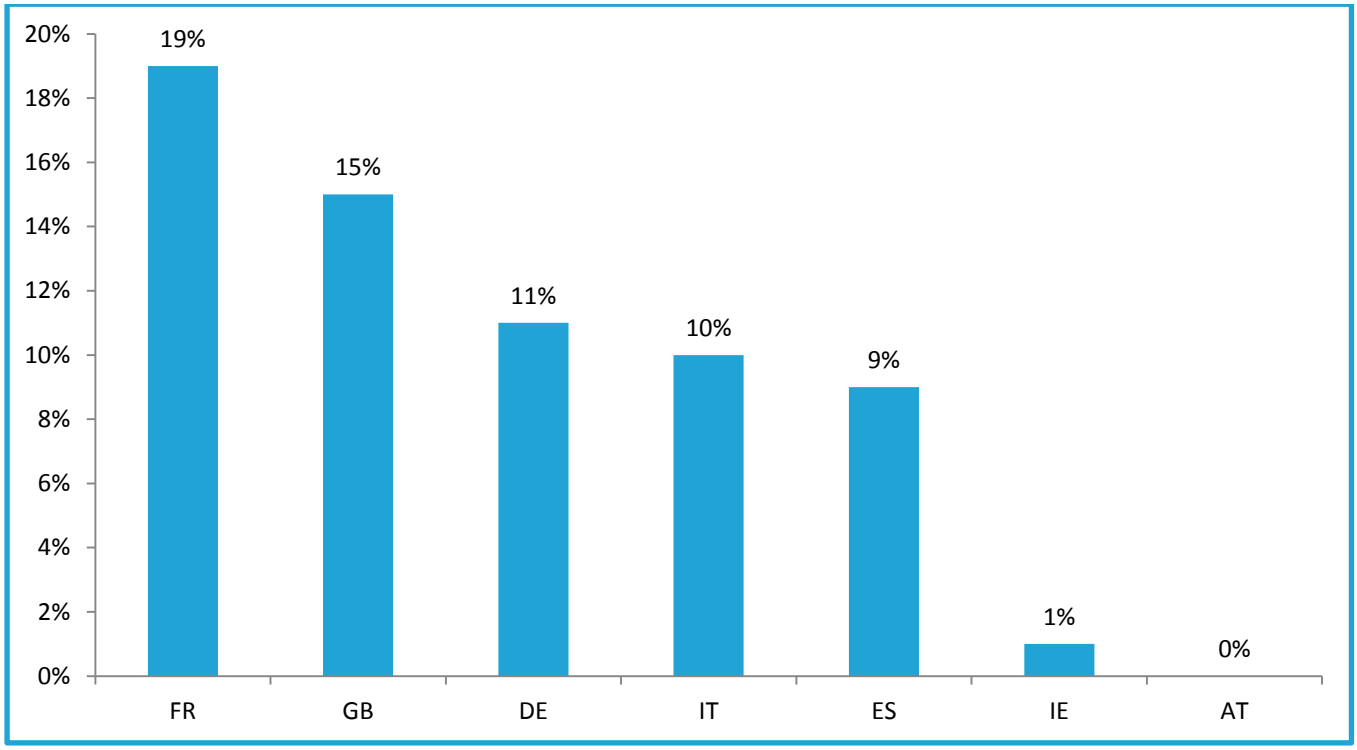


Figure 22 Wuaki.TV - Share of films with US origin by country catalogue, in %

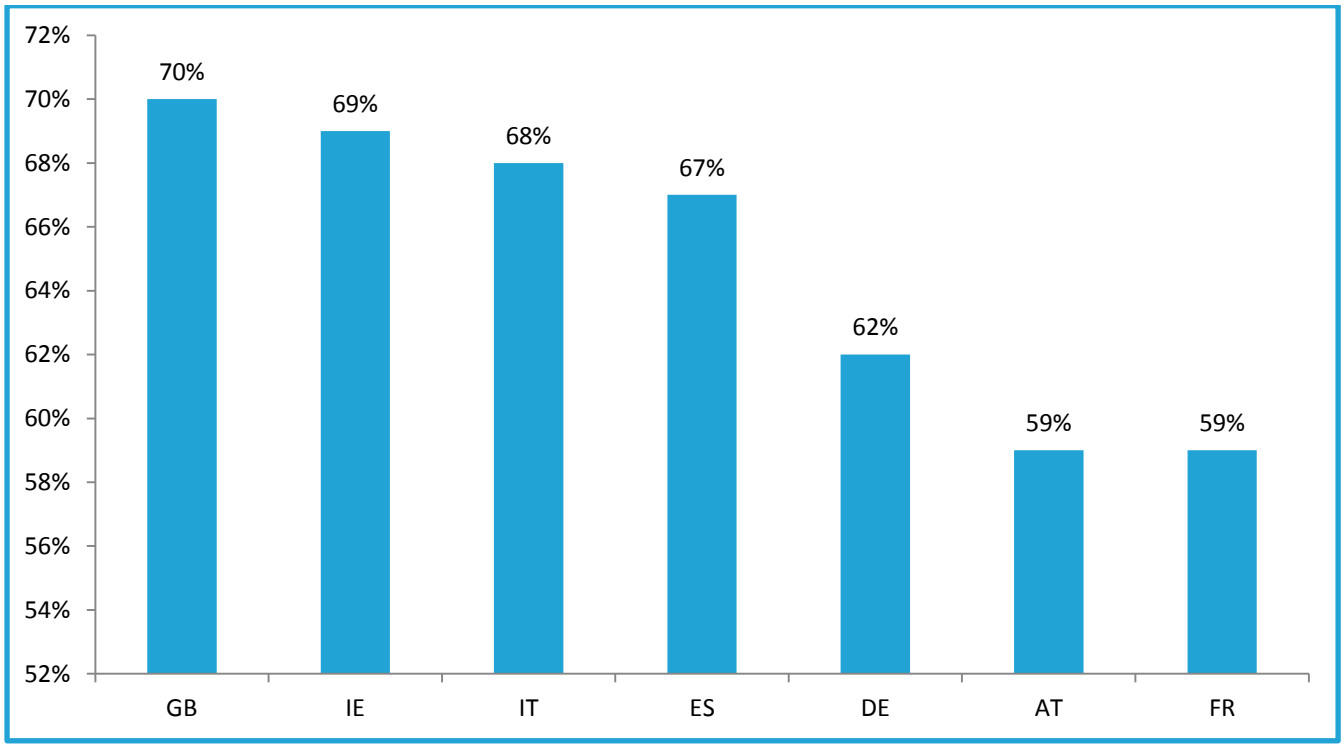


Figure 23 Wuaki.TV - Share of films with other international origin by country catalogue, in %

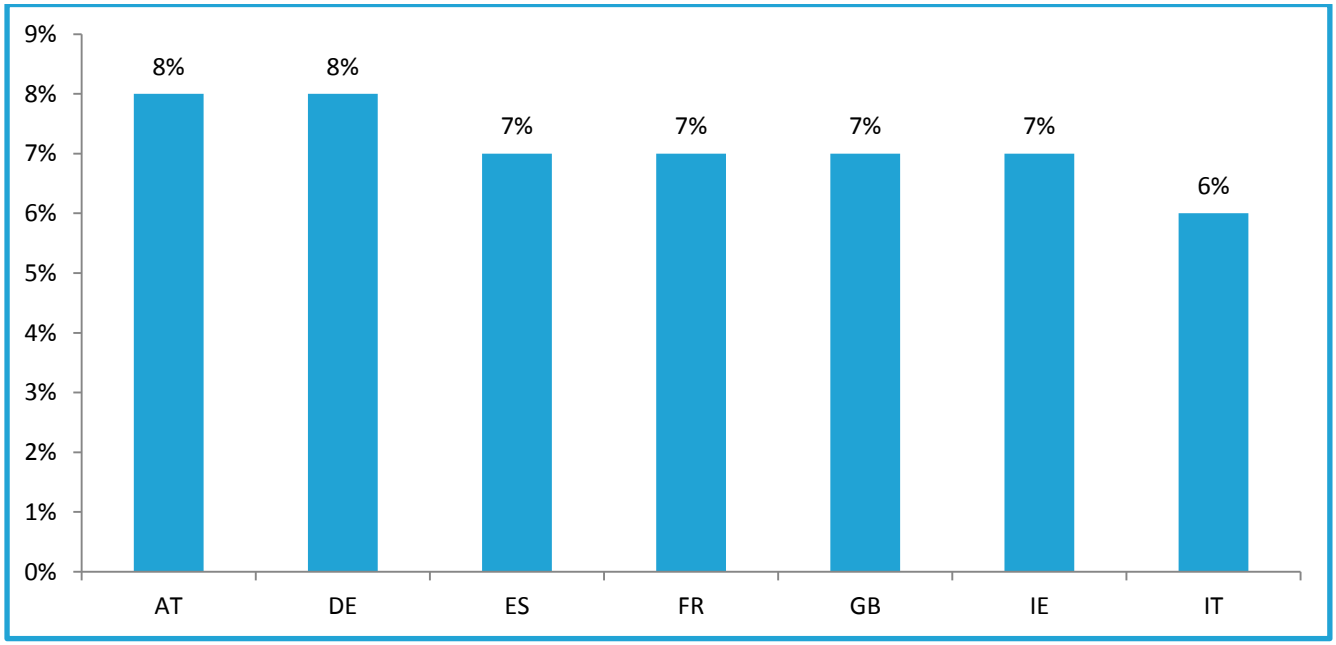


Figure 24 Wuaki.TV - Summary table - film shares in catalogues by region of origin

Country	EU	*National**	Other European	US	Other International
AT	31%	*0%*	2%	59%	8%
DE	29%	*11%*	1%	62%	8%
ES	26%	*9%*	0%	67%	7%
FR	34%	*19%*	0%	59%	7%
GB	22%	*15%*	1%	70%	7%
IE	23%	*1%*	1%	69%	7%
IT	25%	*10%*	1%	68%	6%

**National films are a sub-category of EU 28 films.*

Figure 25 Wuaki.TV's catalogues – Number of films in each country catalogue

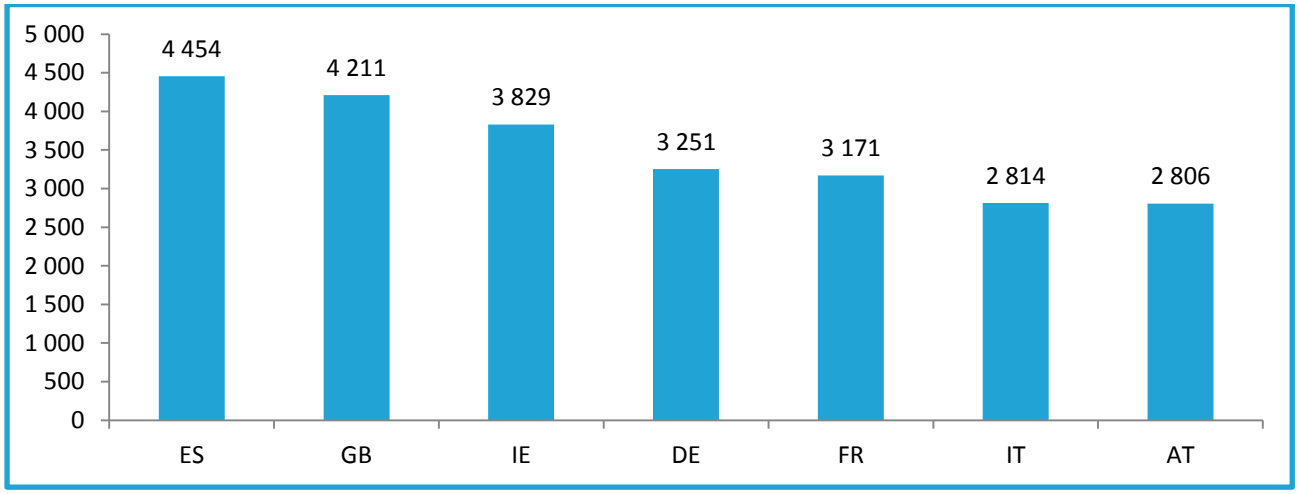


Figure 26 Identification rate region of origins of films in Wuaki.TV's catalogues in 7 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	Wuaki.TV	TVOD	2 806	2 671	95,2%
DE	Wuaki.TV	TVOD	3 251	3 141	96,6%
ES	Wuaki.TV	TVOD	4 454	4 365	98,0%
FR	Wuaki.TV	TVOD	3 171	3 022	95,3%
GB	Wuaki.TV	TVOD	4 211	4 016	95,4%
IE	Wuaki.TV	TVOD	3 829	3 645	95,2%
IT	Wuaki.TV	TVOD	2 814	2 741	97,4%

2.3.3.4 Wuaki.TV's country catalogues details

Figure 27 Wuaki.TV – AT - catalogue details

AT_Wuaki_Catalogue
--total films--
2 735

Breakdown by Region of Origin (films where region of origin was identified)							
2 671							98%
European				Non-European			
871			33%	1 800			67%
EU 28		National		US		Others	
841	31%	13	0%	1 589	59%	211	8%

Breakdown by Age of Production (films where production year was identified)						
2 735						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 735	19%	30%	24%	16%	11%
European	871	21%	34%	25%	12%	8%
EU 28	841	20%	33%	26%	12%	8%
National	13	31%	54%	15%	0%	0%
Non-European	1 800	17%	29%	23%	18%	13%
US	1 589	16%	27%	23%	19%	14%

Figure 28 Wuaki.TV – DE - catalogue details

DE_Wuaki_Catalogue
--total films--
3 213

Breakdown by Region of Origin (films where region of origin was identified)							
3 141							98%
European				Non-European			
954			30%	2 187			70%
EU 28		National		US		Others	
920	29%	338	11%	1 944	62%	243	8%

Breakdown by Age of Production (films where production year was identified)						
3 213						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 213	20%	30%	22%	16%	12%
European	954	22%	34%	24%	12%	8%
EU 28	920	21%	34%	24%	12%	9%
National	338	21%	34%	24%	15%	6%
Non-European	2 187	19%	29%	22%	18%	13%
US	1 944	18%	27%	22%	19%	14%

Figure 29 Wuaki.TV – ES - catalogue details

ES_Wuaki_Catalogue
--total films--
4 405

Breakdown by Region of Origin (films where region of origin was identified)							
4 365							99%
European				Non-European			
1 166			27%	3 199			73%
EU 28		National		US		Others	
1 122	26%	390	9%	2 914	67%	285	7%

Breakdown by Age of Production (films where production year was identified)						
4 405						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 405	11%	21%	23%	26%	19%
European	1 166	12%	23%	26%	22%	17%
EU 28	1 122	12%	23%	26%	22%	17%
National	390	12%	19%	19%	27%	23%
Non-European	3 199	10%	20%	22%	28%	20%
US	2 914	10%	19%	22%	29%	21%

Figure 30 Wuaki.TV – FR - catalogue details

FR_Wuaki_Catalogue
--total films--
3 133

Breakdown by Region of Origin (films where region of origin was identified)							
3 022							96%
European				Non-European			
1 041			34%	1 981			66%
EU 28		National		US		Others	
1 014	34%	584	19%	1 783	59%	198	7%

Breakdown by Age of Production (films where production year was identified)						
3 133						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 133	18%	27%	20%	19%	16%
European	1 041	19%	34%	20%	14%	12%
EU 28	1 014	19%	34%	20%	15%	13%
National	584	20%	36%	18%	13%	12%
Non-European	1 981	16%	23%	21%	22%	19%
US	1 783	16%	21%	21%	22%	21%

Figure 31 Wuaki.TV – GB - catalogue details

GB_Wuaki_Catalogue
--total films--
4 163

Breakdown by Region of Origin (films where region of origin was identified)								
4 016								96%
European				Non-European				
924				3 092				77%
EU 28		National		US		Others		
891	22%	592	15%	2 806	70%	286	7%	

Breakdown by Age of Production (films where production year was identified)						
4 163						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 163	22%	32%	17%	16%	12%
European	924	27%	39%	17%	10%	7%
EU 28	891	27%	38%	18%	10%	7%
National	592	27%	36%	19%	11%	7%
Non-European	3 092	19%	30%	18%	19%	15%
US	2 806	18%	28%	19%	20%	16%

Figure 32 Wuaki.TV – IE - catalogue details

IE_Wuaki_Catalogue
--total films--
3 781

Breakdown by Region of Origin (films where region of origin was identified)								
3 645								96%
European				Non-European				
869				2 776				76%
EU 28		National		US		Others		
835	23%	21	1%	2 515	69%	261	7%	

Breakdown by Age of Production (films where production year was identified)						
3 781						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 781	23%	34%	17%	15%	12%
European	869	27%	40%	17%	9%	7%
EU 28	835	27%	40%	17%	9%	7%
National	21	29%	48%	0%	14%	10%
Non-European	2 776	20%	32%	17%	17%	14%
US	2 515	19%	30%	18%	18%	15%

Figure 33 Wuaki.TV – IT - catalogue details

IT_Wuaki_Catalogue
--total films--
2 792

Breakdown by Region of Origin (films where region of origin was identified)								
2 741								98%
European				Non-European				
715				2 026				74%
EU 28		National		US		Others		
695	25%	285	10%	1 864	68%	162	6%	

Breakdown by Age of Production (films where production year was identified)						
2 792						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 792	15%	28%	22%	18%	18%
European	715	18%	40%	21%	10%	11%
EU 28	695	17%	40%	21%	11%	11%
National	285	19%	45%	16%	8%	12%
Non-European	2 026	13%	24%	22%	20%	20%
US	1 864	13%	22%	22%	22%	21%

2.3.4 Chili TV in 5 countries – AT, DE, GB, IT and PL

Chili TV's home country is Italy. From there, the service expanded into four other EU countries.

Main statistics

Fictive multi-country Wuaki catalogues – Single and Cumulative count

- Cumulative count: EU films represent 24% (4 229 films) of the 17 422 identified films by region of origin, US films 69% (12 108 films), other international films 6% (977 films) and other European films 1% (108 films). (see Table 54 and Figure 34 Chili TV - fictive cumulative film offering - Volume
- Single title count: EU film titles represent 36% (3 082 unique titles) of the 8 592 unique film titles identified in the 5 country catalogues, US film titles account for 56% (4 769 unique titles), other international films for 8% (655 titles) and other European film titles represent 1% (86 titles) (see Table 57and Figure 35)
- Films found in all 5 catalogues: Of the 985 film titles present in all 5 country catalogues, 92% are of US origin (907 titles), 6% of EU origin (59 titles) and 2% of international origin (19 titles), showing the better circulation in ChiliTV's catalogues of US films than EU films, thus explaining the differences in shares between the cumulative and single count.

Individual country catalogues

- Share of EU films: The share of EU films ranges from 38% in Italy (notably due to a higher share of national films) to 10% in the United Kingdom. Chili TV Austria has a share of EU films of 20%, Germany of 18% and Poland of 16%. (see Figure 36)
- Share of national films: The share of national films is comprised between a high of 19% in Italy (Chili TV's origins are in Italy) to 1% in Poland. The United Kingdom catalogue has 7% of British films, the German 6% and the Austrian 1%. (see Figure 37)
- Share of US films: The share of US films varies from 87% in the United Kingdom to 54% in Italy. The Polish catalogue (80%), the German catalogue (76%) and the Austrian catalogue (74%) all have a high share of US films. (see Figure 38)
- Share of other international films: International films have with national films the lowest share in the country catalogues. International films represented 7% of films in the Italian catalogue, 6% in the Austrian and German catalogues and 3% in the catalogues in the United Kingdom and Poland. (see Figure 39)
- Number of films in catalogues: Chili TV has the highest amount of films in Italy with 6 732 films, the lowest in Poland with 2 002 films. The Austrian and German catalogues have a quite similar number of films in their catalogues, respectively 3 371 and 3 302 films. (see Figure 40)
- Identification rate: The identification rate varies between 98.4% in the United Kingdom and 95.2% in Italy. (see Table 59).

2.3.4.1 Chili TV's fictive Cumulative film offering – Volume

In the 5 Chili TV's catalogues, a total of 17 982 films can be found of which 17 422 or 97% have been identified by their region of origin.

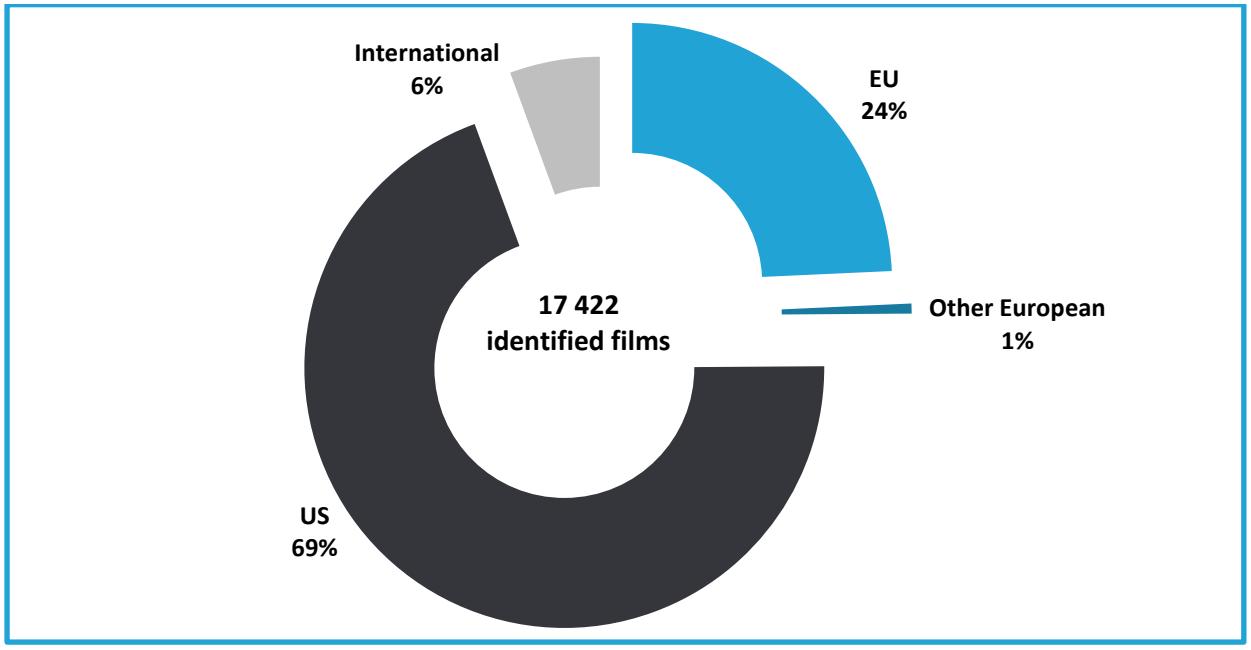
- Share of EU films: EU films represent 24% (4 229 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent 1% (108 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 69% (12 108 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 6% (977 films) of the fictive cumulative catalogue offer.

Table 56 – Chili TV - Data Fictive catalogue Cumulative count – Volume

Chili TV_Catalogues (Cumulative count - total films)									
17 982									
Breakdown by Region of Origin (films where region of origin was identified)									
17 422									97%
European				Non-European					
4 337				13 085				25%	75%
EU 28		National		US		Others			
4 229	24%	1 741	10%	12 108	69%	977	6%		

Breakdown by Age of Production (films where production year was identified)						
17 982						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	17 982	10%	18%	23%	24%	24%
European	4 337	10%	20%	24%	19%	27%
EU 28	4 229	10%	20%	23%	19%	28%
National	1 741	10%	20%	19%	14%	37%
Non-European	13 085	10%	17%	23%	26%	24%
US	12 108	10%	17%	22%	26%	25%

Figure 34 Chili TV - fictive cumulative film offering - Volume



2.3.4.2 Chili TV's fictive Single film offering – Variety

In the 5 analysed catalogues of Wuaki.TV's film catalogues, **9 001 unique film titles** are offered **of which 95% or 8 592 titles were identified** by their region of origin.

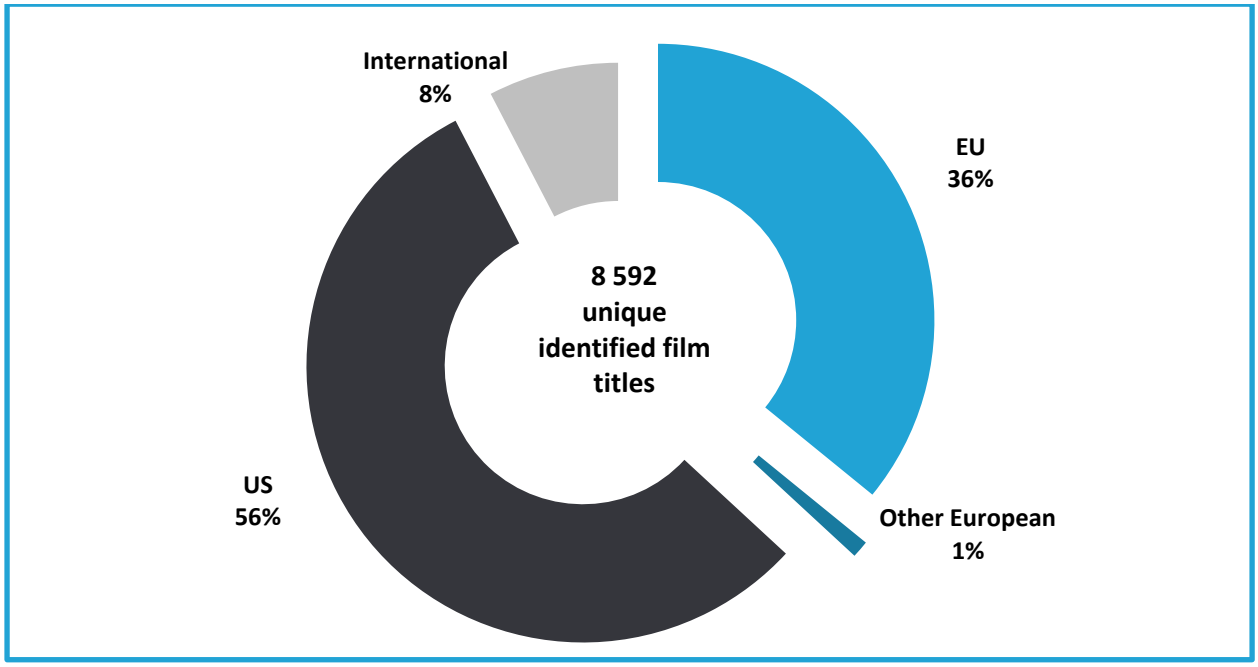
- Share of unique EU film titles: The share of EU films was 36% or 3 082 unique film titles
- Share of unique US film titles: Unique US film titles represented 56% of the fictive single title offer or 4 769 unique film titles.
- Share of unique other International film titles: Other international films represented 8% or 655 unique film titles.
- Share of unique other European film titles: 86 film titles or 1% were of other European countries than the EU.

Table 57 Chili TV – Data Fictive catalogue Single count – Variety

Chili TV_Catalogues (Single count - unique film titles)								
9 001								
Breakdown by Region of Origin (films where region of origin was identified)								
8 592								95%
European				Non-European				
3 168			37%	5 424				63%
EU 28		National		US		Others		
3 082	36%	1 741	20%	4 769	56%	655	8%	

Breakdown by Age of Production (films where production year was identified)						
9 001						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	9 001	9%	20%	23%	23%	25%
European	3 168	9%	22%	23%	19%	28%
EU 28	3 082	9%	21%	23%	19%	28%
National	1 741	10%	20%	19%	14%	37%
Non-European	5 424	9%	18%	23%	26%	24%
US	4 769	9%	17%	22%	26%	26%

Figure 35 Chili TV – Fictive catalogue Single count – Variety



2.3.4.3 Chili TV's catalogues in 5 countries – Overview

Figure 36 Wuaki.TV - Share of films with EU 28 origin by country catalogue, in %

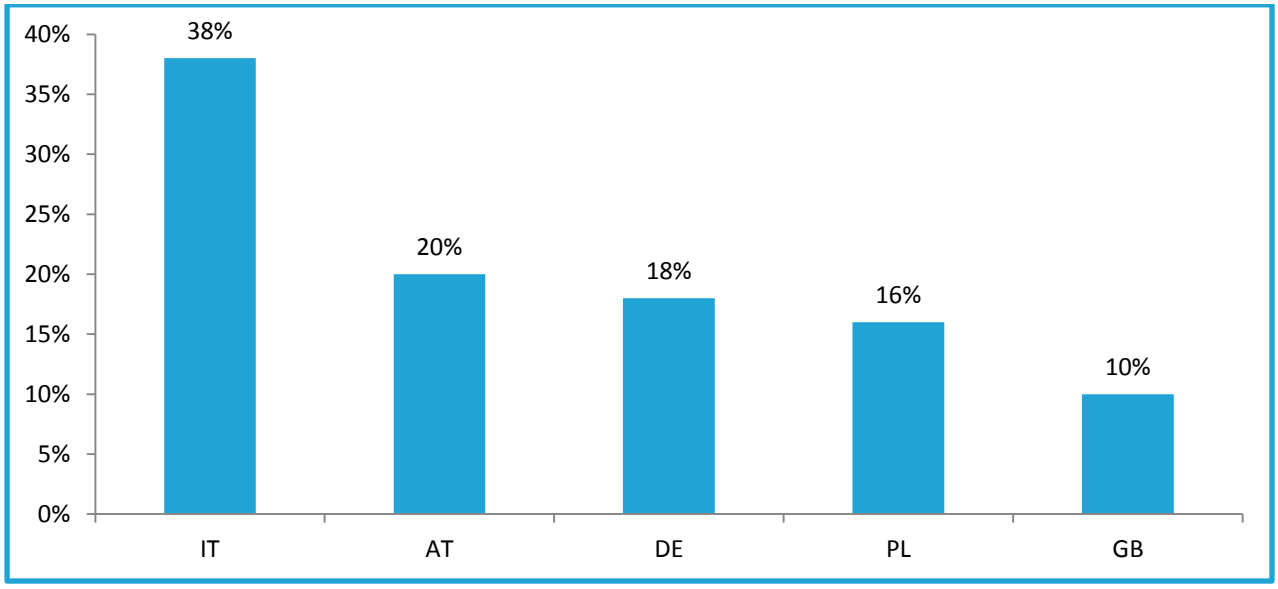


Figure 37 Wuaki.TV - Share of films with national origin by country catalogue, in %

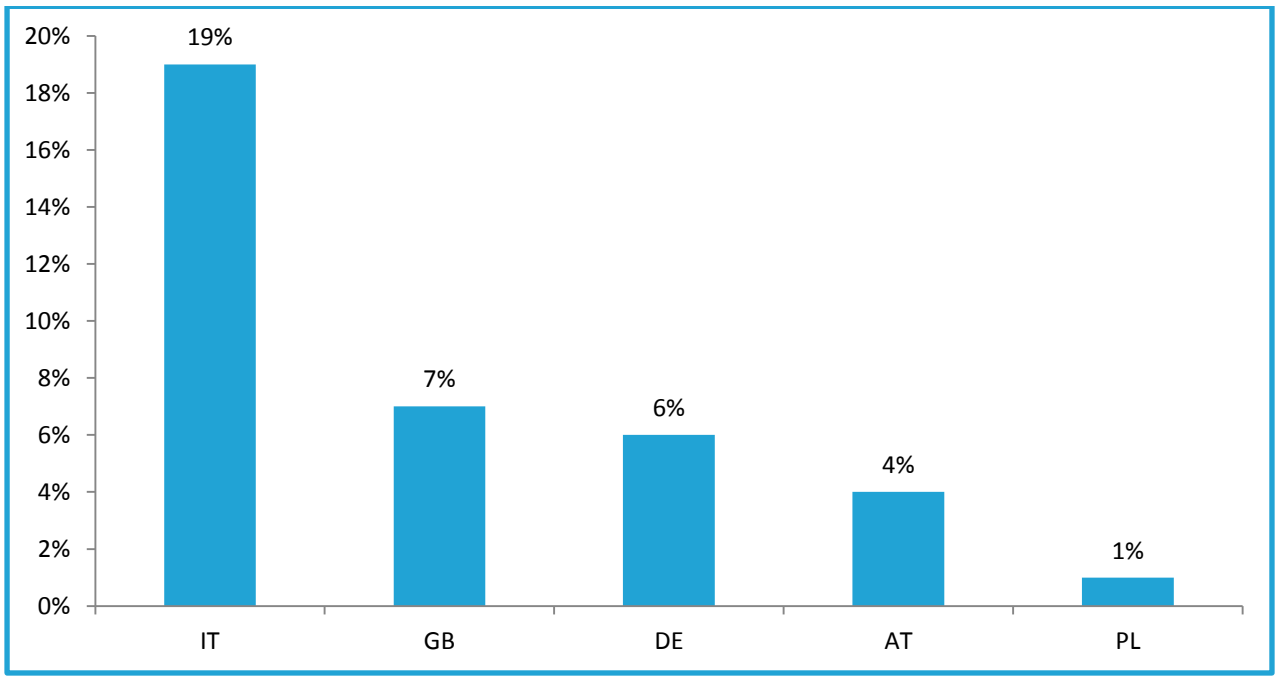


Figure 38 Wuaki.TV - Share of films with US origin by country catalogue, in %

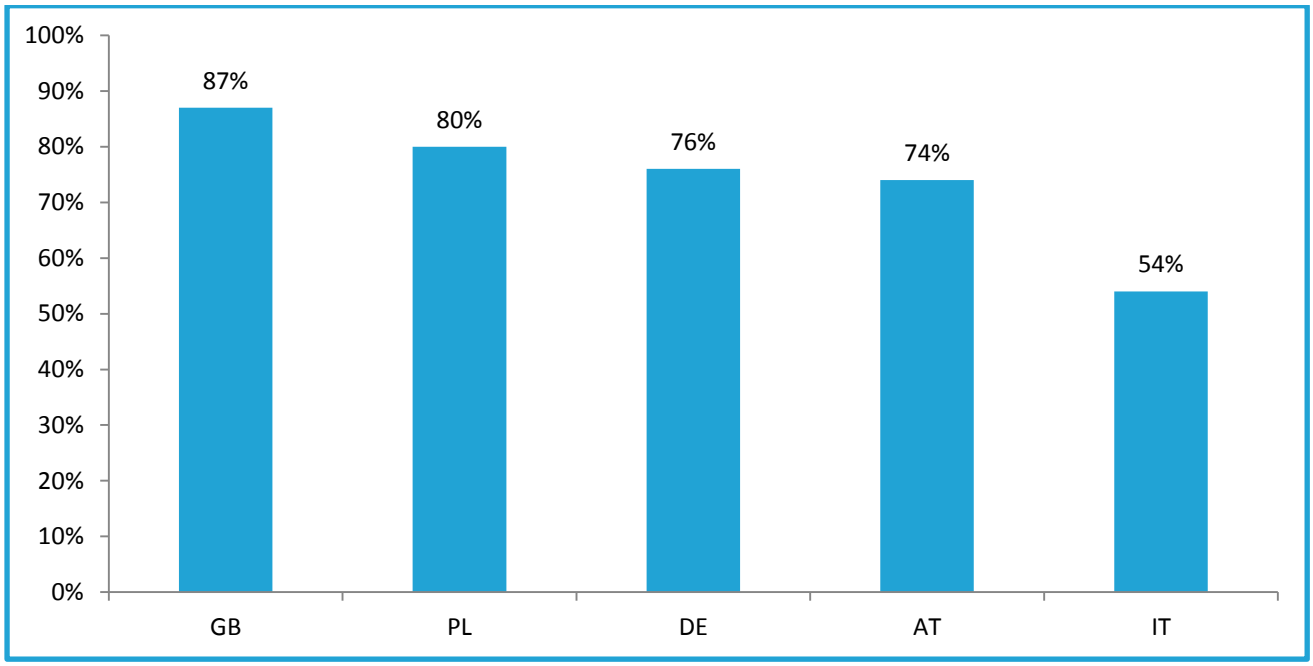


Figure 39 Wuaki.TV - Share of films with other international origin by country catalogue, in %

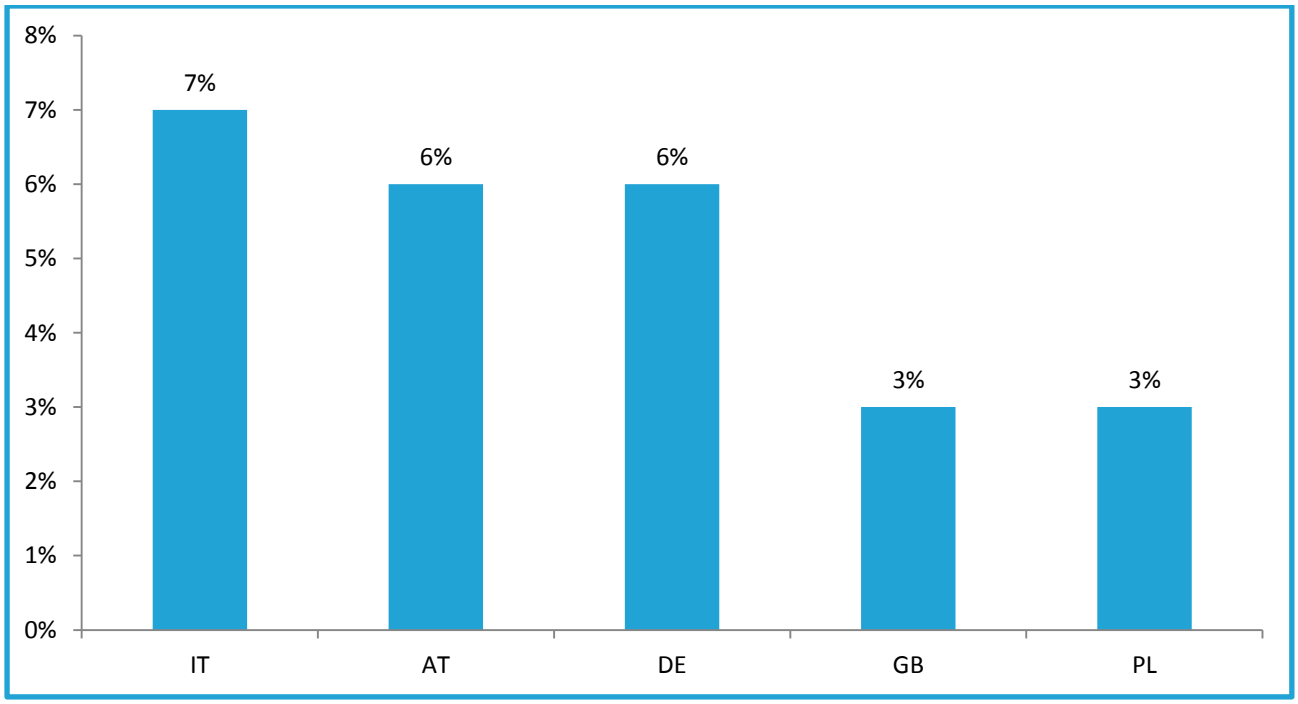


Table 58 Chili TV - Summary table - film shares in catalogues by region of origin

Country	EU	*National**	Other European	US	Other International
AT	20%	*4%*	0%	74%	6%
DE	18%	*6%*	0%	76%	6%
GB	10%	*7%*	0%	87%	3%
IT	38%	*19%*	1%	54%	7%
PL	16%	*1%*	1%	80%	3%

**National films are a sub-category of EU 28 films.*

Figure 40 Chili TV's catalogues – Number of films in each country catalogue

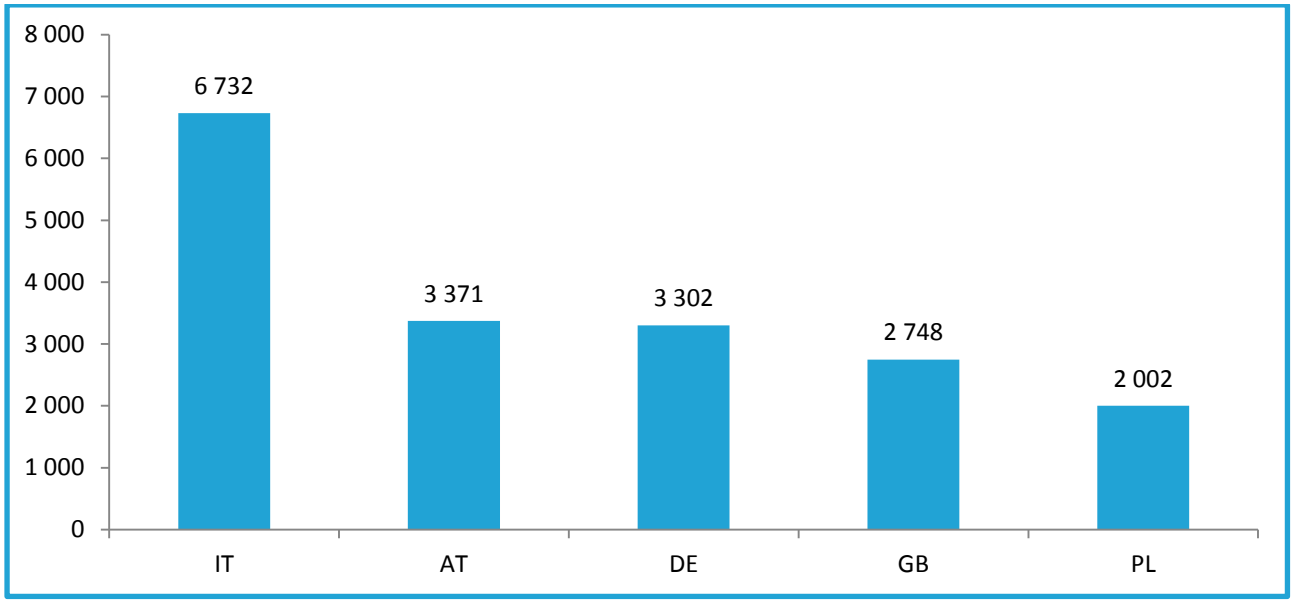


Table 59 Identification rate region of origins of films in Chili TV's catalogues in 5 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	Chili TV	TVOD	3 371	3 248	96,4%
DE	Chili TV	TVOD	3 302	3 147	95,3%
GB	Chili TV	TVOD	2 748	2 705	98,4%
IT	Chili TV	TVOD	6 732	6 408	95,2%
PL	Chili TV	TVOD	2 002	1 941	97,0%

2.3.4.4 Chili TV's country catalogues details

Table 60 Chili TV – AT - catalogue details

AT_Chili_Catalogue
--total films--
3 345

Breakdown by Region of Origin (films where region of origin was identified)								
3 248								97%
European				Non-European				
675			21%	2 573				79%
EU 28		National		US		Others		
658	20%	124	4%	2 392	74%	181	6%	

Breakdown by Age of Production (films where production year was identified)						
3 345						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 345	11%	18%	24%	23%	24%
European	675	11%	21%	28%	20%	20%
EU 28	658	11%	21%	28%	20%	20%
National	124	3%	22%	24%	28%	23%
Non-European	2 573	11%	17%	23%	25%	25%
US	2 392	10%	17%	22%	25%	26%

Table 61 Chili TV – DE - catalogue details

DE_Chili_Catalogue
--total films--
3 277

Breakdown by Region of Origin (films where region of origin was identified)								
3 147								96%
European				Non-European				
590			19%	2 557				81%
EU 28		National		US		Others		
576	18%	185	6%	2 381	76%	176	6%	

Breakdown by Age of Production (films where production year was identified)						
3 277						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 277	11%	18%	24%	23%	24%
European	590	13%	20%	27%	19%	21%
EU 28	576	13%	20%	27%	20%	21%
National	185	19%	25%	33%	16%	6%
Non-European	2 557	11%	17%	23%	25%	25%
US	2 381	10%	16%	22%	25%	26%

Figure 41 Chili TV – GB - catalogue details

GB_Chili_Catalogue
--total films--
2 737

Breakdown by Region of Origin (films where region of origin was identified)								
2 705								99%
European				Non-European				
268			10%	2 437				90%
EU 28		National		US		Others		
263	10%	193	7%	2 345	87%	92	3%	

Breakdown by Age of Production (films where production year was identified)						
2 737						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 737	12%	14%	20%	27%	28%
European	268	19%	16%	18%	26%	21%
EU 28	263	19%	16%	19%	25%	22%
National	193	21%	14%	20%	25%	20%
Non-European	2 437	11%	14%	20%	27%	28%
US	2 345	10%	14%	20%	27%	29%

Table 62 Chili TV – IT - catalogue details

IT_Chili_Catalogue
--total films--
6 638

Breakdown by Region of Origin (films where region of origin was identified)								
6 408								97%
European				Non-European				
2 480			39%	3 928				61%
EU 28		National		US		Others		
2 424	38%	1 213	19%	3 451	54%	477	7%	

Breakdown by Age of Production (films where production year was identified)						
6 638						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	6 638	8%	20%	24%	24%	25%
European	2 480	7%	20%	22%	19%	32%
EU 28	2 424	7%	20%	22%	19%	33%
National	1 213	7%	19%	17%	11%	46%
Non-European	3 928	8%	20%	25%	27%	20%
US	3 451	8%	19%	24%	28%	22%

Table 63 Chili TV – PL - catalogue details

PL_Chili_Catalogue
--total films--

1 983

Breakdown by Region of Origin (films where region of origin was identified)								
1 941								**98%**
European				**Non-European**				
329			17%	1 612			83%	
EU 28		National		US		Others		
312	16%	25	1%	1 553	80%	59	3%	

Breakdown by Age of Production (films where production year was identified)						
1 983						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 983	15%	19%	23%	22%	20%
European	329	16%	25%	26%	14%	19%
EU 28	312	16%	25%	24%	14%	20%
National	25	44%	52%	4%	0%	0%
Non-European	1 612	15%	18%	23%	24%	21%
US	1 553	14%	18%	22%	25%	21%

2.3.5 SF Anytime in 3 countries – DK, FI and SE

For SF Anytime, almost ¾ of films are offered simultaneously in HD and SD and are accounted for as 2 films. Therefore the volume of the film catalogue is inflated and the coverage rate is lower, as one non-matched film will count twice.

Main statistics

Fictive multi-country SF Anytime catalogues – Single and Cumulative count

- Cumulative count: **EU films represent 28%,** US films 60%, other international films 10% and other European films 2% of the 11 224 identified films. (see Table 64 and Figure 42)
- Single count: **Unique EU film titles represent 31%,** US film titles 56%, other international film titles 10% and other European film titles 2% of the 5 719 unique film titles identified. (see Table 65 and Figure 43)
- Of the 1 645 film titles present in all 3 catalogues, US film titles account for 66% (1 089 titles), EU films for 23% (380 titles), other international film titles represent 10% (161 titles) and other European film titles made up 1% (15 titles).

Individual country catalogues

- Share of EU films: The share of EU films varies between 30% in the Swedish catalogue to 26% in the Finnish catalogue
- Share of national films: The share of national films ranges from 7% in the Swedish catalogue to 2% in the Danish and Finnish catalogues.
- Share of US films: The share of US films ranges from 62% in Finland to 58% in Sweden.
- Share of other international films: The share of other international films is at 10% for all 3 catalogues.
- Number of films in catalogues: The number of films in the catalogues varies from 4 850 films in the Swedish catalogue to 3 752 films in the Finnish catalogue.
- Identification rate: The identification rate of films varies from 84.6% in Finland to 88.1% in Demark.

2.3.5.1 SF Anytime's fictive Cumulative film offering – Volume

In the 3 SF Anytime catalogues, a total of 12 981 films can be found of which 11 224 or 86% have been identified by their region of origin.

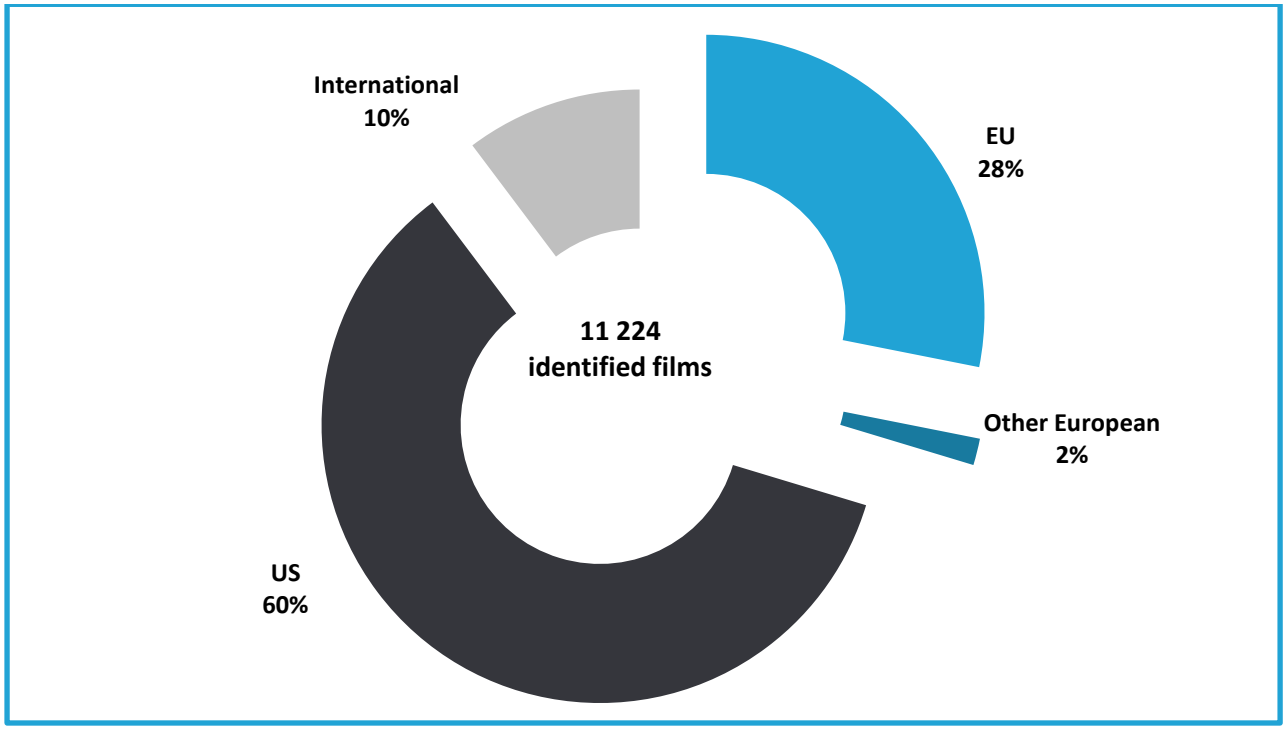
- Share of EU films: **EU films represent 28%** (3 156 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent 2% (174 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 60% (6 742 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 10% (1 152 films) of the fictive cumulative catalogue offer.

Table 64 SF Anytime – Data Fictive catalogue Cumulative count – Volume

SF Anytime_Catalogues (Cumulative count - total films)									
12 981									
Breakdown by Region of Origin (films where region of origin was identified)									
11 224									86%
European					Non-European				
3 330				30%	7 894				70%
EU 28		National			US		Others		
3 156	28%	472	4%		6 742	60%	1 152	10%	

Breakdown by Age of Production (films where production year was identified)						
12 981						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	12 981	12%	29%	32%	17%	10%
European	3 330	12%	29%	32%	17%	10%
EU 28	3 156	12%	29%	32%	18%	10%
National	472	15%	25%	20%	21%	20%
Non-European	7 894	12%	30%	33%	18%	8%
US	6 742	12%	30%	32%	18%	8%

Figure 42 SF Anytime - fictive cumulative film offering - Volume



2.3.5.2 SF Anytime's fictive Single film offering – Variety

In the 3 analysed catalogues of SF Anytime's film catalogues, 7 421 **unique film titles** are offered **of which 77% or 5 719 titles were identified** by their region of origin.

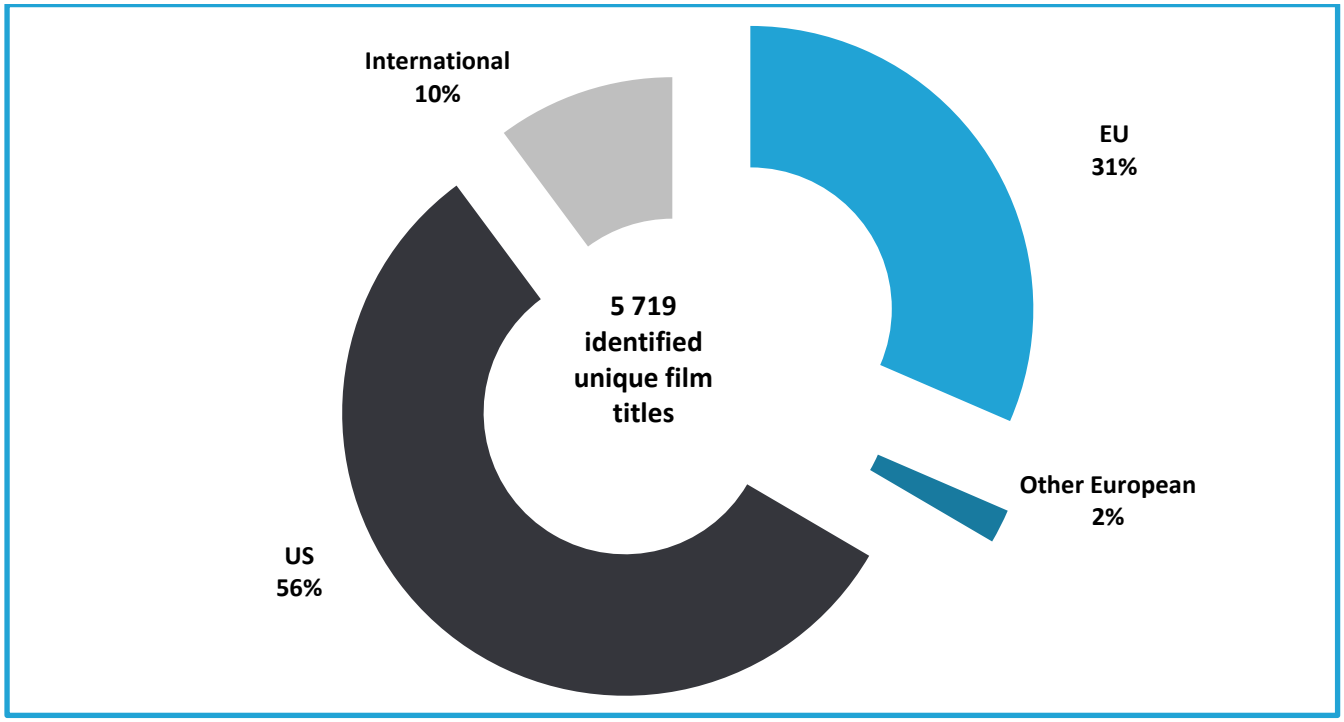
- Share of unique EU film titles: The **share of EU films was 31%** or 1 801 unique film titles
- Share of unique US film titles: Unique US film titles represented 56% of the fictive single title offer or 3 226 unique film titles.
- Share of unique other International film titles: Other international films represented 10% or 581 unique film titles.
- Share of unique other European film titles: 111 film titles or 2% were of other European countries than the EU.

Table 65 SF Anytime – Data Fictive catalogue Single count – Variety

SF Anytime_Catalogues (Single count - unique film titles)								
7 421								
Breakdown by Region of Origin (films where region of origin was identified)								
5 719								77%
European				Non-European				
1 912			33%	3 807				67%
EU 28		National		US		Others		
1 801	31%	472	8%	3 226	56%	581	10%	

Breakdown by Age of Production (films where production year was identified)							
7 421							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	7 421	12%	28%	31%	17%	12%	
European	1 912	12%	28%	31%	17%	12%	
EU 28	1 801	12%	28%	31%	17%	11%	
National	472	15%	25%	20%	21%	20%	
Non-European	3 807	12%	30%	33%	18%	8%	
US	3 226	12%	30%	32%	18%	8%	

Figure 43 SF Anytime – Fictive catalogue Single count – Variety



2.3.5.3 SF Anytime's catalogues in 3 countries – Overview

Figure 44 SF Anytime- Share of films with EU 28 origin by country catalogue, in %

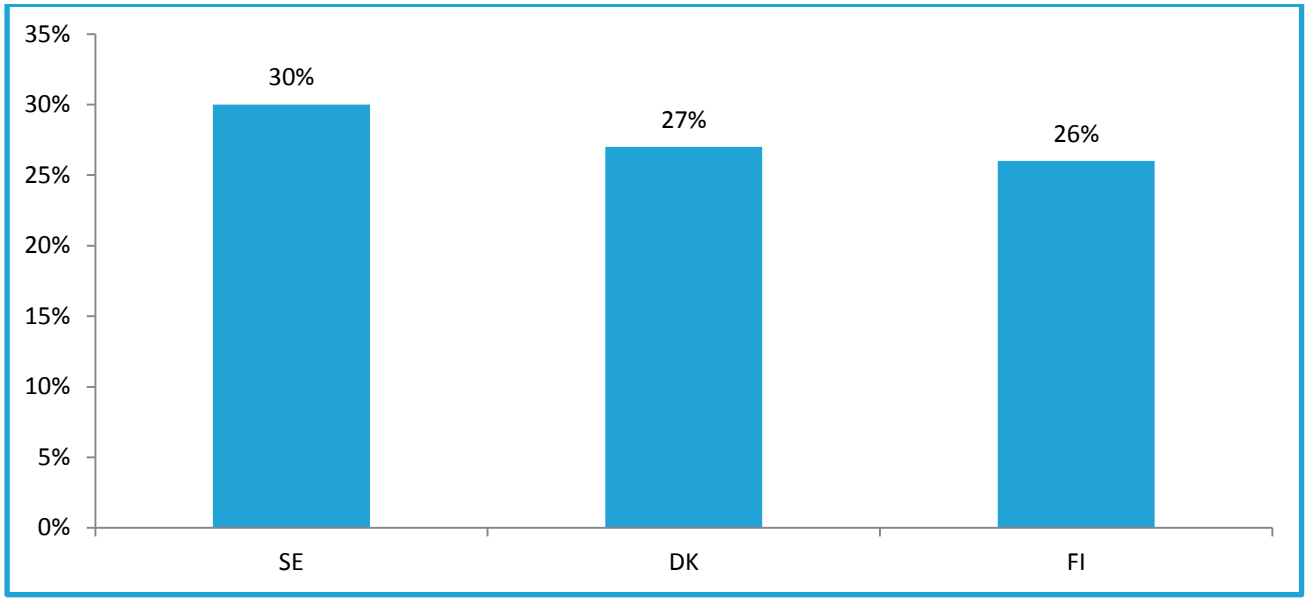


Figure 45 SF Anytime- Share of films with national origin by country catalogue, in %

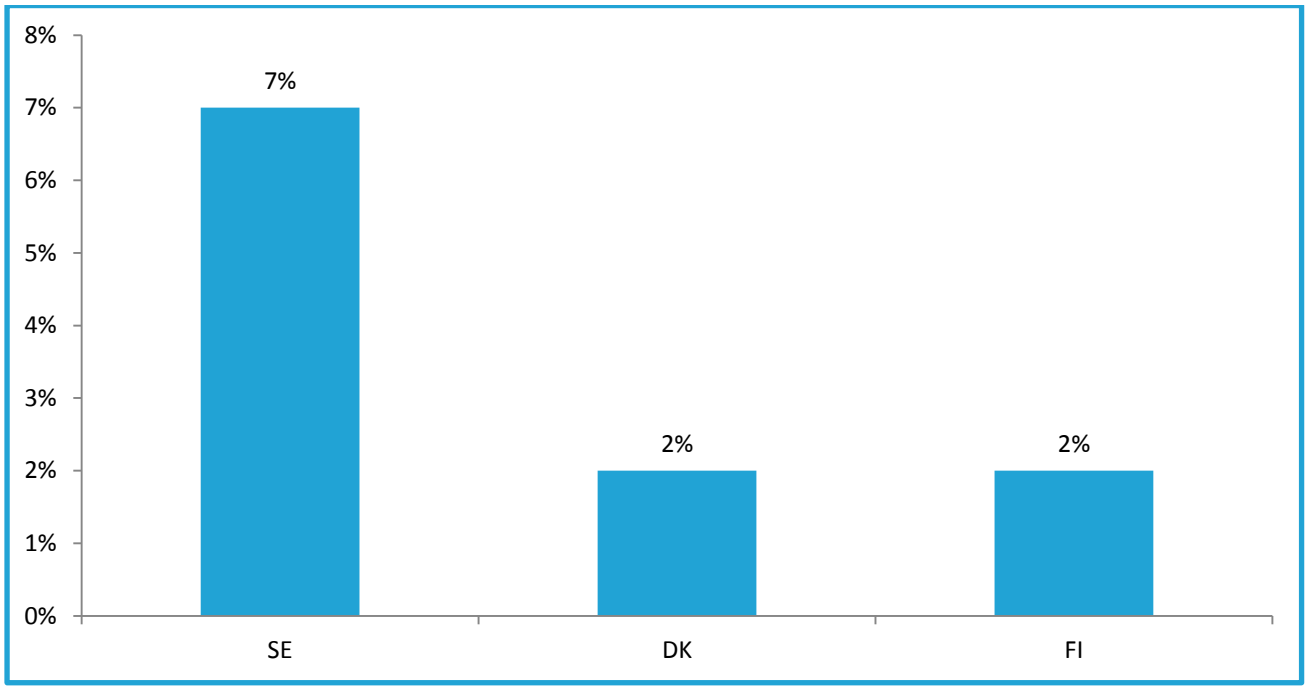


Figure 46 SF Anytime- Share of films with US origin by country catalogue, in %

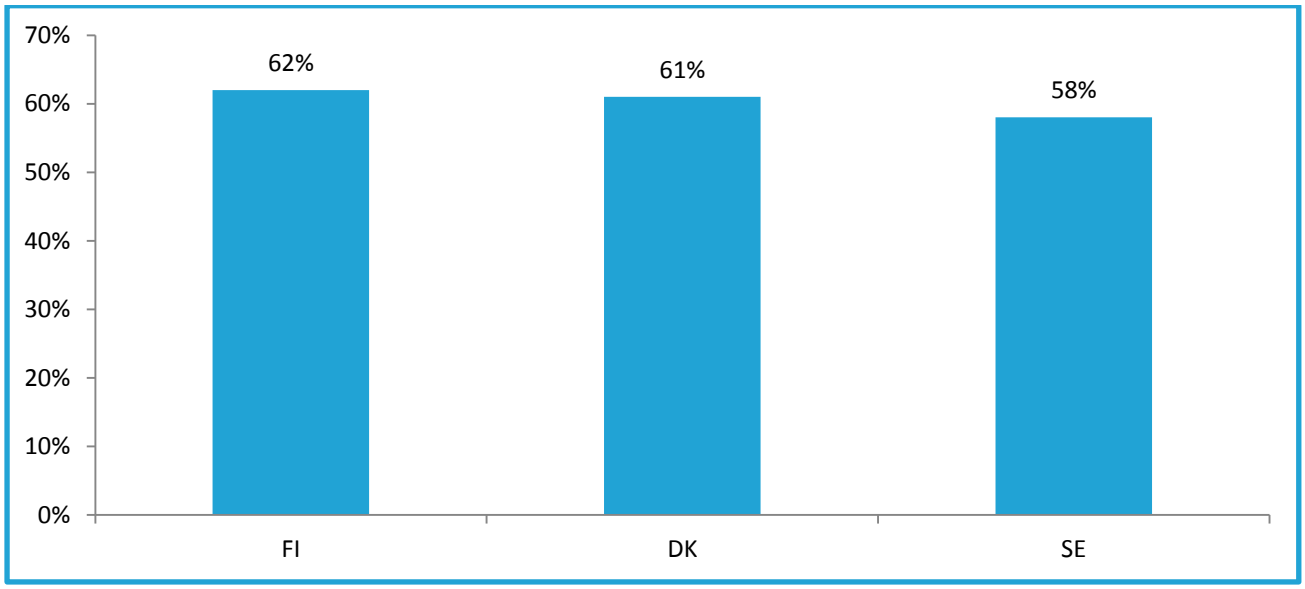


Figure 47 SF Anytime- Share of films with other international origin by country catalogue, in %

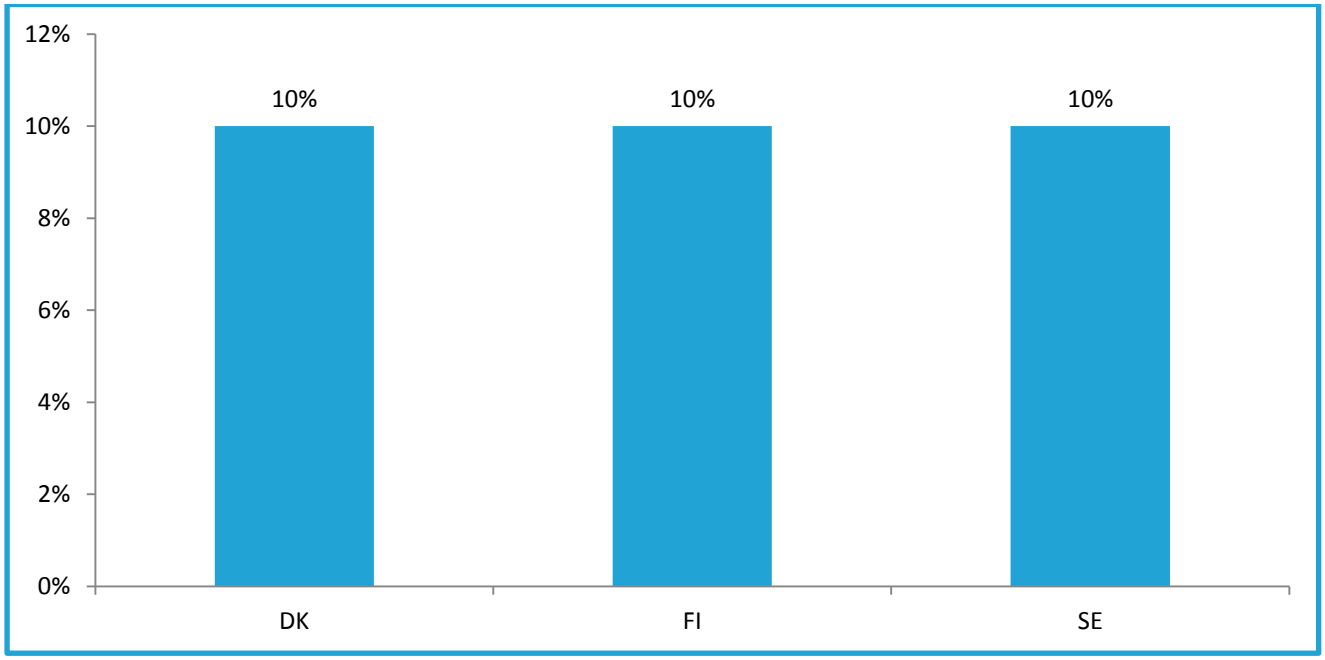


Table 66 SF Anytime - Summary table - film shares in catalogues by region of origin

Country	EU	*National*	Other European	US	Other International
DK	27%	*2%*	2%	61%	10%
FI	26%	*2%*	2%	62%	10%
SE	30%	*7%*	2%	58%	10%

Figure 48 SF Anytime's catalogues – Number of films in each country catalogue

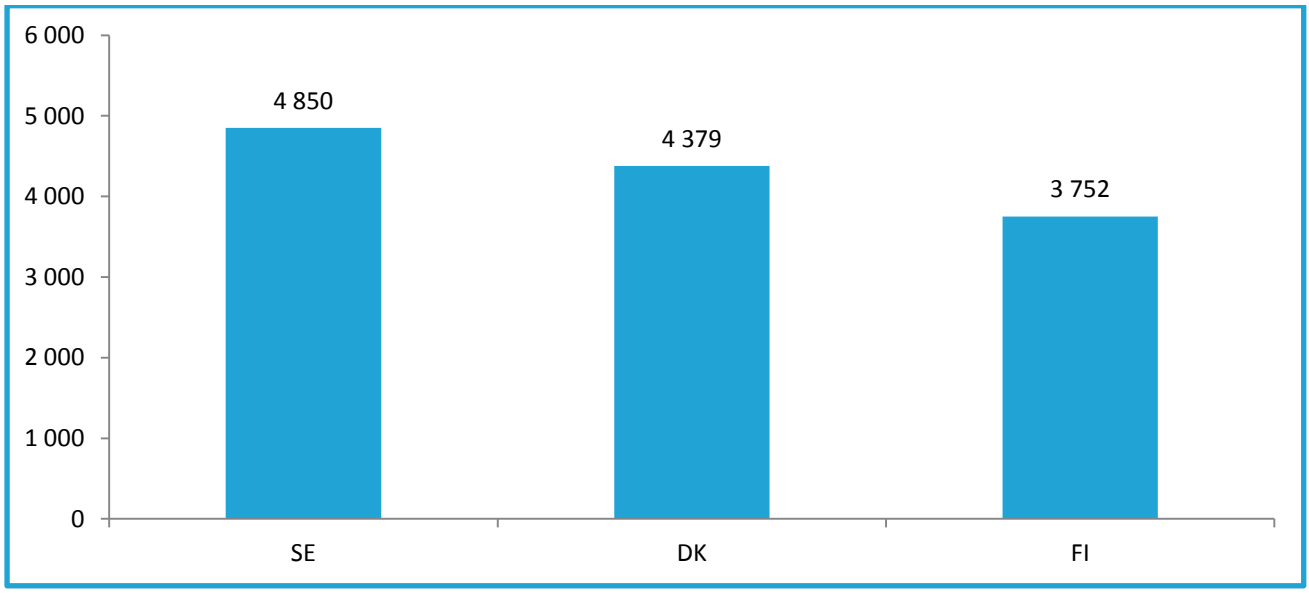


Table 67 Identification rate region of origins of films in SF Anytime's catalogues in 3 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
DK	SF Anytime	TVOD	4 379	3 857	88,1%
FI	SF Anytime	TVOD	3 752	3 175	84,6%
SE	SF Anytime	TVOD	4 850	4 192	86,4%

2.3.5.4 SF Anytime's country catalogues details

Figure 49 SF Anytime – DK - catalogue details

DK_Sfanytime_Catalogue
--total films--
4 379

Breakdown by Region of Origin (films where region of origin was identified)								
3 857								**88%**
European				**Non-European**				
1 110			29%	2 747				71%
EU 28		National		US		Others		
1 059	27%	82	2%	2 354	61%	393	10%	

Breakdown by Age of Production (films where production year was identified)						
4 379						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 379	12%	30%	32%	17%	9%
European	1 110	13%	30%	33%	16%	8%
EU 28	1 059	12%	30%	34%	16%	8%
National	82	28%	28%	27%	17%	0%
Non-European	2 747	12%	30%	32%	18%	8%
US	2 354	12%	29%	32%	18%	9%

Figure 50 SF Anytime – FI - catalogue details

FI_Sfanytime_Catalogue
--total films--
3 752

Breakdown by Region of Origin (films where region of origin was identified)								
3 175								**85%**
European				**Non-European**				
885			28%	2 290				72%
EU 28		National		US		Others		
838	26%	76	2%	1 964	62%	326	10%	

Breakdown by Age of Production (films where production year was identified)						
3 752						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	3 752	12%	28%	32%	18%	11%
European	885	13%	30%	29%	17%	11%
EU 28	838	13%	30%	30%	18%	10%
National	76	24%	25%	12%	18%	21%
Non-European	2 290	12%	30%	34%	17%	7%
US	1 964	12%	29%	34%	17%	7%

Figure 51 SF Anytime – SE - catalogue details

SE_Sfanytime_Catalogue
--total films--
4 850

Breakdown by Region of Origin (films where region of origin was identified)								
4 192								**86%**
European				**Non-European**				
1 335			32%	2 857				68%
EU 28		National		US		Others		
1 259	30%	314	7%	2 424	58%	433	10%	

Breakdown by Age of Production (films where production year was identified)						
4 850						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	4 850	12%	29%	31%	17%	11%
European	1 335	11%	27%	32%	18%	12%
EU 28	1 259	11%	27%	32%	19%	12%
National	314	9%	24%	20%	23%	25%
Non-European	2 857	12%	30%	32%	17%	8%
US	2 424	12%	30%	32%	18%	8%

2.3.6 Megogo in 4 countries – CZ, EE, LT & LV (not taken into account)

For Megogo, our matching algorithm did not manage to match films in Cyrillic with IMDb or LUMIERE. Therefore, the coverage rates are very low and the majority of films are not included in the measurement by share of origin. For these reasons, it would not make sense to include a detailed overview of an incomplete catalogue. However, the results of the retrieval are reproduced in this section to give a general idea at least on the number of films in catalogues and their age. The automatic matching of films titles did not work with the films retrieved from Megogo. For these reasons, the catalogues of Megago have been excluded from the cumulative and single count of TVOD catalogues in the EU (beginning of this chapter).

2.3.6.1 Megogo's country catalogues details (informational purpose)

Figure 52 Megogo – CZ - catalogue details

CZ_Megogo_Catalogue
--total films--
1 447

Breakdown by Region of Origin
(films where region of origin was identified)

214								15%
European				Non-European				
91			43%	123				57%
EU 28		National		US		Others		
10	5%	1	0%	6	3%	117	55%	

Breakdown by Age of Production
(films where production year was identified)

1 447						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 447	0%	0%	0%	1%	99%
European	91	1%	0%	0%	3%	96%
EU 28	10	0%	0%	0%	0%	100%
National	1	0%	0%	0%	0%	100%
Non-European	123	0%	0%	0%	1%	99%
US	6	0%	0%	0%	17%	83%

Figure 53 Megogo – EE - catalogue details

EE_Megogo_Catalogue
--total films--
1 463

Breakdown by Region of Origin
(films where region of origin was identified)

128								9%
European				Non-European				
47			37%	81				63%
EU 28		National		US		Others		
7	5%	1	1%	4	3%	77	60%	

Breakdown by Age of Production
(films where production year was identified)

1 463						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 463	0%	0%	0%	1%	99%
European	47	2%	0%	0%	2%	96%
EU 28	7	0%	0%	0%	0%	100%
National	1	0%	0%	0%	0%	100%
Non-European	81	0%	0%	0%	0%	100%
US	4	0%	0%	0%	0%	100%

Figure 54 Megogo – LT - catalogue details

LT_Megogo_Catalogue
--total films--
1 468

Breakdown by Region of Origin
(films where region of origin was identified)

125								9%
European				Non-European				
45			36%	80				64%
EU 28		National		US		Others		
8	6%	1	1%	2	2%	78	62%	

Breakdown by Age of Production
(films where production year was identified)

1 468						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 468	0%	0%	0%	1%	99%
European	45	0%	0%	0%	0%	100%
EU 28	8	0%	0%	0%	0%	100%
National	1	0%	0%	0%	0%	100%
Non-European	80	0%	0%	0%	0%	100%
US	2	0%	0%	0%	0%	100%

Figure 55 Megogo – LV - catalogue details

LV_Megogo_Catalogue
--total films--

1 481

Breakdown by Region of Origin (films where region of origin was identified)								
129								**9%**
European					**Non-European**			
39				30%	90			70%
EU 28		National			US		Others	
4	3%	0	0%		1	1%	89	69%

Breakdown by Age of Production (films where production year was identified)							
1 481							**100%**
	#	**Age brackets (years)**					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	1 481	0%	0%	0%	1%	99%	
European	39	0%	0%	0%	3%	97%	
EU 28	4	0%	0%	0%	0%	100%	
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	
Non-European	90	0%	0%	0%	0%	100%	
US	1	0%	0%	0%	0%	100%	

2.4 Single country Transactional VOD Services

Methodological remark: The service Vodo in Greece has been excluded from the analysis due to a too low title identification rate (6.9%) but is main figures can be seen in the section on Greece. The Swedish TVOD service Play by Telia has only Swedish films due to a retrieval error and should not be taken into account.

Individual country catalogues

- Share of EU films: The highest share in the catalogues of national transactional VOD services is found in the catalogue **of UniversCiné VOD in France with 70%** of EU films in its catalogue (the service has also the highest share of national films with 43%). [Another service which had an unusually high number of EU films was Telia Play in Sweden with 99% but for which we think an error in the retrieval occurred (only Swedish films, therefore not taken into account)]. **The lowest share (and only share below 20%) of EU films is found in the catalogue of hol in Greece with 19%.** Four other TVOD services have a share of EU films above 50%; Flimmit in Austria (67%), UniversCiné VOD in Belgium (67%), Volta in Ireland (62%) and B.net Videoteka in Croatia (58%). The services with more than 50% of EU 28 films are all, except B.net's Videoteka, independent VOD services. The Polish IPLA has a share of 42%, the Belgian Proximus VOD has a share of EU 28 films of 41%, Tango TV VOD in Luxembourg has a share of 37% and finally Pathé Thuis in the Netherlands has a share of 31%. (see Figure 56)
- Share of national films: The share of national films in the country catalogues vary greatly. From 43% in the catalogue of UniversCiné VOD in France to 0% in the catalogue of Tango TV in Luxembourg (and 1% in the catalogue of the Greek hol). Four other TVOD services have a share of national films above 10%; the Austrian Flimmit with 29%, the Belgian UniversCiné VOD with 15% and the Dutch Pathé Thuis with 11%. The Polish Ipla (9%), the Irish Volta (8%), the Croatian B.net (5%) and the Belgian Proximus VOD (3%) follow. (see Figure 57)
- Share of other European films: Usually, the share of other European films is around 1% to 2% for almost all services, therefore there where not taken into account for the services before (but can be still seen in the tables of each country and summary tables for each service). The Croatian B.net Videoteka has a surprisingly large share of other European films namely 43%, mostly films from the former Yugoslavia.
- Share of US films: The share of US films varies enormously (unusual with regard to the other TVOD services examined before). From 73% in Greece (hol) to 3% in Croatia (B.net). Only 4 services have a share of US films above 50%; hol (73%), Pathé Thuis (62%), TangoTV VOD (53%) and Proximus VOD (51%). On the other side, the two UniversCiné in France (11%) and Belgium (16%) have a relative low share of US films in their catalogues, the same as Flimmit (20%), Volta (22%) and IPLA (45%). (see Figure 58)
- Share of other international films: Other international films share in the observed catalogues vary from 15% in the catalogues UniversCiné VOD France and Volta to 5% in the catalogue of B.net's Videoteka. (see Figure 59)
- Number of films in catalogues: The number of films in these catalogues vary from 2 941 in the catalogue of the Belgian UniversCiné and 2 872 in the one of the French to 469 films in the catalogue of B.net and 606 in the catalogue of Proximus VOD. (see Figure 60)

- Identification rate: The identification rates vary from 97.8% for Volta to 77.6% for Flimmit (see Table 69)

Figure 56 Single country TVOD services - Share of films with EU 28 origin by country catalogue, in %

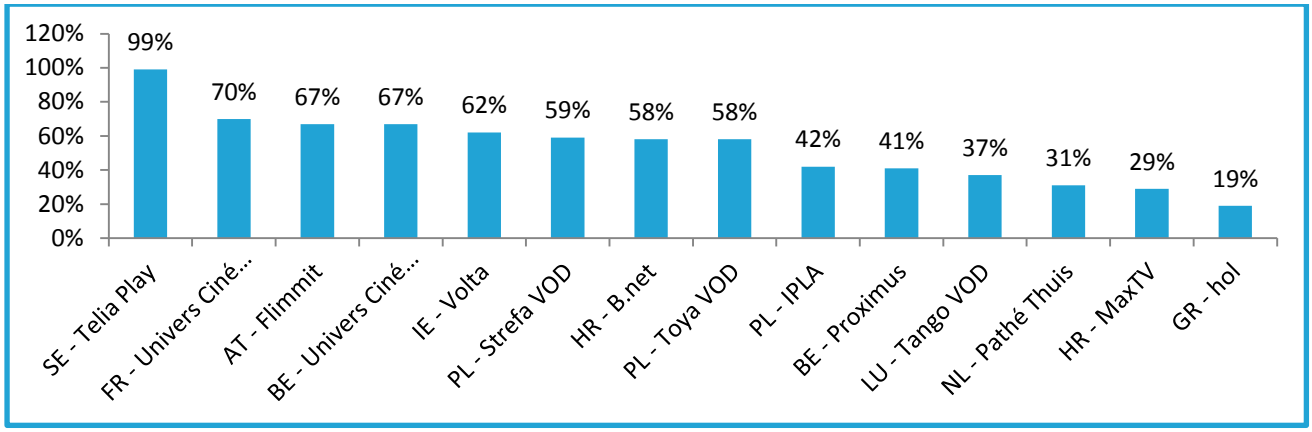


Figure 57 Single country TVOD services - Share of films with national origin by country catalogue, in %

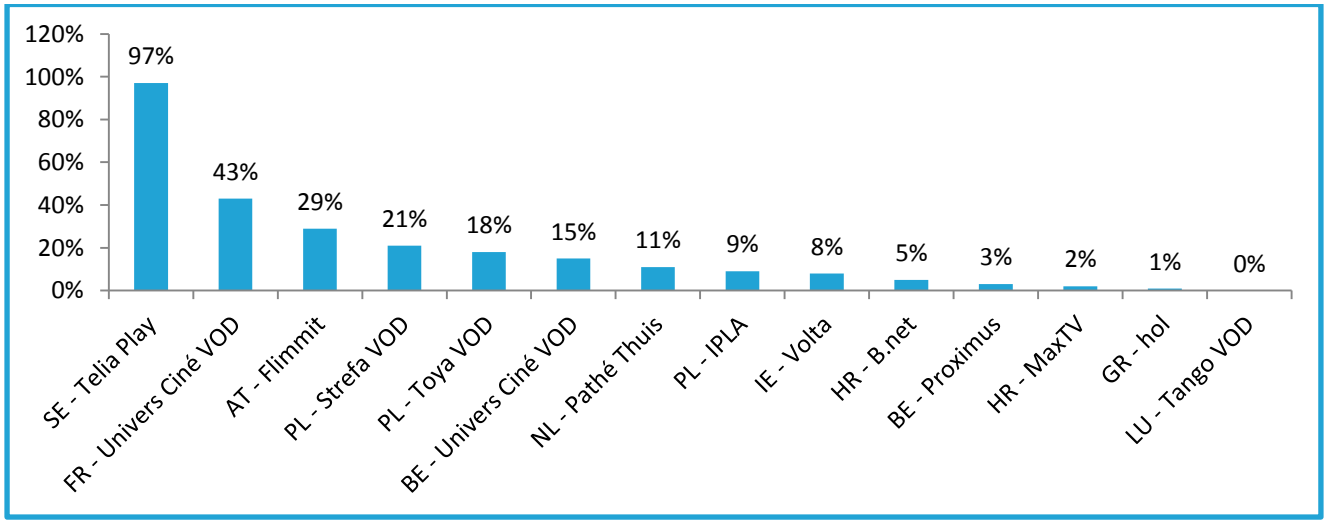


Figure 58 Single country TVOD services - Share of films with US origin by country catalogue, in %

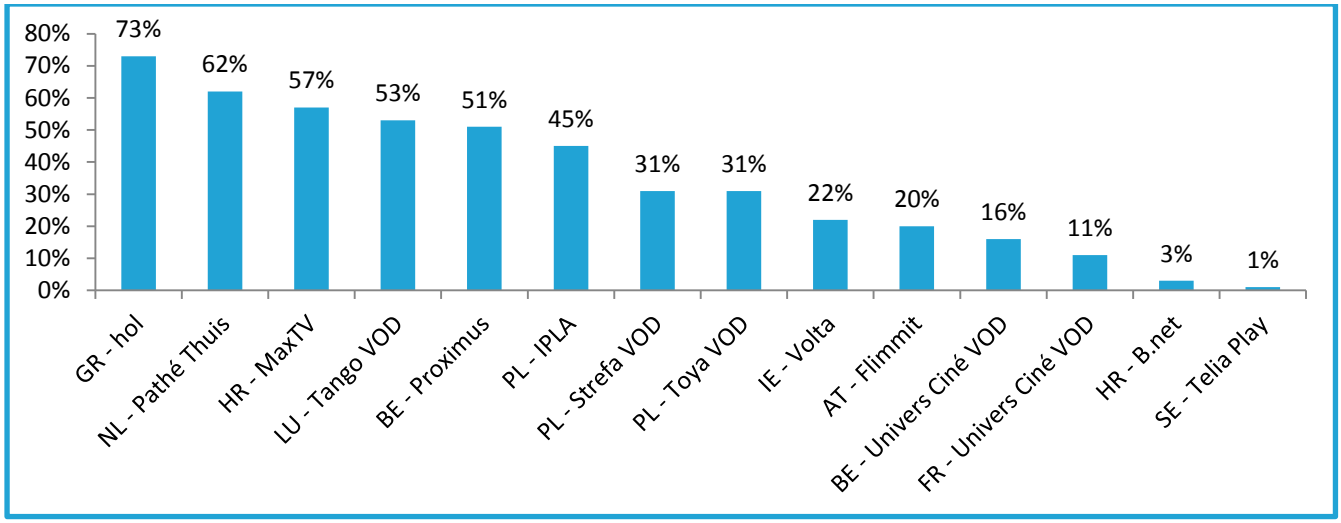


Figure 59 Single country TVOD services - Share of films with other international origin by country catalogue, in %

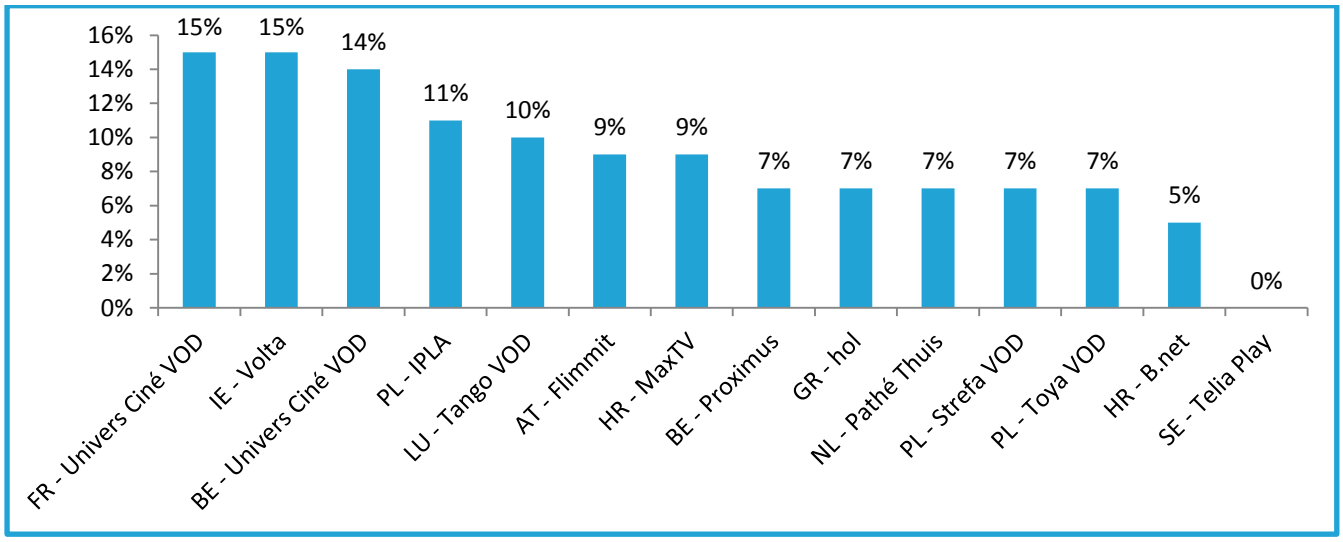


Table 68 Single country TVOD services - Summary table - film shares in catalogues by region of origin

Country	EU	National	Other European	US	Other International
AT - Flimmit	67%	29%	4%	20%	9%
BE - Proximus	41%	3%	1%	51%	7%
BE - UniversCiné VOD	67%	15%	3%	16%	14%
FR - UniversCiné VOD	70%	43%	4%	11%	15%
GR - hol	19%	1%	1%	73%	7%
HR - B.net	58%	5%	34%	3%	5%
HR - MaxTV	29%	2%	5%	57%	9%
IE - Volta	62%	8%	1%	22%	15%
LU - Tango VOD	37%	0%	0%	53%	10%
NL - Pathé Thuis	31%	11%	0%	62%	7%
PL - IPLA	42%	9%	2%	45%	11%
PL - Strefa VOD	59%	21%	3%	31%	7%
PL - Toya VOD	58%	18%	4%	31%	7%
SE - Telia Play	99%	97%	0%	1%	0%

Figure 60 Single country TVOD services catalogues – Number of films in each country catalogue

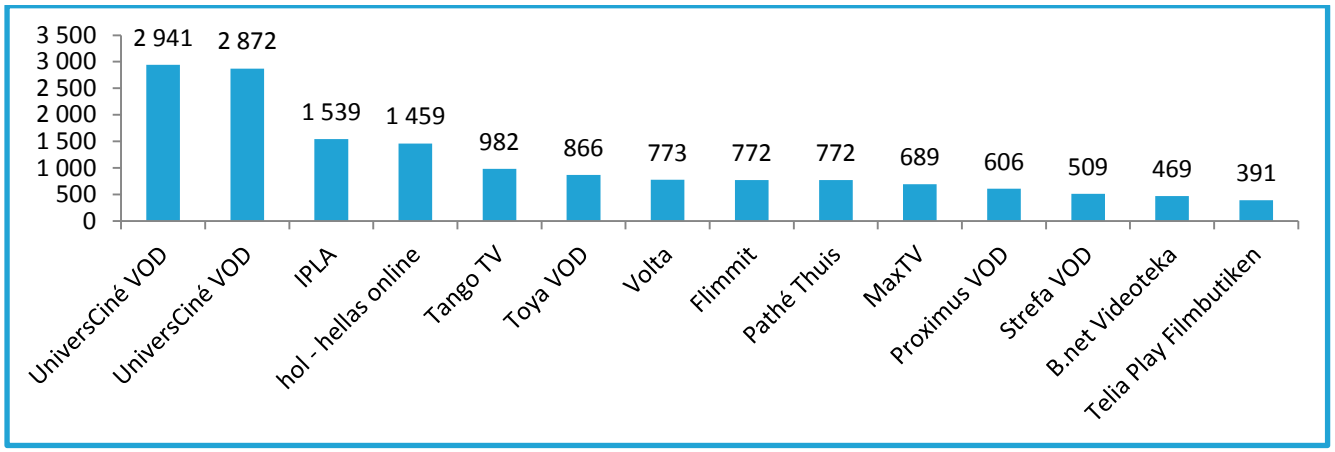


Table 69 Identification rate region of origins of films in Single country TVOD services' catalogues in 5 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	Flimmit	TVOD	772	599	77,6%
BE	Proximus VOD	TVOD	606	554	91,4%
BE	UniversCiné VOD	TVOD	2 941	2 526	85,9%
FR	UniversCiné VOD	TVOD	2 872	2 585	90,0%
GR	hol - hellas online	TVOD	1 459	1 419	97,3%
HR	B.net Videoteka	TVOD	469	447	95,3%
HR	MaxTV	TVOD	689	594	86,2%
IE	Volta	TVOD	773	756	97,8%
LU	Tango TV	TVOD	982	415	42,3%
NL	Pathé Thuis	TVOD	772	749	97,0%
PL	IPLA	TVOD	1 539	1 315	85,4%
PL	Toya VOD	TVOD	866	579	66,9%
PL	Strefa VOD	TVOD	509	443	87,0%
SE	Telia Play Filmbutiken	TVOD	391	335	85,7%

2.4.1 AT - Flimmit

Table 70 AT - Flimmit

AT_Flimmit_Catalogue
--total films--
767

Breakdown by Region of Origin (films where region of origin was identified)								
599								78%
European				Non-European				
425			71%	174				29%
EU 28		National		US		Others		
400	67%	174	29%	119	20%	55	9%	

Breakdown by Age of Production (films where production year was identified)						
767						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	767	7%	21%	24%	16%	17%
European	425	10%	26%	28%	20%	16%
EU 28	400	10%	27%	26%	20%	17%
National	174	14%	24%	22%	22%	18%
Non-European	174	3%	21%	28%	18%	29%
US	119	3%	20%	30%	15%	31%

2.4.2 BE – Proximus VOD and Universciné Belgium

Table 71 BE – Proximus VOD

BE_Proximus TV VOD_Catalogue
--total films--
605

Breakdown by Region of Origin (films where region of origin was identified)								
554								92%
European				Non-European				
231			42%	323				58%
EU 28		National		US		Others		
227	41%	14	3%	284	51%	39	7%	

Breakdown by Age of Production (films where production year was identified)						
605						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	605	28%	25%	25%	16%	6%
European	231	35%	22%	24%	16%	3%
EU 28	227	34%	22%	24%	15%	4%
National	14	43%	36%	21%	0%	0%
Non-European	323	22%	25%	28%	17%	8%
US	284	20%	26%	28%	18%	8%

Table 72 BE – UniversCiné VOD

BE_UniversCiné VOD_Catalogue
--total films--
2 925

Breakdown by Region of Origin (films where region of origin was identified)								
2 526								86%
European				Non-European				
1 764			70%	762				30%
EU 28		National		US		Others		
1 688	67%	377	15%	416	16%	346	14%	

Breakdown by Age of Production (films where production year was identified)						
2 925						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 925	7%	19%	34%	25%	16%
European	1 764	7%	21%	36%	24%	13%
EU 28	1 688	7%	20%	36%	24%	13%
National	377	3%	19%	37%	24%	17%
Non-European	762	5%	17%	32%	27%	19%
US	416	5%	16%	33%	26%	20%

2.4.3 FR – UniversCiné VOD

Table 73 FR – UniversCiné VOD

FR_Univers Ciné VOD_Catalogue
--total films--
2 857

Breakdown by Region of Origin (films where region of origin was identified)								
2 585								90%
European				Non-European				
1 905			74%	680				26%
EU 28		National		US		Others		
1 810	70%	1 110	43%	288	11%	392	15%	

Breakdown by Age of Production (films where production year was identified)						
2 857						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 857	6%	19%	22%	24%	29%
European	1 905	6%	18%	22%	25%	29%
EU 28	1 810	6%	18%	21%	25%	30%
National	1 110	6%	16%	18%	27%	32%
Non-European	680	5%	23%	26%	23%	23%
US	288	4%	23%	23%	23%	28%

2.4.4 GR – hol and Vodo (Vodo not included)

Table 74 GR - hol

GR_Hol_Catalogue
--total films--
1 452

Breakdown by Region of Origin (films where region of origin was identified)								
1 419								98%
European				Non-European				
283			20%	1 136				80%
EU 28		National		US		Others		
270	19%	9	1%	1 030	73%	106	7%	

Breakdown by Age of Production (films where production year was identified)						
1 452						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 452	5%	22%	41%	26%	6%
European	283	6%	29%	41%	19%	5%
EU 28	270	7%	29%	41%	20%	4%
National	9	11%	22%	56%	11%	0%
Non-European	1 136	4%	21%	41%	27%	7%
US	1 030	4%	20%	41%	28%	7%

Table 75 GR - Vodo

GR_Vodo_Catalogue
--total films--
215

Breakdown by Region of Origin (films where region of origin was identified)								
15								7%
European				Non-European				
0			0%	15				100%
EU 28		National		US		Others		
0	0%	0	0%	15	100%	0	0%	

Breakdown by Age of Production (films where production year was identified)						
215						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	215	0%	0%	68%	27%	5%
European	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
EU 28	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	15	0%	0%	53%	47%	0%
US	15	0%	0%	53%	47%	0%

2.4.5 HR – B.net Videoteka and MaxTV

Table 76 HR – B.net Videoteka

HR_Bnet_Catalogue
--total films--
466

Breakdown by Region of Origin (films where region of origin was identified)								
447								96%
European				Non-European				
412			92%	35				8%
EU 28		National		US		Others		
258	58%	21	5%	13	3%	22	5%	

Breakdown by Age of Production (films where production year was identified)						
466						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	466	8%	27%	26%	10%	29%
European	412	8%	30%	29%	8%	25%
EU 28	258	12%	39%	38%	7%	3%
National	21	0%	52%	33%	14%	0%
Non-European	35	6%	11%	0%	34%	49%
US	13	0%	23%	0%	8%	69%

Table 77 HR – MaxTV

HR_Maxtv_Catalogue
--total films--
673

Breakdown by Region of Origin (films where region of origin was identified)								
594								88%
European				Non-European				
201			34%	393				66%
EU 28		National		US		Others		
174	29%	9	2%	339	57%	54	9%	

Breakdown by Age of Production (films where production year was identified)						
673						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	673	10%	32%	33%	12%	9%
European	201	12%	46%	28%	7%	7%
EU 28	174	13%	48%	28%	7%	5%
National	9	0%	56%	22%	11%	11%
Non-European	393	10%	28%	36%	15%	10%
US	339	10%	28%	35%	16%	11%

2.4.6 IE – Volta

Table 78 IE - Volta

IE_Volta_Catalogue
--total films--
767

Breakdown by Region of Origin (films where region of origin was identified)								
756								99%
European				Non-European				
482			64%	274				36%
EU 28		National		US		Others		
466	62%	62	8%	164	22%	110	15%	

Breakdown by Age of Production (films where production year was identified)						
767						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	767	8%	30%	28%	21%	13%
European	482	7%	25%	28%	23%	16%
EU 28	466	7%	24%	28%	24%	17%
National	62	8%	27%	39%	19%	6%
Non-European	274	8%	39%	28%	15%	9%
US	164	9%	43%	27%	15%	6%

2.4.7 LU – Tango TV VOD

Table 79 LU – Tango TV VOD

LU_Tangotv_Catalogue
--total films--
465

Breakdown by Region of Origin (films where region of origin was identified)								
415								89%
European				Non-European				
155			37%	260				63%
EU 28		National		US		Others		
148	36%	0	0%	220	53%	40	10%	

Breakdown by Age of Production (films where production year was identified)						
465						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	465	40%	19%	21%	12%	7%
European	155	45%	16%	19%	15%	5%
EU 28	148	45%	16%	20%	15%	5%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	260	35%	18%	25%	13%	9%
US	220	35%	17%	25%	13%	10%

2.4.8 NL – Pathé Thuis

Table 80 NL – Pathé Thuis

NL_Pathéthuis_Catalogue
--total films--
764

Breakdown by Region of Origin (films where region of origin was identified)								
749								98%
European				Non-European				
235			31%	514				69%
EU 28		National		US		Others		
229	31%	81	11%	461	62%	53	7%	

Breakdown by Age of Production (films where production year was identified)						
764						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	764	22%	36%	26%	13%	4%
European	235	27%	37%	26%	9%	1%
EU 28	229	27%	37%	26%	9%	1%
National	81	23%	38%	26%	10%	2%
Non-European	514	19%	36%	25%	15%	5%
US	461	18%	36%	25%	16%	5%

2.4.9 PL- IPLA, Strefa VOD and Toya VOD

Table 81 PL - IPLA

PL_Ipla_Catalogue
--total films--
1 513

Breakdown by Region of Origin (films where region of origin was identified)								
1 315								87%
European				Non-European				
587			45%	728				55%
EU 28		National		US		Others		
558	42%	123	9%	589	45%	139	11%	

Breakdown by Age of Production (films where production year was identified)						
1 513						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 513	5%	20%	37%	20%	9%
European	587	6%	26%	43%	18%	7%
EU 28	558	7%	27%	42%	17%	7%
National	123	12%	37%	28%	5%	19%
Non-European	728	3%	20%	42%	26%	9%
US	589	3%	19%	44%	24%	10%

Table 82 PL – Strefa VOD

PL_Strefavod_Catalogue
--total films--

500

Breakdown by Region of Origin (films where region of origin was identified)								
443								**89%**
European				**Non-European**				
273			62%	170				38%
EU 28		National		US		Others		
260	59%	93	21%	137	31%	33	7%	

Breakdown by Age of Production (films where production year was identified)						
500						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	500	11%	39%	35%	12%	5%
European	273	10%	41%	36%	11%	3%
EU 28	260	10%	41%	35%	11%	3%
National	93	14%	37%	32%	14%	3%
Non-European	170	12%	41%	38%	5%	5%
US	137	14%	39%	39%	4%	4%

Table 83 PL – Toya

PL_Toya_Catalogue
--total films--

858

Breakdown by Region of Origin (films where region of origin was identified)								
579								**67%**
European				**Non-European**				
354			61%	225				39%
EU 28		National		US		Others		
334	58%	102	18%	182	31%	43	7%	

Breakdown by Age of Production (films where production year was identified)						
858						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	858	14%	42%	35%	8%	1%
European	354	12%	43%	37%	7%	0%
EU 28	334	13%	43%	37%	6%	0%
National	102	20%	36%	38%	6%	0%
Non-European	225	12%	42%	36%	10%	0%
US	182	12%	40%	37%	11%	1%

2.4.10 SE – Telia Play Filmbutiken

Table 84 SE – Telia Play Filmbutiken

SE_Playplus_Catalogue
--total films--

376

Breakdown by Region of Origin (films where region of origin was identified)								
335								**89%**
European				**Non-European**				
332			99%	3				1%
EU 28		National		US		Others		
331	99%	324	97%	3	1%	0	0%	

Breakdown by Age of Production (films where production year was identified)						
376						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	376	6%	22%	21%	23%	29%
European	332	6%	20%	20%	24%	30%
EU 28	331	6%	21%	20%	24%	29%
National	324	6%	20%	20%	24%	29%
Non-European	3	33%	0%	0%	0%	67%
US	3	33%	0%	0%	0%	67%

3.Subscription VOD services in the EU – 37 catalogues

For SVOD services, the main service with 28 country catalogues is Netflix. We also retrieved data on the catalogue compositions of Viaplay in the three Nordic EU countries (DK, FI and SE), C More in two (DK and SE). Single country SVOD services are represented by CanalPlay in France, Maxdome in Germany (for which however we did not manage to retrieve the whole catalogue, results show only 1/5 of the SVOD catalogue), Oyo in Croatia and Voyo in the Czech Republic.

SVOD services are usually harder to access as TVOD services; they require often a subscription to access the catalogues or a geo-blocked and require the use of VPNs. Netflix is the main player for SVOD services in Europe, having high market shares in countries in which the services is established since several years and after having expanded to all EU countries at the beginning of 2016 is interesting to observe how the catalogues are composed in the new countries of service. To our knowledge, there are not many more generalist pan-European SVOD services in the EU, for this reason Netflix is the only service with a true pan-European presence retrieved for this report.

Table 85 The 37 SVOD catalogues by service and country

Netflix	Viaplay	C More	Canalplay	Maxdome (partially)	Oyo	Voyo
AT, BE, BG, CY, CZ, DE, DK, EE, ES, FI, FR, GB, GR, HR, HU, IE, IT, LT, LV, MT, NL, PL, PT, RO, SE, SI, SK	DK, FI, SE	DK, SE	FR	DE	HR	CZ

3.1 The cumulative film offering of Subscription VOD services in the EU – Volume of films

A total of 49 674 films were retrieved from the catalogues of the 37 SVOD catalogues, of which 47 553 films were identified with their country of origin (96%).

- Share of EU films: **EU films have a share of 19%** (8 943 films) in the 37 SVOD catalogues, of which 1 462 (3%) are national films in country catalogues (a French film in a French TVOD catalogue for example).
- Share of other European films: Other European films had a share of 1% (421 films).
- Share of US films: US films have a share of 67% (32 072 films).
- Share of other international films: International films have a share of 13% (6 117 films).

Table 86 Share of films by region of origin, cumulative film offering of 37 Subscription VOD service catalogues

All SVOD services_Catalogues (Cumulative count - total films)								
49 674								
Breakdown by Region of Origin (films where region of origin was identified)								
47 553								96%
European				Non-European				
9 364				38 189				80%
EU 28		National		US		Others		
8 943	19%	1 462	3%	32 072	67%	6 117	13%	

Breakdown by Age of Production (films where production year was identified)						
49 674						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	49 674	18%	24%	24%	21%	13%
European	9 364	18%	27%	27%	17%	12%
EU 28	8 943	18%	27%	26%	17%	12%
National	1 462	7%	24%	29%	20%	20%
Non-European	38 189	18%	23%	24%	22%	13%
US	32 072	16%	20%	25%	24%	14%

Figure 61 The fictive compostion of the 37 SVOD catalogues by films share of region of origin

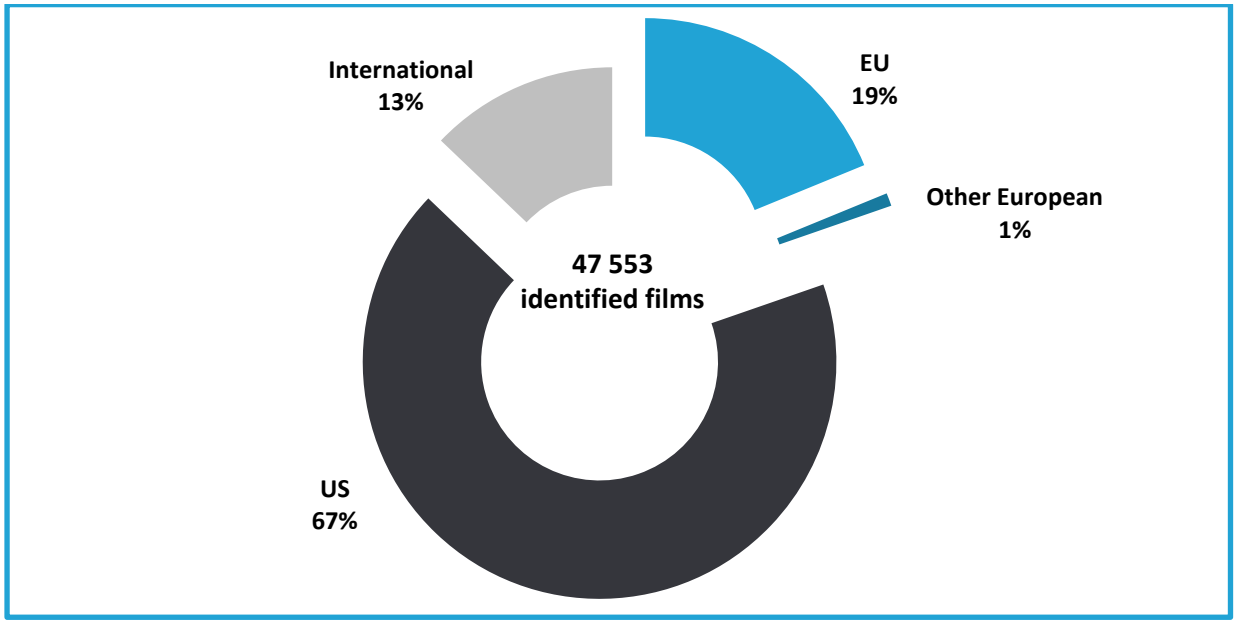


Table 87 List of film titles most found in the 37 SVOD catalogues

Rank	Number of SVOD catalogues	Film title	Country of Origin
1	31	Big Momma's House 2	US
2	30	Once Upon a Time in America	IT,US
2	30	Scream	US
3	29	A Time to Kill	US
3	29	Big Momma's House	US
3	29	Ella Enchanted	US,IE,GB
3	29	Fight Club	US
3	29	From Dusk Till Dawn	US
3	29	Monsters vs. Aliens	US
3	29	What Happens in Vegas	US
4	28	353 other titles of which 67% US, 21% other international, 12% EU28 and 1% other European	several

3.2 The single film offering of Subscription VOD services in the EU – Variety of films

A total of 10 028 unique film titles were retrieved from the catalogues of the 37 SVOD catalogues, of which 8 894 film titles were identified with their country of origin (89%).

- Share of EU films: **EU film titles have a share of 31%** (2 765 film titles) in the 37 SVOD catalogues, of which 1 436 film titles (16% of total film titles identified) are national films in country catalogues (a French film in a French TVOD catalogue for example).
- Share of other European films: Other European film titles had a share of 2% (128 film titles).
- Share of US films: US film titles have a share of 57% (5 038 film titles).
- Share of other international films: International films have a share of 11% (963 film titles).

Table 88 Share of films by region of origin, unique film titles offering of 37 SVOD service catalogues

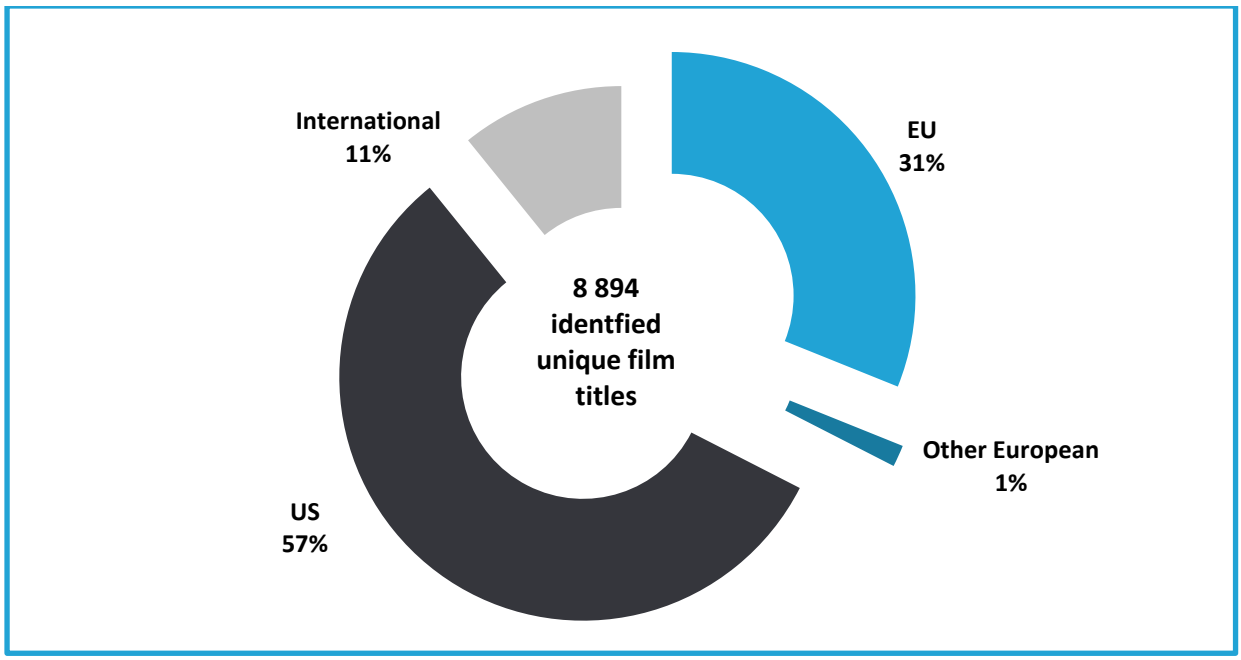
All SVOD services_Catalogues
(Single count - unique film titles)

10 028

Breakdown by Region of Origin (films where region of origin was identified)								
8 894								89%
European				Non-European				
2 893			33%	6 001				67%
EU 28		National		US		Others		
2 765	31%	1 436	16%	5 038	57%	963	11%	

Breakdown by Age of Production (films where production year was identified)							
10 028							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	10 028	8%	22%	27%	24%	19%	
European	2 893	6%	23%	33%	21%	16%	
EU 28	2 765	6%	23%	33%	21%	17%	
National	1 436	7%	24%	29%	20%	20%	
Non-European	6 001	9%	21%	25%	25%	19%	
US	5 038	8%	20%	25%	26%	21%	

Figure 62 The fictive compostion of the 37 SVOD catalogues by unique film titles share of region of origin



3.3 Pan-European and Multi-Country Subscription VOD Services

3.3.1 Netflix's catalogues in 28 countries

The Unofficial Netflix Online Global Search database (unogs) was used for Netflix's catalogues data and analysis. The advantage with a daily updated database of a VOD catalogue is to be sure to retrieve the entirety of film titles of a given catalogue. Therefore, we are confident that all of Netflix's 28 catalogues have been retrieved in their entirety.

Main statistics

Fictive multi-country Netflix catalogues – Single and Cumulative count

- Cumulative count: **EU films represent 16% of the 40 986 films identified** in the 28 catalogues (or 6 700 films), US films 69% (28 397 films), other international films 14% (5 569 films) and other European films 1% (320 films) (see Table 90 and Figure 64 Netflix – Fictive catalogue Single count – Variety
- Single count: **EU film titles represent 25% of the 6 267 film titles identified** in the 28 catalogues (or 1 542 unique EU film titles), US films represent 64% of the identified titles (3 980 titles), other international films have a 11% share of unique film titles (682 titles) and finally other European films represent 1% (63 titles) (see Table 90 and Figure 62 The fictive compostion of the 37 SVOD catalogues by unique film titles share of region of origin
- Films found in all 28 catalogues: 353 film titles can be found in all 28 catalogues; US films represent 66.6% (235 titles), other international films 20.7% (73 titles), **EU films 11.9% (42 titles see** Table 89 **for a list of all EU films found in the 28 catalogues)** and other European films 0.8% (3 titles). (see Table 121 for all 353 film titles)

Individual country catalogues

- Share of EU films: The share of EU films in the 28 catalogues ranges from **21% in the catalogues of Spain, France and Italy to 12% in the catalogue of Portugal**. EU films make up 19% in the catalogue of Belgium; 18% in the catalogues of Austria, Germany, Denmark and Sweden; 17% in the catalogues of Finland, the United Kingdom, Ireland, Luxembourg and the Netherlands; 16% in the Maltese catalogue; 15% in the Polish catalogue; 14% in the catalogues of Bulgaria, Cyprus, Czech Republic, Estonia, Greece, Hungary, Lithuania, Latvia, Romania and Slovakia; finally 13% in the catalogues of Croatia and Slovenia. The shares show a certain resemblance by geographic clusters of countries. (see Figure 65)
- Share of national films: National films represent 10% in the British catalogue, 8% in the French catalogue, 6% in the German catalogue, 5% in the Dutch catalogue, 4% in the Spanish and Italian catalogue, 3% in the Danish catalogue and finally 1% in the catalogues of Belgium, Ireland, Poland, Portugal and Sweden. National films make up 0% (0% in the data, a low number of national films might be available in several catalogues, see country data for details) in the catalogues in Austria, Bulgaria, Cyprus, the Czech Republic, Estonia, Finland, Greece, Croatia, Hungary, Lithuania, Latvia, Malta, Romania, Slovenia and the Slovak Republic. It seems that national films are closely linked to the film production level of each country, with highest film

production countries in the EU (GB, FR, DE) having the highest share of national films in their catalogues. (see Figure 66)

- Share of US films: The share of US films varies between 76% in the Portuguese catalogue and 62% in the French catalogue. The majority of services has a share of US films in the range of 69% to 70% (see Figure 67)
- Share of other international films: The share of international films varies between 18% in Malta to 9% in the catalogue of Finland. The majority of catalogues has a share of 16% for other international films. (see Figure 68)
- Number of films in catalogues: The number of films in the 28 Netflix country catalogues varies between 2 511 in the British catalogue to 1 090 in the catalogue of Cyprus. The average number of films in the 28 catalogues is 1 518. (see Figure 69)
- Identification rate: The identification rates vary between 98.5% for the Finnish catalogue to 94.2% in the French catalogue. As unogs often links films directly to IMDb with an ID number, the identification process was much easier for Netflix and the use of unogs ensured us to retrieve the full catalogues.

Table 89 EU films found in all 28 Netflix catalogues

Film title	Country of origin
A cambio de nada	ES
Amanda Knox	DK,US
Amok	ES
Attacking the Devil: Harold Evans and the Last Nazi War Crime	GB
Bella Vita	IT,US
Das Floß!	DE
Familienfieber	DE
Game Face	BE,US
Hello I Am David!	DE,SE,AT
Higher	GB
Hirschen	DE
III	DE,RU
Jak jeli k vode	CZ
Jimmy Carr: Funny Business	GB
Kaptn Oskar	DE
Klappe Cowboy!	DE
Le banquet de la concubine	FR,CA
Live and Let Live	DE
Love Steaks	DE
Monster: The Josef Fritzl Story	GB
My Beautiful Broken Brain	GB
Nachthelle	DE
Oorlogswinter	NL,BE
Special Correspondents	GB,CA,US

Synchronicity	GB,US
Tell Spring Not to Come This Year	GB,AF
Terra	FR
The Culture High	GB,US,CA,ES
The Curse of the Were-Rabbit	GB,US
The Last Man on the Moon	GB
The Siege of Jadotville	IE,ZA
The True Cost	GB,FR,IT,IN,DK,CN,BD,KH,HT,UG
The White Helmets	GB
This Was Tomorrow: Tomorrowland Presents...	BE
Ti amo troppo per dirtelo	IT
Trainer!	DE
T-Rex	GB
True	PT
Twinsters	GB,FR,KR,US
Virunga	GB,CG
We Are Twisted F***ing Sister!	DE
Winter on Fire: Ukraine's Fight for Freedom	GB,UA,US

3.3.1.1 Netflix's fictive Cumulative film offering – Volume

In the 28 Netflix catalogues, a total of 42 986 films can be found of which 40 986 or 97% have been identified by their region of origin.

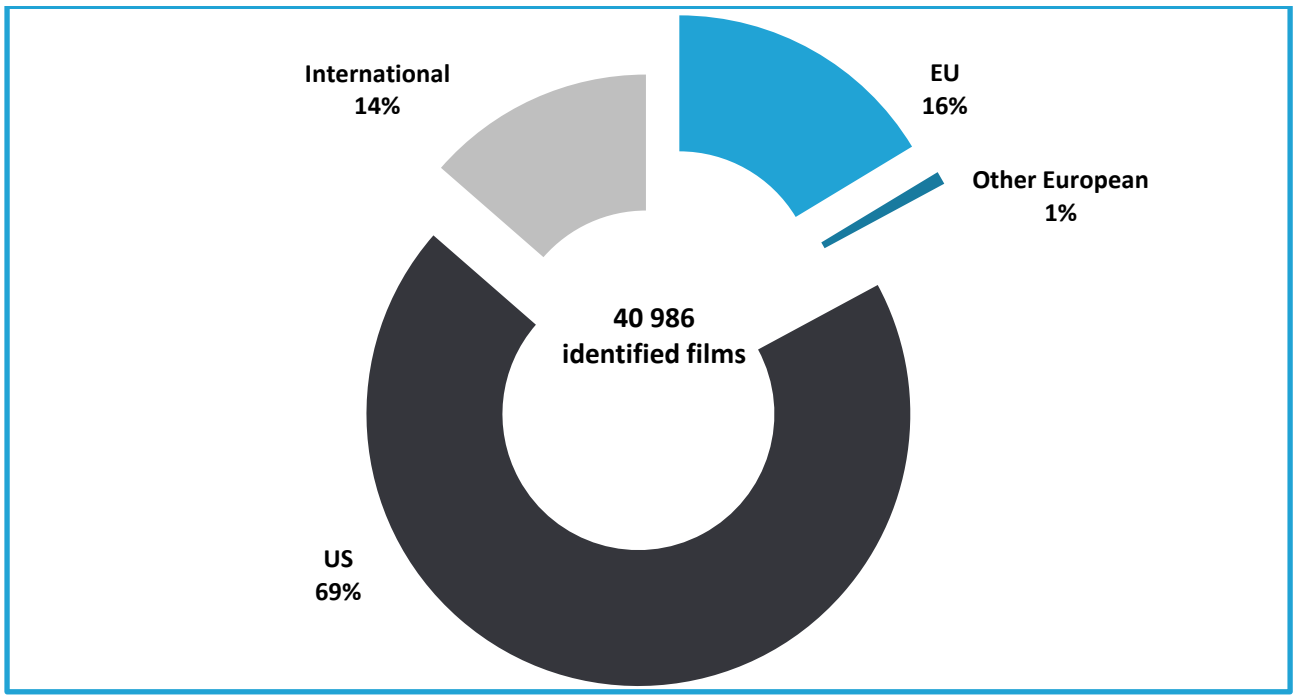
- Share of EU films: **EU films represent 16%** (6 700 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent 1% (320 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 69% (28 397 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 14% (5 569 films) of the fictive cumulative catalogue offer
- Films found in all 28 catalogues: 353 film titles can be found in all 28 catalogues; US films represent 66.6% (235 titles), other international films 20.7% (73 titles), EU films 11.9% (42 titles) and other European films 0.8% (3 titles). (see Table 121 for all 353 film titles)

Table 90 Netflix – Data Fictive catalogue Cumulative count – Volume

Netflix_Catalogues (Cumulative count - total films)								
42 236								
Breakdown by Region of Origin (films where region of origin was identified)								
40 986								97%
European				Non-European				
7 020				33 966				83%
EU 28		National		US		Others		
6 700	16%	796	2%	28 397	69%	5 569	14%	

Breakdown by Age of Production (films where production year was identified)						
42 236						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	42 236	20%	25%	23%	19%	12%
European	7 020	22%	30%	24%	14%	9%
EU 28	6 700	22%	30%	24%	15%	10%
National	796	9%	32%	33%	16%	11%
Non-European	33 966	20%	24%	23%	21%	13%
US	28 397	17%	21%	24%	23%	14%

Figure 63 Netflix Fictive cumulative film offering - Volume



3.3.1.2 Netflix's fictive Single film offering – Variety

In the 28 analysed catalogues of Netflix's film catalogues, **6 542 unique film titles** are offered **of which 96% or 6 267 titles were identified** by their region of origin.

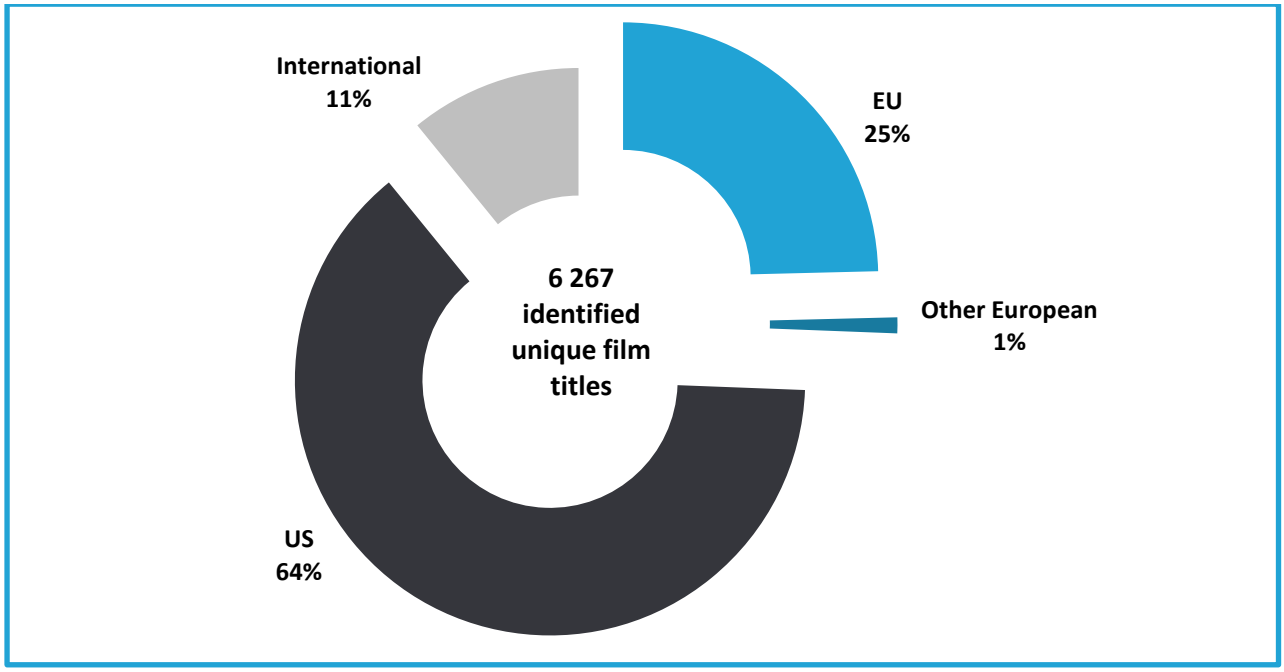
- Share of unique EU film titles: The share of EU films was 25% or 1 542 unique film titles
- Share of unique US film titles: Unique US film titles represented 64% of the fictive single title offer or 3 980 unique film titles.
- Share of unique other International film titles: Other international films represented 11% or 682 unique film titles.
- Share of unique other European film titles: 63 film titles or 1% were of other European countries than the EU.

Table 91 Netflix – Data Fictive catalogue Single count – Variety

Netflix_Catalogues (Single count - unique film titles)								
6 542								
Breakdown by Region of Origin (films where region of origin was identified)								
6 267								96%
European				Non-European				
1 605			26%	4 662				74%
EU 28		National		US		Others		
1 542	25%	796	13%	3 980	64%	682	11%	

Breakdown by Age of Production (films where production year was identified)						
6 542						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	6 542	9%	25%	27%	22%	16%
European	1 605	8%	29%	35%	19%	9%
EU 28	1 542	7%	28%	35%	20%	10%
National	796	9%	32%	33%	16%	11%
Non-European	4 662	9%	24%	24%	24%	19%
US	3 980	8%	21%	24%	25%	21%

Figure 64 Netflix – Fictive catalogue Single count – Variety



3.3.1.3 Netflix's catalogues in 28 countries – Overview

Figure 65 Netflix - Share of films with EU 28 origin by country catalogue, in %

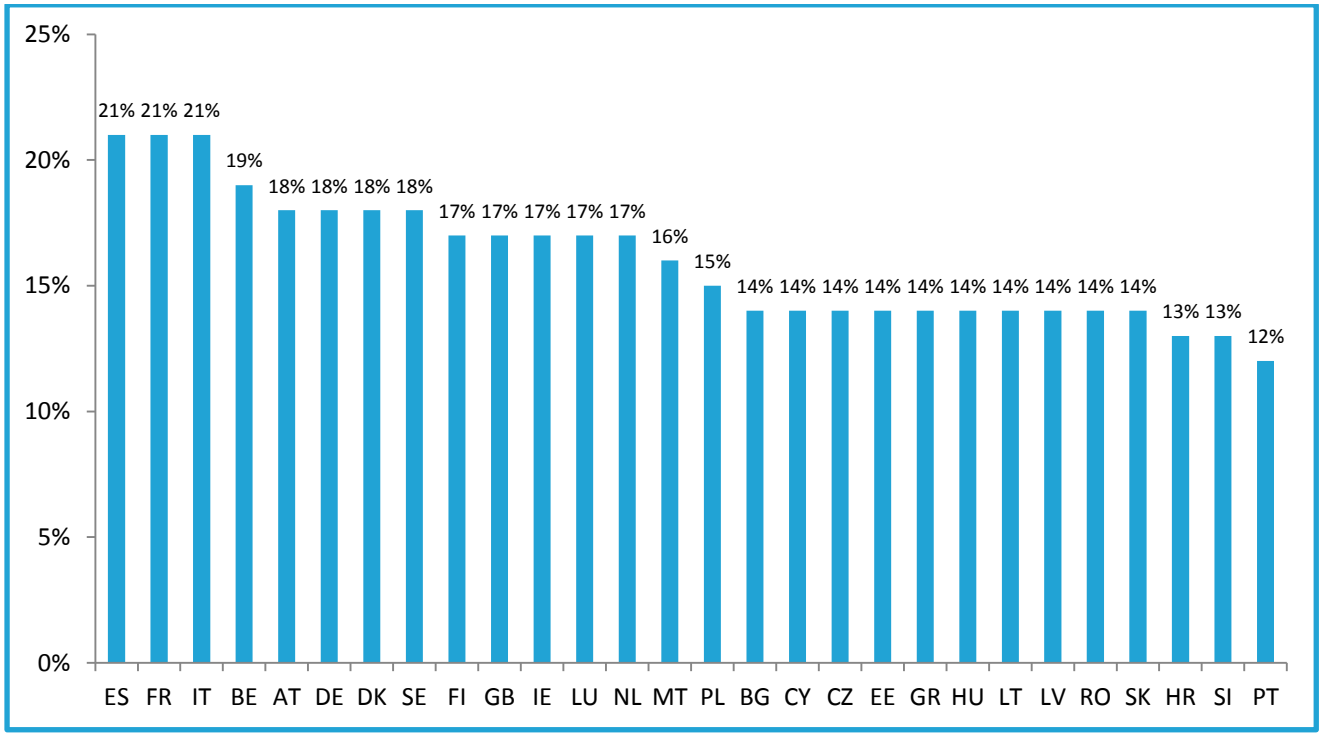


Figure 66 Netflix - Share of films with national origin by country catalogue, in %

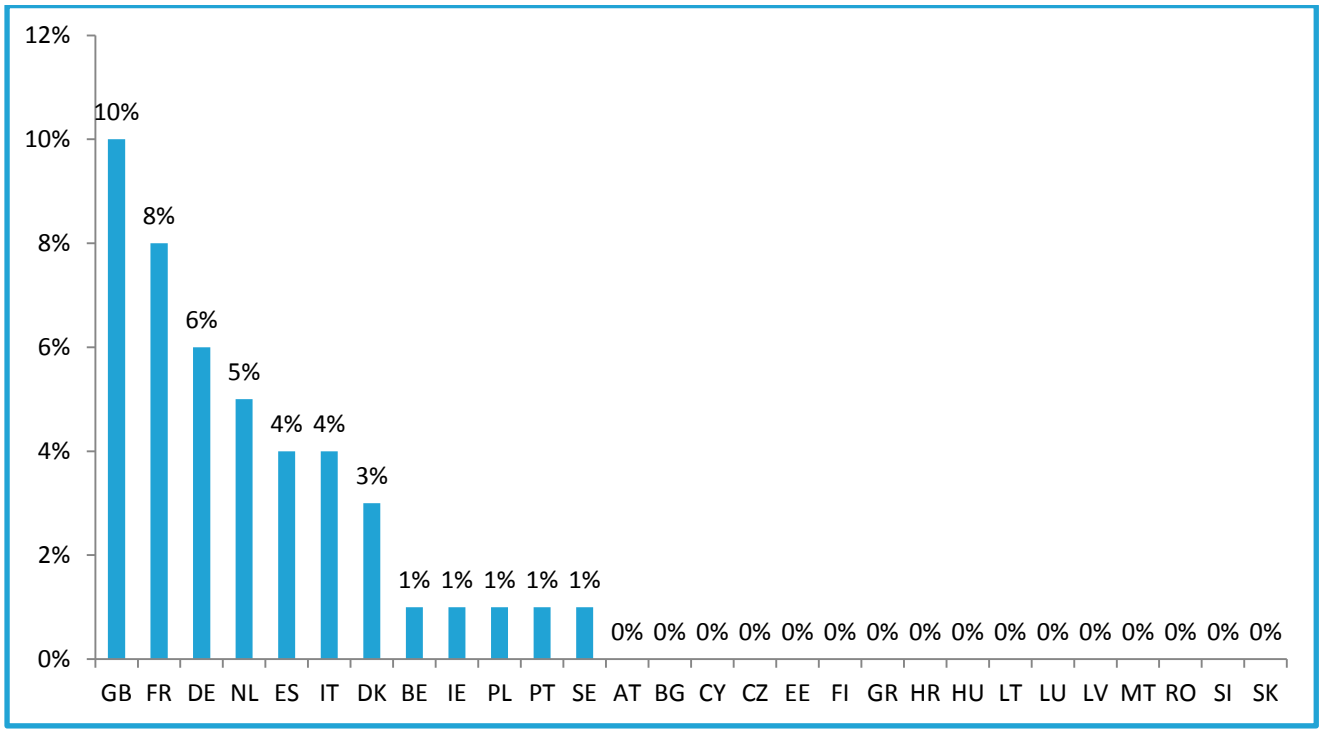


Figure 67 Netflix - Share of films with US origin by country catalogue, in %

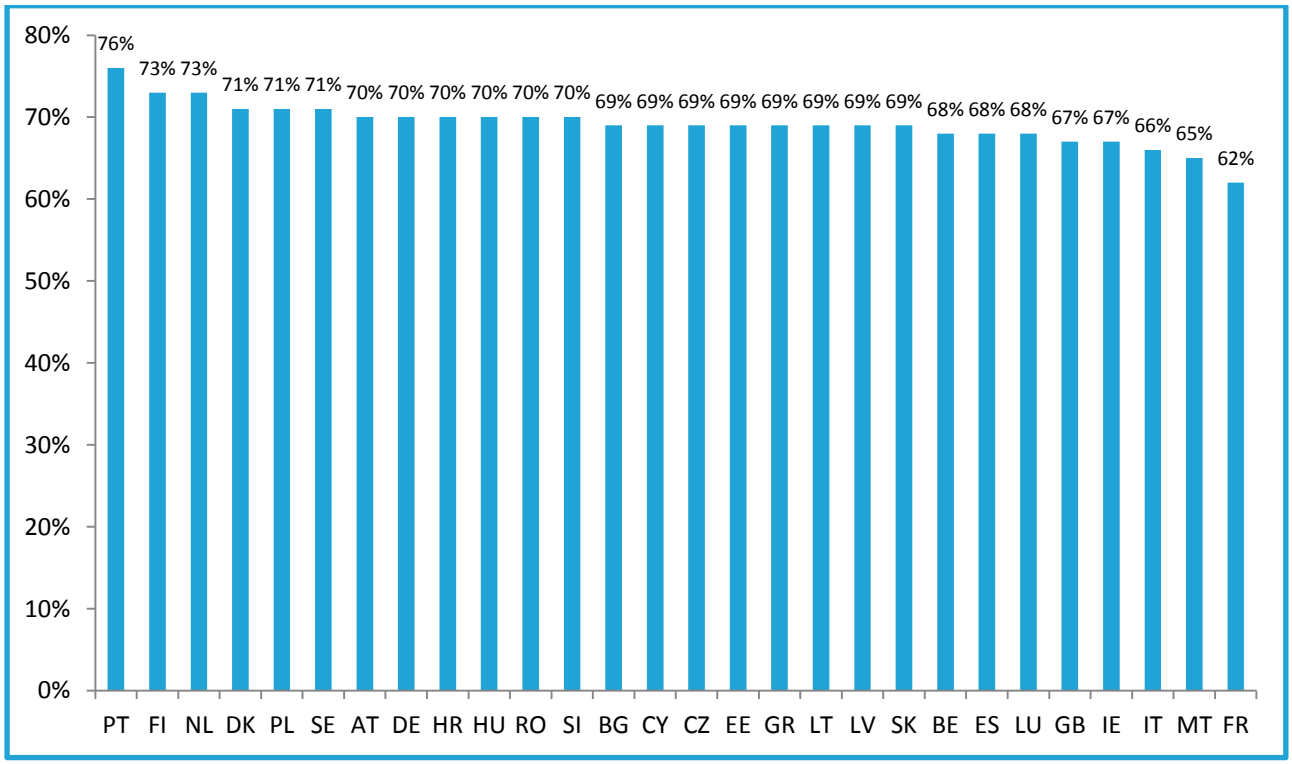


Figure 68 Netflix - Share of films with other international origin by country catalogue, in %

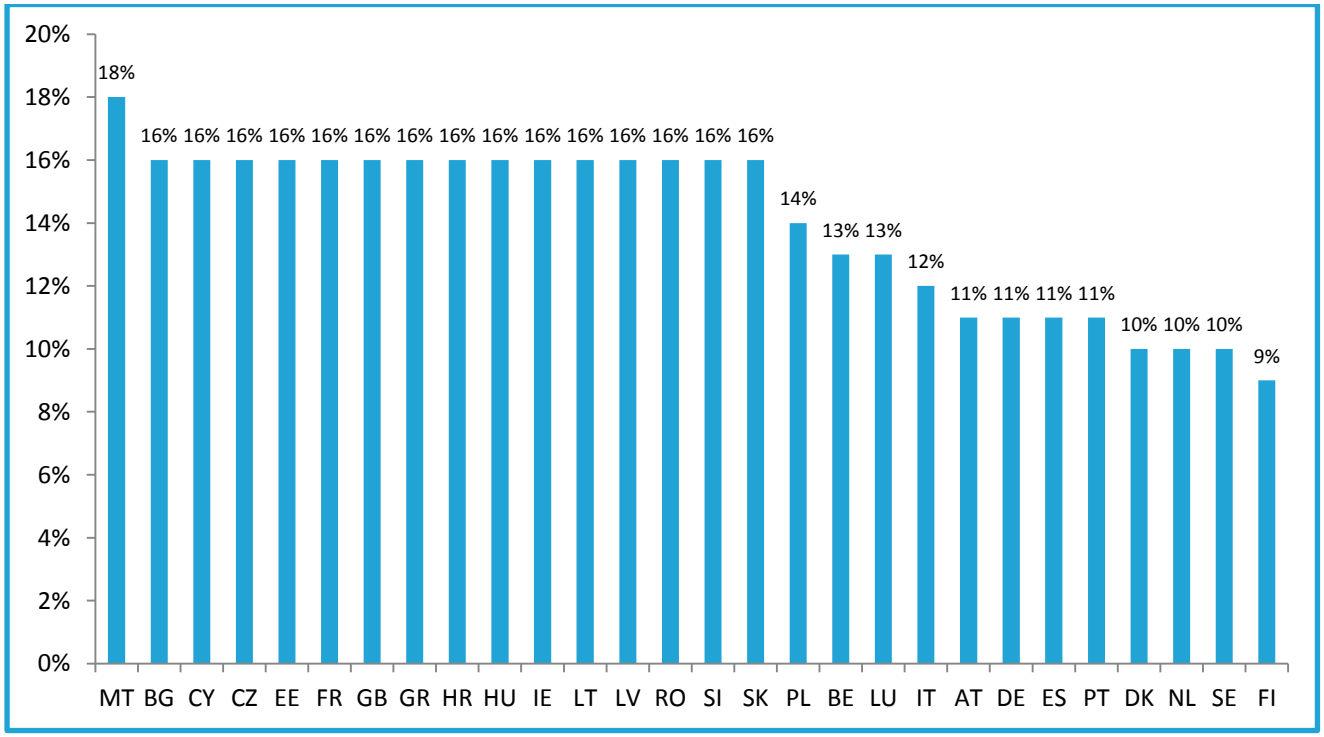


Table 92 Netflix - Summary table film shares in catalogues by region of origin

Country	EU	National	Other European	US	Other International
AT	18%	0%	1%	70%	11%
BE	19%	1%	0%	68%	13%
BG	14%	0%	1%	69%	16%
CY	14%	0%	1%	69%	16%
CZ	14%	0%	1%	69%	16%
DE	18%	6%	1%	70%	11%
DK	18%	3%	1%	71%	10%
EE	14%	0%	1%	69%	16%
ES	21%	4%	0%	68%	11%
FI	17%	0%	1%	73%	9%
FR	21%	8%	1%	62%	16%
GB	17%	10%	0%	67%	16%
GR	14%	0%	1%	69%	16%
HR	13%	0%	1%	70%	16%
HU	14%	0%	0%	70%	16%
IE	17%	1%	0%	67%	16%
IT	21%	4%	1%	66%	12%
LT	14%	0%	1%	69%	16%
LU	17%	0%	2%	68%	13%
LV	14%	0%	1%	69%	16%
MT	16%	0%	1%	65%	18%
NL	17%	5%	0%	73%	10%
PL	15%	1%	0%	71%	14%
PT	12%	1%	1%	76%	11%
RO	14%	0%	0%	70%	16%
SE	18%	1%	1%	71%	10%
SI	13%	0%	1%	70%	16%
SK	14%	0%	1%	69%	16%

Figure 69 Netflix catalogues – Number of films in each country catalogue

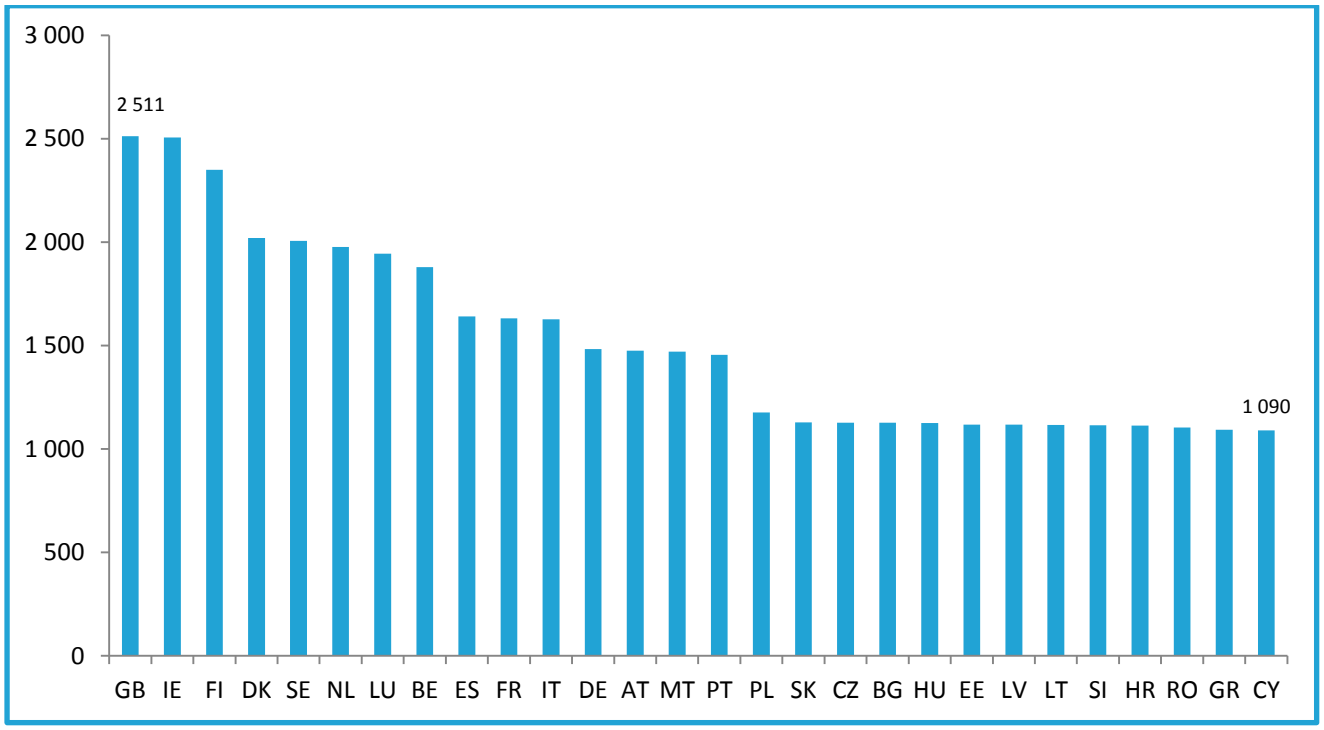


Figure 70 Identification rate for Netflix's catalogues

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
AT	Netflix	SVOD	1 475	1 417	96,1%
BE	Netflix	SVOD	1 879	1 787	95,1%
BG	Netflix	SVOD	1 126	1 083	96,2%
CY	Netflix	SVOD	1 090	1 046	96,0%
CZ	Netflix	SVOD	1 127	1 084	96,2%
DE	Netflix	SVOD	1 482	1 424	96,1%
DK	Netflix	SVOD	2 019	1 985	98,3%
EE	Netflix	SVOD	1 117	1 074	96,2%
ES	Netflix	SVOD	1 640	1 605	97,9%
FI	Netflix	SVOD	2 349	2 313	98,5%
FR	Netflix	SVOD	1 631	1 537	94,2%
GB	Netflix	SVOD	2 511	2 393	95,3%
GR	Netflix	SVOD	1 092	1 049	96,1%
HR	Netflix	SVOD	1 112	1 069	96,1%
HU	Netflix	SVOD	1 125	1 082	96,2%
IE	Netflix	SVOD	2 506	2 388	95,3%
IT	Netflix	SVOD	1 626	1 590	97,8%
LT	Netflix	SVOD	1 116	1 073	96,1%
LU	Netflix	SVOD	1 943	1 841	94,8%
LV	Netflix	SVOD	1 117	1 074	96,2%
MT	Netflix	SVOD	1 470	1 395	94,9%
NL	Netflix	SVOD	1 976	1 917	97,0%
PL	Netflix	SVOD	1 176	1 148	97,6%
PT	Netflix	SVOD	1 455	1 428	98,1%
RO	Netflix	SVOD	1 103	1 064	96,5%
SE	Netflix	SVOD	2 005	1 966	98,1%
SI	Netflix	SVOD	1 114	1 070	96,1%
SK	Netflix	SVOD	1 128	1 084	96,1%

3.3.1.4 Netflix's country catalogues details

Table 93 Netflix – AT - catalogue details

AT_Netflix_Catalogue
--total films--
1 463

Breakdown by Region of Origin (films where region of origin was identified)								
1 417								97%
European				Non-European				
267			19%	1 150				81%
EU 28		National		US		Others		
252	18%	1	0%	994	70%	156	11%	

Breakdown by Age of Production (films where production year was identified)						
1 463						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 463	19%	26%	21%	23%	11%
European	267	21%	27%	24%	18%	10%
EU 28	252	21%	27%	25%	18%	10%
National	1	0%	0%	100%	0%	0%
Non-European	1 150	18%	26%	20%	25%	11%
US	994	16%	24%	21%	27%	13%

Table 94 Netflix – BE - catalogue details

BE_Netflix_Catalogue
--total films--
1 861

Breakdown by Region of Origin (films where region of origin was identified)								
1 787								96%
European				Non-European				
346			19%	1 441				81%
EU 28		National		US		Others		
335	19%	9	1%	1 207	68%	234	13%	

Breakdown by Age of Production (films where production year was identified)						
1 861						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 861	17%	28%	27%	18%	11%
European	346	15%	29%	36%	13%	7%
EU 28	335	14%	30%	36%	13%	7%
National	9	22%	22%	56%	0%	0%
Non-European	1 441	17%	26%	24%	20%	12%
US	1 207	15%	24%	25%	23%	14%

Table 95 Netflix – BG - catalogue details

BG_Netflix_Catalogue
--total films--
1 121

Breakdown by Region of Origin (films where region of origin was identified)								
1 083								97%
European				Non-European				
157			14%	926				86%
EU 28		National		US		Others		
149	14%	0	0%	752	69%	174	16%	

Breakdown by Age of Production (films where production year was identified)						
1 121						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 121	26%	24%	21%	17%	11%
European	157	35%	31%	13%	10%	10%
EU 28	149	34%	32%	13%	11%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	926	25%	23%	22%	18%	12%
US	752	22%	19%	25%	21%	13%

Table 96 Netflix – CY - catalogue details

CY_Netflix_Catalogue
--total films--
1 085

Breakdown by Region of Origin (films where region of origin was identified)								
1 046								96%
European				Non-European				
151			14%	895				86%
EU 28		National		US		Others		
143	14%	0	0%	723	69%	172	16%	

Breakdown by Age of Production (films where production year was identified)						
1 085						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 085	27%	25%	20%	17%	11%
European	151	36%	32%	12%	10%	10%
EU 28	143	35%	33%	11%	10%	10%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	895	26%	23%	22%	18%	12%
US	723	23%	19%	24%	21%	13%

Table 97 Netflix – CZ - catalogue details

CZ_Netflix_Catalogue
--total films--
1 122

Breakdown by Region of Origin (films where region of origin was identified)								
1 084								97%
European				Non-European				
157			14%	927				86%
EU 28		National		US		Others		
149	14%	1	0%	753	69%	174	16%	

Breakdown by Age of Production (films where production year was identified)						
1 122						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 122	27%	24%	21%	17%	11%
European	157	35%	32%	13%	10%	10%
EU 28	149	34%	32%	13%	10%	11%
National	1	0%	100%	0%	0%	0%
Non-European	927	25%	23%	22%	18%	12%
US	753	22%	19%	25%	21%	13%

Table 98 Netflix – DE - catalogue details

DE_Netflix_Catalogue
--total films--
1 470

Breakdown by Region of Origin (films where region of origin was identified)								
1 424								97%
European				Non-European				
273			19%	1 151				81%
EU 28		National		US		Others		
258	18%	82	6%	994	70%	157	11%	

Breakdown by Age of Production (films where production year was identified)						
1 470						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 470	19%	26%	21%	23%	11%
European	273	21%	27%	24%	18%	10%
EU 28	258	21%	26%	25%	18%	10%
National	82	13%	28%	29%	17%	12%
Non-European	1 151	18%	26%	20%	25%	11%
US	994	16%	24%	21%	27%	13%

Table 99 Netflix – DK - catalogue details

DK_Netflix_Catalogue
--total films--
2 007

Breakdown by Region of Origin (films where region of origin was identified)								
1 985								99%
European				Non-European				
387			19%	1 598				81%
EU 28		National		US		Others		
365	18%	69	3%	1 402	71%	196	10%	

Breakdown by Age of Production (films where production year was identified)						
2 007						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 007	16%	23%	26%	24%	10%
European	387	14%	27%	34%	19%	6%
EU 28	365	14%	27%	34%	19%	6%
National	69	1%	19%	52%	20%	7%
Non-European	1 598	16%	23%	25%	26%	11%
US	1 402	14%	21%	26%	27%	12%

Table 100 Netflix – EE - catalogue details

EE_Netflix_Catalogue
--total films--
1 112

Breakdown by Region of Origin (films where region of origin was identified)								
1 074								97%
European				Non-European				
156			15%	918				85%
EU 28		National		US		Others		
148	14%	0	0%	745	69%	173	16%	

Breakdown by Age of Production (films where production year was identified)						
1 112						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 112	27%	24%	21%	17%	11%
European	156	35%	31%	13%	9%	11%
EU 28	148	34%	32%	13%	9%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	918	25%	23%	22%	18%	12%
US	745	22%	19%	24%	21%	13%

Table 101 Netflix – ES - catalogue details

ES_Netflix_Catalogue
--total films--

1 631

Breakdown by Region of Origin (films where region of origin was identified)								
1 605								**98%**
European				**Non-European**				
340			21%	1 265				79%
EU 28		National		US		Others		
330	21%	63	4%	1 090	68%	175	11%	

Breakdown by Age of Production (films where production year was identified)						
1 631						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 631	16%	24%	28%	23%	9%
European	340	13%	30%	33%	20%	4%
EU 28	330	13%	30%	32%	20%	4%
National	63	5%	44%	32%	19%	0%
Non-European	1 265	17%	23%	27%	24%	10%
US	1 090	15%	21%	28%	25%	11%

Table 102 Netflix – FI - catalogue details

FI_Netflix_Catalogue
--total films--

2 337

Breakdown by Region of Origin (films where region of origin was identified)								
2 313								**99%**
European				**Non-European**				
413			18%	1 900				82%
EU 28		National		US		Others		
391	17%	6	0%	1 693	73%	207	9%	

Breakdown by Age of Production (films where production year was identified)						
2 337						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 337	14%	21%	26%	25%	13%
European	413	15%	27%	31%	21%	7%
EU 28	391	14%	27%	31%	21%	7%
National	6	33%	33%	0%	17%	17%
Non-European	1 900	13%	20%	25%	27%	15%
US	1 693	12%	18%	26%	28%	16%

Table 103 Netflix – FR - catalogue details

FR_Netflix_Catalogue
--total films--

1 614

Breakdown by Region of Origin (films where region of origin was identified)								
1 537								**95%**
European				**Non-European**				
335			22%	1 202				78%
EU 28		National		US		Others		
319	21%	121	8%	960	62%	242	16%	

Breakdown by Age of Production (films where production year was identified)						
1 614						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 614	18%	27%	24%	20%	11%
European	335	15%	29%	32%	16%	8%
EU 28	319	15%	29%	31%	17%	8%
National	121	5%	26%	41%	20%	7%
Non-European	1 202	19%	26%	21%	23%	13%
US	960	17%	23%	20%	25%	15%

Table 104 Netflix – GB - catalogue details

GB_Netflix_Catalogue
--total films--

2 490

Breakdown by Region of Origin (films where region of origin was identified)								
2 393								**96%**
European				**Non-European**				
417			17%	1 976				83%
EU 28		National		US		Others		
401	17%	231	10%	1 601	67%	375	16%	

Breakdown by Age of Production (films where production year was identified)						
2 490						**100%**
	#	**Age brackets (years)**				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 490	18%	33%	17%	14%	18%
European	417	21%	38%	16%	10%	14%
EU 28	401	20%	38%	16%	10%	15%
National	231	16%	35%	19%	12%	17%
Non-European	1 976	18%	31%	17%	14%	20%
US	1 601	16%	28%	18%	16%	22%

Table 105 Netflix – GR - catalogue details

GR_Netflix_Catalogue
--total films--
1 087

Breakdown by Region of Origin (films where region of origin was identified)								
1 049								97%
European				Non-European				
155			15%	894				85%
EU 28		National		US		Others		
147	14%	0	0%	726	69%	168	16%	

Breakdown by Age of Production (films where production year was identified)						
1 087						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 087	27%	24%	21%	16%	12%
European	155	35%	31%	13%	10%	11%
EU 28	147	34%	31%	12%	11%	12%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	894	25%	23%	22%	17%	12%
US	726	22%	19%	25%	20%	14%

Table 106 Netflix – HR - catalogue details

HR_Netflix_Catalogue
--total films--
1 107

Breakdown by Region of Origin (films where region of origin was identified)								
1 069								97%
European				Non-European				
148			14%	921				86%
EU 28		National		US		Others		
140	13%	1	0%	750	70%	171	16%	

Breakdown by Age of Production (films where production year was identified)						
1 107						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 107	26%	24%	21%	17%	11%
European	148	32%	32%	14%	11%	11%
EU 28	140	31%	32%	14%	11%	11%
National	1	100%	0%	0%	0%	0%
Non-European	921	25%	22%	23%	18%	12%
US	750	22%	19%	25%	21%	13%

Table 107 Netflix – HU - catalogue details

HU_Netflix_Catalogue
--total films--
1 120

Breakdown by Region of Origin (films where region of origin was identified)								
1 082								97%
European				Non-European				
156			14%	926				86%
EU 28		National		US		Others		
148	14%	0	0%	752	70%	174	16%	

Breakdown by Age of Production (films where production year was identified)						
1 120						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 120	26%	24%	21%	17%	11%
European	156	33%	32%	13%	10%	11%
EU 28	148	32%	32%	13%	11%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	926	25%	22%	22%	18%	12%
US	752	22%	19%	25%	21%	13%

Table 108 Netflix – IE - catalogue details

IE_Netflix_Catalogue
--total films--
2 485

Breakdown by Region of Origin (films where region of origin was identified)								
2 388								96%
European				Non-European				
416			17%	1 972				83%
EU 28		National		US		Others		
400	17%	16	1%	1 597	67%	375	16%	

Breakdown by Age of Production (films where production year was identified)						
2 485						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 485	18%	33%	17%	14%	18%
European	416	21%	38%	16%	10%	14%
EU 28	400	20%	38%	16%	11%	15%
National	16	25%	50%	6%	13%	6%
Non-European	1 972	18%	31%	17%	14%	20%
US	1 597	16%	28%	18%	16%	22%

Table 109 Netflix – IT - catalogue details

IT_Netflix_Catalogue
--total films--
1 617

Breakdown by Region of Origin (films where region of origin was identified)								
1 590								98%
European				Non-European				
350			22%	1 240				78%
EU 28		National		US		Others		
339	21%	61	4%	1 053	66%	187	12%	

Breakdown by Age of Production (films where production year was identified)						
1 617						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 617	17%	21%	26%	24%	11%
European	350	15%	25%	31%	19%	10%
EU 28	339	15%	25%	31%	19%	10%
National	61	5%	23%	31%	11%	30%
Non-European	1 240	17%	20%	25%	25%	11%
US	1 053	15%	18%	26%	27%	13%

Table 110 Netflix – LT - catalogue details

LT_Netflix_Catalogue
--total films--
1 111

Breakdown by Region of Origin (films where region of origin was identified)								
1 073								97%
European				Non-European				
155			14%	918				86%
EU 28		National		US		Others		
147	14%	0	0%	745	69%	173	16%	

Breakdown by Age of Production (films where production year was identified)						
1 111						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 111	27%	24%	21%	17%	11%
European	155	35%	31%	14%	9%	11%
EU 28	147	35%	31%	13%	10%	12%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	918	25%	23%	22%	18%	12%
US	745	22%	19%	24%	21%	13%

Table 111 Netflix – LU - catalogue details

LU_Netflix_Catalogue
--total films--
1 926

Breakdown by Region of Origin (films where region of origin was identified)								
1 841								96%
European				Non-European				
334			18%	1 507				82%
EU 28		National		US		Others		
319	17%	0	0%	1 261	68%	246	13%	

Breakdown by Age of Production (films where production year was identified)						
1 926						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 926	16%	29%	26%	18%	11%
European	334	18%	31%	28%	14%	9%
EU 28	319	18%	30%	29%	14%	9%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	1 507	16%	28%	25%	20%	12%
US	1 261	13%	26%	26%	22%	13%

Table 112 Netflix – LV - catalogue details

LV_Netflix_Catalogue
--total films--
1 112

Breakdown by Region of Origin (films where region of origin was identified)								
1 074								97%
European				Non-European				
156			15%	918				85%
EU 28		National		US		Others		
148	14%	0	0%	745	69%	173	16%	

Breakdown by Age of Production (films where production year was identified)						
1 112						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 112	27%	24%	21%	17%	11%
European	156	35%	31%	13%	9%	11%
EU 28	148	34%	32%	13%	9%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	918	25%	23%	22%	18%	12%
US	745	22%	19%	24%	21%	13%

Table 113 Netflix – MT - catalogue details

MT_Netflix_Catalogue
--total films--
1 460

Breakdown by Region of Origin (films where region of origin was identified)								
1 395								96%
European				Non-European				
238			17%	1 157				83%
EU 28		National		US		Others		
230	16%	0	0%	909	65%	248	18%	

Breakdown by Age of Production (films where production year was identified)						
1 460						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 460	21%	25%	24%	18%	13%
European	238	24%	26%	22%	16%	12%
EU 28	230	23%	26%	22%	17%	13%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	1 157	21%	24%	25%	18%	13%
US	909	18%	21%	27%	21%	13%

Table 114 Netflix – NL - catalogue details

NL_Netflix_Catalogue
--total films--
1 962

Breakdown by Region of Origin (films where region of origin was identified)								
1 917								98%
European				Non-European				
329			17%	1 588				83%
EU 28		National		US		Others		
317	17%	89	5%	1 401	73%	187	10%	

Breakdown by Age of Production (films where production year was identified)						
1 962						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 962	15%	26%	28%	19%	12%
European	329	14%	34%	35%	11%	6%
EU 28	317	14%	34%	35%	11%	6%
National	89	4%	40%	39%	16%	0%
Non-European	1 588	15%	24%	27%	21%	13%
US	1 401	13%	21%	28%	23%	14%

Table 115 Netflix – PL - catalogue details

PL_Netflix_Catalogue
--total films--
1 170

Breakdown by Region of Origin (films where region of origin was identified)								
1 148								98%
European				Non-European				
179			16%	969				84%
EU 28		National		US		Others		
172	15%	17	1%	813	71%	156	14%	

Breakdown by Age of Production (films where production year was identified)						
1 170						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 170	24%	22%	27%	17%	10%
European	179	28%	25%	26%	12%	8%
EU 28	172	27%	26%	26%	12%	9%
National	17	0%	12%	65%	24%	0%
Non-European	969	22%	22%	27%	18%	10%
US	813	19%	19%	30%	21%	11%

Table 116 Netflix – PT - catalogue details

PT_Netflix_Catalogue
--total films--
1 445

Breakdown by Region of Origin (films where region of origin was identified)								
1 428								99%
European				Non-European				
180			13%	1 248				87%
EU 28		National		US		Others		
172	12%	8	1%	1 084	76%	164	11%	

Breakdown by Age of Production (films where production year was identified)						
1 445						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 445	18%	23%	24%	23%	13%
European	180	26%	33%	16%	17%	8%
EU 28	172	25%	33%	16%	18%	9%
National	8	13%	38%	13%	38%	0%
Non-European	1 248	16%	21%	25%	24%	14%
US	1 084	14%	19%	26%	26%	15%

Table 117 Netflix – RO - catalogue details

RO_Netflix_Catalogue
--total films--
1 096

Breakdown by Region of Origin (films where region of origin was identified)								
1 064								97%
European				Non-European				
153				911				86%
EU 28		National		US		Others		
146	14%	0	0%	741	70%	170	16%	

Breakdown by Age of Production (films where production year was identified)						
1 096						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 096	27%	24%	21%	17%	11%
European	153	35%	31%	14%	9%	11%
EU 28	146	34%	32%	13%	10%	12%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	911	25%	22%	23%	18%	12%
US	741	22%	18%	25%	21%	13%

Table 118 Netflix – SE - catalogue details

SE_Netflix_Catalogue
--total films--
1 993

Breakdown by Region of Origin (films where region of origin was identified)								
1 966								99%
European				Non-European				
367				1 599				81%
EU 28		National		US		Others		
346	18%	21	1%	1 402	71%	197	10%	

Breakdown by Age of Production (films where production year was identified)						
1 993						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 993	16%	24%	26%	24%	10%
European	367	15%	28%	32%	19%	5%
EU 28	346	15%	28%	33%	18%	6%
National	21	0%	29%	52%	19%	0%
Non-European	1 599	16%	22%	25%	26%	11%
US	1 402	14%	21%	26%	27%	12%

Table 119 Netflix – SI - catalogue details

SI_Netflix_Catalogue
--total films--
1 109

Breakdown by Region of Origin (films where region of origin was identified)								
1 070								96%
European				Non-European				
148				922				86%
EU 28		National		US		Others		
140	13%	0	0%	751	70%	171	16%	

Breakdown by Age of Production (films where production year was identified)						
1 109						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 109	26%	24%	21%	17%	11%
European	148	32%	32%	14%	11%	11%
EU 28	140	31%	32%	14%	11%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	922	25%	22%	23%	18%	12%
US	751	22%	19%	25%	21%	13%

Table 120 Netflix – SK - catalogue details

SK_Netflix_Catalogue
--total films--
1 123

Breakdown by Region of Origin (films where region of origin was identified)								
1 084								97%
European				Non-European				
157				927				86%
EU 28		National		US		Others		
149	14%	0	0%	753	69%	174	16%	

Breakdown by Age of Production (films where production year was identified)						
1 123						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 123	27%	24%	21%	17%	11%
European	157	35%	32%	13%	10%	10%
EU 28	149	34%	32%	13%	10%	11%
National	0	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
Non-European	927	25%	23%	22%	18%	12%
US	753	22%	19%	25%	21%	13%

Table 121 Film titles found in all 28 Netflix catalogues, sorted by country of origin

Number of Netflix catalogues	Film title	Country of Origin
28	Abzurdah	AR
28	Necrofobia	AR
28	Resurrección	AR
28	Lusers, los amigos no se eligen	AR,CL,PE
28	Deeper Than Yesterday	AU
28	Holding the Man	AU
28	The Witness	AU
28	Tyke Elephant Outlaw	AU
28	Fat, Sick & Nearly Dead	AU,US
28	This Was Tomorrow: Tomorrowland Presents...	BE
28	Game Face	BE,US
28	A Busca	BR
28	Bruna Surfistinha	BR
28	Chatô: O Rei do Brasil	BR
28	Cidade de Deus: 10 Anos Depois	BR
28	Colegas	BR
28	Ilegal	BR
28	O Pai do Júlio	BR
28	Saneamento Básico, O Filme	BR
28	The Beginning of Life	BR
28	Trinta	BR
28	Delivery	CA
28	Kung Fu Elliot	CA
28	Mark & Russell's Wild Ride	CA
28	Pirate's Passage	CA
28	Swearnet Live	CA
28	Swearnet: The Movie	CA
28	The Captains	CA
28	The Trailer Park Boys Christmas Special	CA
28	Trailer Park Boys: Countdown to Liquor Day	CA

28	Trailer Park Boys: Don't Legalize It	CA
28	Trailer Park Boys: Live at the North Pole	CA
28	Trailer Park Boys: Live in F**kin' Dublin	CA
28	William Shatner Presents: Chaos on the Bridge	CA
28	My Little Pony: Equestria Girls	CA,US
28	Sin Filtro	CL
28	Catching the Sun	CN,DE,IN,US
28	Qing mi	CN,HK
28	Crouching Tiger, Hidden Dragon: Sword of Destiny	CN,US
28	Usted No Sabe Quien Soy Yo?	CO
28	Jak jeli k vode	CZ
28	Das Floß!	DE
28	Familienfieber	DE
28	Hirschen	DE
28	Kaptn Oskar	DE
28	Klappe Cowboy!	DE
28	Live and Let Live	DE
28	Love Steaks	DE
28	Nachthelle	DE
28	Trainer!	DE
28	We Are Twisted F***ing Sister!	DE
28	III	DE,RU
28	Hello I Am David!	DE,SE,AT
28	Amanda Knox	DK,US
28	A cambio de nada	ES
28	Amok	ES
28	Terra	FR
28	Le banquet de la concubine	FR,CA
28	Attacking the Devil: Harold Evans and the Last Nazi War Crime	GB
28	Higher	GB
28	Jimmy Carr: Funny Business	GB
28	Monster: The Josef Fritzl Story	GB
28	My Beautiful Broken Brain	GB

28	The Last Man on the Moon	GB
28	The White Helmets	GB
28	T-Rex	GB
28	Tell Spring Not to Come This Year	GB,AF
28	Special Correspondents	GB,CA,US
28	Virunga	GB,CG
28	The True Cost	GB,FR,IT,IN,DK,CN,BD,KH,HT,UG
28	Twinsters	GB,FR,KR,US
28	Winter on Fire: Ukraine's Fight for Freedom	GB,UA,US
28	Synchronicity	GB,US
28	The Curse of the Were-Rabbit	GB,US
28	The Culture High	GB,US,CA,ES
28	SlingShot	GE,US
28	Ti mene nosis	HR,SI,CS,SL
28	Sweet Micky for President	HT,CA,US
28	The Siege of Jadotville	IE,ZA
28	East Jerusalem/West Jerusalem	IL
28	I Am. Shimon Peres	IL
28	The Man in the Wall	IL
28	Oriented	IL,GB
28	1920 London	IN
28	99	IN
28	Airlift	IN
28	Black Friday	IN
28	Dhanak	IN
28	Eega	IN
28	Harud	IN
28	Raman Raghav 2.0	IN
28	Talvar	IN
28	U Turn	IN
28	Brahman Naman	IN,GB
28	Ti amo troppo per dirtelo	IT
28	Bella Vita	IT,US

28	Little Witch Academia	JP
28	Pokemon Za Mûbî XY: Hakai no Mayu to Dianshî	JP
28	Pokemon Za Mûbî XY: Hakai no Mayu to Dianshî	JP
28	Ritoru wicchi akademia: Mahoujihikake no parêdo	JP
28	What's Manzai?	JP
28	The Birth of Saké	JP,US
28	타짜: 신의 손 (Tazza: The Hidden Card)	KR
28	Bamui Yeowang	KR
28	Eungyo	KR
28	Teukjong: Ryangchensalingi	KR
28	Ho woo shi jul	KR,CN
28	Western	MX,US
28	Love Me	MY
28	Fifty	NG
28	Road to Yesterday	NG
28	Oorlogswinter	NL,BE
28	Baba	NZ
28	Hope	NZ
28	Speed Sisters	PS,US,QA,GB,DK,CA
28	True	PT
28	City 40	RU,US
28	13th	US
28	3 1/2 Minutes, Ten Bullets	US
28	4th Man Out	US
28	6 Years	US
28	A Conversation with Gregory Peck	US
28	Addicted to Sexting	US
28	Advantageous	US
28	A Faster Horse	US
28	After Porn Ends	US
28	Age of Champions	US
28	A Girl Like Her	US
28	Ali Wong: Baby Cobra	US

28	All Work All Play	US
28	Aloha	US
28	A Matter of Faith	US
28	Anatomy of a Love Seen	US
28	Anjelah Johnson: Not Fancy	US
28	Anthony Jeselnik: Thoughts and Prayers	US
28	Antz	US
28	Apex: The Story of the Hypercar	US
28	ARQ	US
28	Asthma	US
28	Atari: Game Over	US
28	Audrie and Daisy	US
28	A Very Murray Christmas	US
28	Aziz Ansari: Buried Alive	US
28	Aziz Ansari: Live at Madison Square Garden	US
28	Band of Robbers	US
28	Beasts of No Nation	US
28	Being Elmo: A Puppeteer's Journey	US
28	Best of Enemies	US
28	Big Momma's House 2	US
28	Blue Mountain State: The Rise of Thadland	US
28	Bo Burnham: Make Happy	US
28	Bridegroom	US
28	Brotherly Love	US
28	Call Me Lucky	US
28	Cedric the Entertainer: Live from the Ville	US
28	Chasing Ice	US
28	Chris D'Elia: Incorrigible	US
28	Chris Tucker: Live	US
28	Circle	US
28	CodeGirl	US
28	Covered-Alive in Asia	US
28	Cowspiracy: The Sustainability Secret	US

28	Crafting a Nation	US
28	Creep	US
28	David and Goliath	US
28	David Cross	US
28	Dawg Fight	US
28	Delirium	US
28	Demetri Martin: Live (At The Time)	US
28	(Dis)Honesty: The Truth About Lies	US
28	DMT: The Spirit Molecule	US
28	Donald Trump's The Art of the Deal: The Movie	US
28	Dream Sequels: Patton Oswalt's Unbreakable 2	US
28	Ellis	US
28	E-Team	US
28	Every Second Counts	US
28	Expelled	US
28	Extremis	US
28	Fat, Sick & Nearly Dead 2	US
28	Finders Keepers	US
28	First Comes Love	US
28	Fittest on Earth: The Story of the 2015 Reebok CrossFit Games	US
28	Food	US
28	For Grace	US
28	Frank and Cindy	US
28	French Dirty	US
28	From Fat to Finish Line	US
28	Froning: The Fittest Man in History	US
28	Further	US
28	Glen Campbell: I'll Be Me	US
28	Halo: The Fall of Reach	US
28	Hannibal Buress: Comedy Camisado	US
28	Hannibal Takes Edinburgh	US
28	Holy Hell	US
28	Hoop Dreams	US

28	Hot Bot	US
28	Hot Girls Wanted	US
28	How to Train Your Dragon	US
28	Hush	US
28	Iliza Shlesinger	US
28	Iliza Shlesinger: Confirmed Kills	US
28	I'll Sleep When I'm Dead	US
28	I'm Brent Morin	US
28	In-Lawfully Yours	US
28	Internet Famous	US
28	Intramural	US
28	In Your Eyes	US
28	Iris	US
28	Iverson	US
28	Janoskians: Untold and Untrue	US
28	Jeff Dunham: All Over the Map	US
28	Jeff Foxworthy & Larry the Cable Guy: We've Been Thinking	US
28	Jen Kirkman: I'm Gonna Die Alone (And I Feel Fine)	US
28	Jeremy Scott: The People's Designer	US
28	John Mulaney: The Comeback Kid	US
28	Joseph: King of Dreams	US
28	Justin Timberlake + the Tennessee Kids	US
28	Keith Richards: Under the Influence	US
28	Kids for Cash	US
28	Krampus: The Christmas Devil	US
28	Kung Fu Panda	US
28	Kung Fu Panda 2	US
28	Kung Fu Panda: Secrets of the Scroll	US
28	Little Hope Was Arson	US
28	Louis C.K.: Live at the Beacon Theater	US
28	Louis C.K.: Live at the Comedy Store	US
28	Mac & Devin Go to High School	US
28	Madagascar: Escape 2 Africa	US

28	Making the American Man	US
28	Manhattan Romance	US
28	Manson Family Vacation	US
28	Marco Polo: One Hundred Eyes	US
28	Mascots	US
28	Mateo	US
28	Maz Jobrani: I'm Not a Terrorist, But I've Played One on TV	US
28	Megamind	US
28	Meridian	US
28	Mike Epps: Don't Take It Personal	US
28	Minor Details	US
28	Miss Representation	US
28	Mitt	US
28	Monsters vs. Aliens	US
28	Most Likely to Die	US
28	Moving Art: Deserts	US
28	My Own Man	US
28	Naomi and Ely's No Kiss List	US
28	Natural Born Pranksters	US
28	Nfinity Champions League Cheerleading Event	US
28	Paradox	US
28	Pee-wee's Big Holiday	US
28	Pentatonix: On My Way Home	US
28	Percentage	US
28	Pete Johansson: You Might also Enjoy Pete Johansson	US
28	Prescription Thugs	US
28	Print the Legend	US
28	Pumping Iron	US
28	Queen Mimi	US
28	Radio Rebel	US
28	Raiders!: The Story of the Greatest Fan Film Ever Made	US
28	Ralphie May: Unruly	US

28	Rebirth	US
28	Reincarnated	US
28	Requiem for the American Dream	US
28	Resistance	US
28	Results	US
28	Rubble Kings	US
28	Russell Peters: Almost Famous	US
28	Russell Peters: Notorious	US
28	Sharknado 3: Oh Hell No!	US
28	She's Beautiful When She's Angry	US
28	Shrek Forever After	US
28	Sky Ladder: The Art of Cai Guo-Qiang	US
28	Smosh: The Movie	US
28	Snervous Tyler Oakley	US
28	SOMM: Into the Bottle	US
28	Staten Island Summer	US
28	Steve Jobs: Billion Dollar Hippy	US
28	Street Kings	US
28	Suicide	US
28	Super High Me	US
28	Surfwise	US
28	Tallulah	US
28	Team Foxcatcher	US
28	Team Hot Wheels: The Origin of Awesome!	US
28	The 100 Years Show	US
28	The Armor of Light	US
28	The Art of Organized Noize	US
28	The Barkley Marathons: The Race That Eats Its Young	US
28	The Battered Bastards of Baseball	US
28	The Chosen	US
28	The Comedians of Comedy	US
28	The Daughter of the Dawn	US
28	The Do-Over	US

28	The Fluffy Movie	US
28	The Fundamentals of Caring	US
28	The Human Experiment	US
28	The Kids Menu	US
28	The Last Heist	US
28	The Last Patrol	US
28	The Mask You Live In	US
28	The Motivation 2.0: Real American Skater: The Chris Cole Story	US
28	The Other One: The Long, Strange Trip of Bob Weir	US
28	The Ouija Experiment	US
28	The Ouija Experiment 2: Theatre of Death	US
28	Theo Von: No Offense	US
28	The Passion	US
28	The Pill	US
28	The Presence	US
28	The Prince of Egypt	US
28	The Reconstruction of William Zero	US
28	The Ridiculous 6	US
28	The Road to El Dorado	US
28	The Short Game	US
28	The Testimony	US
28	Tig	US
28	Today's Special	US
28	To Kill a Mockingbird	US
28	Tom Segura: Mostly Stories	US
28	Tony Robbins: I Am Not Your Guru	US
28	To Russia with Love	US
28	TransFatty Lives	US
28	Tricked	US
28	Trophy Kids	US
28	Underwater Dreams	US
28	Valley Uprising	US
28	Waffle Street	US

28	Walt Before Mickey	US
28	Waterfall	US
28	Wet Hot American Summer	US
28	What Happened, Miss Simone?	US
28	XOXO	US
28	Zeitgeist: Beyond The Pale	US
28	Zeitgeist: The Movie	US
28	Austin to Boston	US,AU,GB
28	Mission Blue	US,BM,EC
28	The Motivation	US,BR,FR
28	Being George Clooney	US,BR,FR,DE,IN,IT,TR
28	Ghostheads	US,CA
28	He Never Died	US,CA
28	My Little Pony: Equestria Girls - Rainbow Rocks	US,CA
28	Back in Time	US,CA,GB
28	The Real Miyagi	US,CA,JP,PA
28	A Year in Champagne	US,FR
28	A Field Full of Secrets	US,GB
28	Promakhos	US,GR,GB
28	Living on One Dollar	US,GT
28	Korengal	US,IT,AF
28	Salam Neighbor	US,JO,SY
28	Finding Home	US,KH
28	Matt Shepard Is a Friend of Mine	US,MA,CH
28	Rolling Papers	US,UY
28	You Laugh But It's True	US,ZA
28	Plot for Peace	ZA

3.3.2 Viaplay in 3 countries – DK, FI and SE

3.3.2.1 Viaplay's fictive Cumulative film offering – Volume

In the 3 Viaplay services, a total of 2 789 films can be found of which 2 419 or 87% have been identified by their region of origin.

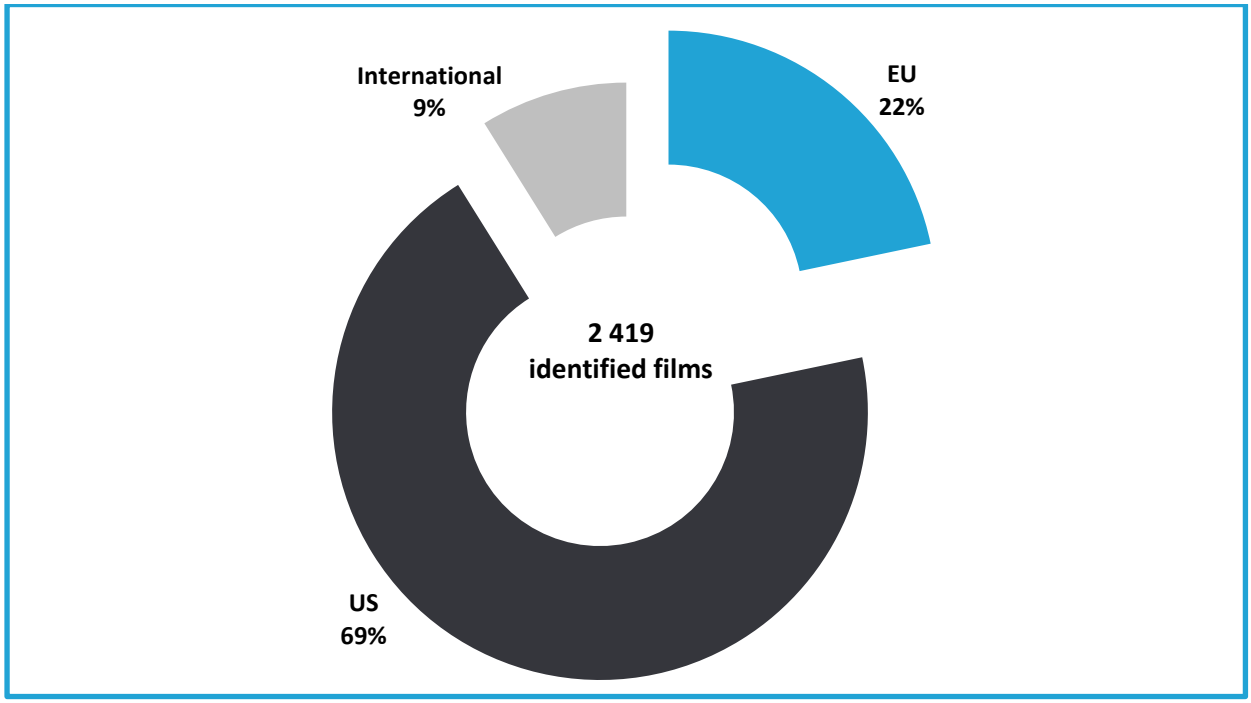
- Share of EU films: EU films represent 22% (523 films) of the fictive cumulative catalogue offer.
- Share of other European films: Other European films represent less than 1% (11 films) of the fictive cumulative catalogue offer.
- Share of US films: US films represent 69% (1 671 films) of the fictive cumulative catalogue offer.
- Share of other international films: Other international films represent 9% (214 films) of the fictive cumulative catalogue offer.

Table 122 Viaplay – Data Fictive catalogue Cumulative count – Volume

Viaplay_Catalogues (Cumulative count - total films)								
2 789								
Breakdown by Region of Origin (films where region of origin was identified)								
2 419								87%
European				Non-European				
534			22%	1 885				78%
EU 28		National		US		Others		
523	22%	35	1%	1 671	69%	214	9%	

Breakdown by Age of Production (films where production year was identified)						
2 789						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	2 789	9%	16%	28%	34%	13%
European	534	8%	19%	38%	31%	4%
EU 28	523	8%	19%	37%	31%	4%
National	35	11%	20%	20%	31%	17%
Non-European	1 885	10%	14%	27%	36%	13%
US	1 671	10%	13%	27%	35%	14%

Figure 71 Viaplay - fictive cumulative film offering - Volume



3.3.2.2 Viaplay's fictive Single film offering – Variety

In the 3 analysed catalogues of Viaplay film catalogues, 1 308 **unique film titles** are offered **of which 72% or 948 titles were identified** by their region of origin.

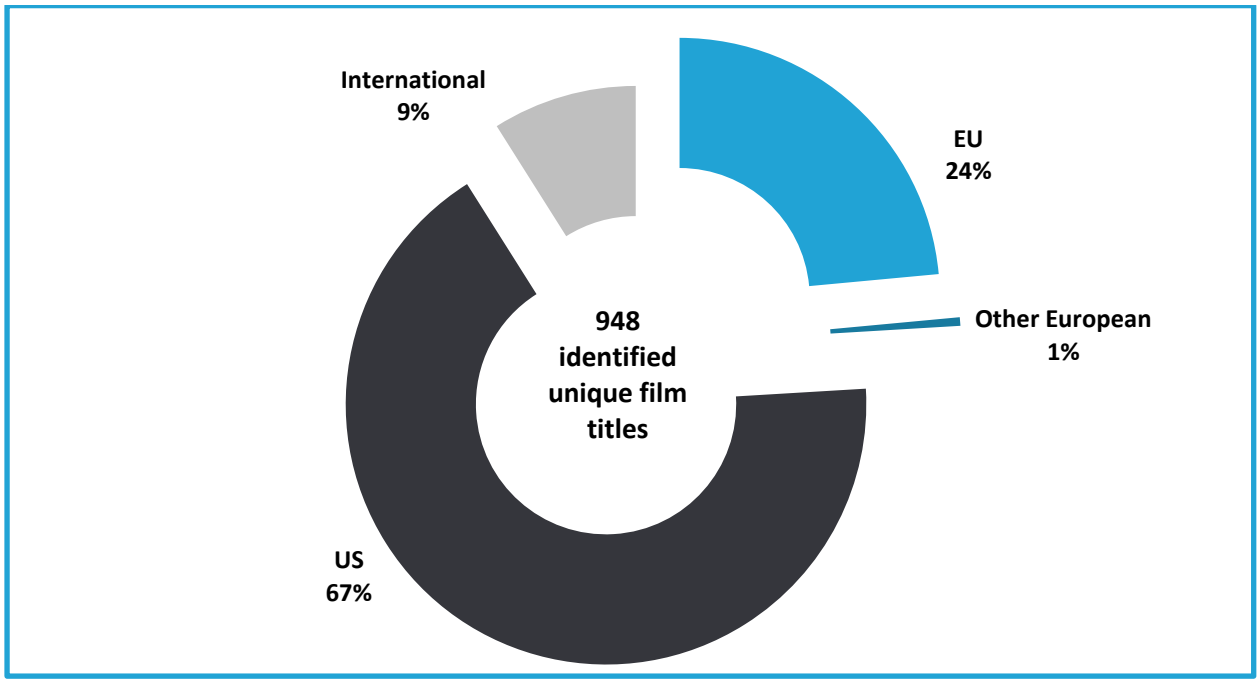
- Share of unique EU film titles: The share of EU films was 24% or 223 unique film titles
- Share of unique US film titles: Unique US film titles represented 67% of the fictive single title offer or 635 unique film titles.
- Share of unique other International film titles: Other international films represented 9% or 85 unique film titles.
- Share of unique other European film titles: 5 film titles or less than 1% were of other European countries than the EU.

Table 123 Viaplay – Data Fictive catalogue Single count – Variety

Viaplay_Catalogues (Single count - unique film titles)								
1 308								
Breakdown by Region of Origin (films where region of origin was identified)								
948								72%
European				Non-European				
228			24%	720			76%	
EU 28		National		US		Others		
223	24%	35	4%	635	67%	85	9%	

Breakdown by Age of Production (films where production year was identified)						
1 308						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 308	9%	17%	26%	33%	15%
European	228	8%	18%	38%	32%	4%
EU 28	223	9%	18%	37%	32%	4%
National	35	11%	20%	20%	31%	17%
Non-European	720	9%	15%	27%	35%	14%
US	635	9%	14%	27%	35%	16%

Figure 72 Viaplay – Fictive catalogue Single count – Variety



3.3.2.3 Viaplay's catalogues in 3 countries – Overview

- Share of EU 28 films: The share of EU films varies between 23% in the Danish catalogue to 21% in the catalogues of Sweden and Finland. (see Figure 73)
- Share of national films: National films make up 23% in the Danish catalogue and 1% in the catalogues of Sweden and Finland. (see Figure 74)
- Share of US films: US films ranges from 70% in the Finnish and Swedish catalogues to 68% in the Danish catalogue (see Figure 75)
- Share of other international films: All catalogues have a share of international films of 9% (see Figure 76)
- Number of films in catalogues: The number of films in the catalogues ranges from 1 012 films in the Danish catalogue to 912 films in the Swedish catalogue (see Figure 77)
- Identification rate: The identification rate varies between 84.8% in Sweden of the retrieved film titles to 80.6% in Finland (seeTable 125).

Figure 73 Viaplay - Share of films with EU 28 origin by country catalogue, in %

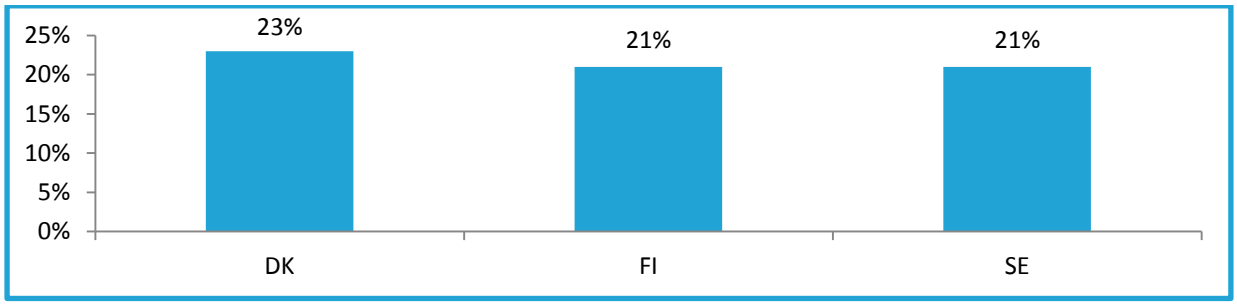


Figure 74 Viaplay - Share of films with national origin by country catalogue, in %

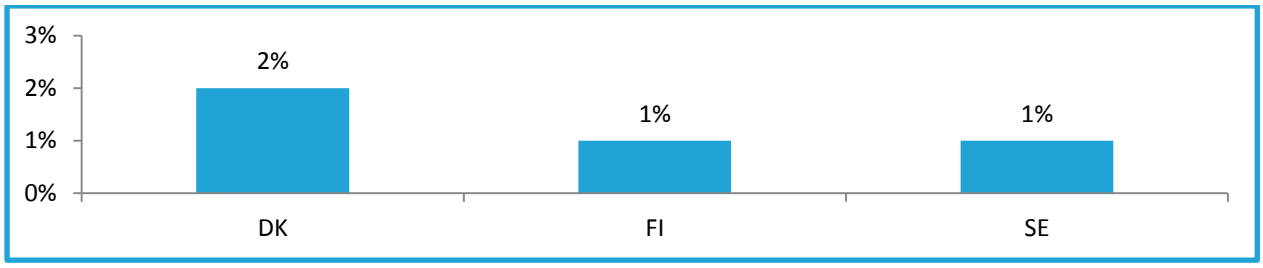


Figure 75 Viaplay - Share of films with US origin by country catalogue, in %

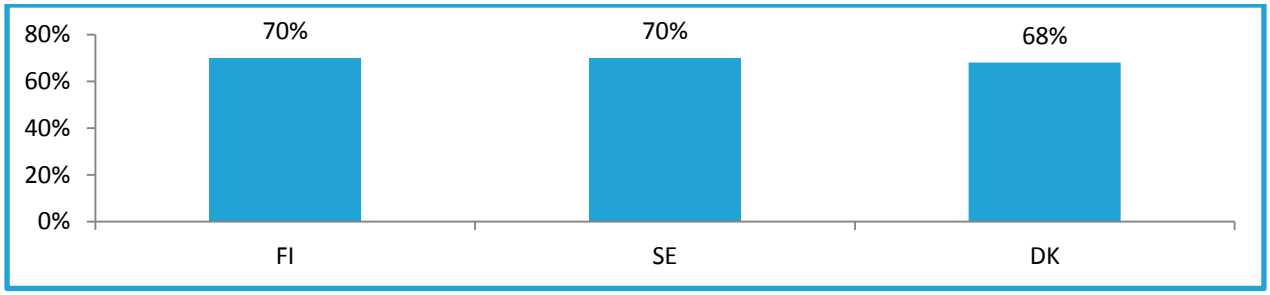


Figure 76 Viaplay - Share of films with other international origin by country catalogue, in %

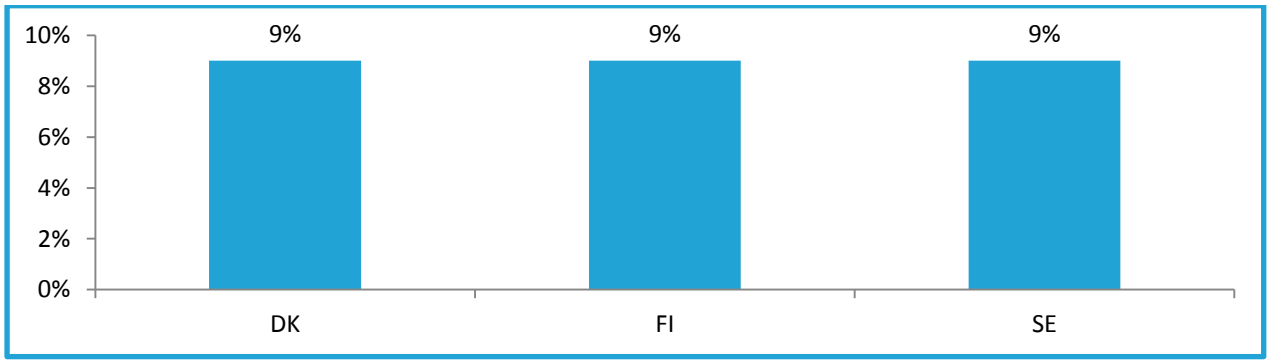


Table 124 Viaplay - Summary table - film shares in catalogues by region of origin

Country	EU	National	Other European	US	Other International
DK	23%	2%	0%	68%	9%
FI	21%	1%	0%	70%	9%
SE	21%	1%	0%	70%	9%

Figure 77 Viaplay – Number of films in each country catalogue

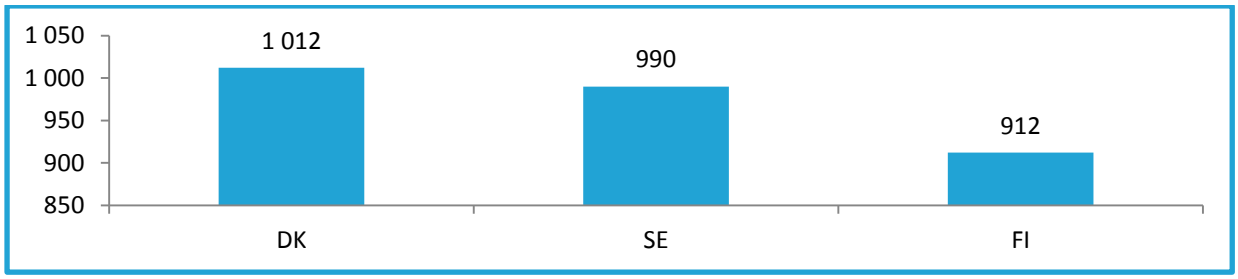


Table 125 Identification rate region of origins of films in Viaplay's catalogues in 3 EU countries

Country	Service	Business Model	Films retrieved from catalogue	Films with region of origin identified	Identification rate
FI	Viaplay	SVOD	912	735	80,6%
SE	Viaplay	SVOD	990	840	84,8%
DK	Viaplay	SVOD	1 012	844	83,4%

3.3.2.4 Viaplay's country catalogues details

Figure 78 Viaplay – DK - catalogue details

DK_Viaplay_Catalogue
--total films--
969

Breakdown by Region of Origin
(films where region of origin was identified)

844							87%
European				Non-European			
194			23%	650			77%
EU 28		National		US		Others	
190	23%	18	2%	576	68%	74	9%

Breakdown by Age of Production
(films where production year was identified)

969							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	969	9%	16%	28%	34%	12%	
European	194	8%	17%	41%	29%	5%	
EU 28	190	8%	17%	41%	29%	5%	
National	18	17%	17%	28%	17%	22%	
Non-European	650	9%	14%	27%	36%	13%	
US	576	10%	13%	27%	36%	14%	

Figure 79 Viaplay – FI - catalogue details

FI_Viaplay_Catalogue
--total films--
872

Breakdown by Region of Origin
(films where region of origin was identified)

735							84%
European				Non-European			
160			22%	575			78%
EU 28		National		US		Others	
157	21%	7	1%	511	70%	64	9%

Breakdown by Age of Production
(films where production year was identified)

872							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	872	10%	15%	28%	35%	13%	
European	160	9%	21%	34%	31%	4%	
EU 28	157	10%	21%	34%	32%	4%	
National	7	14%	43%	14%	29%	0%	
Non-European	575	11%	14%	28%	35%	13%	
US	511	11%	13%	28%	34%	14%	

Figure 80 Viaplay – SE - catalogue details

SE_Viaplay_Catalogue
--total films--
948

Breakdown by Region of Origin
(films where region of origin was identified)

840							89%
European				Non-European			
180			21%	660			79%
EU 28		National		US		Others	
176	21%	10	1%	584	70%	76	9%

Breakdown by Age of Production
(films where production year was identified)

948							100%
	#	Age brackets (years)					
		[0-2[	[2-5[	[5-10[	[10-20[	>20	
All films	948	9%	16%	28%	34%	13%	
European	180	8%	18%	37%	32%	4%	
EU 28	176	8%	18%	36%	33%	5%	
National	10	0%	10%	10%	60%	20%	
Non-European	660	9%	15%	26%	37%	13%	
US	584	10%	14%	26%	36%	14%	

3.3.3 C More in 2 countries – DK and SE

- Share of EU films: 38% in the Danish catalogue and 38% in the Swedish
- Share of other European films: 2% in both catalogues
- Share of US films: 55% in the Swedish catalogue and 58% in the Danish
- Share of other international films: 5% in the Sweden and 6% in Demark.

Figure 81 C More – DK - catalogue details

DK_Cmore_Catalogue
--total films--
1 089

Breakdown by Region of Origin
(films where region of origin was identified)

949								87%
European				Non-European				
344			36%	605			64%	
EU 28		National		US		Others		
325	34%	27	3%	551	58%	54	6%	

Breakdown by Age of Production
(films where production year was identified)

1 089						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 089	9%	12%	19%	40%	19%
European	344	8%	14%	23%	32%	22%
EU 28	325	8%	13%	24%	31%	24%
National	27	19%	22%	22%	22%	15%
Non-European	605	10%	12%	19%	45%	14%
US	551	9%	12%	19%	46%	14%

Figure 82 C More – SE - catalogue details

SE_Cmore_Catalogue
--total films--
1 047

Breakdown by Region of Origin
(films where region of origin was identified)

1 032								99%
European				Non-European				
415			40%	617			60%	
EU 28		National		US		Others		
395	38%	217	21%	567	55%	50	5%	

Breakdown by Age of Production
(films where production year was identified)

1 047						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 047	9%	12%	20%	39%	19%
European	415	8%	12%	23%	32%	25%
EU 28	395	8%	11%	23%	32%	26%
National	217	4%	7%	18%	32%	39%
Non-European	617	10%	12%	19%	44%	15%
US	567	9%	11%	20%	45%	16%

3.4 Single country Subscription VOD Services

- Share of EU films: the share of EU films varies from 49% and 48% in the catalogues of Canalplay and Voyo to 31% and 28% in the catalogues of Maxdome (Maxdome has not been retrieved completely) and Oyo.
- Share of other European films: The share of national films varies from 33% in the catalogue of Canalplay to 0% in the catalogue of Oyo.
- Share of US films: The share of US films varies from 62% in the catalogue of Oyo to 35% in the catalogue of Voyo
- Share of other international films: Other international films represent 15% in the catalogue of Voyo and 7% to 6% in the three other catalogues.

Figure 83 Single country SVOD services - Share of films with EU 28 origin by country catalogue, in %

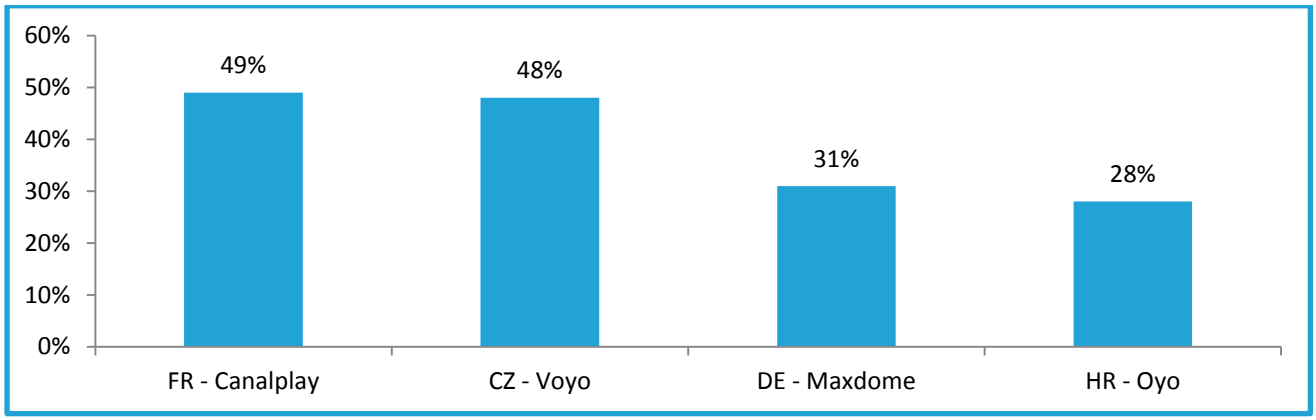


Figure 84 Single country SVOD services - Share of films with national origin by country catalogue, in %

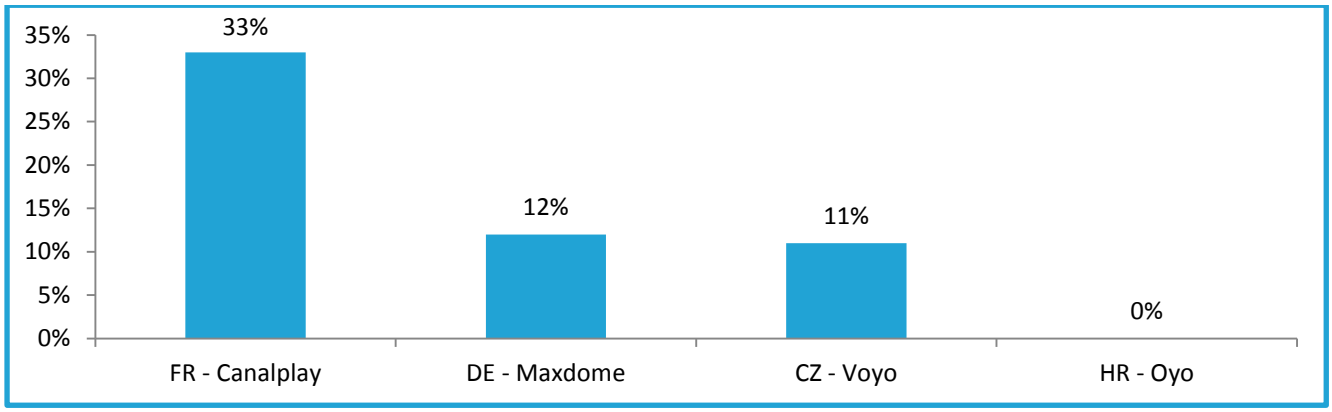


Figure 85 Single country SVOD services - Share of films with US origin by country catalogue, in %

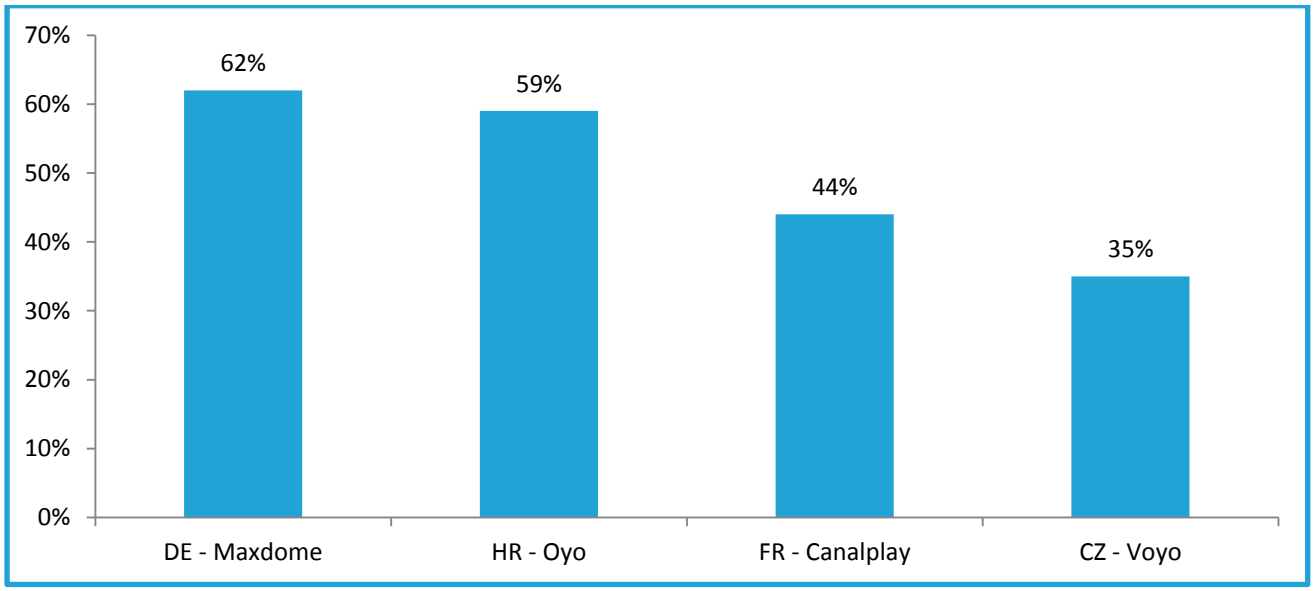
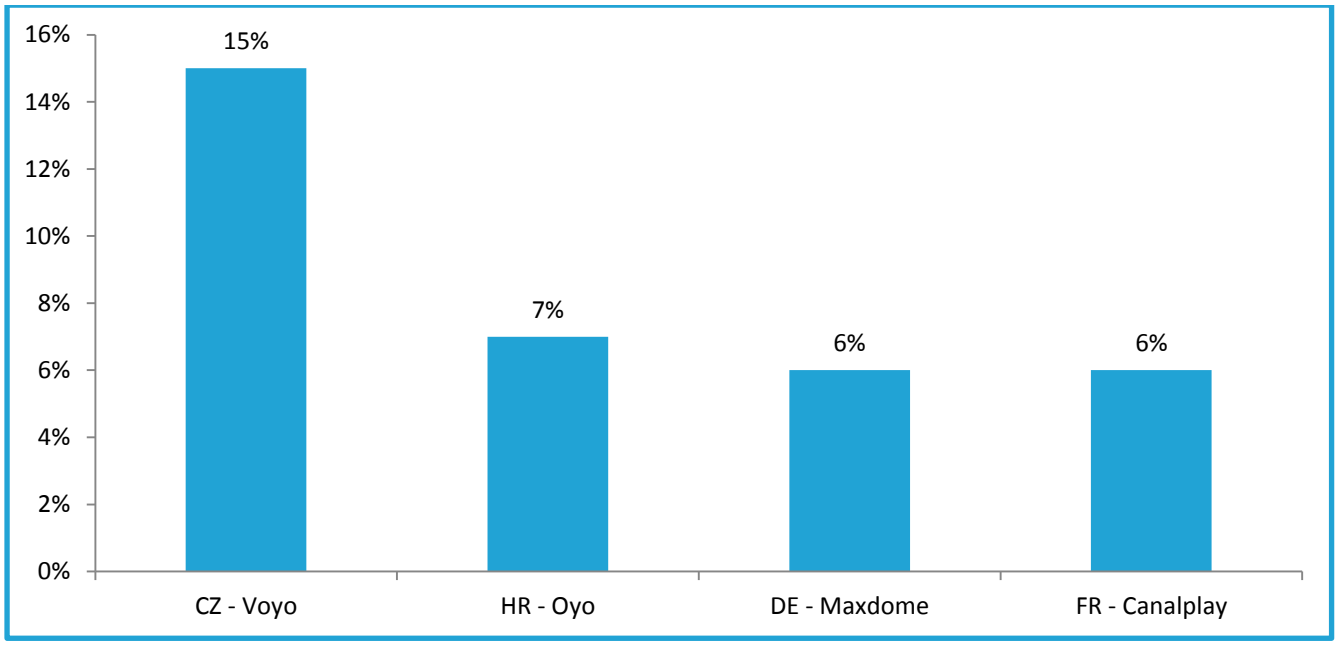


Figure 86 Single country SVOD services - Share of films with other international origin by country catalogue, in %



3.4.1 CZ – Voyo

Table 126 CZ - Voyo

CZ_Voyo_Catalogue --total films--	
1 247	

Breakdown by Region of Origin (films where region of origin was identified)								
1 201								96%
European				Non-European				
596			50%	605				50%
EU 28		National		US		Others		
573	48%	133	11%	424	35%	181	15%	

Breakdown by Age of Production (films where production year was identified)						
1 247						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 247	1%	17%	48%	16%	17%
European	596	2%	20%	46%	12%	20%
EU 28	573	2%	20%	46%	12%	20%
National	133	3%	21%	29%	13%	35%
Non-European	605	1%	14%	52%	19%	14%
US	424	1%	17%	56%	19%	7%

3.4.2 DE – Maxdome

Remark: Maxdome was not retrieved entirely, of the 3 749 film titles in the catalogue the robot managed to only retrieve 695 titles. Therefore, the results should be interpreted accordingly.

Table 127 DE - Maxdome

DE_Maxdome_Catalogue --total films--	
695	

Breakdown by Region of Origin (films where region of origin was identified)								
680								98%
European				Non-European				
217			32%	463				68%
EU 28		National		US		Others		
211	31%	84	12%	421	62%	42	6%	

Breakdown by Age of Production (films where production year was identified)						
695						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	695	29%	23%	14%	13%	22%
European	217	35%	22%	9%	8%	25%
EU 28	211	35%	21%	9%	9%	26%
National	84	33%	30%	7%	5%	24%
Non-European	463	25%	23%	16%	15%	20%
US	421	23%	24%	18%	15%	20%

3.4.3 FR – Canalplay

Table 128 FR - Canalplay

FR_Canalplay_Catalogue --total films--	
1 029	

Breakdown by Region of Origin (films where region of origin was identified)								
793								77%
European				Non-European				
400			50%	393				50%
EU 28		National		US		Others		
385	49%	258	33%	348	44%	45	6%	

Breakdown by Age of Production (films where production year was identified)						
1 029						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	1 029	3%	13%	28%	28%	28%
European	400	1%	16%	31%	26%	27%
EU 28	385	1%	16%	30%	26%	27%
National	258	1%	16%	28%	26%	29%
Non-European	393	2%	14%	24%	28%	33%
US	348	1%	13%	21%	29%	35%

3.4.4 HR – Oyo

Table 129 HR – Oyo

HR_Oyo_Catalogue --total films--	
240	

Breakdown by Region of Origin (films where region of origin was identified)								
226								94%
European					Non-European			
77				34%	149			66%
EU 28		National			US		Others	
63	28%	1	0%		134	59%	15	7%

Breakdown by Age of Production (films where production year was identified)						
240						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All films	240	3%	39%	50%	4%	4%
European	77	1%	36%	45%	4%	13%
EU 28	63	2%	40%	54%	5%	0%
National	1	0%	100%	0%	0%	0%
Non-European	149	3%	39%	54%	5%	0%
US	134	3%	37%	54%	5%	0%

TV content in VOD and SVOD catalogues

-

Sample study on Netflix and iTunes

Executive Summary

- Measuring TV content in VOD catalogues present two main challenges; the lack of an unifed database containing all TV content broadcasted world-wide and the measurement used for judging the share of TV content produced in each region of origin
- This report has taken the approach to measure the share of TV content in 3 ways: on a title basis, on a seasons basis and on an episode basis
- TV content offered in the catalogues is largely scripted TV series but not only. For European TV content, several TV documentaries, children animation TV series, TV fiction films and TV mini-series are found. For US content, unscripted TV shows (reality TV shows) are also not uncommon in iTunes catalogues.
- This report has analysed the 8 country catalogues of Netflix in Austria, Denmark, Finland, France, Germany, the Netherlands, Sweden and the United Kingdom. iTunes does only offer TV content in three EU countries, France, Germany and the United Kingdom which are also included in the report.
- Regarding EU 28 TV content, the impact of the measurement chosen is important:
    - On a title basis, the 8 Netflix catalogues are made of 39% of EU content in Germany to 27% in Denmark (see Figure 111). On a seasons basis, EU content ranges from 34% in the United Kingdom to 24% in the Netherlands. On an episode basis, the share drops further to 26% in Germany to 17% in Denmark.
    - For the three country catalogues of iTunes the share vary from 52% in Germany to 43% in the United Kingdom when titles are considered (see Figure 120). When seasons are accounted for the percentages drop to 41% in France to 39% in the United Kingdom. When episodes are taken into account, the shares drop furthermore to 35% in France to 28% in Germany
- The reasons for these drops of EU 28 share regarding the measurement chosen stems from 2 factors. First, European TV series tend to be shorter and carry fewer episodes per seasons than TV series produced in the US and in other international regions. Secondly, in the case of iTunes, several TV programmes are TV fiction films, TV documentaries and TV mini-series which have either no seasons and episodes, or only a small number (2 to 3 part mini-series or documentaries).
- On a pan-European level (a fictive catalogue regrouping all titles offered in the countries), Netflix catalogues offers 912 different TV titles (see Figure 87) of which 362 (40% of single titles) are produced in the EU, 338 in the US (37%), 199 titles are produced in other international countries (22%). iTunes offers much larger quantity of TV series in its 3 countries (see Figure 88), with 3 344 different TV titles of which 50% are of EU origin (1 689), 38% are produced in the US (1 269) and 11% in other international countries (360 titles). Other European countries (non-EU but part of the Observatory) make up less than 1% of each catalogue – 13 titles in Netflix's pan-European catalogue, 26 titles in iTunes's.
- The main European countries of origin for EU 28 TV content in Netflix's catalogues (see Figure 99) are the United Kingdom with 160 titles (or 44% of the total EU28 TV titles available in the 8 catalogues), France with 72 titles (20%) and Germany with 52 titles (14%). Together, these

three countries produce 78% of EU 28 TV titles in the 8 catalogues. For iTunes, these 3 countries produce 91.5% of all EU titles in the 3 catalogues, with UK produced TV titles representing 52% (884 titles), German produced titles representing 22% (365 titles) and French titles 17% (297 titles), see Figure 100.

- For an overview of the variation of the shares according to the measurement used for these pan-European catalogues, please refer to Figure 89 to Figure 91 for Netflix and Figure 93 to Figure 95 for iTunes.
- The differences in business models explain the differences in the number of content between iTunes and Netflix. Netflix has to licence each TV content it wants to offer to its subscribers whereas iTunes, as an electronic-sell through platform, does not licence but takes out a commission of every sale made on its platform.
- The differences in the catalogues are more visible when national content is taken into account (Figure 101); iTunes offers a much higher share of national TV content than Netflix. The use of the iTunes platform for national broadcasters and right holders to monetize their TV content could explain this difference combined with the difference in business models. Netflix has to "buy" the rights for each TV content whereas iTunes doesn't, thus enabling it to offer a larger quantity.
- For US TV content, the share of the two services are much more closer; between Netflix and iTunes have respectively 48% and 42% of TV content when titles are counted, 56% and 50% when seasons are taken into account and finally 60% and 55% respectively when episodes are counted. This reflects the fact that US scripted TV series included in the two catalogues last for longer seasons with more episodes (see Figure 103 and Figure 104).
- A top list of TV programmes most found in the catalogues per producing country is listed in section 3.7. A part UK scripted TV series (drama and crime), the genres which same to be present in several of the 11 catalogues are children animation TV series and TV documentaries. UK TV content circulates the widest of European TV programmes.
- Chapter 0 and 0 present a detailed overview of the 8 Netflix and 3 iTunes catalogues by region of origin of TV programmes. Significant differences among country catalogues appear in the share of EU 28 TV content and national TV content for both services. US and other international TV content are quite similar among the different country catalogues of each service.

Introduction and Methodology

Objectives

The aim of this report is to take a deeper look into the composition of Apple's iTunes and Netflix's TV content catalogues in order to analyse the share of regions of origin of TV programmes and series. After having carried out the same kind of report for films in VOD and SVOD catalogues in the European Union, the same technique is used for TV content in catalogues.

The main obstacle for analysing the region of origin of TV programmes is the absence of a unified database which lists TV content, such as IMDb and LUMIERE for films. Also, TV content catalogues are composed of a variety of TV programmes, including TV series, TV fiction, children TV programmes, TV documentaries, TV reality shows which renders the identification of the producing countries difficult.

This report is therefore a test of the methodology, on a smaller sample of VOD services. We choose to analyse the TV content catalogues of one pan-European SVOD service, Netflix, and one pan-European TVOD service, Apple's iTunes. With the lack of a unified database, the matching of TV titles has also been more problematic than for feature films. The Observatory has matched over 1000 titles with their region of origin manually (for the titles not listed in IMDb or the Movie database) and the number of seasons and episodes available in the catalogues but errors might still have occurred. After a manual check of the matching of titles with the actual titles in the catalogues, we estimate the occurrence of matching errors at around 10% of all titles.

Methodology

Netflix is present throughout Europe after its pan-European launch in the beginning of 2016. The 8 country catalogues of Netflix included in this report are those of Austria, Denmark, Finland, France, Germany, the Netherlands, Sweden and the United Kingdom. In each of these countries, Netflix catalogues are composed of films and TV programmes.

Apple's iTunes is also present throughout Europe, offering music and films in the majority of European countries. However, concerning TV programmes, iTunes catalogues carries them only in 3 EU countries; France, Germany and the United Kingdom. These three country TV content catalogues are part of this report.

All data, figures and tables are taken from the identification and collecting process of the two services TV content catalogues that the European Audiovisual Observatory has undertaken during August and September 2016, and are therefore not sourced in this report.

- **Measurement of TV content – 4 possible ways**

An important point differentiating the analysis of TV programmes catalogues from film catalogues is the way the presence and share of TV programmes can be measured. When it comes to films, the measurement is straightforward as each film title counts for one unit. TV programmes and particularly TV series however are composed of seasons and episodes. Measuring only the presence of TV programme by the presence of a title does not reflect the true composition of TV content catalogues.

In order to address this caveat, the report includes three types of measurement for TV programmes:

- **Title:** each title carries a weight of one. For example, *House of Card*s *(US)* with 4 seasons of 13 episodes each would only count as 1 TV programme. The problem with this measurement is intuitive; *House of Cards (US)* which has 4x13 units (52 episodes) would count as much as one EU TV fiction film. In this measurement, *House of Cards* is counted as 1 unit of an US TV programme as is the EU TV fiction film.
- **Seasons:** the total number of seasons of each TV programme count as one unit. In this measurement, the 4 seasons of *House of Cards* are counted as 4 units of an US TV programme while one European TV fiction film (with no additional sequel) is counted as 1 unit of an EU TV programme.
- **Episodes:** the total number of episodes of each TV programme is included. Each episode counts as one unit. In this measurement, the 52 episodes of *House of Cards* are counted as 52 US TV programmes while the EU TV fiction film is counted as 1 unit of an EU TV programme.

The most accurate way of measuring the share of TV programmes according to their region of origin would be the length of each TV programme. However, with the lack of a unified database including each TV programme, this task is out of our reach for the moment. But as it appears from the figures and share by region of origin in this report, the measurement in episodes and seasons gives an accurate reflection of the composition of TV content catalogues.

- **Region of origin**: European and Non-European origin

The measurement of the country/region of origin of each TV programme is split into 2 main categories, European and Non-European, with each group having two subgroups. European is defined as countries which are members of the European Audiovisual Observatory, to see the list please follow this link.

The European origin is furthermore subdivided into EU 28 origin (being member states of the European Union) and National origin (which is included in the EU28 total figure). National TV programme only applies to TV content produced in the country of which the catalogue was analysed; for example *Sherlock (GB)* found in the catalogue of Netflix in the United Kingdom is accounted for as a National TV programme (in the French Netflix catalogue *Sherlock (GB)* is accounted as EU28 origin).

The International origin is divided into 2 categories, US origin (as a large quantity of TV programmes offered in the catalogues is of US origin) and Other international origin, which includes every non-European and non-US TV programme (Australia, Asia, Africa, South America, Canada in North America).

For co-productions, the country listed as the first on IMDb or other information sources is taken as the main producing country. A TV programme produces in France and the USA, listed as (FR/US) will have as region of origin the EU and country of origin France.

- **Structure of the report**

The report is divided into 2 main sections. The first section looks at the total catalogues of Netflix (8 countries) and iTunes (3 countries) in order to measure how, when each TV content is cumulated, the "pan-European" catalogues of these two services is composed. The second section takes a deeper look at the composition of each country TV content catalogue.

Rather than simply listing the data for each catalogue, the report takes the approach to show the figures and percentage for TV programmes of each region of origin in order to allow comparisons among services in the first section and among different country catalogues of the same service in the second section. The region of origin presented are EU 28, National, US and other international origin (European content which is non-EU 28 does not account for more than 1% of TV

programmes in each catalogue analysed, mainly content from Norway, Switzerland, Russia and Turkey, and for more clarity of the figures this one per cent is not presented in the deeper catalogue analysis).

Pan-European catalogues of Netflix and iTunes

In this section, the pan-European catalogues of Netflix and iTunes are analysed. Of course, such a catalogue does not exist *per se* but in order to get an overview of the offering of TV programmes if each service could carry them in each of its country catalogue, this approach gives some clues.

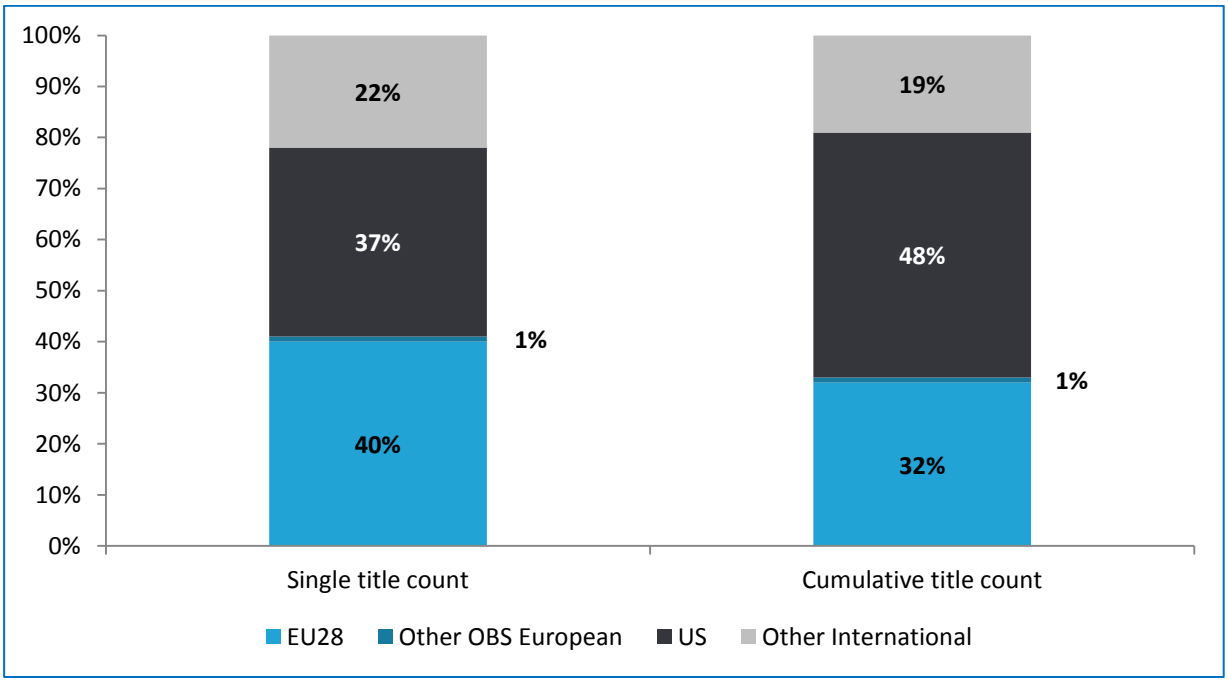
Section 2.1 shows the composition from two different accounting view points, as the report on the VOD Film catalogue also did. The first accounting method is to count a TV programme only once (even if *House of Cards* is present in the 8 Netflix country catalogues it is only counted one time and not 8) and this in order to judge the variety of TV programmes in the overall catalogues. The second accounting method is to cumulate each TV content in each catalogue (*House of Cards* is counted as being 8 times in Netflix's catalogues in the 8 countries), here volume is measured.

The variety measurement is however only used in section 2.1 for single titles of TV programmes and is not used furthermore throughout the report. A part from section 2.1, the report presents cumulative figures (volume) for the pan-European catalogues of Netflix and iTunes, and this for each of the 3 types of measurement; by title, by seasons and by episodes. The "raw" data of these figures can be found in section 3.4.11 for Netflix and 3.4.12 for iTunes.

○ A look at volume and variety in Netflix's and iTunes' pan-European TV content offer

- Netflix single and cumulative pan-European TV title catalogue

Figure 87 Netflix pan-European TV catalogue – Single (n=912) and cumulative (n=2867) title count



In Figure 87, the TV content catalogues of Netflix country catalogues in Austria, Denmark, Finland, France, Germany, the Netherlands, Sweden and the United Kingdom are regrouped and only titles are accounted. The single count shows the variety of TV programmes in the catalogues, a TV

programme title is only counted once even if its present in the 8 catalogues, whereas the cumulative title count shows the volume of the titles in the 8 catalogues as the presence of each title in each catalogue is counted, a title present in the 8 catalogues is counted 8 times in this measurement.

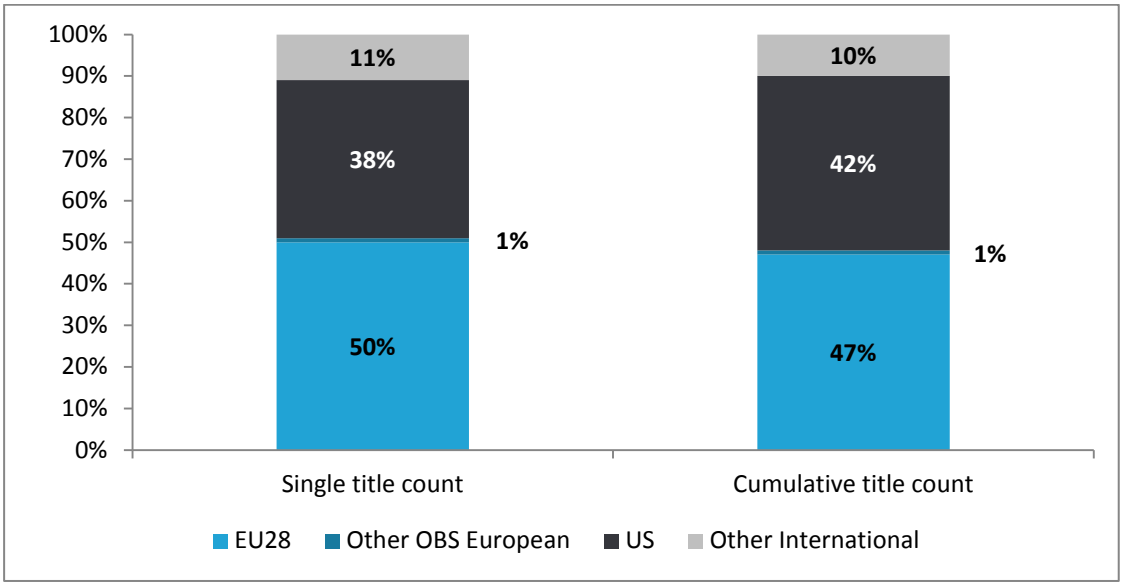
Netflix measurement of variety, the *Single title* count in Figure 87, shows that the pan-European catalogue would offer 912 different types of TV programmes (for Netflix, as opposed to iTunes, TV programmes are in the majority scripted TV series). EU TV programmes represent the largest share with 40% of the titles in the catalogues (or 362 different EU 28 TV programme titles), when only titles are taken into consideration (see Table 130). US TV programmes represent the second largest share of titles in the catalogue with 37% or 338 different US TV programme titles. Other international titles make up 22% (or 199 different TV programme titles) of this fictive pan-European Netflix catalogue. Furthermore, 13 TV programmes (1%) come from other European countries than of the EU28. These figures on the variety of TV programmes in Netflix's pan-European catalogue shows that the offer is quite balanced with regard to the balance between EU 28 and US TV programmes. However, this measurement takes only into account titles (a seasons of 13 episodes counts the same as one single TV fiction film) and does not reflect the volume of the 8 different Netflix country catalogues.

The *Cumulative title count* in Figure 87 addresses the volume question with regard to TV programme titles in the 8 countries. When all TV programme titles are added, as Table 131 shows, Netflix offers 2 881 TV titles in the 8 countries (with counting multiple times the same title, and as Netflix original shows are offered throughout Europe, these shows, often of US origin, are counted 8 times). Of these 2 881 TV titles, 32% (914 TV titles) are of EU28 origin, 48% of US origin (1 381 TV titles), and 19 % (539 titles) of other international origin. Furthermore, 32 TV titles (1%) are of other European origin. The share of TV titles produced in the US has increased from 37% in the single title count to 48%, meaning that US TV titles are present in more Netflix catalogues in the 8 countries while the fall in the share of EU 28 titles from 40% in the single title count to 32% in the cumulative title count shows that not all EU 28 titles are in the catalogues in each country. As section 0 shows, the share of EU 28 TV programmes varies from country from country, the same as the share of national content (which is a subcategory of the EU 28 region of origin) varies from 0% in Austria to 24% in the United Kingdom (see section o).

Netflix's fictive pan-European catalogues on a title basis shows that while the offer of TV programmes is varied, with 912 different titles and 362 different EU 28 TV titles, volume-wise US TV content is more present in each single Netflix country catalogue. As Netflix has to strike a licencing deal for each TV content carried in its catalogue, it comes to no surprise that the TV content offer varies from country to country. Local content is (often) of most interest in the country it was produced, and has Netflix has to buy TV content, it adapts its catalogues to the taste of each national population. As Netflix started to strike licencing deals on a global basis, this could soon change with local programmes being offered in each country catalogue in which Netflix operates. This is already the case for most of US produced programmes and could also be the case of EU 28 TV programmes, of which some are original productions made by Netflix (such as *Marseille (FR)* or the announced German produced series *Dark)*.

- iTunes' single and cumulative pan-European TV title catalogue

Figure 88 iTunes pan-European catalogue – Single (n=3344) and cumulative (n=4560) title count



From a variety point of view, as Figure 88 shows, iTunes has 3 344 (see Table 135) different TV programme titles in its three TV VOD catalogues in Germany, France and the United Kingdom. 50% of these titles are of EU 28 origin (1 689 titles), 38% of US origin (1 269 titles), 11% of other international origin (360 titles) and 1% (26 titles) of other European origin. As opposed to Netflix, iTunes' business model is transaction-based. iTunes does not have to licence each title in its catalogue, it rather takes a commission when a programme is sold through its iTunes store. This could well be one of the main reasons to explain the high share of EU 28 TV programme titles in its 3 country catalogues. Also, as broadcasters, producers and other right holders want to monetize their TV content, iTunes is a popular platform for them to sell their TV programmes (once they have been able to access the iTunes platform, which is seen by some smaller right holders as another problem). Also, another main difference with the TV content in Netflix's country catalogues is that iTunes is not solely selling TV scripted series but all sorts of TV programmes, ranging from children TV programmes of a duration of under 5 minutes, Asian mangas, TV documentaries, TV fiction films to TV reality shows. Non withstanding the rise in popularity of true scripted TV series the past years, a lot of content produced by national broadcasters and TV producers falls rather in these large categories of TV fiction and TV programmes than the smaller category of scripted TV series. This also explains the high difference in TV titles in the catalogues of Netflix (912) and iTunes (3 344) when titles are only counted once.

When volume is considered, the shares do not vary by much (and only 3 countries are taken into account). In total, 4 560 TV programme titles (see Table 136) are offered in the 3 catalogues, of which 47% are of EU 28 origin and 42% of US origin. The slight increase in the share of US origin TV content (by 4%) signifies that US TV titles are more present in the 3 catalogues whereas the slight decrease by 3% in EU 28 TV titles shows that some content, mostly national, does not circulate between the 3 catalogues.

In this section only titles have been taken into account, the next section shows the results when seasons and episodes are added to the title analysis. All the following figures are cumulative in order to consider the volume of TV content in the catalogues of the services.

3.4.5 Netflix's pan-European catalogue

Figure 89 shows the cumulative title count of Netflix's 8 country catalogues. As seen before, EU 28 TV titles represent a share of 32%, US TV titles 48%, other international TV titles 19%. But what happens to these shares when the number of seasons of each TV titles is taken into consideration?

Figure 89 Netflix pan-European TV content catalogue – Title count (n=2881)

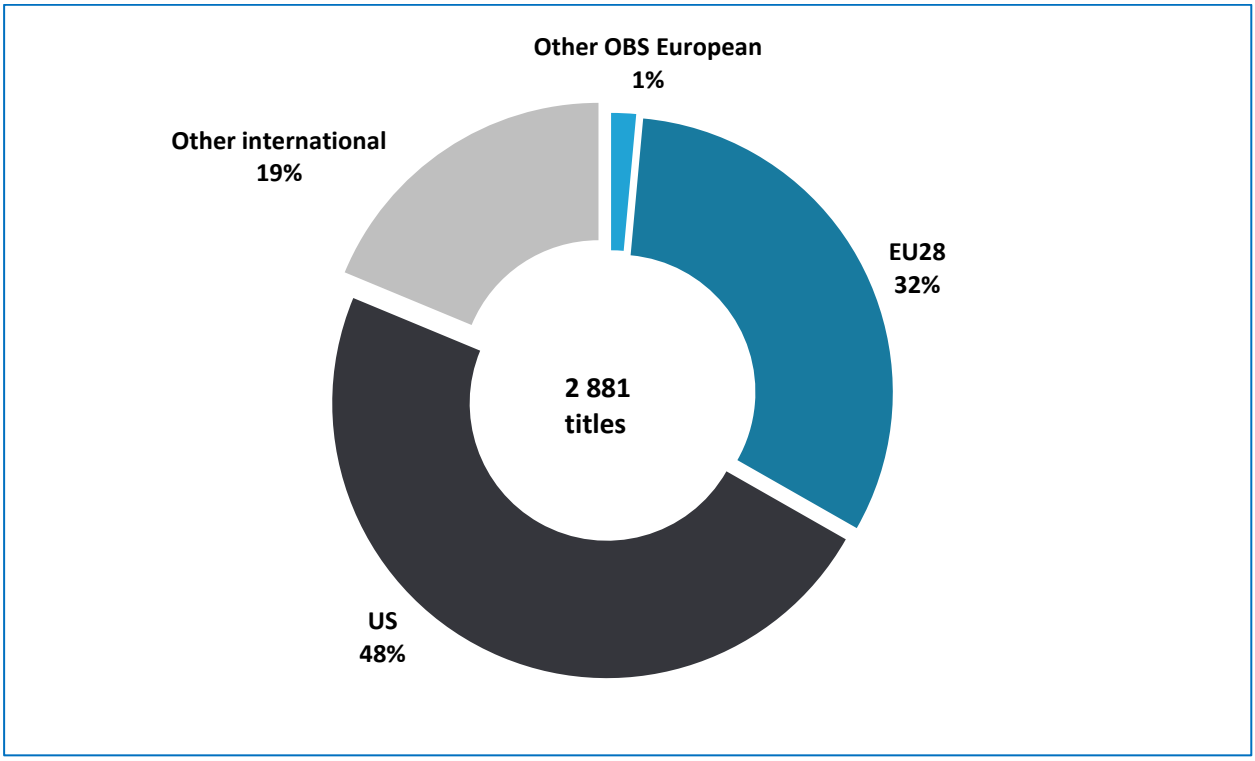
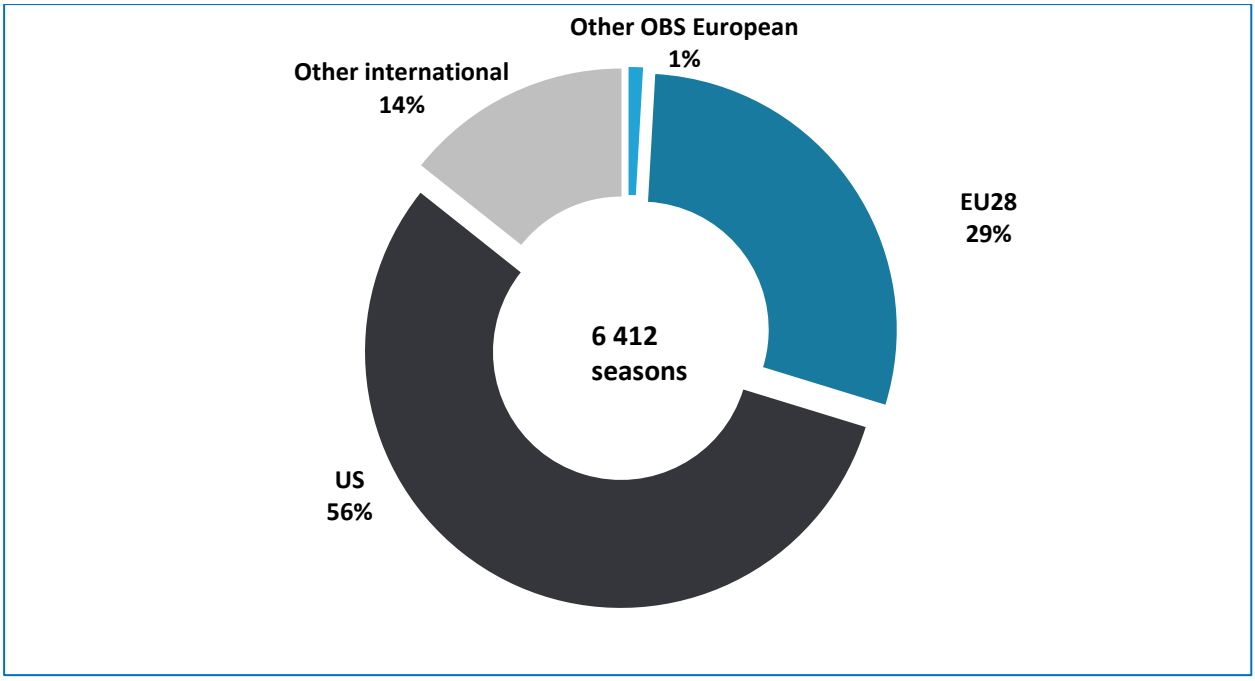


Figure 90 Netflix pan-European TV content catalogue – Season count (n=6 412)



As can be inferred from Figure 90 and Table 132, the 2 881 TV titles in Netflix's 8 country catalogues comprise 6 412 seasons. When seasons are counted (meaning 4 seasons of *House of Cards (US)* in each of the 8 catalogues account for 32 US TV programmes), the share changes for each region of origin.

EU 28 TV content sees its share reduced to 29% (or 1849 seasons) while the share of US TV content increases to 56% (3 587 seasons). Other international TV seasons represent a share of 14% (918 seasons) and other European TV seasons have a share of around 1% (58 seasons). What does this signify? As seen before, US TV programmes tend to be more present in more catalogues of the 8 countries than EU 28 and national TV programmes. But there seems to be also a main difference in the duration of these TV programmes as Table 134 shows. On average, an US TV title will have 2.6 seasons with 16.8 episodes while EU 28 TV titles have on average 2 seasons with 11.7 episodes per seasons. National TV programmes tend to have on average the same number of seasons, 2, but are even shorter in episodes with 9.7 episodes per season (a further focus on national TV content in Netflix catalogues is made in section o) Other international TV programmes tend to be even shorter season-wise with 1.7 seasons per title. As US TV programmes tend to be more present in each country TV catalogue and have a higher number of seasons and episodes, the increase in the share of US TV content and the decrease in the share for the other regions of origin is the mathematical consequence.

Therefore, when episodes are taken into account (see Figure 91 and Table 133), the share of EU 28 content decreases further to 21% while the share of US TV content rises to 60%. Other international TV programmes increase their share as they tend to have more episodes per season (the typical example would be Japanese anime *Pokémon the Series: XY (JP)* with 3 seasons and 137 episodes, or 45 episodes per season). European series tend to have less episodes, and for those available on Netflix, also less seasons than their US counterparts (the UK's popular *Luther (GB)* found in each Netflix (and iTunes) catalogue has for example 4 episodes per season, BBC's *Sherlock (GB)* also found on every Netflix (and iTunes) catalogue has 3 to 4 episodes per season). This variation of number of seasons and episodes per title can be seen in Figure 92 and Table 134). On average, each EU28 TV title has 26.9 episodes per title, US title have 31.4 episodes per title and other international TV titles 33.2. National TV titles tend to have on average the smallest number of episodes per title with 19 episodes.

Figure 91 Netflix pan-European TV content catalogue – Episodes count (n=100 536)

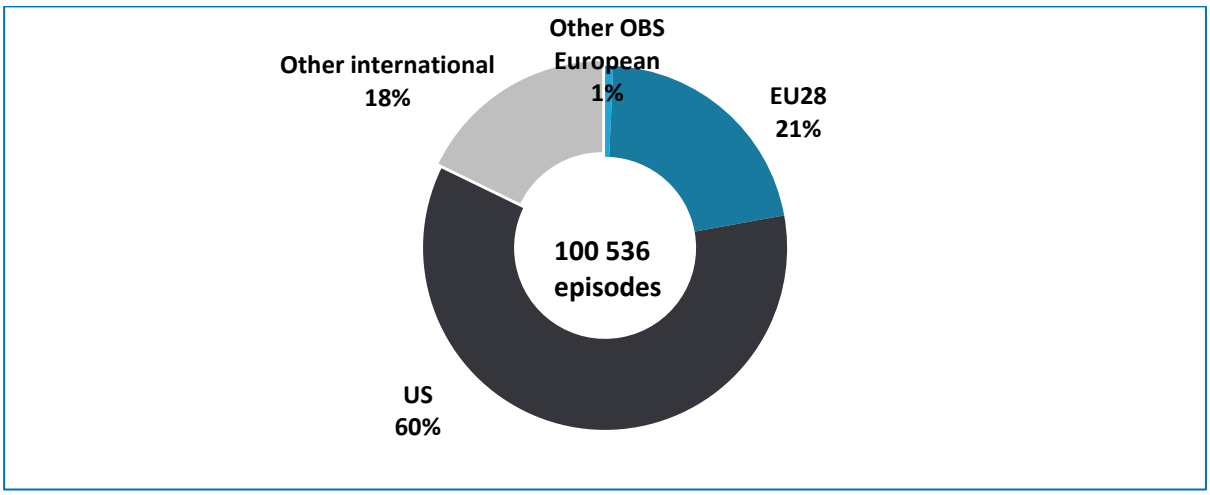
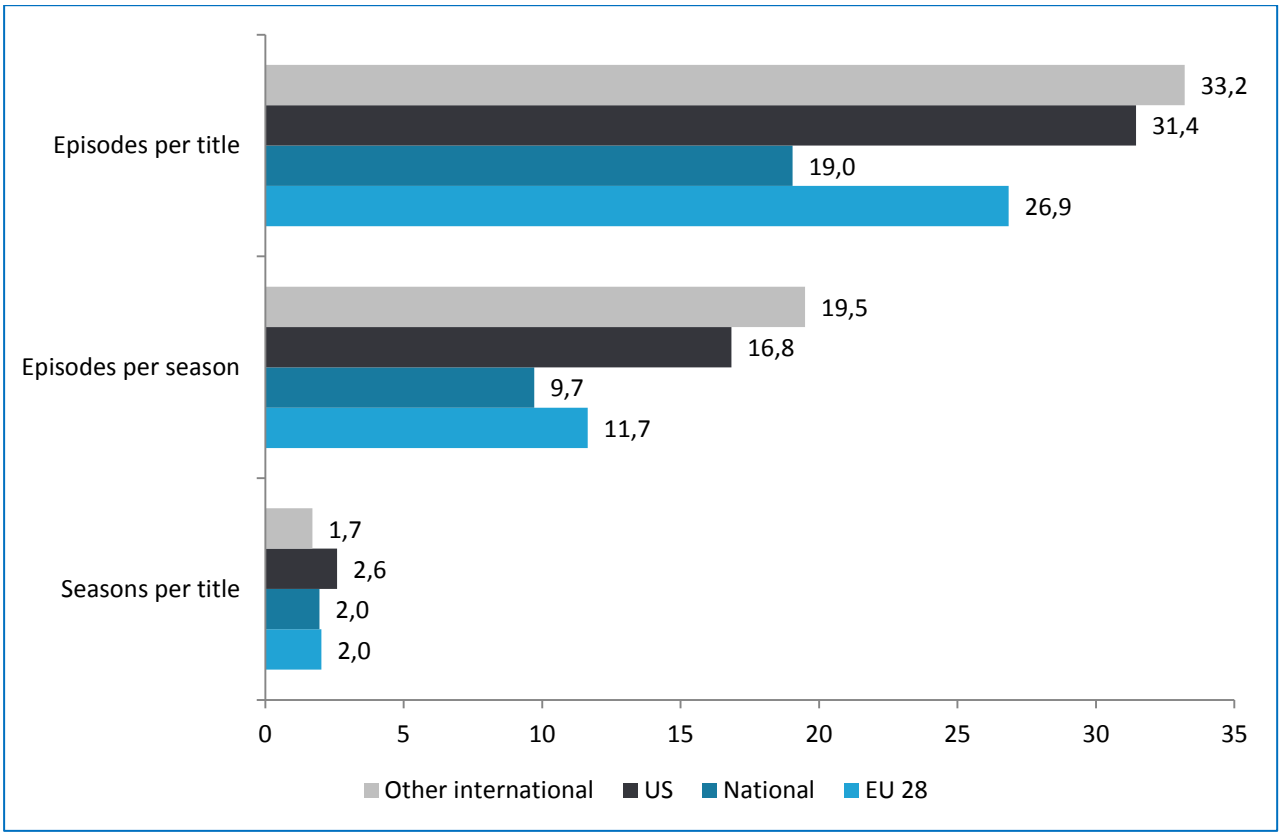


Figure 92 Netflix pan-European catalogue - Average number of seasons and episodes per title, by region of origin



3.4.6 iTunes' pan-European catalogue

For iTunes TV content, the evolutions in the shares by region of origin are quite comparable to these of Netflix. In the title count, EU 28 TV content represents a share of 47% with 2 153 titles and US TV content 42% with 1 396 titles. However, when seasons are accounted for, the share of EU 28 TV content declines to 40% with 5 759 seasons (see Figure 94 and Table 137) and the share of US TV content rises to 50% (or 7 132 seasons). The share of the two other regions of origin, other international and other European, does not vary strongly with a decline of 1% for international TV content

Figure 93 iTunes pan-European TV content catalogue – Title count (n=4 560)

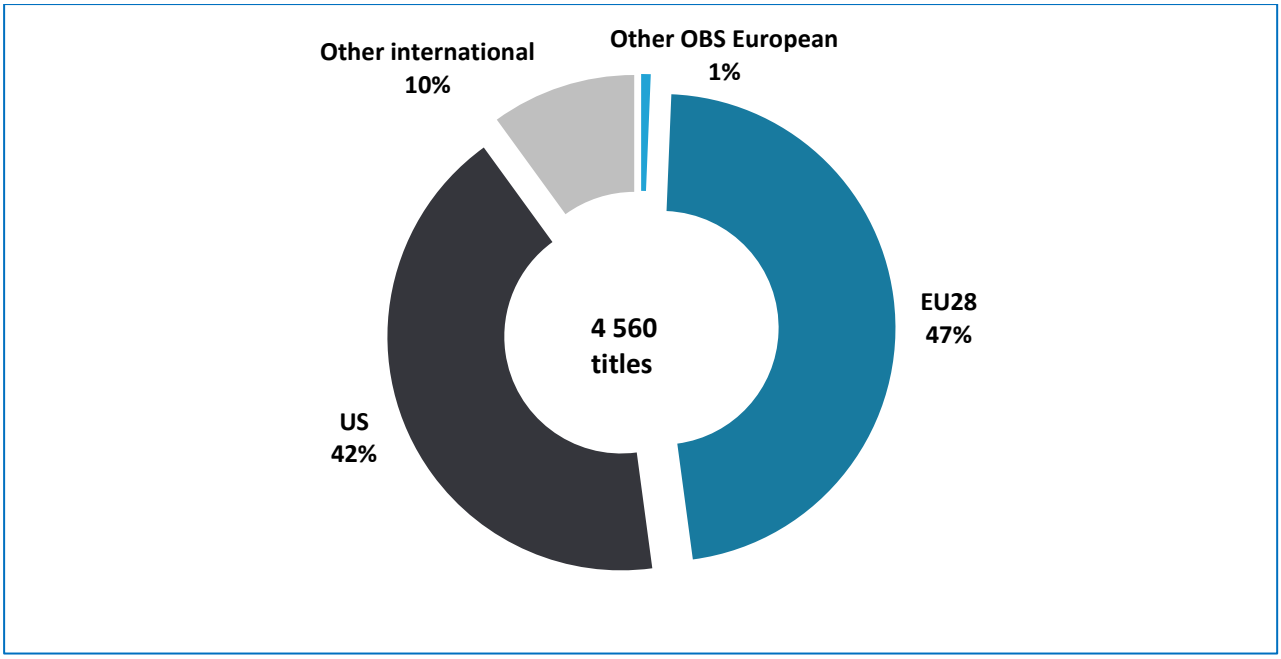
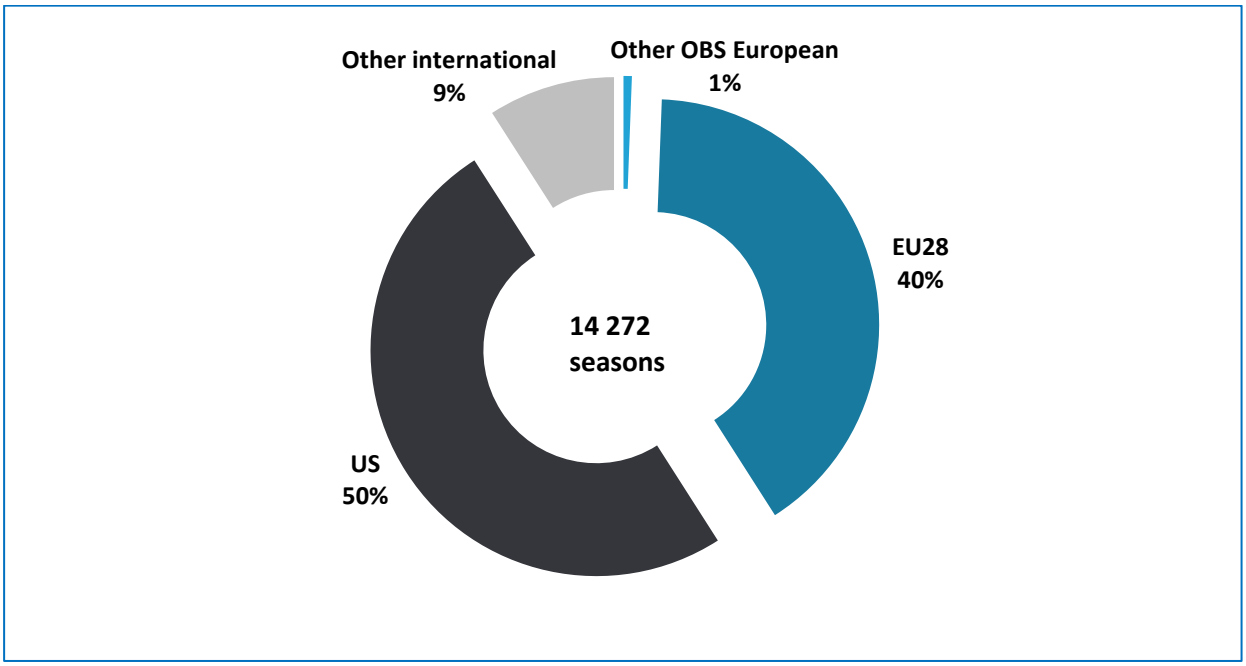


Figure 94 iTunes pan-European TV content catalogue – Season count (n=14 272)



In the case of iTunes, the same reasoning as for Netflix can be made. EU 28 TV titles have a smaller number of seasons (on average, 3.4 seasons and 31.6 episodes per title, 11.8 episodes per season) and episodes per seasons than US TV titles (on average, 3.7 seasons per title but 63.6 episodes per title with an average of 17.1 episodes per season). But as iTunes does not solely rely on scripted TV series in its TV content offer, another reason can explain the variation in shares. EU 28 TV content is more composed of TV fiction films, TV documentaries and short two-part TV series than US TV content, which is mainly made of scripted and unscripted (reality TV shows) TV series which tend to last longer and have more episodes. The *Beverly Hills: 90210 (US)* sequel *90210* (US) for instance has 5 seasons of 22 episodes each and the children animation series found on all 3 iTunes *Dexter's Laboratory (US)* has 5 seasons of 39 episodes each.

Therefore, when the number of episodes are taken into account (see **Table 138** and **Figure 95 iTunes pan-European TV content catalogue – Episodes count (n=221 656)**, the share of EU 28 TV content falls furthermore to 31% with 68 105 episodes while the share of US TV content increases to 55% with 122 110 episodes. The share of other international content rises compared to its share when only seasons are taken into account to 13% with 29 284 episodes. Other international content, with the main countries being Japan, Canada, South Korea and Australia, has more episodes per title than any other TV content according to region of origin, even US, with 64.2 episodes on average per title. The Canadian teen TV series *Degrassi: The Next Generation (CA)* has for example 44 episodes per season or even more impressing the *Naruto* (JP) series has one season but with 220 episodes, as stated by IMDb and which can be found on the French iTunes version.

Figure 95 iTunes pan-European TV content catalogue – Episodes count (n=221 656)

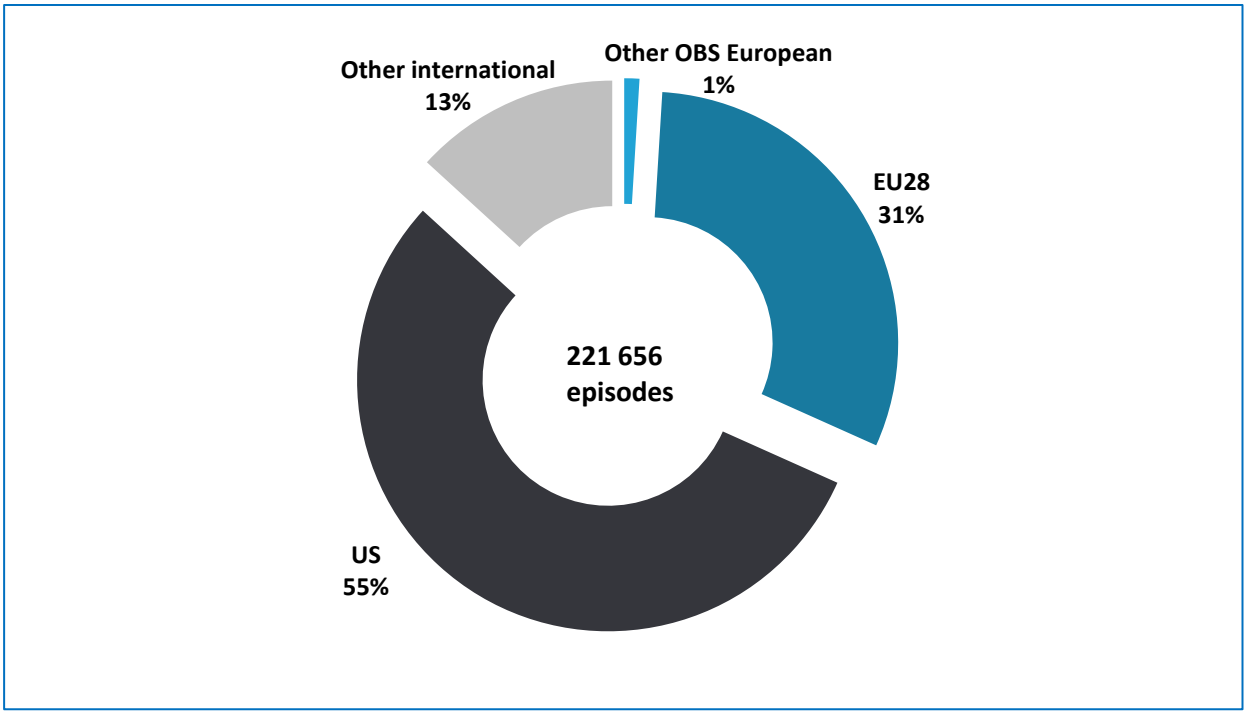
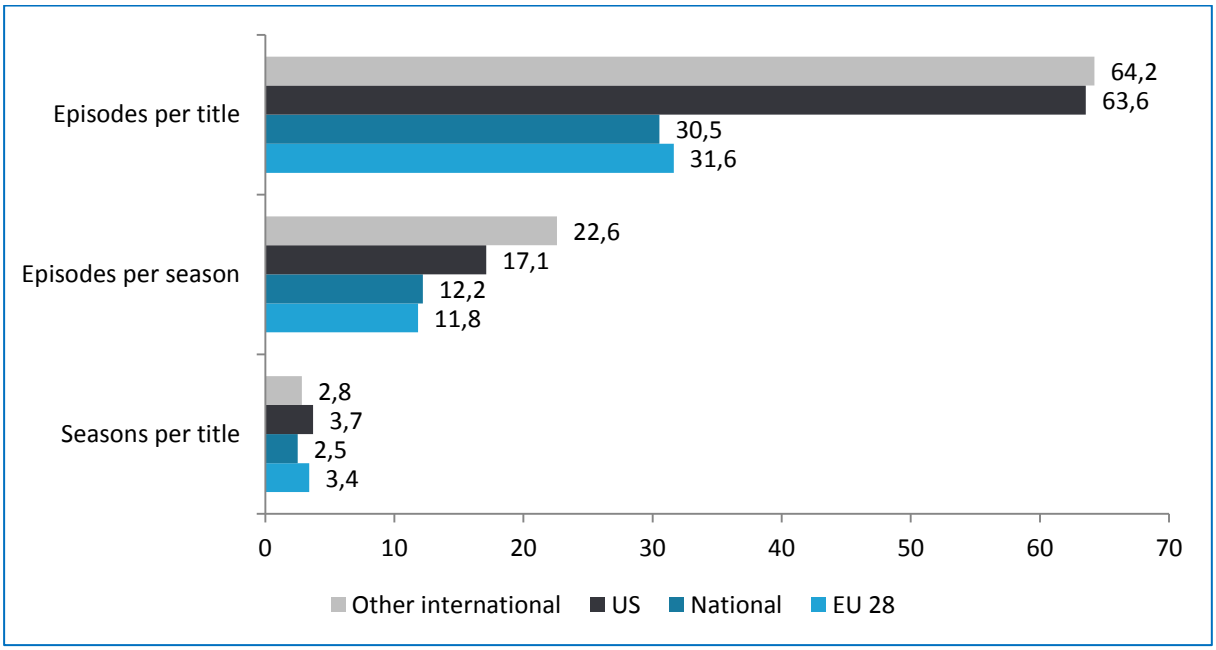


Figure 96 iTunes pan-European catalogue - Average number of seasons and episodes per title, by region of origin



As on iTunes, for each title seasons tend to be longer on average than on Netflix and while the number of episodes per seasons are comparable, the real difference is made in episodes per title. With more seasons, iTunes carries more episodes in its catalogues. The difference between the number of episodes per title for EU28/national TV content with US/other international TV content is significant; for each title, more than twice as many episodes exist in the iTunes catalogues for international titles than for EU titles. This is not only explained by longer TV series in the number of seasons and episodes but also by the variety of EU 28 TV content; single TV fiction films, TV documentaries or two-part series.

The following sections 3.4.7 to 3.4.10 compare the shares of each TV content by region of origin and measurement method for the two services and their “fictional” pan-European TV content catalogues.

○ The pan-European catalogues of Netflix and Apple's iTunes: a comparison

3.4.7 EU 28 TV content

For all 3 counting methods, the two services have a share above 20% for EU 28 TV content. The highest share for both is reached when only titles are counted, with 32% for Netflix and 47% for iTunes. When episodes are accounted for, Netflix has a share of EU 28 TV content of 21% and iTunes of 31%. iTunes, relying more on national TV programmes than Netflix, manages to increase its share of EU 28 content by having more national TV content in its catalogues. Netflix, needing to licence/buy its TV content, relies less on national TV content, and therefore EU 28 TV content. The other difference comes also from the fact that iTunes has more seasons per EU title (3.4 seasons) than Netflix (2) resulting in a higher number of episodes per title for iTunes (31.6) than Netflix (26.9) [see Figure 98].

Figure 97 Netflix and iTunes pan-European catalogue – Share of EU 28 TV content

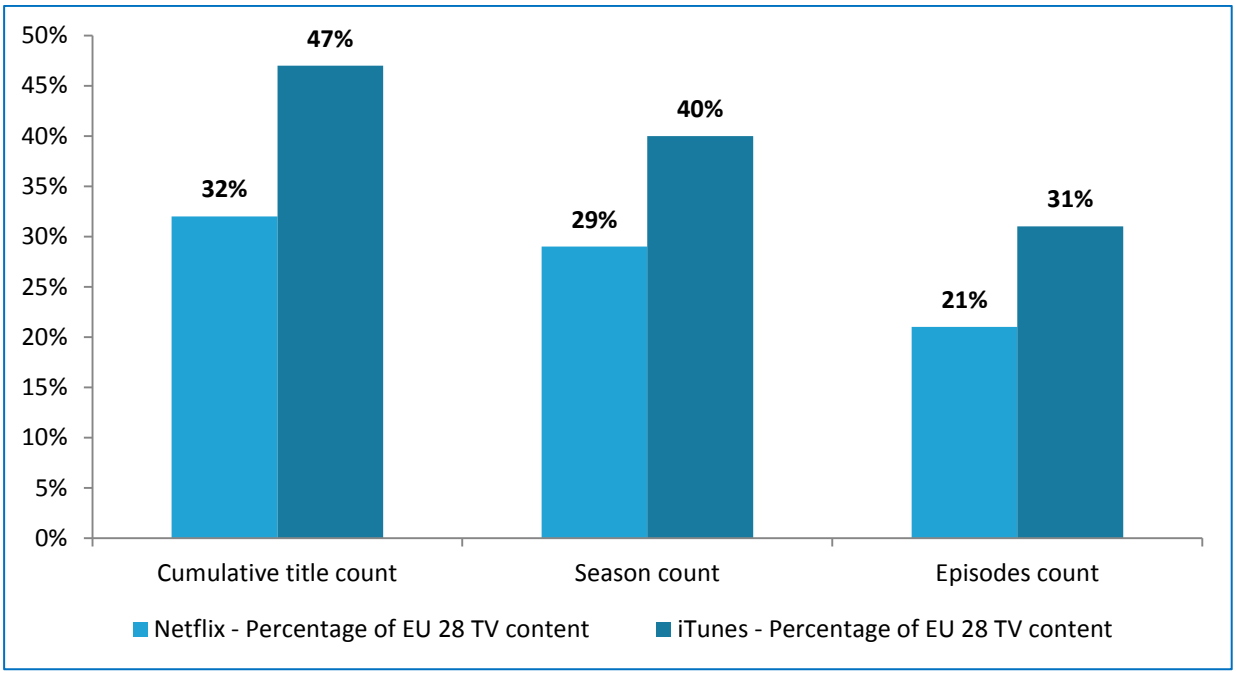
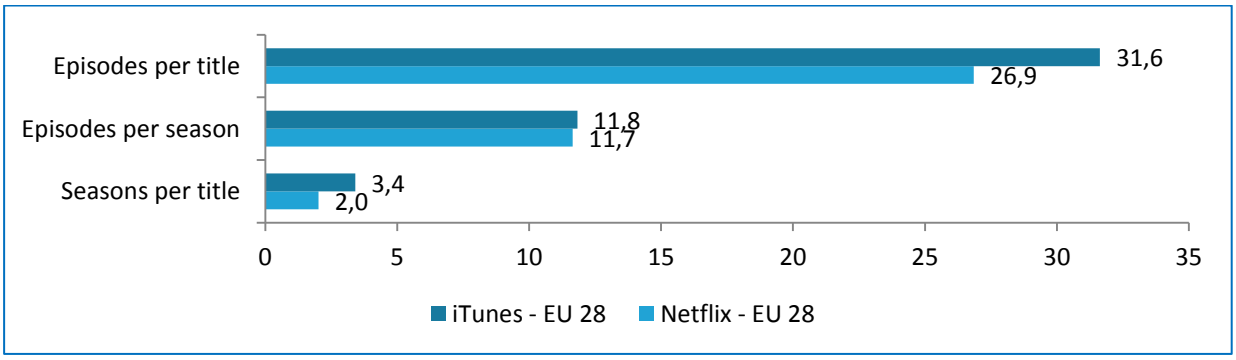


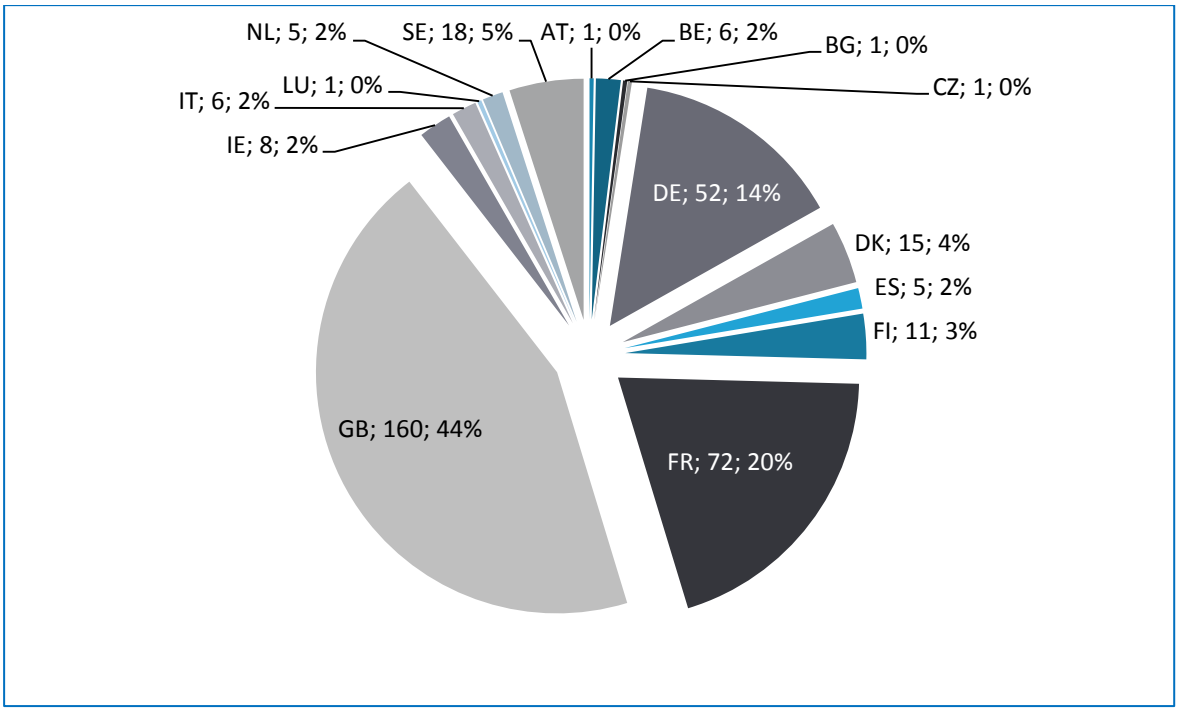
Figure 98 Average number of seasons and episodes per title for EU 28 TV content for Netflix and iTunes



When the single titles count of EU28 TV content present in the catalogues is observed, Netflix which had 362 different EU 28 TV content titles in its 8 catalogues, is sourcing the majority of its

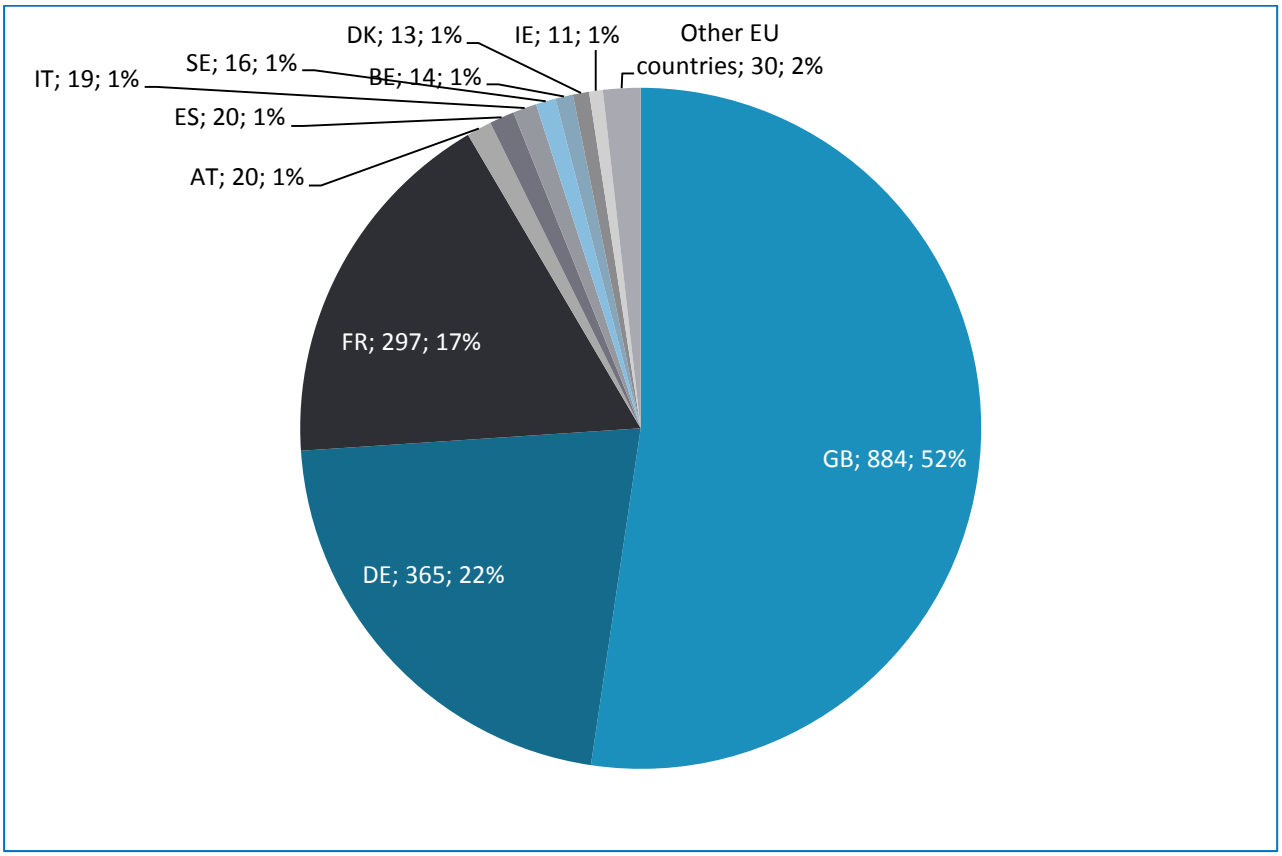
EU28 TV content from the United Kingdom (44% or 160 titles), France (20% or 72 titles) and Germany (14% or 52 titles), see Figure 99. Together, these 3 countries provide 78% of the EU28 TV content tiles in the 8 catalogues (again, on a single title count basis). The Nordics as region provide 12% of titles (44 titles) and the remaining 10% of titles (34) is divided among 9 other EU countries (with Ireland, Belgium, Italy and Spain providing together 25 of these titles). Netflix relies for a large share of its EU28 TV content mainly on three EU countries; the United Kingdom, France and Germany.

Figure 99 Netflix – country of origin of EU 28 TV content, single count of titles present in the 8 catalogues



For iTunes, concerning the country of origin of EU 28 TV content titles (single title count), the main countries of origin of its 1 689 EU 28 TV content titles are the United Kingdom with 52% (884 titles), Germany with 22% (365 titles) and France with 17% (297 titles), see Figure 100. Together these 3 countries produce 91.5% of all EU 28 TV content available in the 3 country catalogues. Of course, as these catalogues are offered in the United Kingdom, Germany and France this shows a strong reliance on national TV content, or business-wise adapting to local tastes. As iTunes is not in the same business as Netflix, and is therefore not licencing content, this could signify that local content producers in these three countries use iTunes as a distribution platform for their content. Therefore, it is not so surprising that the rest of EU countries only make up less than 10% of the EU 28 single titles offered in iTunes catalogues. As iTunes does not offer TV content in other EU countries, TV content producers (broadcasters and studios) and right holders from other EU countries do not seem to take advantage of iTunes as a distribution platform for their TV content. TV content is mostly country specific and catering to local tastes and interests. The potential addressable market for other TV content than scripted TV series could be too small for right holders of other EU countries to invest in the technical and business capabilities (encoding format, negotiations) to make their content available on the iTunes store in 3 countries with which their share neither the language nor the culture.

Figure 100 iTunes– country of origin of EU 28 TV content, single count of titles present in the 8 catalogues



3.4.8 National TV content

When it comes to national TV content, the differences between the two services appear strongly. Whereas iTunes 3 catalogues are made up of 31% national TV titles and 19% of national TV episodes, Netflix only has 9% of national TV titles and 5% of national TV episodes in its 8 country catalogues. The differences in business models, between licencing and selling TV content, combined to the almost world-wide presence of Netflix whereas iTunes only sells TV content in 3 European countries, can explain this strong difference. iTunes national TV content also has more seasons compared to Netflix (respectively 2.5 and 2 seasons per title, see Figure 102) and more episodes per season (respectively 12.2 and 9.7). This in turn shows in the average number of episodes for national TV titles, 30.5 episodes on iTunes, 19 on Netflix.

Figure 101 Netflix and iTunes pan-European catalogue – Share of national TV content

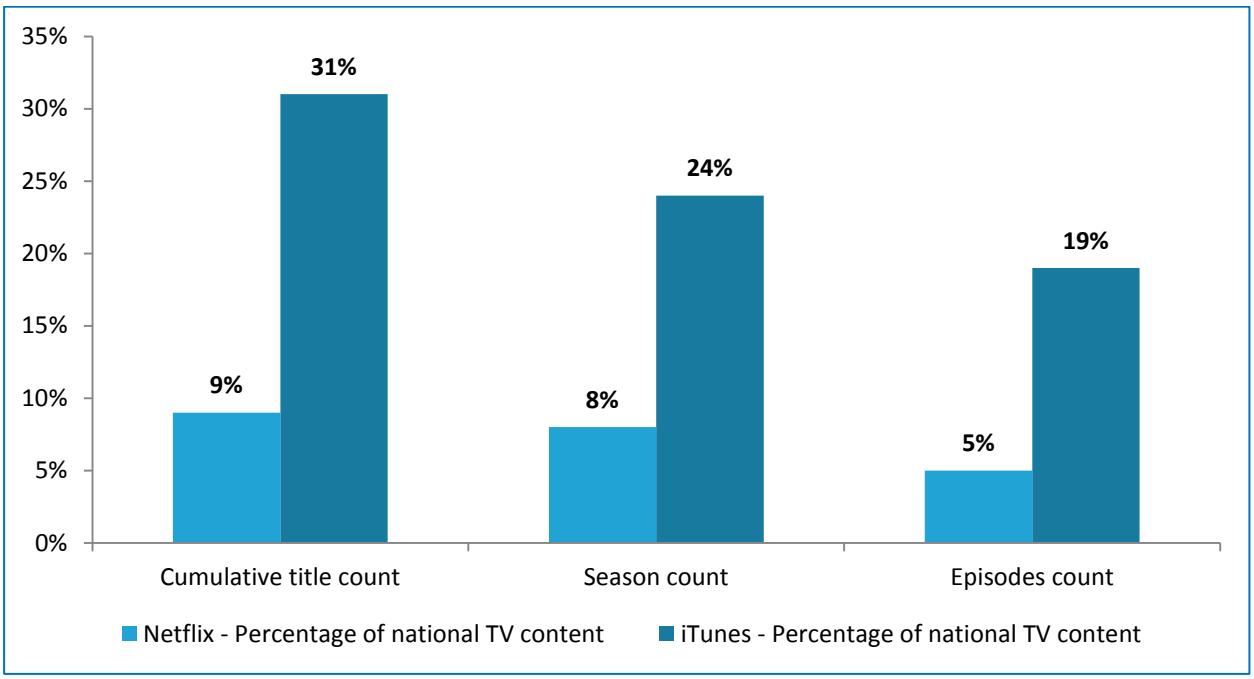
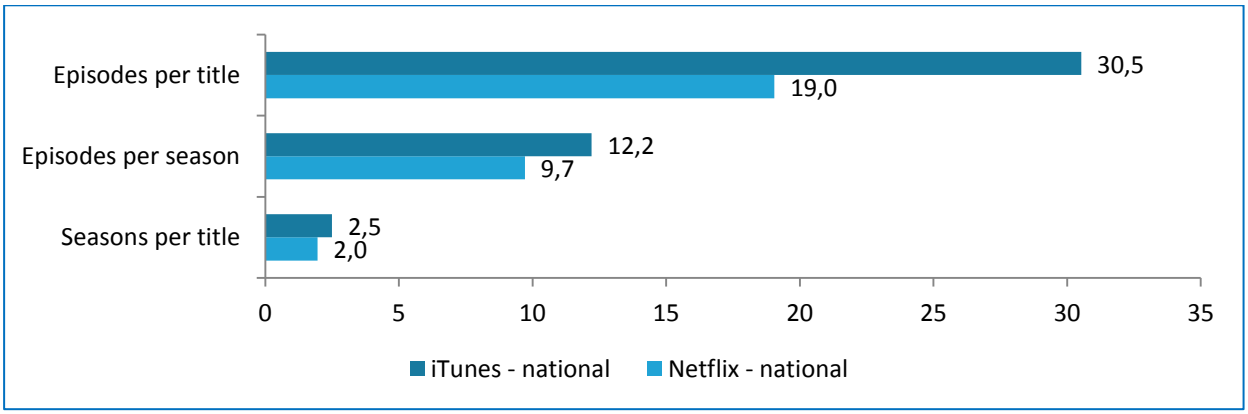


Figure 102 Average number of seasons and episodes per title for national TV content for Netflix and iTunes



3.4.9 US TV content

For US TV content, both services are close in their respective shares of US TV content; 48% and 42% of titles in their TV content catalogues are of US origin for Netflix and iTunes respectively, 56% and 50% of TV seasons and 60% and 55% of TV episodes. However, iTunes once more has more seasons (3.7) and episodes (63.6) per US title than Netflix, showing as for the two regions of origin before the use of iTunes has a retail and rental store, as opposed to the licencing model of Netflix. The two services have a similar number of episodes per season; this is no surprise as similar US TV content, namely series, can be found on both services, such as the children animation series *My Little Pony: Friendship is Magic (US/CA)* for which a season is comprised of up to 26 episodes or *Z Nation (US)* for which a season is made up of 15 episodes. Both have also the TV series *Gossip Girl (US)* which has on average 22 episodes per season. Netflix original production tend to have between 8 and 13 episodes per season and are relatively recent, which could explain the lower average number of seasons per title.

Figure 103 Netflix and iTunes pan-European catalogue – Share of US TV content

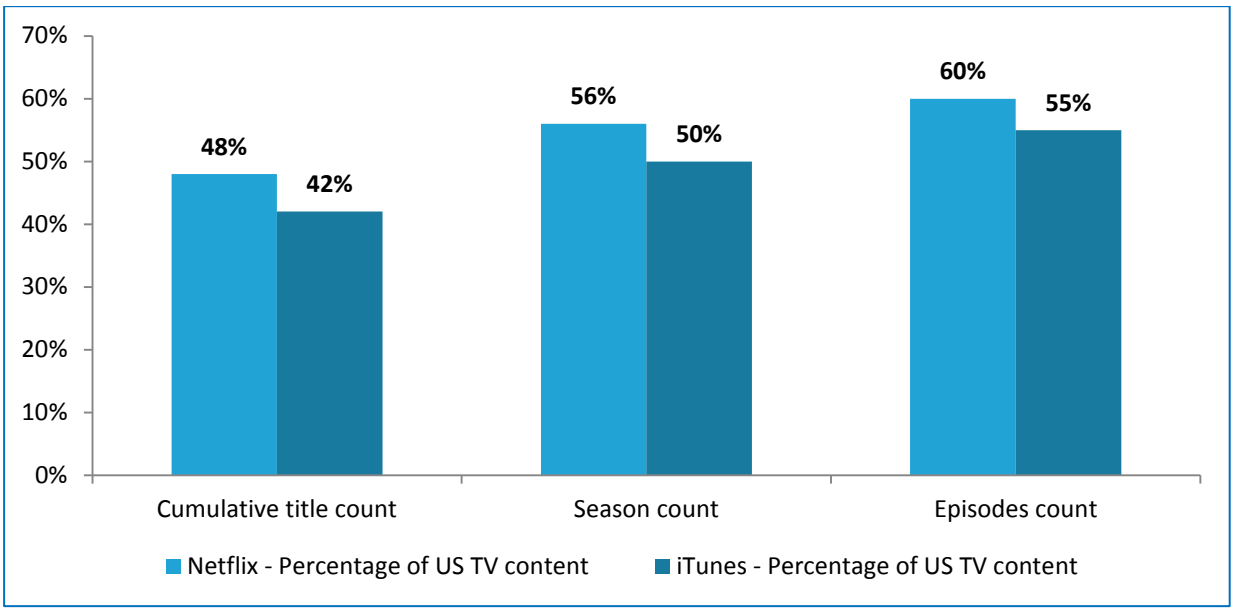
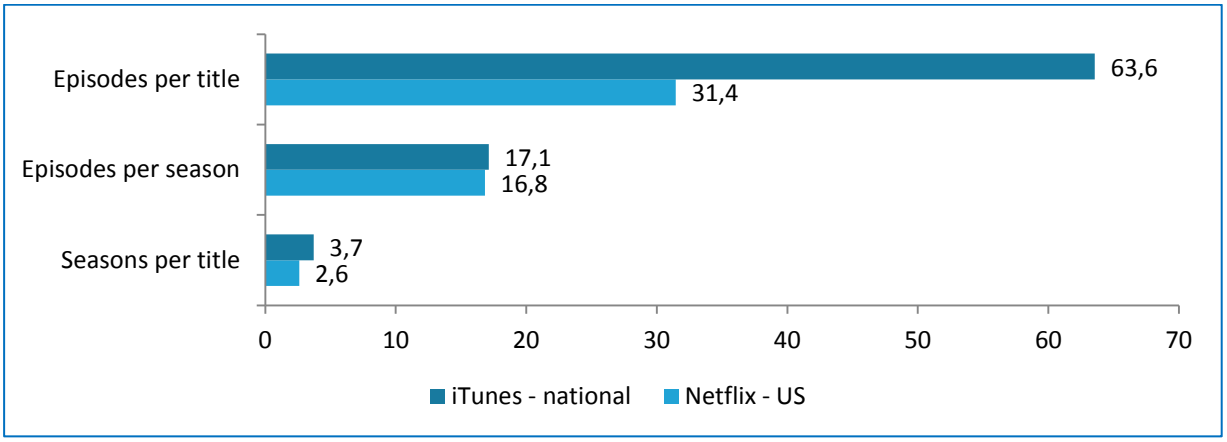


Figure 104 Average number of seasons and episodes per title for US TV content for Netflix and iTunes



3.4.10 Other international TV content

Other international TV content, originating mainly from Canada, Japan, South Korea, South America and Australia, is the category which has a comparable share when titles and episodes are considered. The lower share shows a different construction of TV fiction and series, with a shorter amount of seasons per title but more episodes per season. The teen TV series *Violetta (AR)* for example has 80 episodes per season, *Hero Turtles: The Next Mutation (CA/US)* has 26 episodes in its unique season or the Colombian TV series *Pablo Escobar: El Patron del Mal (CO)* has 35 episodes for its unique season. Therefore the increase in the shares of this type of content when measurement shifts from seasons to episodes comes as no surprise.

Figure 105 Netflix and iTunes pan-European catalogue – Share of Other international TV content

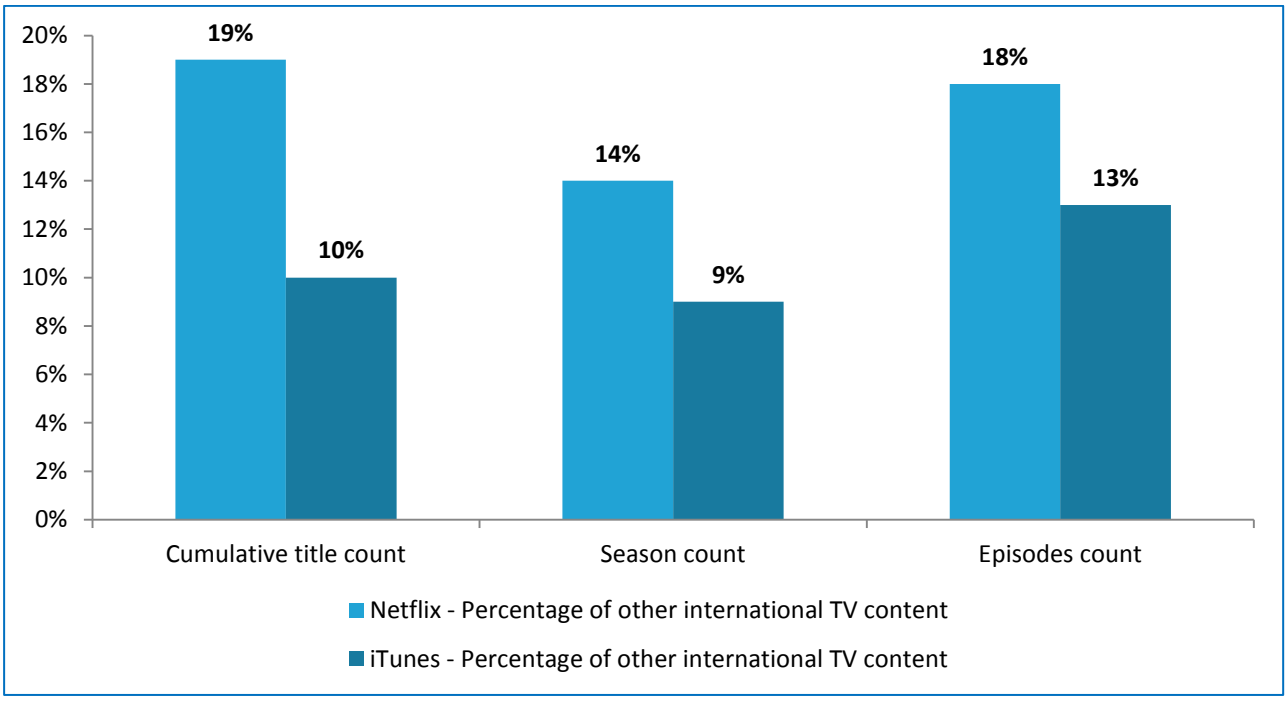
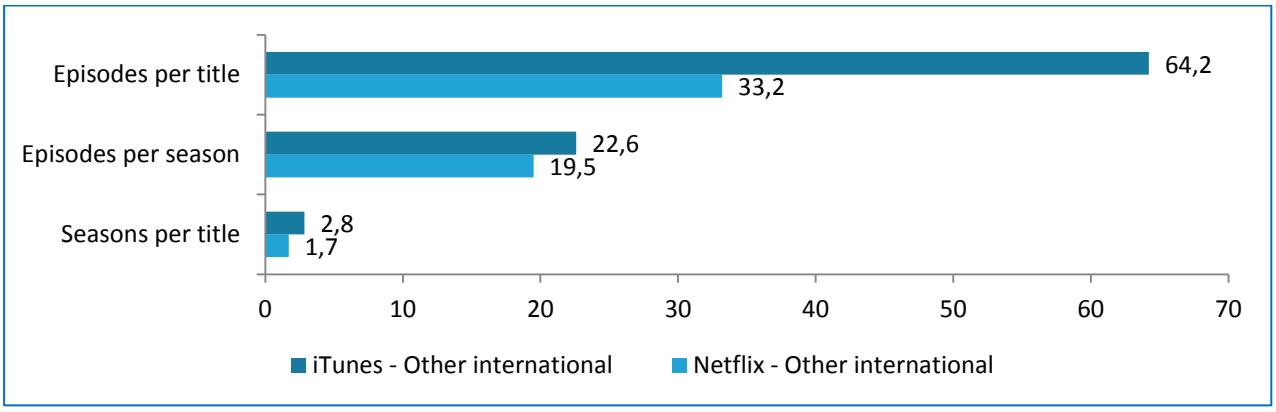


Figure 106 Average number of seasons and episodes per title for other international TV content for Netflix and iTunes



For Netflix, of the 199 single titles of other international TV content, over 80% comes from 3 countries; Canada with 71 titles (36%), Japan with 60 titles (30%) and Australia with 31 titles (16%). The rest is coming from South Korea (10%), India (4%) and 7 other international countries who

represent 4% (8 titles), see Figure 107. iTunes relies also mainly on these 3 countries for its other international TV content, see Figure 108. 85% of this type of TV content comes from Canada with 40% (146 titles), Japan with 26% (94 titles) and Australia with 19% (68 titles). South Korea and 18 other countries provide the remaining 15% or 52 titles of other international TV content.

Figure 107 Netflix – country of origin of other international TV content, single count of titles present in the 8 catalogues

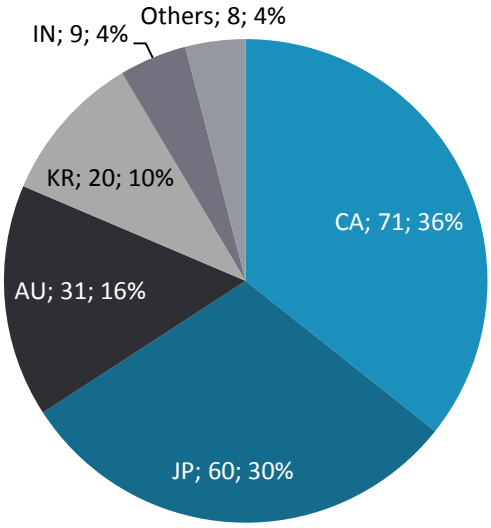
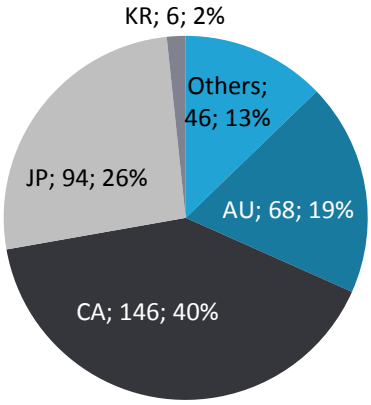


Figure 108 iTunes – country of origin of other international TV content, single count of titles present in the 3 catalogues



○ Summary of Netflix and iTunes pan-European TV content catalogues

3.4.11 Netflix – pan-European datasets

Table 130 Netflix – TV content catalogue – Single title count

Netflix_Catalogue_ Single count AT - DE - DK - FI - FR - GB - NL - SE (total TV fiction and series)									
919									
Breakdown by Region of Origin (TV fiction and series where variable was identified)									
912									99%
European					Non-European				
375				41%	537				59%
EU 28		National			US		Others		
362	40%	249	27%		338	37%	199	22%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
919						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	919	21%	29%	21%	15%	5%
European	375	19%	29%	23%	13%	6%
EU 28	362	20%	28%	23%	13%	6%
National	249	20%	26%	24%	13%	6%
Non-European	537	22%	30%	20%	16%	4%
US	338	22%	30%	20%	16%	6%

Table 131 Netflix – TV content- Cumulative title count

Netflix_Catalogue_Cumulative title count AT - DE - DK - FI - FR - GB - NL - SE									
2 881									
Breakdown by Region of Origin									
2 867									100%
European					Non-European				
946				33%	1 920				67%
EU 28		National			US		Others		
914	32%	249	9%		1 381	48%	539	19%	

Table 132 Netflix – TV content catalogue – Season count

Netflix_Catalogue_Seasons count - AT - DE - DK - FI - FR - GB - NL - SE (total TV fiction and series)									
6 452									
Breakdown by Region of Origin (TV fiction and series where variable was identified)									
6 412									99%
European					Non-European				
1 907				30%	4 505				70%
EU 28		National			US		Others		
1 849	29%	488	8%		3 587	56%	918	14%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
6 452						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	6 452	15%	28%	25%	19%	7%
European	1 907	11%	30%	30%	16%	6%
EU 28	1 849	10%	29%	31%	16%	7%
National	488	12%	20%	29%	21%	11%
Non-European	4 505	17%	27%	24%	21%	7%
US	3 587	16%	26%	25%	21%	8%

Table 133 Netflix – TV content catalogue – Episode count

Netflix_Catalogue_Episodes count - AT - DE - DK - FI - FR - GB - NL - SE
(total TV fiction and series episodes)

101 671

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

100 536								99%
European				Non-European				
22 265				22%	78 271			78%
EU 28		National			US		Others	
21 542	21%	4742	5%		60 376	60%	17 895	18%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

101 671						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	101 671	12%	26%	26%	24%	8%
European	22 265	9%	29%	31%	20%	4%
EU 28	21 542	9%	28%	32%	20%	5%
National	4 742	10%	21%	27%	25%	8%
Non-European	78 271	13%	26%	25%	25%	8%
US	60 376	11%	25%	26%	26%	10%

Table 134 Netflix – Average number of seasons and episodes per title according to region of origin

	EU 28	National	US	Other international
Seasons per title	2,0	2,0	2,6	1,7
Episodes per season	11,7	9,7	16,8	19,5
Episodes per title	26,9	19,0	31,4	33,2

3.4.12 iTunes – pan-European datasets

Table 135 iTunes – TV content catalogue – Single title count

iTunes_Catalogue_Single title count - TV catalogues DE - FR - GB (total TV fiction and series)

3 359

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
3 344								100%
European				Non-European				
1 715				1 629				49%
EU 28		National		US		Others		
1 689	51%	1396	42%	1 269	38%	360	11%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
3 359						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	3 359	15%	25%	24%	13%	11%
European	1 715	14%	25%	22%	11%	14%
EU 28	1 689	14%	24%	22%	11%	14%
National	1 396	14%	24%	23%	10%	14%
Non-European	1 629	16%	26%	27%	14%	8%
US	1 269	18%	26%	27%	14%	9%

Table 136 iTunes – TV content- Cumulative title count

iTunes_Catalogue_Cumulative title count - TV catalogues DE - FR - GB

4 580

Breakdown by Region of Origin								
4 560								100%
European				Non-European				
2 183				2 377				52%
EU 28		National		US		Others		
2 153	47%	1 396	31%	1 921	42%	456	10%	

Table 137 iTunes – TV content catalogue – Season count

iTunes_Catalogue_Seasons count - DE - FR - GB (total TV fiction and series)

14 372

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
14 272								99%
European				Non-European				
5 844				8 428				59%
EU 28		National		US		Others		
5 759	40%	3490	24%	7 132	50%	1 296	9%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
14 372						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	14 372	11%	23%	28%	20%	10%
European	5 844	10%	24%	25%	16%	15%
EU 28	5 759	10%	23%	26%	16%	15%
National	3 490	9%	22%	25%	15%	17%
Non-European	8 428	12%	23%	29%	23%	7%
US	7 132	11%	23%	30%	24%	8%

Table 138 iTunes – TV content catalogue – Episode count

_iTunes_Catalogue_Episodes count - DE - FR - GB
(total TV fiction and series episodes)

224 864

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

221 656								99%
European				Non-European				
70 262				151 394				68%
EU 28		National		US		Others		
68 105	31%	42617	19%	122 110	55%	29 284	13%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

224 864						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	224 864	9%	21%	27%	22%	18%
European	70 262	9%	23%	21%	18%	22%
EU 28	68 105	8%	23%	21%	18%	23%
National	42 617	7%	22%	21%	16%	26%
Non-European	151 394	9%	20%	29%	24%	16%
US	122 110	8%	19%	27%	24%	20%

Table 139 iTunes - Average number of seasons and episodes per title according to region of origin

	EU 28	National	US	Other international
Seasons per title	3,4	2,5	3,7	2,8
Episodes per season	11,8	12,2	17,1	22,6
Episodes per title	31,6	30,5	63,6	64,2

3.7 Top lists of European and US TV programmes present in the 11 catalogues

The report comprises 11 VOD and SVOD catalogues (8 Netflix catalogues and 3 iTunes). Therefore the maximum presence on the two services a TV programme can achieve is 11. This section lists for each of the 8 EU countries of which the catalogues where analysed their top TV programmes and for TV programmes made produced in Spain, Italy and the US. As several TV programmes have often the same number of presence on platforms, we have "cut" the TV programmes alphabetically. The top lists are here to illustrate which European TV content can be found the most in these 11 catalogues and do not reflect any market or audience success.

A take-away of these top TV programme lists is that the genres which seem to work (read: circulate the widest on these two services) the best for EU TV programmes are children animation series (the German *Die Schule der kleinen Vampire*, the French *Mouk,* the Spanish *Suckers,* the Italian *PopPixie* or the Finnish *Angry Birds)* and scripted crime and drama TV series (such as the UK's thriller series *Luther* and *Peaky Blinders*, the Swedish *The Killing* or the French *Au service de la France*). Another genre of TV programmes is well represented in the top lists, TV documentaries (such as the BBC's *Africa*, the French *Vu du Ciel* or the German *Gehemnisse des Zweiten Weltkriegs)*. Also, the data let appear that UK, French, Danish and Swedish TV programmes seem to let the EU top list of TV programmes the widest available in the 11 catalogues.

For US TV programmes, scripted drama/crime TV series and children animation programmes seem to be present the most in the 11 catalogues. It is also interesting to notice that only two European TV series (other than GB TV series) manage to be in all 11 catalogues, the children animation series *LEGO: Friends (DK)* and *Angry Birds (FI)* while 8 US TV series and 5 UK TV series are present in the 11 catalogues. While UK and US scripted TV series circulate more widely in the 11 catalogues, for other European TV content it is rather children animation which succeeds in being widely available. European scripted TV series either have to be licenced on a pan-European level by Netflix to carry in all its country catalogues or are only offered in a smaller number of countries.

- AT - Austria – TV programmes most present in Netflix's and iTunes catalogues

Table 140 Top Austrian TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Explorers: Adventures of the Century	3	0	3
1	Red Bull Ultimate Rush	3	0	3
1	Braunschlag	3	2	1
1	Break'n Reality	3	0	3
2	Half Blood	2	0	2

- DE – Germany - TV programmes most present in Netflix's and iTunes catalogues

Table 141 Top German TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	H2O Abenteur Meerjungfrau	9	6	3
2	Die Schule der kleinen Vampire (DE/IT/LU)	4	4	0
2	Unsere Mütter, unsere Väter	4	2	2

4	Geheimnisse des zweiten Weltkriegs	3	2	1
4	Ladykracher	3	2	1
4	Armans Geheimnis	3	2	1
4	Wildes Deutschland	3	2	1
4	Jennifer - Sehnsucht nach was Besseres	3	2	1
4	Nicht nachmachen!	3	2	1
4	Die Sendung mit dem Elefanten	3	2	1
4	Eichwald	3	2	1
4	Die Germanen	3	2	1
4	Geliebte Feinde - Die Deutschen und die Franzosen	3	3	0
4	Geschichten aus Mullewapp	3	2	1
4	Dittsche	3	2	1
4	Die Deutschen	3	2	1

- DK – Denmark- TV programmes most present in Netflix's and iTunes catalogues

Table 142 Top Danhish TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	LEGO: Friends	11	8	3
2	Elves	8	8	0
2	Rita	8	8	0
2	Lego Ninjago: Masters of Spinjitzu	8	8	0
2	Hjørdis	8	8	0
3	1864 - Brødre i krig	4	2	2
3	Den som draeber	4	3	1
3	Forbrydelsen	4	3	1
4	Arvingerne	3	0	3
4	The Fairytaler	3	3	0

- ES – Spain - TV programmes most present in Netflix's and iTunes catalogues

Table 143 Top Spanish TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Suckers	8	8	0
2	Pocoyo (ES/GB)	7	7	0
3	Invizimals	5	5	0
4	Velvet	2	1	1
4	Grand Hotel	2	0	2

- FI – Finland - TV programmes most present in Netflix's and iTunes catalogues

Table 144 Top Finnish TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Angry Birds Toons Volume 01	11	8	3
2	Helppo elämä	4	4	0
3	Piggy Tales (GB title)	2	0	2
3	Kummeli	2	1	1
4	Maltti ja Valtti	1	1	0
4	Raid	1	1	0
4	Toisen kanssa	1	1	0
4	Punainen kolmio	1	1	0

- FR – France - TV programmes most present in Netflix's and iTunes catalogues

Table 145 Top French TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Mouk	10	8	2
2	Sammy & Co	9	7	2
2	Au service de la France	9	7	2
2	Crossing Lines	9	7	2
3	Marseille	8	8	0
4	Vu du ciel	7	5	2
4	En Immersion	7	7	0
4	Wakfu	7	6	1
4	Zig & Sharko	7	7	0
4	Les aventures de Tintin	7	4	3
5	Super 4	5	3	2
5	trotro	5	2	3
6	Oscar's Oasis	4	4	0
6	Les témoins	4	1	3
6	Les revenants	4	4	0
6	Oggy et les cafards	4	4	0
6	Lazy Company	4	2	2

- GB – United Kingdom - TV programmes most present in Netflix's and iTunes catalogues

Table 146 Top UK TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Africa	11	8	3
1	Sherlock	11	8	3
1	Luther	11	8	3
1	Skins	11	8	3
1	Call the Midwife	11	8	3
2	Cuckoo	10	8	2
2	Happy Valley	10	7	3
2	Mr Selfridge	10	8	2
2	Merlin	10	7	3
2	Frozen Planet	10	7	3
2	Misfits	10	7	3
3	Peaky Blinders	9	7	2
3	Broadchurch	9	7	2
3	Residue	9	8	1
3	The paradise	9	8	1
3	The Musketeers	9	8	1
3	Black Mirror	9	7	2
3	Ben and Holly's Little Kingdom	9	8	1
3	Derek	9	8	1

- IT – Italy – TV programmes most present in Netflix's and iTunes catalogues

Table 147 Top Italian TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	PopPixie	7	7	0
2	Winx Club	5	5	0
3	Gomorra - La Serie	3	1	2
3	Il commissario Montalbano	3	0	3
3	La bella e la bestia	3	0	3
3	Hemingway	3	0	3
4	Romanzo Criminale - La Serie	2	0	2
4	1992	2	0	2
4	Shaka Zula	2	1	1
4	Geronimo Stilton	2	0	2

4	Hidden Kingdoms - Micromondi... Grandi Storie	2	0	2

NL – Netherlands - TV programmes most present in Netflix's and iTunes catalogues

Table 148 Top Dutch TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Mia and me	8	7	1
2	In Europa	2	0	2
3	A'dam - E.V.A	1	0	1
3	Les barbapapa	1	0	1
3	Gera gera boos monogatari	1	0	1

- SE – Sweden - TV programmes most present in Netflix's and iTunes catalogues

Table 149 Top Swedish TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Arne Dahl: Europa blues	8	6	2
1	Bron/Broen	8	7	1
2	Mankells Wallander	6	4	2
3	Fjällbackamorden	5	5	0
3	Välkommen till Sverige/Welcome in Sweden	5	3	2
4	Jordskott	3	0	3
4	Bamse - världens starkaste björn!	3	3	0
4	Äkta människor 2	3	3	0
4	Den fördömde	3	2	1
4	Arn	3	3	0
4	Lilla spöket Laban	3	2	1
4	En pilgrims död - Mordet på statsminister Olof Palme	3	3	0
5	30 grader i februari	2	1	1

- US – United States of America - TV programmes most present in Netflix's and iTunes catalogues

Table 150 Top US TV programmes found on Netflix and iTunes

Rank	Title	Total presence	Netflix	iTunes
1	Z Nation	11	8	3
1	My Little Pony: Friendship is Magic	11	8	3
1	Gossip Girl	11	8	3
1	How to Get Away with Murder	11	8	3
1	Jane the Virgin	11	8	3
1	House of Cards	11	8	3
1	Daredevil	11	8	3
1	Californication	11	8	3
2	Blue Mountain State	10	8	2
2	Outlander	10	7	3
2	Reign	10	8	2
2	Gotham	10	7	3
2	Suits	10	7	3
2	Orange is the New Black	10	7	3
2	How I Met Your Mother	10	7	3
2	Better Call Saul	10	8	2
2	Power Rangers Dino Super Charge	10	8	2
2	Transformers Prime	10	7	3
2	Breakout Kings	10	8	2
2	Falling Skies	10	7	3
2	Breaking Bad	10	8	2

Netflix's TV content in 8 EU countries: Austria, Denmark, Finland, France, Germany, the Netherlands, Sweden and the United Kingdom

In this section, the individual country catalogues of Netflix are presented in more detail, according to TV programmes by region of origin. For the raw data of each of these catalogues, please refer to section o.

Most of the 8 catalogues carry the same amount of TV content titles, with two exceptions: the catalogue in the United Kingdom has the highest number of TV content titles with 514 and the catalogue in the Netherlands the lowest with 306 titles. Figure 110 gives the composition on title basis of each catalogue; already differences appear in the composition of the catalogues. These differences are more put into focus in this section, by each of the 3 measurement possibilities.

Figure 109 Netflix - Number of TV content titles per catalogue

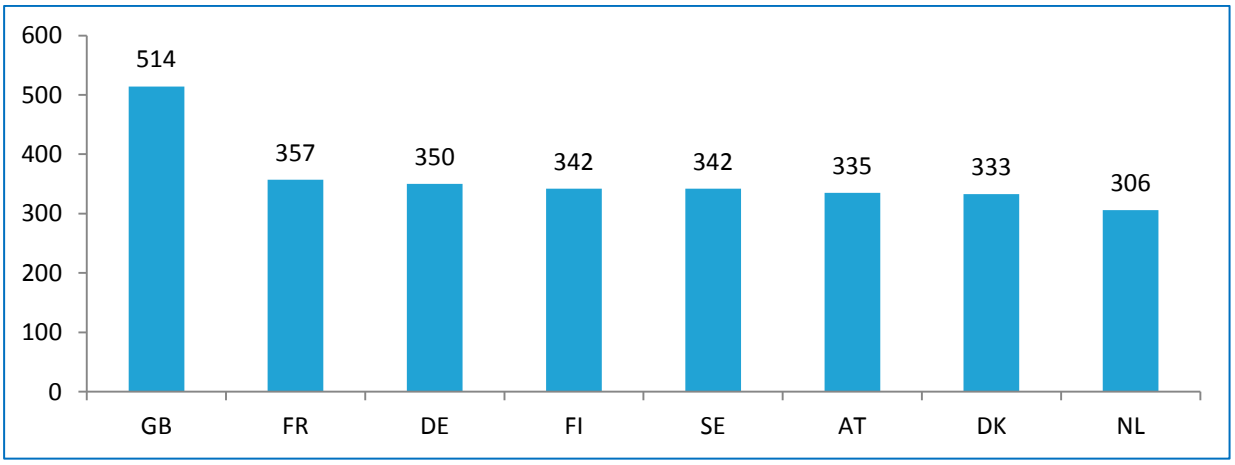
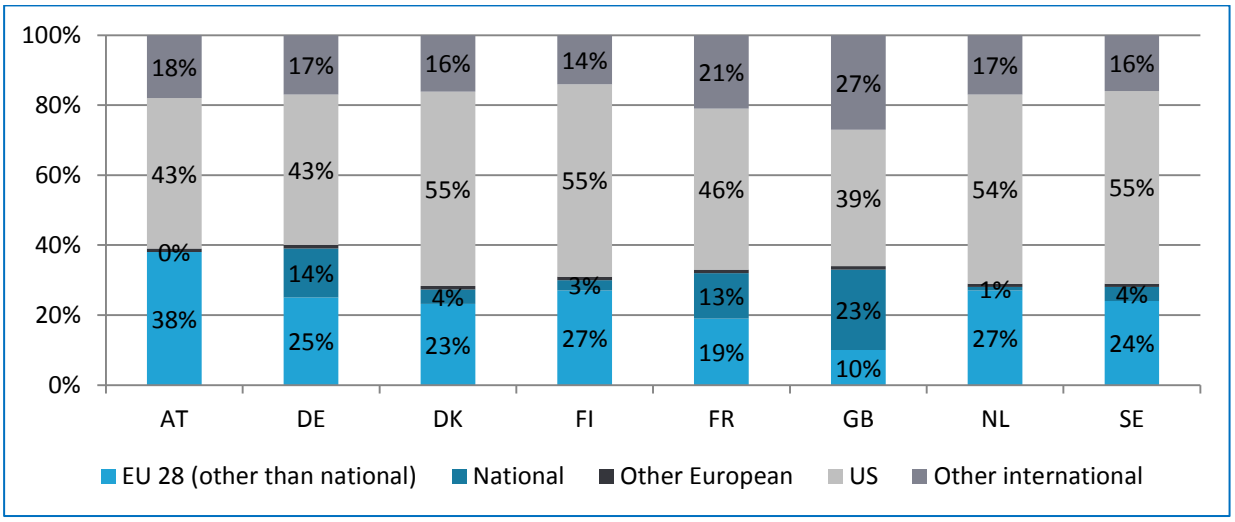


Figure 110 Netflix - Share by region of origin of TV titles in the 8 catalogues

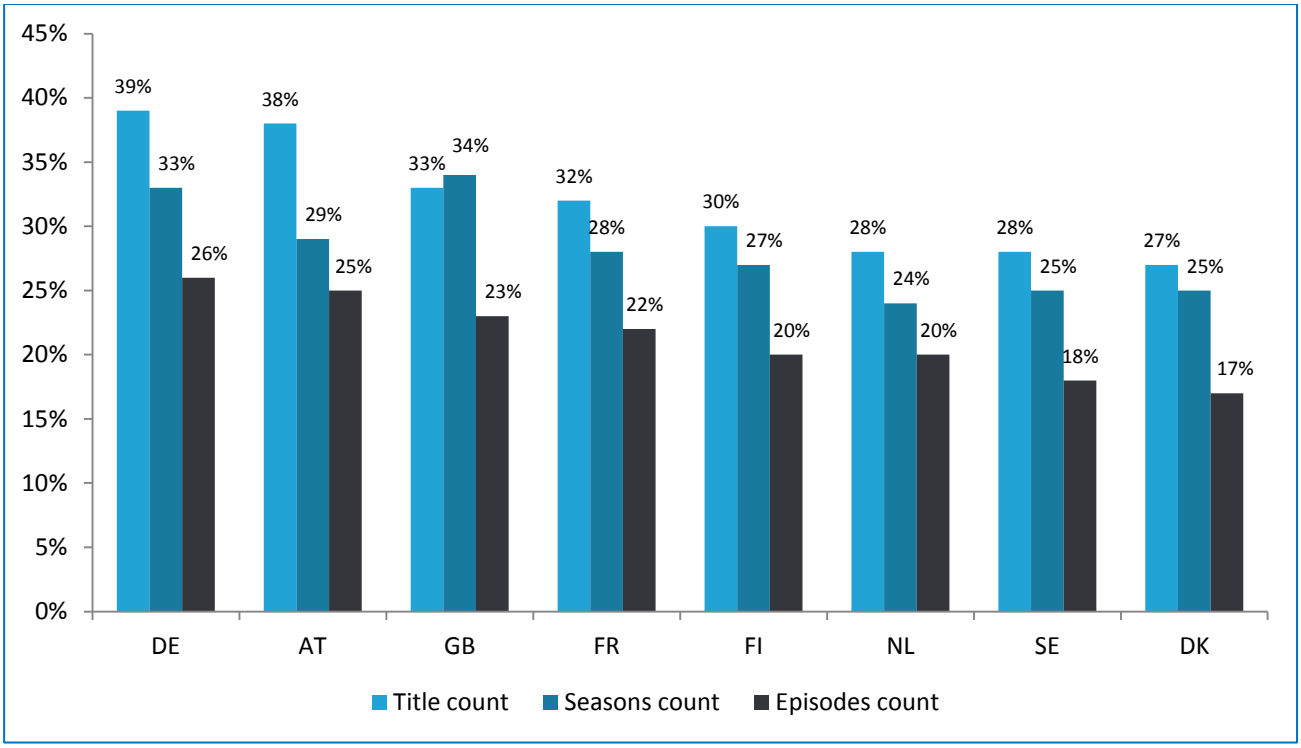


○ Netflix TV content country catalogues – Share of EU 28 TV content

EU 28 TV programmes represent between 39% (DE) and 27% (DK) of the Netflix TV content catalogues when titles are counted. When the measurement is on a season basis, the share of EU 28 TV content range from 34% (GB) to 24% (NL). Finally, when episodes are taken into account, the share of EU 28 TV content falls furthermore, from 26% in Germany to 17% in Denmark.

As the next section will show, an important part of EU28 TV content is composed of national TV content in the United Kingdom, Germany and France. For countries where the national TV content has a low share, this has repercussions on the share of EU 28 TV content. These countries are mainly those with lower EU 28 TV content shares, the Nordics and the Netherlands. Austria, sharing the same language with Germany, has more EU 28 (but much lesser national TV content) than the Nordics or the Netherlands. As Austria is a "natural market" for German films and TV programmes, this result seems coherent.

Figure 111 Netflix - Share of EU 28 TV content in catalogues in AT, DE, DK, FI, FR, GB, NL SE, in %



Two groups appear; Germany, Austria, France and the United Kingdom on one side, with a higher share of EU 28 TV content; the Nordics and the Netherlands on the other side, with a lower share of EU 28 TV content. As section o and o show, the countries with the lower shares of EU 28 content are also these with a lower share of national content and a higher share of US content. These countries are also those in which the population is rather well versed in English and watches English-speaking content rather subtitled than dubbed (which is the case in Germany, Austria and France). These factors could explain the differences in the share of EU 28 content; catering to local tastes in the countries with a higher share of EU 28 content, while in countries in which English is spoken subscribers seem to be satisfied by the actual TV content offering.

When the number of seasons and episodes per title are taken into account, it appears that the figures are close to each other for every country catalogue. The important part explaining the

difference in the share of EU 28 TV content comes from the number of EU 28 TV titles present in the catalogues – 168 titles for the UK, 84 for the Netherlands. It appears that EU 28 TV programmes have roughly, on average, the same structure in Netflix's country catalogues (and are most probably also for a large part the same content, excluding specific national titles). Netflix's EU28 TV programmes last on average two seasons, have around 11 to 13 episodes by seasons and from 20 to 25 episodes per title. This could indicate the similarity of a large part of TV programmes in the 8 country catalogues of Netflix.

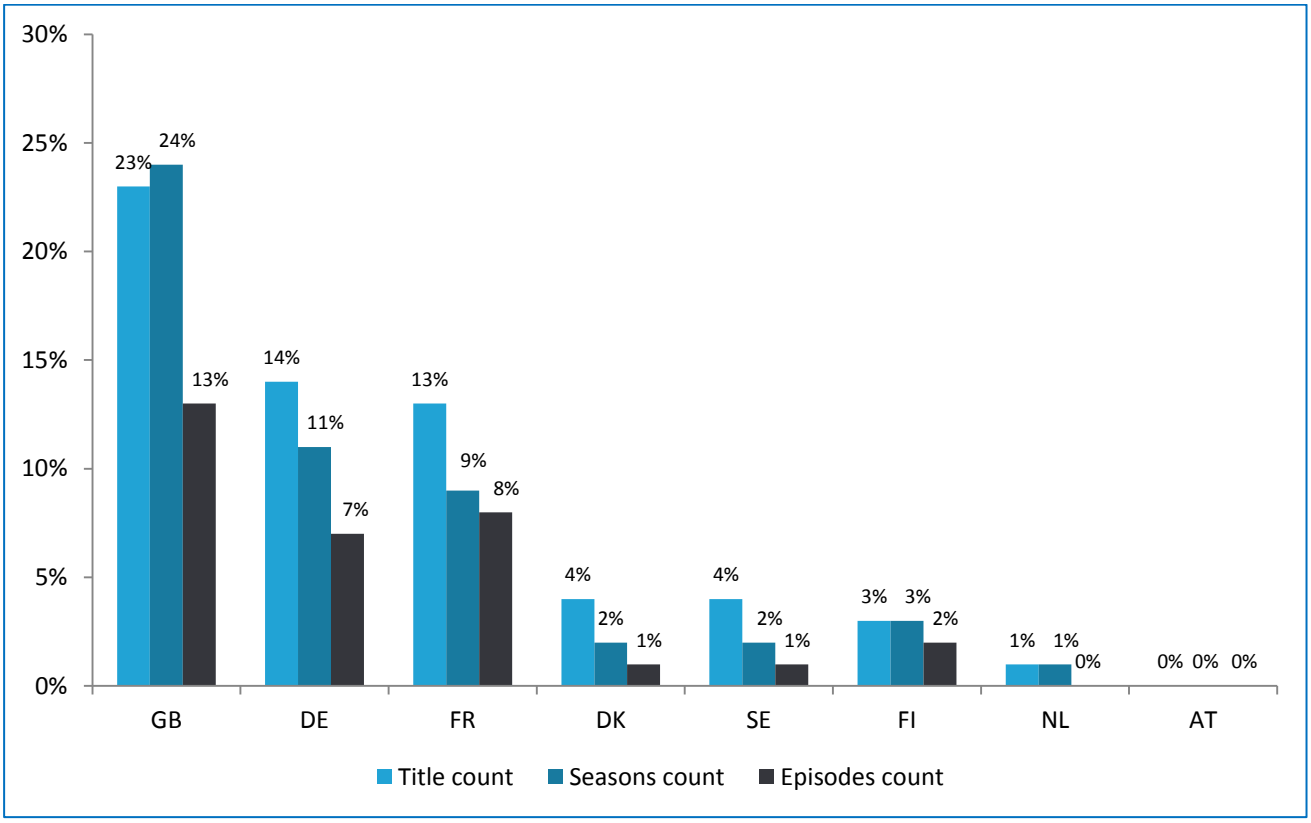
Table 151 Netflix EU 28 TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of EU 28 titles
AT	1,9	11,5	21,5	126
DE	1,9	11,6	22,1	136
DK	2,1	11,0	23,0	90
FI	2,1	11,6	24,9	101
FR	1,9	12,8	24,7	115
GB	2,2	11,1	24,6	168
NL	1,9	13,1	25,1	84
SE	2,1	11,1	23,1	94

○ Netflix TV content country catalogues – National TV content

When it comes to national TV content in the catalogue, significant differences appear among the different country catalogues. As stated before, one group is composed of the United Kingdom, Germany and France which each have a share of national TV content ranging from 23% in the UK to 13% in France on a title basis, and a range of 13% (UK) to 7% (DE) when episodes are taken into account. The other group is made up of the Nordics where national content ranges from 4% (DK/SE) to 3% (FI) on a title basis, 2% to 1% on an episode basis; and the Netherlands and Austria with respectively 1% and 0% of national TV content in their respective Netflix catalogue.

Figure 112 Netflix - Share of national TV content in catalogues in AT, DE, DK, FI, FR, GB, NL SE, in %



For national titles, as can be seen in Table 152 and

Table 181, the variance is strong on a title basis; from 1 national title in Austria (*Braunschlag* also available in the German catalogue of Netflix and iTunes) to 115 in the United Kingdom. Here, the differences in episodes per title and per season are stronger than for EU 28 TV content as the programmes are country-specific. As each country has different standards for TV storytelling, this

can be seen in the data on average number of seasons and episodes per title for national TV content.

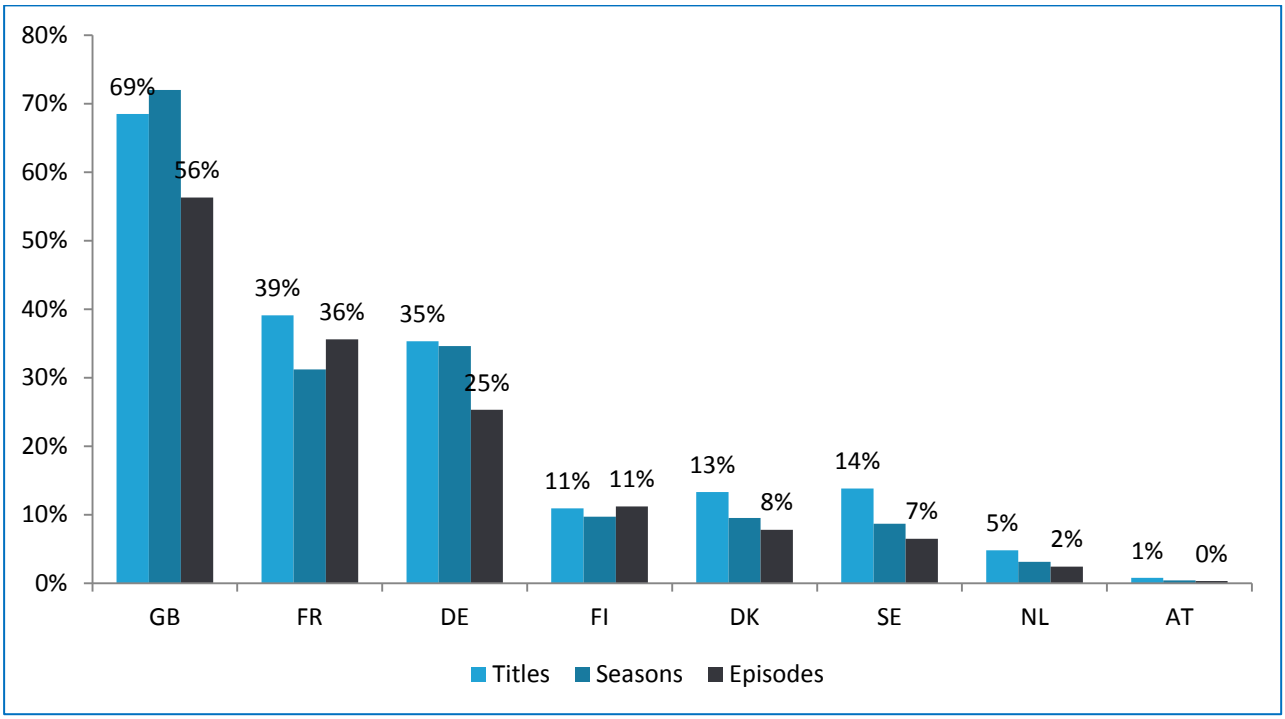
It should also be noted that the countries in which Netflix offers the highest share of national content (DE, FR, GB) are also countries with a larger TV production industry than the others and countries in which local tastes and languages (for DE and FR) are important to subscribers. The countries in which national content is lower are countries in which the share of US TV content is also higher (see next section) and in which the population is generally watching subtitled content rather than dubbed (with the exception of AT). As Netflix has launched in the Nordic countries before having launched in France and Germany (for which it has acquired national content), it could be inferred that the offering of its catalogues in the Nordics has satisfied its subscribers, and therefore not provided an incentive for Netflix to more aggressively acquire national TV content.

Table 152 Netflix National TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of national titles
AT	1,0	8,0	8,0	1
DE	1,9	8,5	15,9	48
DK	1,5	9,0	13,5	12
FI	1,9	13,3	25,5	11
FR	1,5	14,7	22,5	45
GB	2,3	8,7	20,2	115
NL	1,3	10,2	12,8	4
SE	1,3	8,4	10,9	13

This also explains the differences in the share of EU 28 TV programmes in each country catalogue; Netflix catalogues in the United Kingdom, Germany and France rely for a large part on national TV content for their EU 28 TV content. The share of national TV titles of EU 28 TV content titles for the British catalogue for example is 68.5%; more than 2/3 of EU 28 TV content in the British Netflix catalogue is of British origin. For France and Germany, more than 1/3 of EU28 TV content is made from French TV programmes and for Germany on a title basis. On an episode basis, German content represents ¼ of EU 28 content, French more than 1/3 and for the United Kingdom more than half of EU 28 TV content originates still in the United Kingdom. On the other side, national content represents less than 1% of EU 28 content in the Austrian catalogue, less than 5% in the Dutch catalogue and around or less than 10% in the Netflix catalogues of Nordics countries.

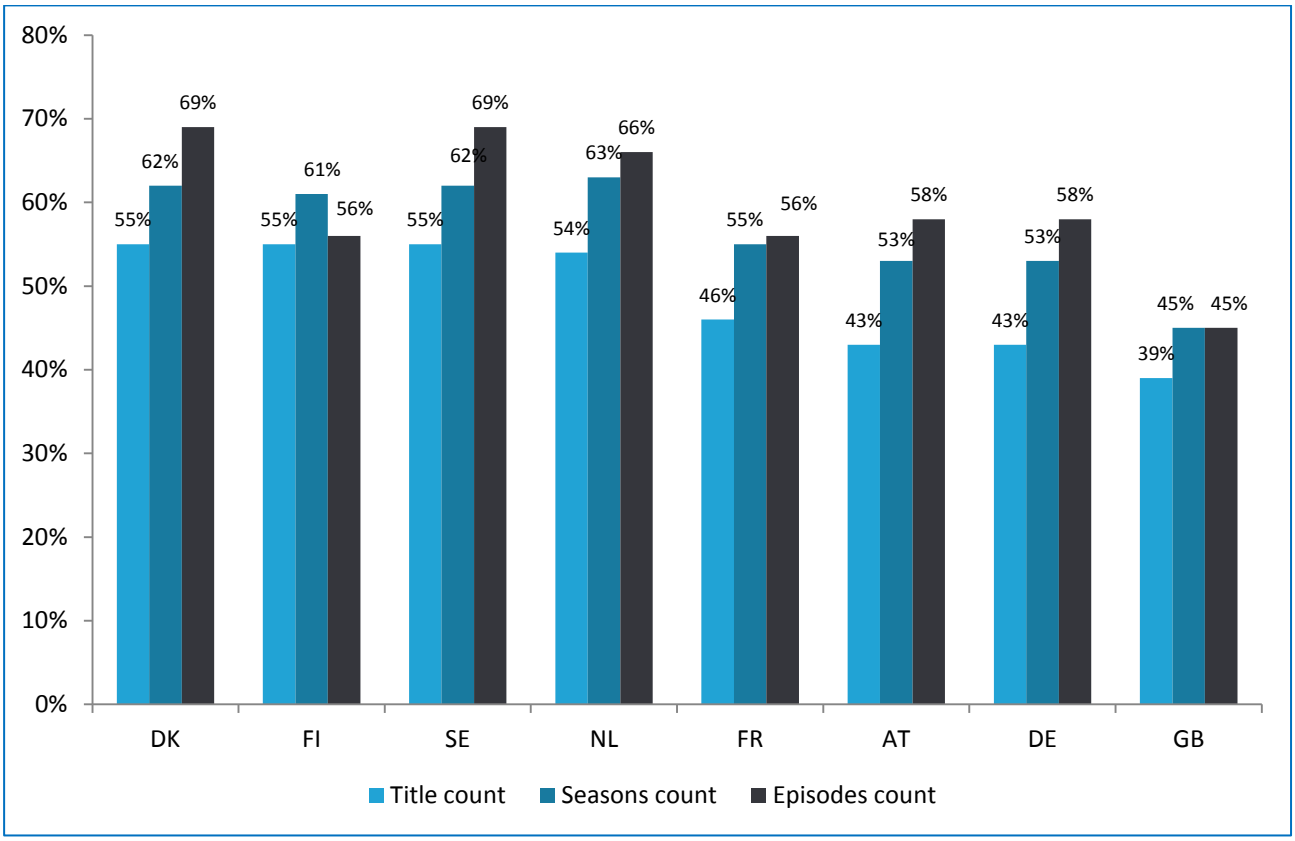
Figure 113 Netflix - Share of national TV content of EU 28 TV content by country catalogue



○ Netflix TV content country catalogues – US TV content

US TV content males up over 50% in the countries with a lower share of EU 28 and national TV content, in all 3 measurements – title, seasons and episodes. However, in the countries which had a higher share of EU28 and national content, such as the United Kingdom, Germany, France and Austria it is interesting to observe that on title basis, US TV content is below 50% in all of these catalogues, ranging from 39% in the United Kingdom to 46% in France. It is only when seasons and episodes are taken into account that the share of US TV content in these catalogues passes the 50%-mark, with the notable exception of the British Netflix catalogue in which even on an episode basis US TV content makes up less than the half of the TV content catalogue, with a share of 45%.

Figure 114 Netflix - Share of US TV content in catalogues in AT, DE, DK, FI, FR, GB, NL SE, in %



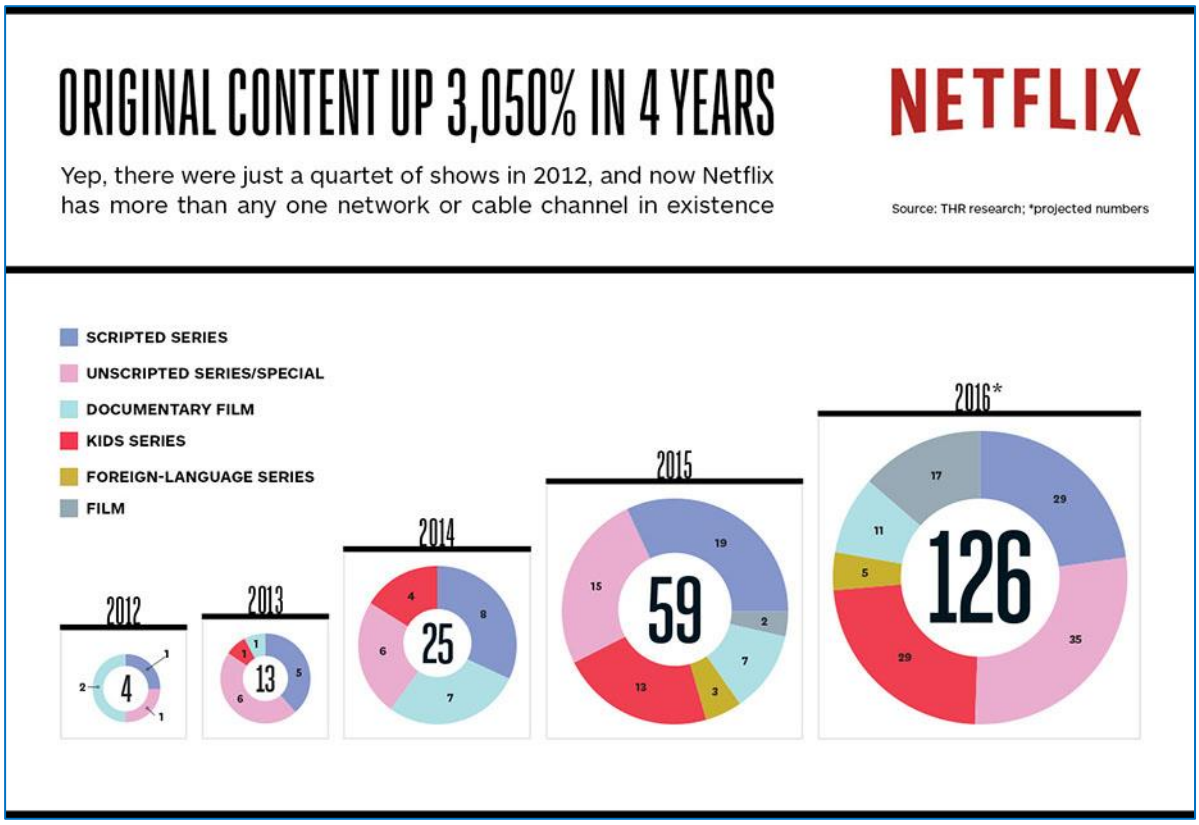
The figures for seasons and episodes per titles are very close, ranging from 2.5 seasons per title in the Netherlands and the United Kingdom to 2.8 in Germany. Also, the number of US titles in the catalogues is similar; ranging from 144 US TV content titles in Austria to 198 in the United Kingdom. These figures suggest that US TV content offered in Netflix's country catalogues is almost the same, which would come to no surprise. As Netflix is engaging in licencing TV series on global basis, the service makes pan-European deals with US studios and right holders for their TV content. Therefore, when it comes to US TV content, it seems that around 2/3 of TV series and programmes in each country catalogue are identical, e.g. the same TV series. As the number of original content is increasing (see Figure 115), passing from only 4 in 2012 to 126 in 2016, and these original programmes are for the majority produced in the US (with some notable exceptions like the upcoming *The Crown (GB)* and *Marseille (FR)*), the global catalogues of Netflix are beginning to offer the same content. Netflix is adapting its catalogues to local "tastes" by licencing national TV content and regional TV content (European content in Europe) but the lion share of content is produced in the US; before by US studios and networks, increasingly by Netflix.

Table 153 Netflix US TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of US titles
AT	2,7	16,4	43,7	144
DE	2,8	16,0	44,6	150
DK	2,6	17,5	45,1	184
FI	2,6	17,2	44,4	187

FR	2,6	16,6	43,6	166
GB	2,5	16,8	41,6	198
NL	2,5	17,0	42,9	165
SE	2,6	17,1	44,2	187

Figure 115 Netflix original content growth 2012 - 2016



Source: The Hollywood Reporter, "The Netflix Backlash: Why Hollywood Fears a Content Monopoly", 14th September 2016[1]

[1] Available here: http://www.hollywoodreporter.com/features/netflix-backlash-why-hollywood-fears-928428

○ Netflix TV content country catalogues – Other International TV content

Finally, the last region(s) of origin in which TV content is classified in this report is other international content. This englobes the rest of the world, outside of Europe and the US. As it was already described in section 3.4.10, the main countries of origin for other international TV content in the 8 catalogues are Canada (71 titles), Japan (60 titles, Australia (31 titles) and South Korea (20 titles). The highest share and number of international content can be found in the UK catalogue with a share of 27% by titles and 31% by episodes (in all, there are 139 other international TV content catalogues, almost the double the amount of the second catalogue for other international content, France).

Other international TV content has on average fewer seasons per title than TV content from other regions but has more episodes per seasons. Children animation and manga titles makes up the larger part of other international TV content.

For Netflix, other international TV content is a good option to enrich its TV catalogues, and a significant part of this content is licenced on a pan-European level with 32 TV titles being available in 6 to 8 catalogues. The single title count shows that the UK catalogue is the catalogue of the 8 where most of the international content can be found. It is also the only catalogue to offer more than 500 TV content titles, whereas the rest of the catalogues count between 300 to 350 TV content titles.

Figure 116 Netflix - Share of Other international TV content in catalogues in AT, DE, DK, FI, FR, GB, NL SE, in %

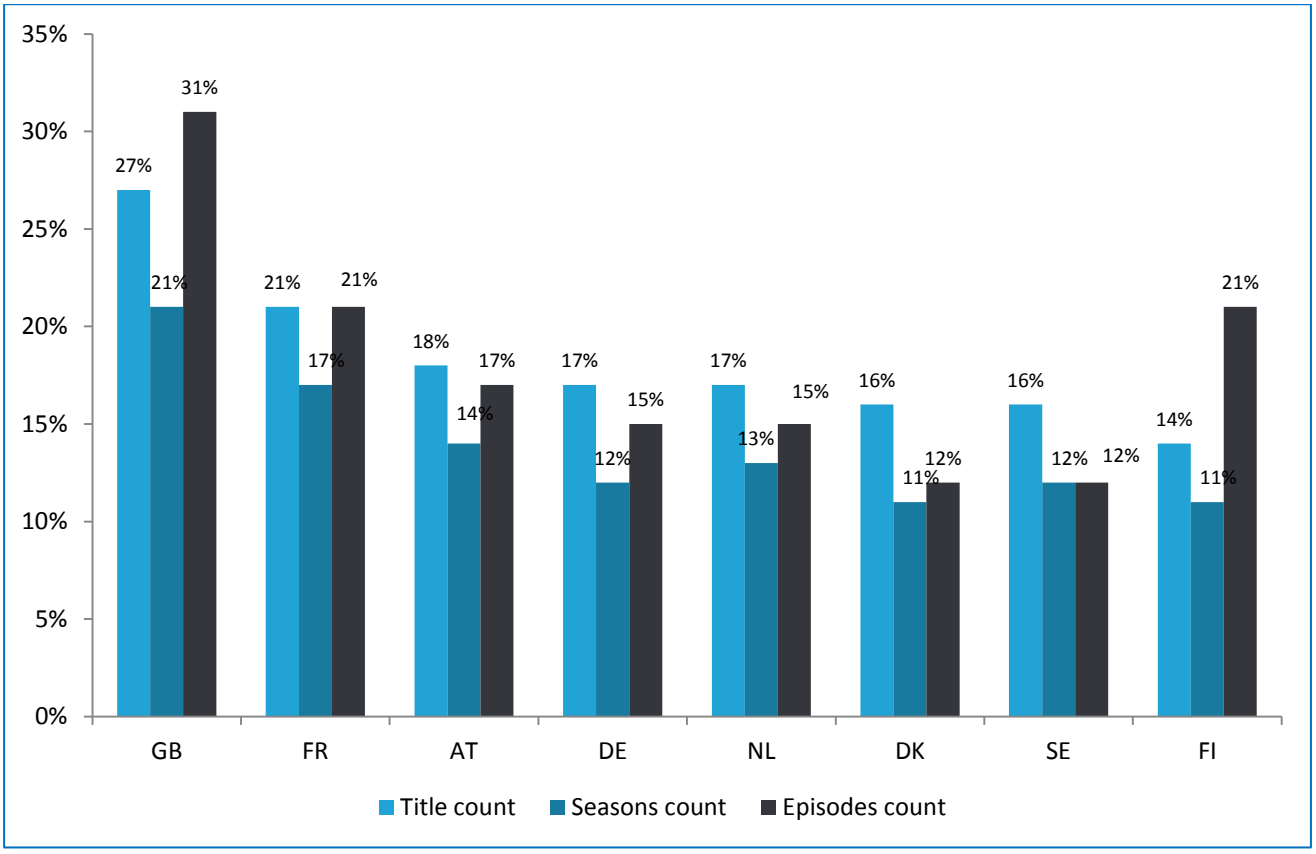


Table 154 Netflix other international TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of other international titles
AT	1,7	17,9	29,9	60
DE	1,6	18,1	29,7	59
DK	1,6	16,8	27,5	52
FI	1,8	16,7	30,3	49
FR	1,8	20,3	36,8	74
GB	1,7	24,1	40,8	139
NL	1,6	18,7	29,6	53
SE	1,8	15,7	27,8	53

○ Netflix's catalogue in the Slovak Republic – addition

In order to extent the analysis, we have integrated another catalogue of Netflix in its newly opened countries, the catalogue of Netflix Slovakia. As this integration took place after the elaboration of all figures, the data included in this section is not included in the general data and overviews. The data on the catalogues were extracted from unogs and not from the same source used as the other Netflix catalogues data, therefore some differences might appear. For future analysis, it would be possible to do this for all EU 28 Netflix catalogues by using unogs in order to ensure consistency in the data.

Non-national TV content titles were found for Slovakia, the share of EU 28 content is similar to these found in the Nordic catalogues.

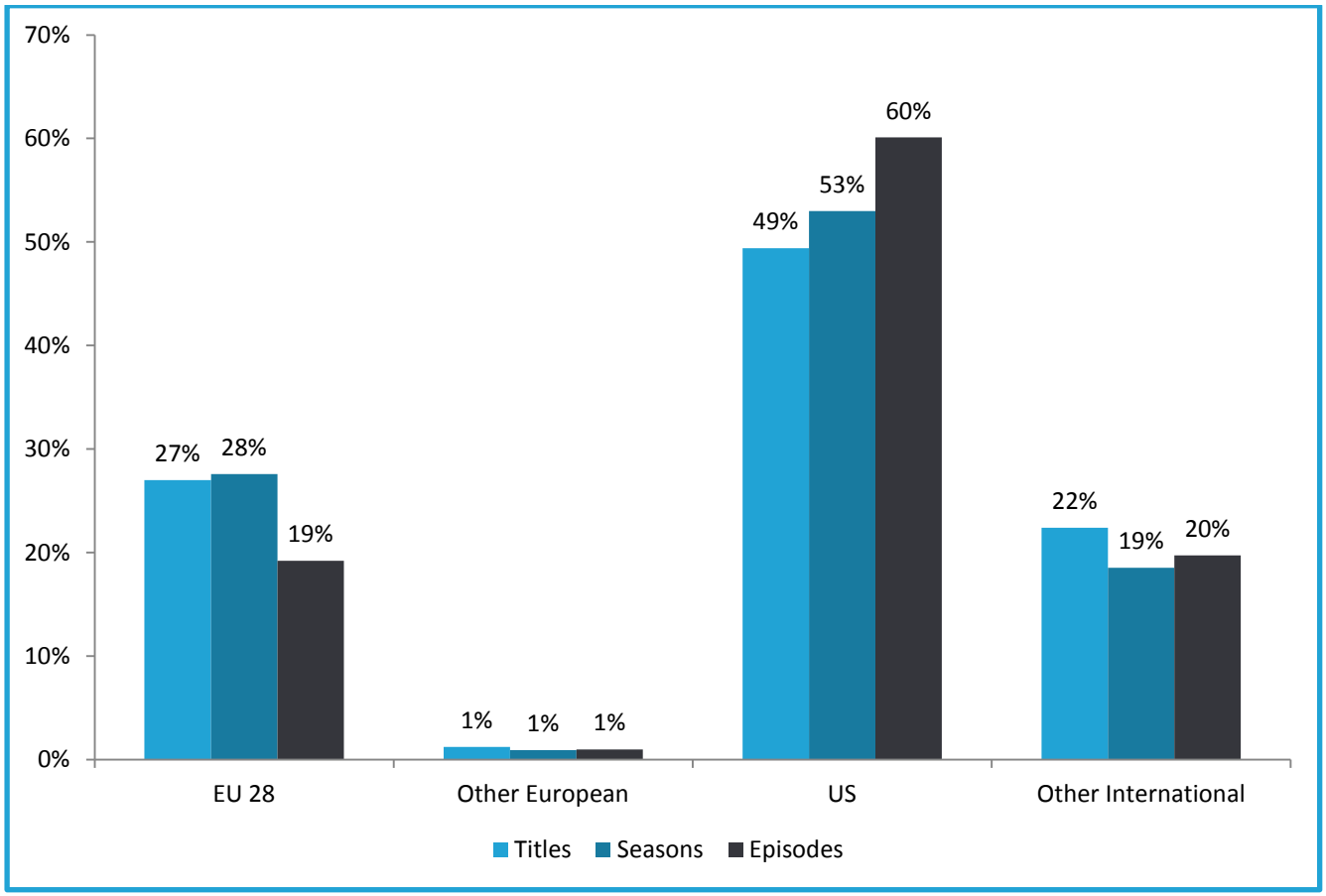
Table 155 Netflix SK – Overview of TV content in catalogue, in numbers

Origin of TV content	Titles	Seasons	Episodes
EU 28	111	244	2 423
Other European	5	8	125
US	203	469	7 587
Other International	92	164	2 491
Not identified	85	97	1 299
Total	**496**	**982**	**13 925**
Total titles identified	**411**	**885**	**12 626**
Percentage identification	*83%*	*90%*	*91%*

Table 156 Netflix SK – Overview of TV content in catalogue, in percentages

Origin of TV content	Titles	Seasons	Episodes
EU 28	27%	28%	19%
Other European	1%	1%	1%
US	49%	53%	60%
Other International	22%	19%	20%
Not identified	17%	10%	9%

Figure 117 Netflix SK – Titles, Seasons and episodes by country of origin, in % of identified titles



○ Summary of Netflix TV content country catalogues

In this section, the data on the individual Netflix country TV catalogues are listed by counting option; title, season and episode count. This data was used in the sections before to show the shares of TV content by region/country of origin.

3.7.1 AT – Austria

Table 157 AT – Netflix TV content catalogue - title count

AT_Netflix_Catalogue_Title count
--total TV fiction and series--

335

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

334							100%
European				Non-European			
130			39%	204			61%
EU 28		National		US		Others	
126	38%	1	0%	144	43%	60	18%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	335	22%	31%	19%	13%	4%
European	130	15%	34%	22%	11%	5%
EU 28	126	14%	33%	23%	10%	5%
National	1	0%	100%	0%	0%	0%
Non-European	204	27%	30%	16%	15%	3%
US	144	28%	31%	16%	13%	3%

Table 158 AT – Netflix TV content catalogue - season count

AT_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

732

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

728							99%
European				Non-European			
244			34%	484			66%
EU 28		National		US		Others	
236	32%	1	0%	384	53%	100	14%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	732	15%	30%	25%	20%	5%
European	244	9%	33%	27%	15%	5%
EU 28	236	9%	32%	28%	15%	5%
National	1	0%	100%	0%	0%	0%
Non-European	484	17%	28%	24%	23%	4%
US	384	16%	28%	26%	21%	4%

Table 159 AT – Netflix TV content catalogue - episode count

AT_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

10 979

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

10 863							99%
European				Non-European			
2 783			26%	8 080			74%
EU 28		National		US		Others	
2 705	25%	8	0%	6 286	58%	1 794	17%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	10 979	12%	28%	27%	23%	5%
European	2 783	7%	30%	30%	21%	3%
EU 28	2 705	7%	29%	31%	20%	3%
National	8	0%	100%	0%	0%	0%
Non-European	8 080	14%	28%	27%	24%	5%
US	6 286	12%	27%	29%	25%	5%

3.7.2 DE – Germany

Table 160 DE – Netflix TV content catalogue - title count

DE_Netflix_Catalogue_Title count
--total TV fiction and series--

350

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
349								100%
European					Non-European			
140				40%	209			60%
EU 28		National			US		Others	
136	39%	48	14%		150	43%	59	17%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
350						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	350	22%	31%	20%	13%	4%
European	140	15%	33%	23%	11%	4%
EU 28	136	15%	32%	24%	11%	4%
National	48	15%	31%	21%	13%	4%
Non-European	209	27%	29%	18%	13%	3%
US	150	28%	29%	17%	13%	3%

Table 161 DE – Netflix TV content catalogue - season count

DE_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

787

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
783								99%
European					Non-European			
268				34%	515			66%
EU 28		National			US		Others	
260	33%	90	11%		418	53%	97	12%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
787						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	787	15%	27%	26%	20%	5%
European	268	10%	30%	29%	17%	5%
EU 28	260	10%	29%	30%	17%	5%
National	90	9%	23%	24%	26%	3%
Non-European	515	17%	26%	25%	22%	5%
US	418	16%	26%	27%	22%	6%

Table 162 DE – Netflix TV content catalogue - episode count

DE_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

11 636

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
11 520								99%
European					Non-European			
3 082				27%	8 438			73%
EU 28		National			US		Others	
3 004	26%	761	7%		6 686	58%	1 752	15%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
11 636						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	11 636	12%	26%	29%	23%	5%
European	3 082	7%	27%	32%	23%	3%
EU 28	3 004	7%	26%	33%	22%	3%
National	761	9%	16%	27%	32%	1%
Non-European	8 438	14%	27%	29%	23%	5%
US	6 686	12%	25%	30%	25%	6%

3.7.3 DK – Denmark

Table 163 DK – Netflix TV content catalogue - title count

DK_Netflix_Catalogue_Single count
--total TV fiction and series--

333

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

332								100%
European				Non-European				
96				236				29% / 71%
EU 28		National		US		Others		
90	27%	12	4%	184	55%	52	16%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	333	23%	30%	19%	14%	4%
European	96	15%	34%	24%	10%	3%
EU 28	90	13%	33%	24%	11%	3%
National	12	17%	33%	0%	17%	0%
Non-European	236	26%	28%	17%	16%	4%
US	184	25%	28%	18%	16%	4%

Table 164 DK – Netflix TV content catalogue - season count

DK_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

761

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

759								100%
European				Non-European				
200				559				26% / 74%
EU 28		National		US		Others		
189	25%	18	2%	474	62%	85	11%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	761	15%	28%	26%	18%	6%
European	200	9%	31%	36%	14%	4%
EU 28	189	8%	30%	35%	14%	4%
National	18	17%	39%	0%	11%	0%
Non-European	559	17%	28%	22%	20%	7%
US	474	16%	26%	24%	21%	8%

Table 165 DK - Netflix TV content catalogue - episode count

DK_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

11 992

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

11 934								100%
European				Non-European				
2 215				9 719				19% / 81%
EU 28		National		US		Others		
2 070	17%	162	1%	8 290	69%	1 429	12%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	11 992	14%	26%	26%	23%	8%
European	2 215	7%	30%	41%	13%	2%
EU 28	2 070	7%	28%	42%	13%	2%
National	162	8%	51%	0%	26%	0%
Non-European	9 719	16%	25%	23%	25%	9%
US	8 290	14%	23%	24%	27%	10%

3.7.4 FI – Finland

Table 166 FI – Netflix TV content catalogue - title count

FI_Netflix_Catalogue_Title count
--total TV fiction and series--

342

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
341								100%
European				Non-European				
105			31%	236				69%
EU 28		National		US		Others		
101	30%	11	3%	187	55%	49	14%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
342						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	342	23%	29%	19%	14%	6%
European	105	15%	30%	27%	12%	6%
EU 28	101	15%	30%	27%	13%	6%
National	11	27%	9%	27%	9%	9%
Non-European	236	27%	28%	15%	14%	6%
US	187	26%	28%	17%	16%	5%

Table 167 FI – Netflix TV content catalogue - season count

FI_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

798

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
794								99%
European				Non-European				
222			28%	572				72%
EU 28		National		US		Others		
216	27%	21	3%	483	61%	89	11%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
798						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	798	15%	27%	25%	19%	9%
European	222	9%	27%	36%	16%	7%
EU 28	216	8%	26%	36%	17%	7%
National	21	14%	5%	43%	5%	24%
Non-European	572	18%	28%	21%	20%	9%
US	483	17%	27%	23%	20%	10%

Table 168 FI - Netflix TV content catalogue - episode count

FI_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

12 466

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
12 350								99%
European				Non-European				
2 571			21%	9 779				79%
EU 28		National		US		Others		
2 511	20%	280	2%	8 294	67%	1 485	12%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
12 466						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	12 466	12%	26%	25%	24%	11%
European	2 571	6%	23%	41%	19%	5%
EU 28	2 511	6%	23%	41%	20%	5%
National	280	5%	19%	51%	4%	16%
Non-European	9 779	13%	27%	21%	25%	12%
US	8 294	11%	24%	23%	27%	13%

3.7.5 FR – France

Table 169 FR – Netflix TV content catalogue - title count

FR_Netflix_Catalogue_Title count
--total TV fiction and series--

359

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
357								99%
European					Non-European			
117				33%	240			67%
EU 28		National			US		Others	
115	32%	45	13%		166	46%	74	21%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
359						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	359	22%	31%	17%	14%	4%
European	117	21%	32%	16%	12%	4%
EU 28	115	22%	31%	17%	11%	4%
National	45	27%	16%	18%	11%	2%
Non-European	240	23%	31%	18%	15%	4%
US	166	26%	29%	16%	16%	4%

Table 170 FR – Netflix TV content catalogue - season count

FR_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

804

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
796								99%
European					Non-European			
225				28%	571			72%
EU 28		National			US		Others	
221	28%	69	9%		437	55%	134	17%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
804						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	804	15%	29%	23%	19%	7%
European	225	14%	34%	25%	13%	4%
EU 28	221	14%	34%	25%	12%	5%
National	69	19%	17%	29%	12%	4%
Non-European	571	15%	27%	22%	22%	7%
US	437	16%	27%	22%	20%	8%

Table 171 FR - Netflix TV content catalogue - episode count

FR_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

13 194

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
12 924								98%
European					Non-European			
2 955				23%	9 969			77%
EU 28		National			US		Others	
2 836	22%	1011	8%		7 245	56%	2 724	21%

Breakdown by Age of Production (TV fiction and series where variable was identified)						
13 194						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	13 194	10%	29%	24%	24%	8%
European	2 955	10%	33%	22%	22%	3%
EU 28	2 836	10%	32%	23%	21%	3%
National	1 011	10%	23%	19%	22%	4%
Non-European	9 969	11%	28%	25%	26%	8%
US	7 245	10%	26%	25%	27%	10%

3.7.6 GB – United Kingdom

Table 172 GB – Netflix TV content catalogue - title count

GB_Netflix_Catalogue_Title count
--total TV fiction and series--

514

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

508					99%
European				Non-European	
171			34%	337	66%
EU 28		National		US	Others
168	33%	115	23%	198 39%	139 27%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

514						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	514	23%	29%	22%	14%	5%
European	171	22%	29%	25%	13%	6%
EU 28	168	22%	27%	25%	13%	7%
National	115	21%	28%	27%	16%	9%
Non-European	337	24%	30%	20%	15%	4%
US	198	24%	27%	20%	17%	6%

Table 173 GB – Netflix TV content catalogue - season count

GB_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

1 111

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

1 102					99%
European				Non-European	
376			34%	726	66%
EU 28		National		US	Others
371	34%	267	24%	491 45%	235 21%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

1 111						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	1 111	14%	25%	28%	20%	9%
European	376	12%	22%	30%	20%	12%
EU 28	371	12%	21%	30%	20%	12%
National	267	10%	19%	30%	25%	16%
Non-European	726	15%	27%	28%	20%	7%
US	491	13%	25%	29%	22%	8%

Table 174 GB - Netflix TV content catalogue - episode count

GB_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

18 349

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

18 126					99%
European				Non-European	
4 219			23%	13 907	77%
EU 28		National		US	Others
4 132	23%	2327	13%	8 238 45%	5 669 31%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

18 349						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	18 349	10%	23%	27%	28%	8%
European	4 219	12%	26%	27%	23%	8%
EU 28	4 132	12%	24%	27%	23%	8%
National	2 327	10%	19%	28%	29%	13%
Non-European	13 907	10%	22%	27%	30%	8%
US	8 238	8%	22%	30%	27%	11%

3.7.7 NL – Netherlands

Table 175 NL – Netflix TV content catalogue - title count

NL_Netflix_Catalogue_Title count
--total TV fiction and series--

306

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

304								99%
European				Non-European				
86				218				72%
EU 28		National		US		Others		
84	28%	4	1%	165	54%	53	17%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

306						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	306	25%	30%	16%	15%	5%
European	86	19%	36%	17%	12%	5%
EU 28	84	19%	35%	18%	12%	5%
National	4	25%	0%	50%	0%	0%
Non-European	218	27%	28%	16%	16%	4%
US	165	28%	27%	18%	15%	4%

Table 176 NL – Netflix TV content catalogue - season count

NL_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

671

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

666								99%
European				Non-European				
165				501				75%
EU 28		National		US		Others		
161	24%	5	1%	417	63%	84	13%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

671						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	671	17%	31%	24%	16%	8%
European	165	13%	38%	25%	10%	7%
EU 28	161	13%	37%	26%	11%	7%
National	5	20%	0%	60%	0%	0%
Non-European	501	19%	29%	23%	18%	7%
US	417	18%	26%	26%	18%	9%

Table 177 NL - Netflix TV content catalogue - episode count

NL_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

10 915

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

10 795								99%
European				Non-European				
2 148				8 647				80%
EU 28		National		US		Others		
2 112	20%	51	0%	7 078	66%	1 569	15%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

10 915						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	10 915	13%	29%	24%	20%	10%
European	2 148	11%	38%	20%	16%	8%
EU 28	2 112	11%	37%	21%	16%	9%
National	51	8%	0%	41%	0%	0%
Non-European	8 647	14%	28%	26%	22%	9%
US	7 078	12%	26%	28%	22%	11%

3.7.8 SE – Sweden

Table 178 SE – Netflix TV content catalogue - title count

SE_Netflix_Catalogue_Title count
--total TV fiction and series--

342

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

341								100%
European				Non-European				
101				240				30% / 70%
EU 28		National		US		Others		
94	28%	13	4%	187	55%	53	16%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	342	23%	30%	19%	14%	5%
European	101	14%	35%	26%	11%	4%
EU 28	94	13%	34%	26%	12%	4%
National	13	15%	38%	38%	0%	8%
Non-European	240	26%	28%	17%	16%	5%
US	187	25%	28%	17%	17%	5%

Table 179 SE – Netflix TV content catalogue - season count

SE_Netflix_Catalogue_Seasons count
--total TV fiction and series Seasons--

788

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

784								99%
European				Non-European				
207				577				26% / 74%
EU 28		National		US		Others		
195	25%	17	2%	483	62%	94	12%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	788	15%	28%	25%	20%	7%
European	207	8%	30%	36%	15%	4%
EU 28	195	8%	30%	35%	16%	5%
National	17	12%	35%	47%	0%	6%
Non-European	577	17%	27%	22%	21%	7%
US	483	16%	27%	23%	21%	8%

Table 180 SE - Netflix TV content catalogue - episode count

SE_Netflix_Catalogue_Episodes count
--total TV fiction and series Episodes--

12 140

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

12 024								99%
European				Non-European				
2 292				9 732				19% / 81%
EU 28		National		US		Others		
2 172	18%	142	1%	8 259	69%	1 473	12%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	12 140	11%	26%	27%	24%	10%
European	2 292	7%	28%	41%	16%	2%
EU 28	2 172	6%	27%	41%	17%	2%
National	142	14%	29%	52%	0%	5%
Non-European	9 732	13%	26%	23%	26%	10%
US	8 259	10%	25%	24%	28%	11%

Table 181 Netflix - Share of national TV content of EU 28 TV content by country catalogue

	Titles	Seasons	Episodes
AT	0,8%	0,4%	0,3%
DE	35,3%	34,6%	25,3%
DK	13,3%	9,5%	7,8%
FI	10,9%	9,7%	11,2%
FR	39,1%	31,2%	35,6%
GB	68,5%	72,0%	56,3%
NL	4,8%	3,1%	2,4%
SE	13,8%	8,7%	6,5%

iTunes' TV content in 3 EU countries: Germany, France and the United Kingdom

This section presents the three country catalogues of iTunes in Germany, France and the United Kingdom. For the raw data of this section, please refer to section o. The UK catalogue has the most titles of the three with 2 026 individual TV content titles, followed by Germany with 1 493 and France with 1061. All three catalogues have a large share of EU 28 titles, 52% for the German catalogue, 47% for the French and 43% for the British, mainly made up of national TV programme title with a share of national TV titles of 24% in Germany, 26% in France and 38% in the United Kingdom. The United Kingdom EU 28 TV content catalogue is therefore mainly made of UK TV content, out of 873 EU 28 titles, 770 are produced in the UK (or almost 90%. The share of US content is the highest (on a title basis) in the UK with 46%, followed by France with 39% and Germany with 38% (see Figure 119).

Figure 118 iTunes - Number of TV content titles per catalogue

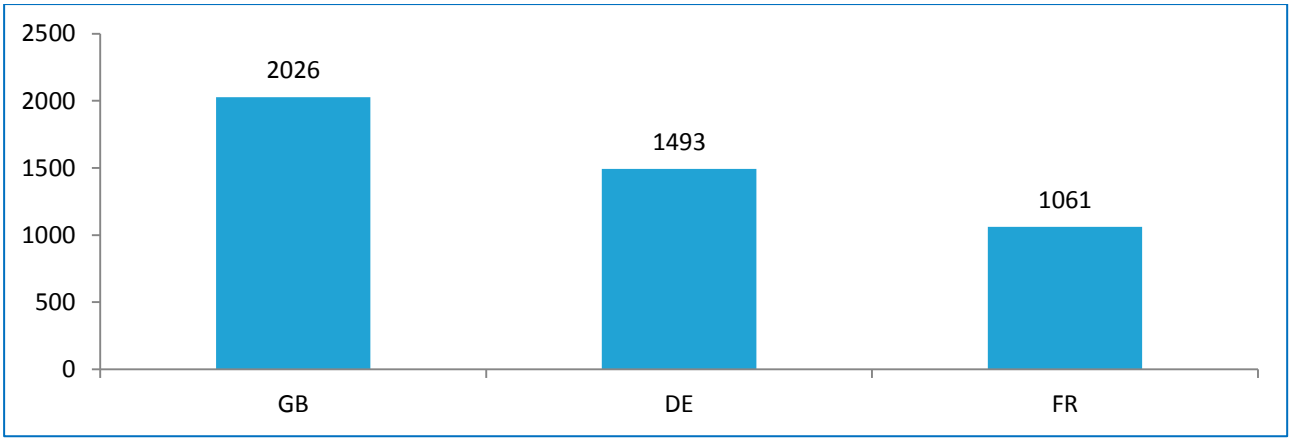
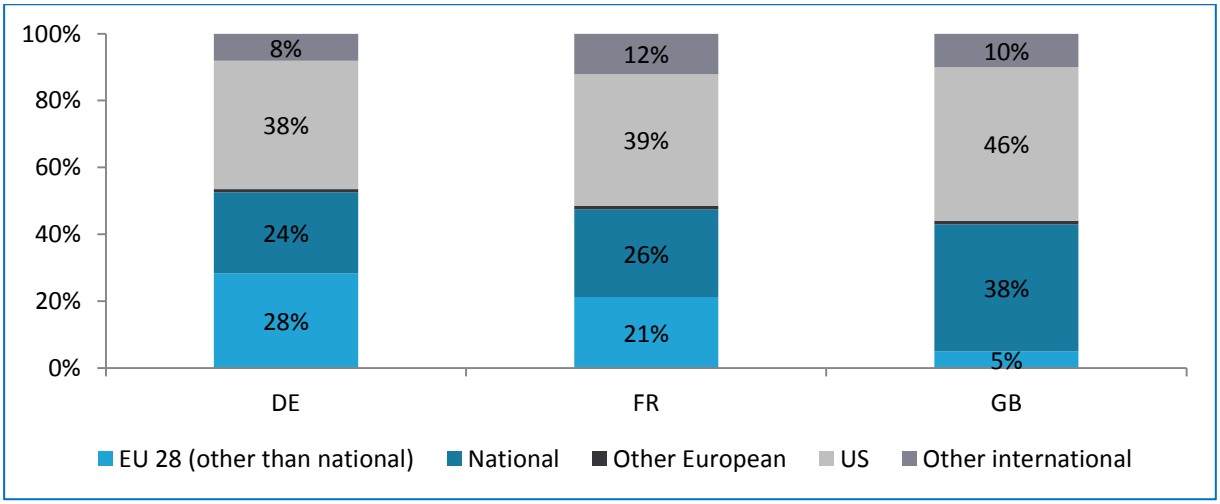


Figure 119 iTunes - Share by region of origin of TV titles in the 3 catalogues



○ iTunes TV content country catalogues – Share of EU 28 TV content

The share of EU28 TV content ranges, on a title basis, from 52% in Germany to 43% in the United Kingdom. When episodes are taken into account, the share of EU 28 content drops, as seen before for Netflix catalogues; from 35% in the French catalogue to 28% in the German one. Even if there are more episodes and seasons per title in the iTunes catalogue, this is counterbalanced by the fact that for US and other international titles the seasons and episodes count is also higher. iTunes offers a much higher number of titles, often with the availability of whole series (meaning all their seasons and episodes), whereas Netflix has more reduced catalogues. Also, as iTunes is used as a selling platform, local right holders and broadcasters make their content available; this TV content however is not only composed of scripted TV series but also of TV fiction films, documentaries which have either no seasons and episodes or only a small number of episodes (2 or 3 part TV fiction for mini-series and documentaries are common). These two factors explain the drop in the shares when seasons and episodes are accounted for.

Figure 120 iTunes - Share of EU 28 TV content in catalogues in DE, FR and GB

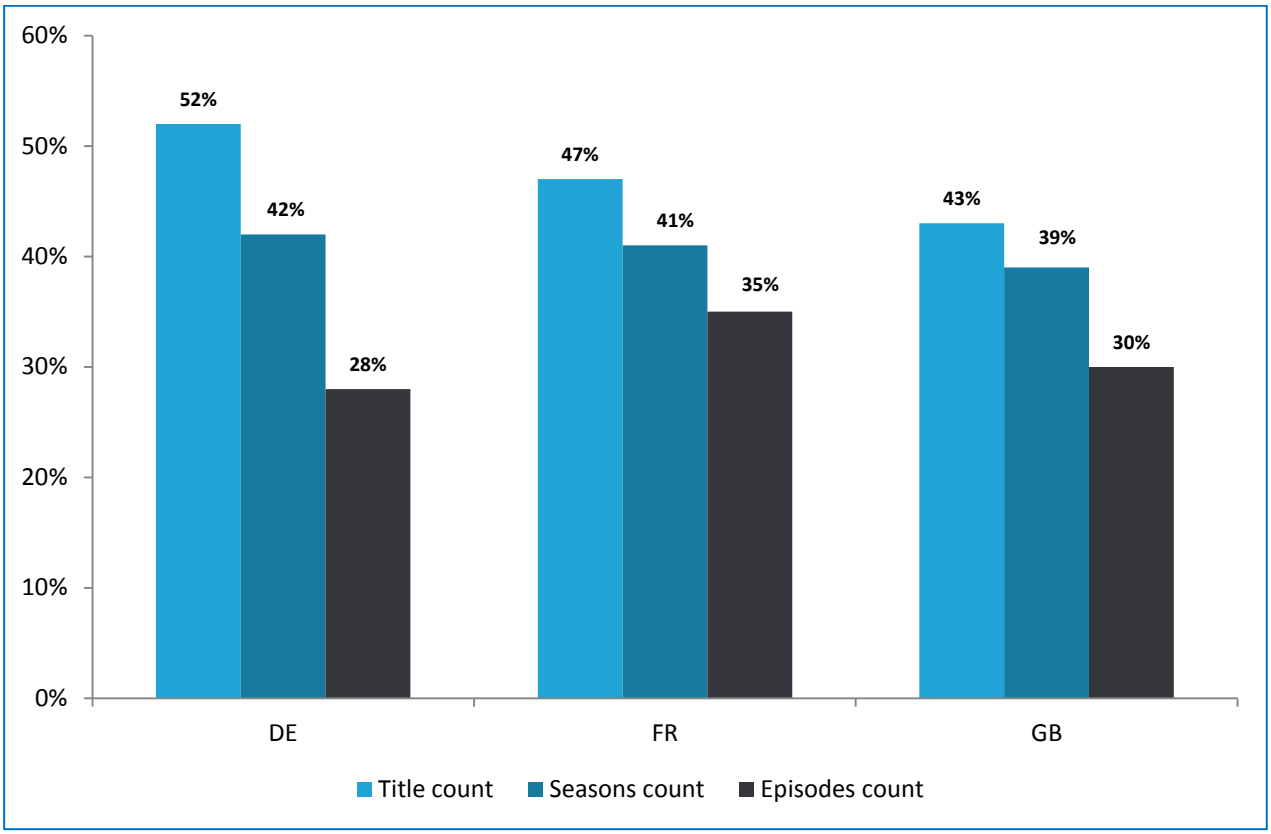


Table 182 iTunes EU 28 TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of EU 28 titles
DE	2,8	11,0	30,9	779
FR	3,0	14,1	41,8	501
GB	2,4	11,1	26,5	873

○ iTunes TV content country catalogues – Share of National TV content

As seen in the first chapter and the introduction of this section, iTunes has a much larger part of national TV content; being one of the leading Electronic-sell through platforms, various national right holders and broadcasters monetize their TV content on the iTunes platform. The share of national TV content ranges from 38% in the UK to 24% in Germany on a title basis, and from 26% to 12% on an episode basis. A smaller number of seasons and episodes as well as TV fiction and documentaries without seasons explain the drop when these two are measured. US and other international TV content tend to carry on for longer (more seasons) and also have more episodes per season.

Figure 121 iTunes - Share of National TV content in catalogues in DE, FR and GB

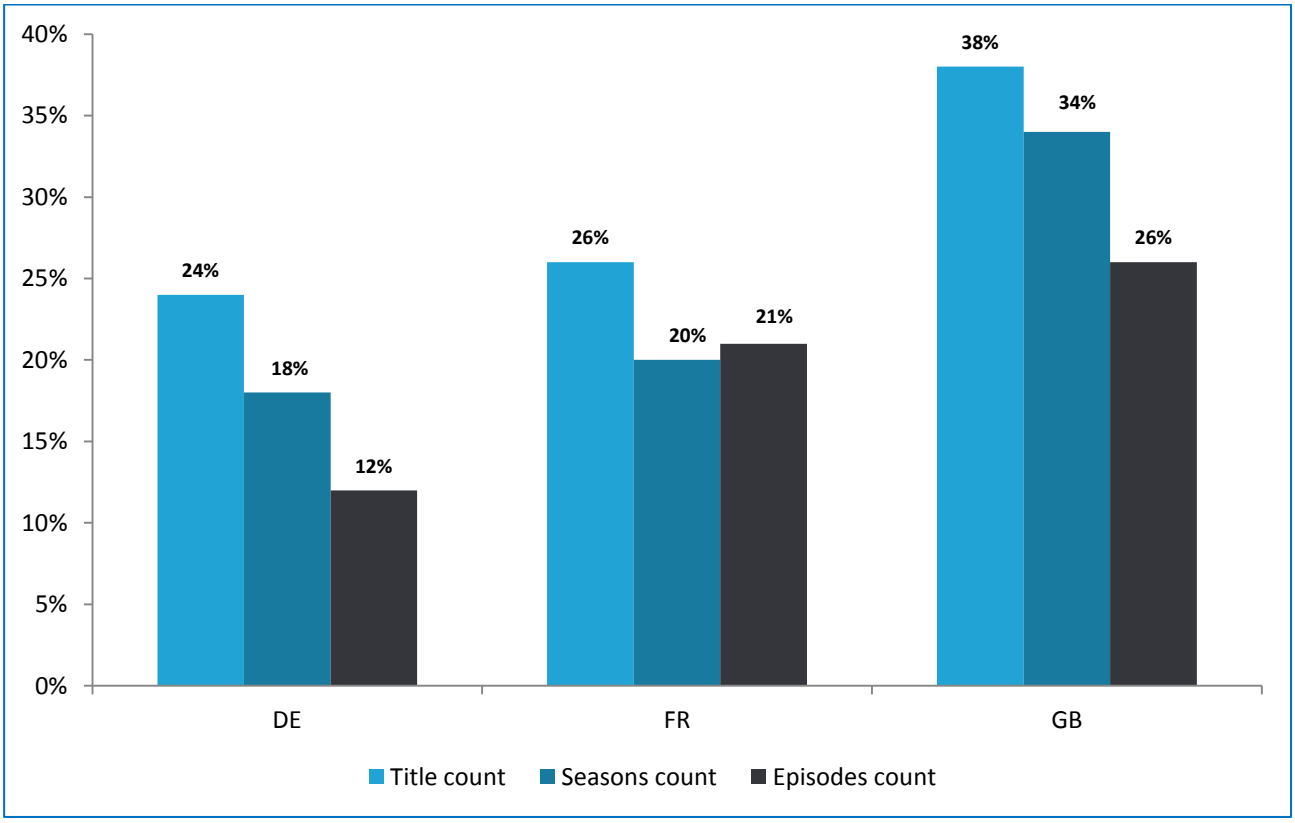
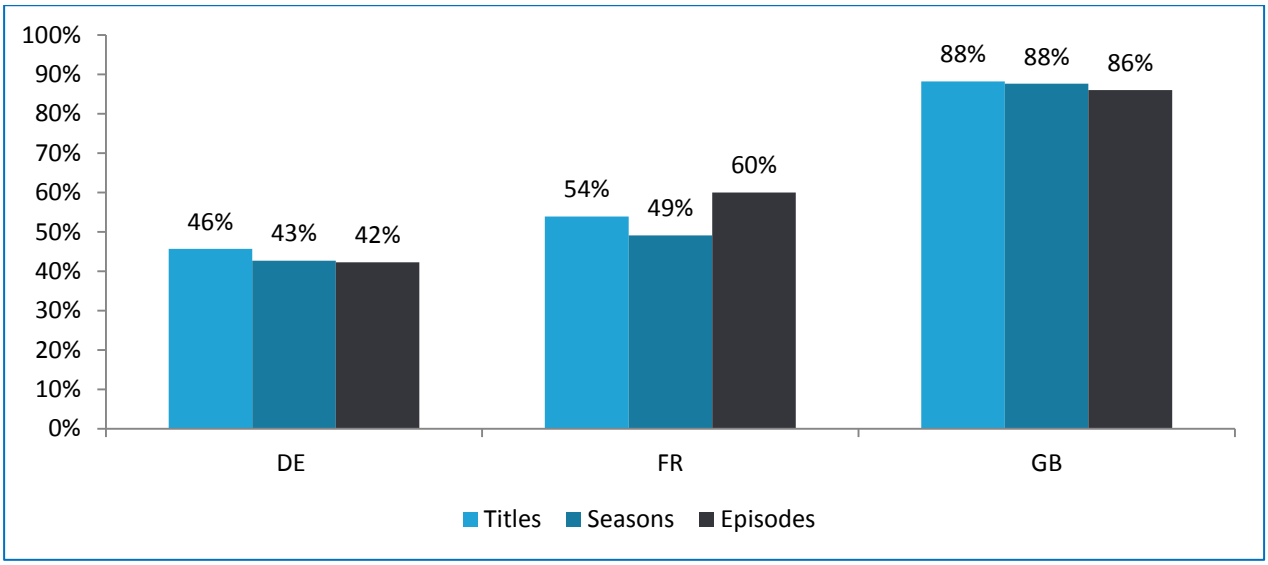


Table 183 iTunes National TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of National titles
DE	2,6	10,9	28,6	356
FR	2,7	17,2	46,5	270
GB	2,4	10,9	25,8	770

An interesting figure is the share of national content in overall EU 28 content. From these figures, it appears that in the United Kingdom mostly UK-originated TV content is sold on iTunes (almost 9 out of 10 of every EU28 titles, season or episode is produced in the United Kingdom). Germany and France have a lower share of national TV content in EU 28 content; in Germany around 40% of EU 28 content is produced in the country and for France the percentage is 54% for titles and 60% for episodes. Other EU28 countries is maybe more easily bought by German and French iTunes customers than by British ones, or other EU28 TV content than UK produced is harder to sell in the United Kingdom. Also, as iTunes sells only TV content in these three countries, it could be possible that UK TV content is more easily sold in Germany and France (BBC's and it's scripted crime and drama series, BBC's documentaries) than the other way around; it is harder to open the wallets of UK customers to French and German TV content. On a title basis, the UK catalogue offers twice and more as many national TV titles than the German and French catalogues.

Figure 122 iTunes – Share of national TV content of EU 28 TV content by country catalogue



○ iTunes TV content country catalogues – Share of US TV content

All of the three catalogues offer a rather large share of US TV content; on a title basis the share ranges from 38% in Germany to 46% in the United Kingdom. When episodes are taken into account the share rises yet again, as seen in Netflix example (scripted and unscripted TV series with more seasons and episodes); from 48% in France to 59% in Germany. It is once again interesting to see that iTunes offers almost twice as much US TV content titles in the United Kingdom than in the two other countries.

Figure 123 iTunes - Share of US TV content in catalogues in DE, FR and GB

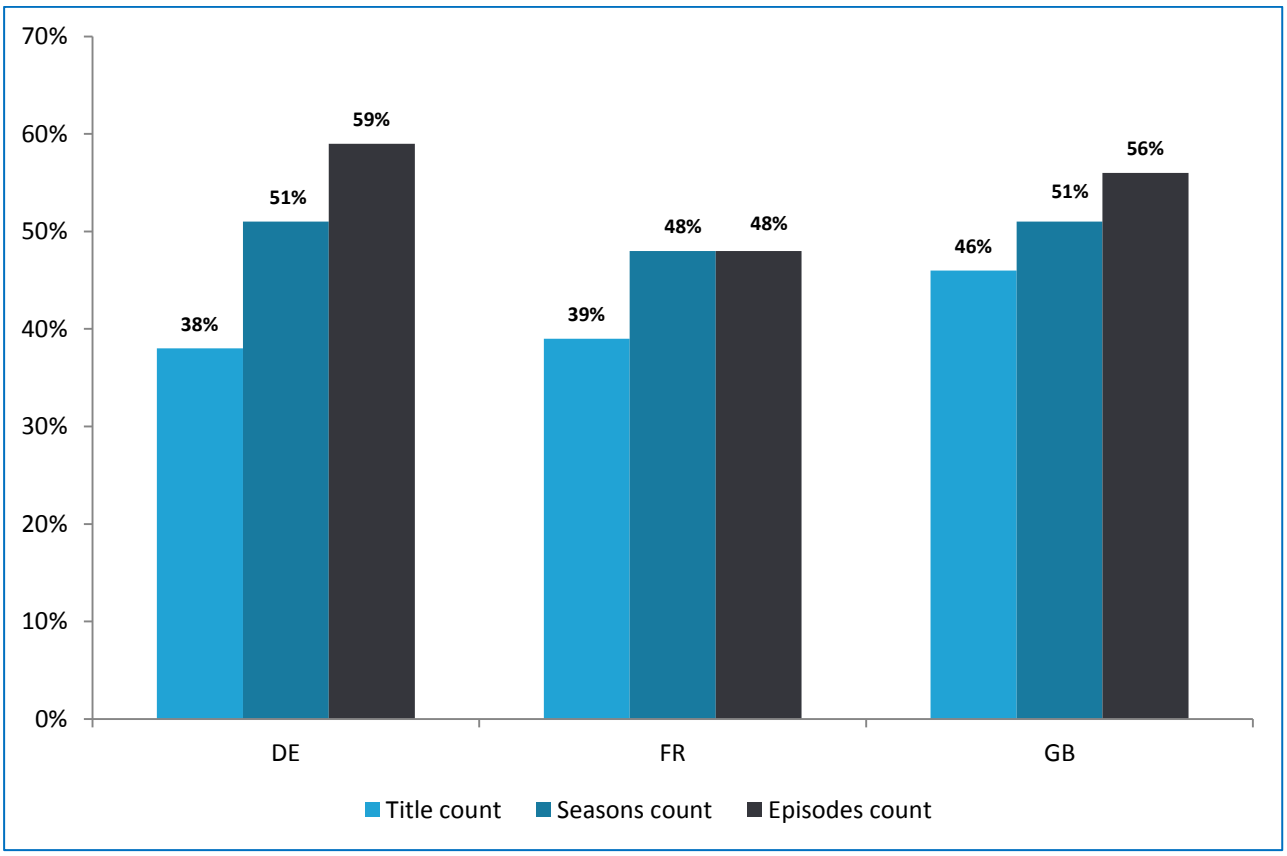


Table 184 iTunes US TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of US titles
DE	4,6	19,0	87,7	572
FR	4,2	16,1	68,2	416
GB	2,9	16,0	46,7	933

○ iTunes TV content country catalogues – Share of other international TV content

The share of other international TV content available in the three iTunes catalogues vary from 8% in the German catalogue to 12% in the French catalogue on a title basis. However, when episodes are considered, the share rises due to more episodes per season. The main providers of other international TV content in the iTunes catalogues, which has 360 different titles in its 3 catalogues stem from Canada (146 titles, 40% of the other international TV content titles), Japan (94 titles, 26%) and Australia (68, 19%). For this type of content, it appears that the gap between the UK and the German and French catalogues is smaller than for the regions of origin seen above; while the British catalogue offers 204 titles of other international content the French one carries 130 titles and the German one 122. One reason could be that once an international TV programme is made available on iTunes in one of these 3 countries it can be easily (if no commercial and language restrictions exist) offered in the two other ones.

Figure 124 iTunes - Share of other international TV content in catalogues in DE, FR and GB

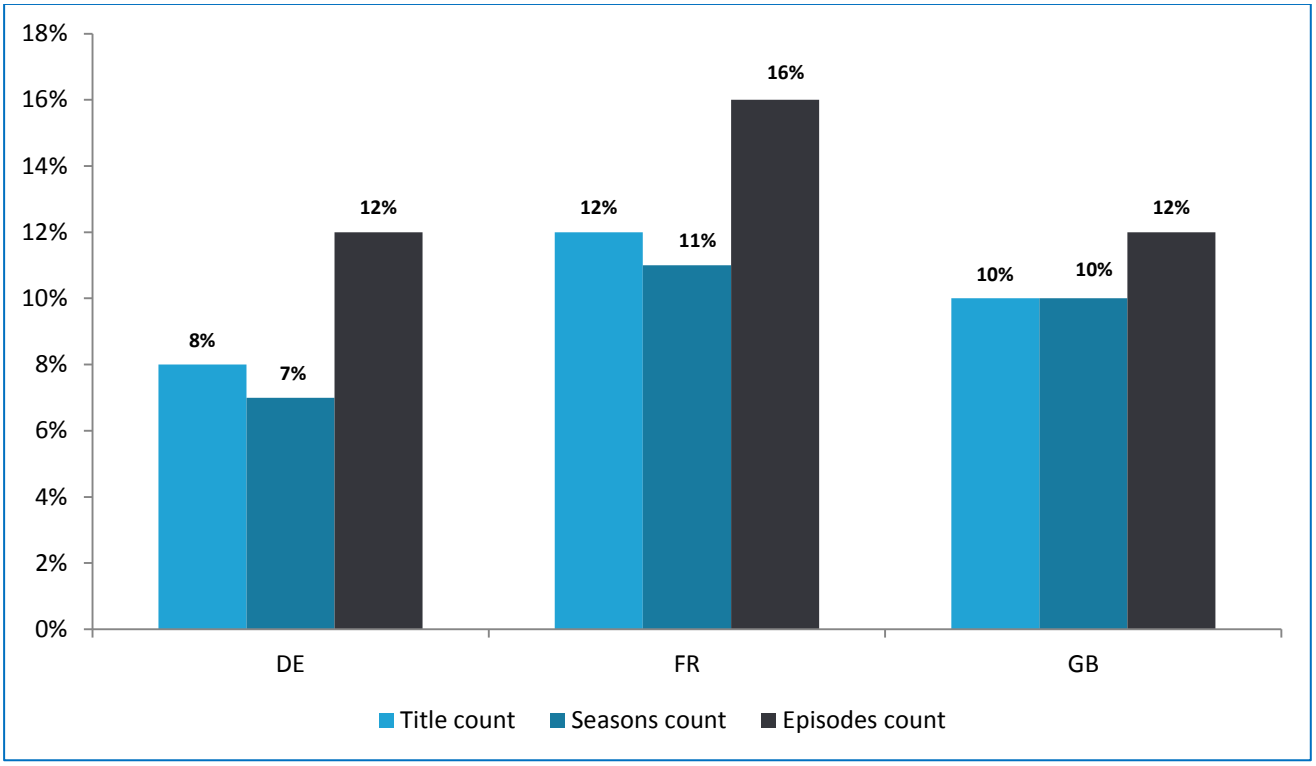


Table 185 iTunes other international TV content country catalogues - Seasons and Episodes per title

	Seasons per title	Episodes per season	Episodes per title	Number of other international titles
DE	3,1	27,3	85,8	122
FR	3,0	24,6	74,5	130
GB	2,5	17,6	44,8	204

○ Summary of iTunes TV content country catalogues

This section gives the raw data used in section before of the individual iTunes catalogues by measurement; single titles, seasons and episodes.

3.7.9 DE – Germany

Table 186 DE – iTunes TV content catalogue - title count

DE_iTunes_Catalogue_Title count --total TV fiction and series--	
1 493	

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
1 487								100%
European				Non-European				
793			53%	694				47%
EU 28		National		US		Others		
779	52%	356	24%	572	38%	122	8%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
1 493						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	1 493	15%	24%	24%	15%	12%
European	793	12%	22%	22%	13%	16%
EU 28	779	12%	22%	22%	13%	17%
National	356	9%	15%	20%	14%	22%
Non-European	694	18%	26%	27%	16%	7%
US	572	18%	25%	28%	16%	8%

Table 187 DE – iTunes TV content catalogue - season count

DE_iTunes_Catalogue_Seasons count --total TV fiction and series Seasons--	
5 253	

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
5 236								100%
European				Non-European				
2 208			42%	3 028				58%
EU 28		National		US		Others		
2 187	42%	934	18%	2 645	51%	383	7%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
5 253						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	5 253	10%	22%	29%	21%	12%
European	2 208	8%	22%	24%	17%	18%
EU 28	2 187	8%	21%	24%	17%	18%
National	934	5%	15%	22%	19%	22%
Non-European	3 028	11%	22%	32%	23%	8%
US	2 645	10%	21%	33%	23%	9%

Table 188 DE – iTunes TV content catalogue - episode count

DE_iTunes_Catalogue_Episodes count --total TV fiction and series Episodes--	
85 322	

Breakdown by Region of Origin (TV fiction and series where variable was identified)								
84 947								100%
European				Non-European				
24 298			29%	60 649				71%
EU 28		National		US		Others		
24 081	28%	10196	12%	50 184	59%	10 465	12%	

Breakdown by Age of Production (TV fiction and series where variable was identified)						
85 322						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	85 322	7%	18%	24%	22%	25%
European	24 298	6%	20%	21%	15%	29%
EU 28	24 081	6%	20%	21%	15%	29%
National	10 196	3%	12%	17%	20%	33%
Non-European	60 649	7%	18%	25%	25%	23%
US	50 184	7%	17%	26%	22%	28%

3.7.10 FR – France

Table 189 FR – iTunes TV content catalogue - title count

FR_iTunes_Catalogue_ Title count
--total TV fiction and series--

1 061

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

1 056								100%
European				Non-European				
510			48%	546				52%
EU 28		National		US		Others		
501	47%	270	26%	416	39%	130	12%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

1 061						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	1 061	17%	24%	24%	14%	7%
European	510	15%	23%	23%	12%	8%
EU 28	501	14%	23%	23%	12%	9%
National	270	13%	22%	21%	8%	10%
Non-European	546	19%	25%	26%	15%	6%
US	416	22%	25%	25%	15%	6%

Table 190 FR – iTunes TV content catalogue - season count

FR_iTunes_Catalogue_Seasons count
--total TV fiction and series Seasons--

3 723

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

3 657								98%
European				Non-European				
1 506			41%	2 151				59%
EU 28		National		US		Others		
1 487	41%	730	20%	1 758	48%	393	11%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

3 723						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	3 723	11%	23%	30%	21%	6%
European	1 506	11%	24%	27%	17%	7%
EU 28	1 487	11%	23%	27%	18%	7%
National	730	10%	27%	24%	13%	9%
Non-European	2 151	12%	23%	31%	23%	5%
US	1 758	13%	22%	30%	26%	6%

Table 191 FR – iTunes TV content catalogue - episode count

FR_iTunes_Catalogue_Episodes count
--total TV fiction and series Episodes--

61 756

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

59 385								96%
European				Non-European				
21 309			36%	38 076				64%
EU 28		National		US		Others		
20 932	35%	12564	21%	28 390	48%	9 686	16%	

Breakdown by Age of Production
(TV fiction and series where variable was identified)

61 756						100%
	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	61 756	9%	22%	32%	24%	8%
European	21 309	8%	25%	17%	27%	14%
EU 28	20 932	8%	24%	18%	28%	15%
National	12 564	6%	28%	14%	20%	21%
Non-European	38 076	9%	22%	37%	24%	5%
US	28 390	11%	21%	32%	29%	7%

3.7.11 GB – United Kingdom

Table 192 GB – iTunes TV content catalogue - title count

GB_iTunes_Catalogue_Title count
--total TV fiction and series--

2 026

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

2 017					100%
European				Non-European	
880			44%	1 137	56%
EU 28		National		US	Others
873	43%	770	38%	933 46%	204 10%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	2 026	15%	28%	26%	13%	9%
European	880	16%	29%	23%	10%	11%
EU 28	873	16%	29%	23%	10%	11%
National	770	16%	29%	24%	10%	12%
Non-European	1 137	14%	27%	28%	16%	8%
US	933	15%	27%	29%	14%	8%

Table 193 GB – iTunes TV content catalogue - season count

GB_iTunes_Catalogue_Seasons count
--total TV fiction and series Seasons--

5 396

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

5 379					100%
European				Non-European	
2 130			40%	3 249	60%
EU 28		National		US	Others
2 085	39%	1826	34%	2 729 51%	520 10%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	5 396	12%	25%	26%	20%	12%
European	2 130	12%	26%	25%	14%	16%
EU 28	2 085	11%	26%	26%	14%	17%
National	1 826	11%	25%	27%	13%	18%
Non-European	3 249	12%	24%	26%	23%	9%
US	2 729	11%	24%	27%	24%	9%

Table 194 GB – iTunes TV content catalogue - episode count

GB_iTunes_Catalogue_Episodes count
--total TV fiction and series Episodes--

77 786

Breakdown by Region of Origin
(TV fiction and series where variable was identified)

77 324					99%
European				Non-European	
24 655			32%	52 669	68%
EU 28		National		US	Others
23 092	30%	19857	26%	43 536 56%	9 133 12%

Breakdown by Age of Production
(TV fiction and series where variable was identified)

	#	Age brackets (years)				
		[0-2[	[2-5[	[5-10[	[10-20[	>20
All	77 786	11%	22%	27%	19%	18%
European	24 655	13%	25%	24%	12%	22%
EU 28	23 092	9%	26%	26%	12%	23%
National	19 857	9%	23%	26%	12%	26%
Non-European	52 669	10%	21%	28%	23%	16%
US	43 536	9%	21%	27%	23%	18%

Table 195 iTunes - Share of national TV content of EU 28 TV content by country catalogue

	Titles	Seasons	Episodes
DE	45,7%	42,7%	42,3%
FR	53,9%	49,1%	60,0%
GB	88,2%	87,6%	86,0%

The visibility of films on on-demand platforms

-

2016 Edition

Introduction

- The European Audiovisual Observatory monitors since 2014 the films catalogues of both transactional and subscription on-demand services. The composition of the catalogues gives a first insight of the distribution policy of the services and of the diversity of audiovisual works made available to the public.

- However, unlike in linear television, in an on-demand world the prominence of European works cannot be guaranteed only by the number of European films included in the catalogues of the services. Equally important is the way films are promoted. One of the solutions to promote films on on-demand services is to make them visible in the services home pages.

- In that context, this note, for the second year, intends to measure the visibility of films, and notably the visibility of European films through the quantitative analysis of the services home pages

- The note builds on data gathered by the company AQOA. AQOA monitors on a daily basis the films put forward by a representative sample of on-demand services, available either on cable/IPTV or Over-the-top, and covering at least 70% of the on-demand transactional market. AQOA currently covers five European markets, Germany, France, United Kingdom, Netherlands and Belgium (French Community and Flemish Community) and plans to open new territories. The total sample includes 42 services.

Table 196: List of on demand services in the sample

Germany	France	United Kingdom	The Netherlands	Belgium (French Community)	Belgium (Flemish Community)
AMAZON INSTANT VIDEO	Orange	AMAZON INSTANT VIDEO	XBOX	GOOGLE PLAY	iTunes
GOOGLE PLAY	XBOX LIVE	GOOGLE PLAY	VIDEOLAND	PROXIMUS	PROXIMUS
iTunes	SONY PS	VIRGIN MEDIA	ZIGGO	ITUNES	TELENET
MAXDOME	SFR	XBOX LIVE	GOOGLE PLAY	VOO EVASION	XBOX
PS STORE	CANALPLAY	SKY	iTunes	XBOX LIVE	GOOGLE PLAY
SKY	iTunes	iTunes			
UNITY MEDIA	PLUZZ	BT BOX OFFICE			
VIDEOCIETY	GOOGLE PLAY	PS STORE			
VIDEOLOAD	MYTF1VOD				
XBOX LIVE					

AQOA has identified the promotional spaces for each of the services of the sample and, through a network of correspondents, collects the titles of the films shown on these promotional spaces. The titles are tagged by AQOA using a variety of criteria, including the genre, year of production and country origin, mainly based on IMDB information. As regards the country of origin, we have reclassified a series of films tagged as originating from the United Kingdom in IMDB as originating from the USA, using the Europa Cinemas database.

This note is based on the data collected between the 1st of October and the 1st of November 2016. Even is the methodology is sound and the conclusions based on a significant number of observations, it must be noted:

- that a limited part of the films promoted by the services could not be clearly identified.
- that some promotional spots are dedicated to promotional bundles of several films, often catalogue films; these bundled films were not identified and therefore not considered in the analysis.

Throughout this note, figures are analysed under three different angles:

- The diversity of the use of promotional spots, i.e. the number of films which are promoted no matter their country of origin.
- The share of European films among films which are promoted, not taking into account the intensity of the promotion
- The weighted share of European films among promotional spots, taking into account the number of promotional spots allocated to each film.

Main findings

1.1 Approach by country

- In October 2016, an average of 275 different films was promoted in the 5 countries of the sample, meaning that **only a small minority of the catalogue is actually promoted**. **76% of these films were recent films** (produced in 2015 or 2016).
- In average, **one-third of films which were promoted were European films**. The share of European films varied between 41% in France and 25% in the United-Kingdom. Among European films, national films represented the majority in France and the United Kingdom, whereas European non-national films were the majority in Germany, The Netherlands and Belgium (both in VLG and CFB).
- In average, **the share of US films among films promoted was 58%**, ranging from 51% in France to 62% in the United Kingdom and the Netherlands.

Table 197: Number and breakdown of films promoted

	DE	FR	GB	NL	BE (VLG)	BE (CFB)	All sample (average)
Number of unique titles promoted	332	226	332	177	237	347	275
Of which share of 2015-2016 titles	68%	78%	68%	91%	84%	61%	76%
Origin of films promoted:							
National	12%	25%	15%	5%	3%	3%	10%
European non-national	20%	16%	10%	26%	32%	34%	23%
Sub-total: European	**32%**	**41%**	**25%**	**31%**	**35%**	**37%**	**33%**
USA	58%	51%	62%	62%	57%	56%	58%
Others	10%	8%	13%	7%	8%	7%	9%

- The number of "promotional spots" available on the on-demand services varied widely between services, due probably both to technical constraints and to the marketing strategy of each service.
- In October 2016, **recent films (produced in 2015 or 2016) were allocated in average 93% of all available promotional spots**[2].
- The comparison of the share of recent films between films promoted (76%) and of the share of promotional spots allocated to recent films (96%) indicates that in average, a given recent film is allocated more promotional spots than a given film produced more than two years ago.
- The allocation of "promotional spots" is heavily concentrated: **the 10 most promoted films accounted in average for 38% of all available spots**, with figures varying from 28% in Belgium (CFB) to 43% in the United Kingdom.
- **European films were allocated in average 22% of promotional spots**, with figures varying from 33% (in France) to 15% (in the United Kingdom). Among promotional spots allocated to European films, the majority was allocated to national films in France and the United Kingdom, whereas the majority was allocated to European non-national films in Germany, the Netherlands and Belgium.
- The comparison of the share of European films among films promoted (33%) and of the share of promotional spots allocated to European films (22%) leads to the conclusion that a given US films benefits from more promotional spots than a given European film. **In other words, promotional spots are primarily dedicated to a limited number of recent "blockbusters", mainly US films.**

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[2] Some promotional spots are dedicated to promotional bundles of several films, often catalogue films; these bundled films were not identified and therefore not considered in the analysis. The share of recent films is therefore somehow overstated.

Table 198: Number and breakdown of promotional spots

	DE	FR	GB	NL	BE (VLG)	BE (CFB)	All sample
Number of promotional spots	8867	8044	9427	8475	6390	6741	47944
Share of promotional spots allocated to the 10 most promoted films	41%	42%	43%	38%	37%	28%	38%[3]
Share of promotional spots allocated to 2015-2016 titles	92%	95%	94%	97%	95%	80%	93%
Share of promotional spots by origin of film:							
National	7%	25%	9%	2%	1%	2%	8%
European non-national	12%	8%	6%	18%	17%	30%	14%
Sub-total: European	**19%**	**33%**	**15%**	**20%**	**18%**	**32%**	**22%**
USA	76%	65%	77%	74%	76%	63%	72%
Others	5%	2%	8%	6%	6%	5%	6%

[3] Figure calculated on a country per country basis, without eliminating the double counts (i.e. films repeated) between countries.

1.2 Approach by players

- The promotion of European films varied not only by country but also between players. Only 14 out of the 42 services of the sample had a share of promotional sports allocated to European films higher than the average of the sample (28%)
- In most countries of the sample, national VOD players tended globally to dedicate more promotional spots to European films. **Out of the 14 services with a higher share of promotional spots allocated to European films than the average of the sample, 10 where national players** (whereas national players represent 17 of the 42 services of the sample).
- But significant differences also appear between US players: ITunes, and, to a lesser extent Amazon Instant video, tended to propose more European works than PS Store, Xbox Live or Google Play.

Table 199: Share of promotional spots allocated to European films by on-demand services

Share of spots allocated to European films	DE	FR	UK	NL	BE (VLG)	BE (CFB)
Over 40%		PLUZZ ITUNES ORANGE				VOO EVASION
From 30% to 40%		SFR CANAL PLAY	VIRGIN MEDIA	ZIGGO ITUNES VIDEOLAND		PROXIMUS
From 20% to 30%	AMAZON INSTANT PLAY	MYTF1 VOD	ITUNES		PROXIMUS ITUNES TELENET	ITUNES GOOGLE PLAY
From 10% to 20%	ITUNES UNITY MEDIA SKY VIDEOLOAD	GOOGLE PLAY PS STORE	AMAZON INSTANT VIDEO SKY BT BOX OFFICE XBOX LIVE			XBOX LIVE
Under 10%	VIDEOCIETY MAXDOME XBOX LIVE PS STORE	XBOX LIVE	GOOGLE PLAY PS STORE	GOOGLE PLAY XBOX LIVE	GOOGLE PLAY XBOX LIVE	

- Differences also appear in terms of the diversity of the use of promotional spots, i.e. how the promotional spots are distributed among the films promoted. Diversity can be approached by comparing the number of different films promoted with the number of promotional spots. The higher this indicator, the more diverse are the films promoted. In average, the services of the sample promoted 6.6 different films for every 100 promotional spots available.

- **16 services out of 42 proposed a more diverse promotion than the average of the sample. Out of these 16 services, 11 were national players** (whereas national players represent 17 of the 42 services of the sample).

Table 200: Diversity of films promoted by on-demand services

Diversity of films promoted[4]	DE	FR	UK	NL	BE (VLG)	BE (CFB)
Over 20					PROXIMUS	
From 15 to 20			AMAZON INSTANT VIDEO			PROXIMUS
From 10 to 15	SKY ITUNES UNITY MEDIA		VIRGIN MEDIA			
From 5 to 10	VIDEOCIETY VIDEOLOAD GOOGLE PLAY AMAZON INSTANT PLAY SONY PS STORE XBOX LIVE	ITUNES SFR PLUZZ CANAL PLAY XBOX LIVE ORANGE GOOGLE PLAY SONY PS STORE	ITUNES BT BOX OFFICE GOOGLE PLAY PS STORE		ITUNES TELENET GOOGLE PLAY	XBOX LIVE VOO EVASION GOOGLE PLAY ITUNES
Under 5	MAXDOME	MYTF1 VOD	XBOX LIVE SKY	VIDEOLAN ZIGGO GOOGLE PLAY ITUNES XBOX LIVE	XBOX LIVE	

[4] Number of films promoted per 100 available promotional spots

Detailed results: Germany

Table 201: DE - Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[5]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
AMAZON INSTANT VIDEO	1551	80	5,2	599	39%
GOOGLE PLAY	883	63	7,1	551	62%
iTunes	976	105	10,8	403	41%
MAXDOME	625	30	4,8	489	78%
PS STORE	379	19	5,0	303	80%
SKY	958	114	11,9	386	40%
UNITY MEDIA	1034	103	10,0	422	41%
VIDEOCIETY	747	73	9,8	291	39%
VIDEOLOAD	1019	77	7,6	550	54%
XBOX LIVE	695	35	5,0	396	57%
All DE	**8867**	**332[6]**	**3,7[7]**	**3640**	**41%**

Table 202: DE- Promotional spots and promoted recent films

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[8]	Diversity of 2015-2016 promoted films[9]
AMAZON INSTANT VIDEO	1551	1489	73	5,2	4,9
GOOGLE PLAY	883	874	59	7,1	6,8
iTunes	976	909	92	10,8	10,1
MAXDOME	625	625	30	4,8	4,8

[5] Number of films promoted per 100 available promotional spots

[6] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[7] The consolidated ratio is lower as many films are duplicated between the different services.

[8] Number of films promoted per 100 available promotional spots

[9] Number of 2015-2016 films promoted per 100 available promotional spots

PS STORE	379	282	15	5,0	5,3
SKY	958	846	76	11,9	9,0
UNITY MEDIA	1034	861	73	10,0	8,5
VIDEOCIETY	747	698	67	9,8	9,6
VIDEOLOAD	1019	918	66	7,6	7,2
XBOX LIVE	695	684	33	5,0	4,8
All DE	**8867**	**8186**	**229**[10]	**3,7**[11]	**2,8**[12]

Table 203: DE - Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
AMAZON INSTANT VIDEO	80	*13*	*12*	*53*	*2*
GOOGLE PLAY	63	*9*	*16*	*32*	*6*
iTunes	105	*9*	*26*	*61*	*9*
MAXDOME	30	*4*	*7*	*18*	*1*
PS STORE	19	*0*	*2*	*15*	*2*
SKY	114	*8*	*20*	*79*	*7*
UNITY MEDIA	103	*12*	*16*	*68*	*7*
VIDEOCIETY	73	*8*	*13*	*42*	*10*
VIDEOLOAD	77	*12*	*17*	*43*	*5*
XBOX LIVE	35	*1*	*3*	*28*	*3*
All DE[13]	**332**	***41***	***67***	***192***	***32***

Table 204: DE- Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
AMAZON INSTANT VIDEO	73	13	9	49	2
GOOGLE PLAY	59	8	16	31	4
iTunes	92	9	24	51	8
MAXDOME	30	4	7	18	1
PS STORE	15	0	1	12	2
SKY	76	6	13	52	5
UNITY MEDIA	73	9	12	46	6

[10] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[11] The consolidated ratio is lower as many films are duplicated between the different services.

[12] The consolidated ratio is lower as many films are duplicated between the different services.

[13] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

VIDEOCIETY	67	8	13	38	8
VIDEOLOAD	66	12	16	34	4
XBOX LIVE	33	1	3	27	2
All DE[14]	**229**	**35**	**50**	**122**	**22**

Table 205: DE Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
AMAZON INSTANT VIDEO	178	205	1094	74	**1551**
GOOGLE PLAY	58	112	665	48	**883**
iTunes	58	216	662	40	**976**
MAXDOME	17	46	541	21	**625**
PS STORE	0	11	322	46	**379**
SKY	60	124	748	26	**958**
UNITY MEDIA	87	122	784	41	**1034**
VIDEOCIETY	31	121	496	99	**747**
VIDEOLOAD	100	82	795	42	**1019**
XBOX LIVE	7	19	629	40	**695**
ALL DE	**596**	**1058**	**6736**	**477**	**8867**

Table 206: DE - Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	Total
AMAZON INSTANT VIDEO	178	173	1064	74	**1489**
GOOGLE PLAY	54	112	664	44	**874**
iTunes	58	210	602	39	**909**
MAXDOME	17	46	541	21	**625**
PS STORE	0	3	233	46	**282**
SKY	40	97	685	24	**846**
UNITY MEDIA	74	100	653	34	**861**
VIDEOCIETY	31	121	453	93	**698**
VIDEOLOAD	100	81	697	40	**918**
XBOX LIVE	7	19	628	30	**684**
ALL DE	**559**	**962**	**6220**	**445**	**8186**

[14] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Detailed results: France

Table 207: FR - Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[15]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
Orange	1320	76	5,8	607	46%
XBOX LIVE	954	60	6,3	424	44%
SONY PS	744	39	5,2	398	53%
SFR	748	64	8,6	340	45%
CANALPLAY	1246	98	7,9	538	43%
iTunes	1162	102	8,8	409	35%
PLUZZ	471	38	8,1	263	56%
GOOGLE PLAY	743	41	5,5	522	70%
MYTF1VOD	656	29	4,4	510	78%
All FR	8044	226[16]	2,8[17]	3404	42%

[15] Number of films promoted per 100 available promotional spots

[16] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[17] The consolidated ratio is lower as many films are duplicated between the different services.

Table 208: FR - Promotional spots and promoted recent films

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[18]	Diversity of 2015-2016 promoted films[19]
Orange	1320	1299	69	5,8	5,3
XBOX LIVE	954	902	53	6,3	5,9
SONY PS	744	740	38	5,2	5,1
SFR	748	721	60	8,6	8,3
CANALPLAY	1246	1158	86	7,9	7,4
iTunes	1162	1074	86	8,8	8,0
PLUZZ	471	449	33	8,1	7,3
GOOGLE PLAY	743	723	38	5,5	5,3
MYTF1VOD	656	630	25	4,4	4,0
All FR	**8044**	**7696**	**226[20]**	**2,8[21]**	**2,9[22]**

Table 209: FR - Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
Orange	76	*22*	*11*	*43*	*0*
XBOX LIVE	60	*4*	*4*	*49*	*3*
SONY PS	39	*4*	*4*	*29*	*2*
SFR	64	*16*	*13*	*33*	*2*
CANALPLAY	98	*20*	*26*	*43*	*9*
iTunes	102	*33*	*15*	*47*	*7*
PLUZZ	38	*23*	*6*	*9*	*0*
GOOGLE PLAY	41	*7*	*5*	*27*	*2*
MYTF1VOD	29	*7*	*4*	*16*	*2*
All FR[23]	**226**	***57***	***35***	***116***	***18***

[18] Number of films promoted per 100 available promotional spots

[19] Number of 2015-2016 films promoted per 100 available promotional spots

[20] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[21] The consolidated ratio is lower as many films are duplicated between the different services.

[22] The consolidated ratio is lower as many films are duplicated between the different services.

[23] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 210: FR - Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	National	European non national	USA	Others
Orange	69	*21*	*10*	*38*	*0*
XBOX LIVE	53	*4*	*4*	*42*	*3*
SONY PS	38	*4*	*4*	*29*	*1*
SFR	60	*16*	*13*	*30*	*1*
CANALPLAY	86	*20*	*21*	*40*	*5*
iTunes	86	*27*	*13*	*40*	*6*
PLUZZ	33	*21*	*5*	*7*	*0*
GOOGLE PLAY	38	*7*	*5*	*26*	*0*
MYTF1VOD	25	*6*	*4*	*15*	*0*
All FR[24]	**178**	***48***	***28***	***90***	***12***

Table 211: FR - Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	Total
Orange	431	129	760	0	1320
XBOX LIVE	67	19	846	22	954
SONY PS	49	35	651	9	744
SFR	207	69	465	7	748
CANALPLAY	277	154	764	51	1246
iTunes	449	141	538	34	1162
PLUZZ	312	55	104	0	471
GOOGLE PLAY	101	44	592	6	743
MYTF1VOD	97	44	500	15	656
All FR	**1990**	**690**	**5220**	**144**	**8044**

[24] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 212: FR - Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	Total
Orange	426	128	745	0	1299
XBOX LIVE	67	19	794	22	902
SONY PS	49	35	651	5	740
SFR	207	69	444	1	721
CANALPLAY	277	127	737	17	1158
iTunes	403	134	510	27	1074
PLUZZ	305	52	92	0	449
GOOGLE PLAY	101	44	578	0	723
MYTF1VOD	94	44	492	0	630
All FR	**1929**	**652**	**5043**	**72**	**7696**

Detailed results: United Kingdom

Table 213: GB - Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[25]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
AMAZON INSTANT VIDEO	1043	177	17,0	400	38%
GOOGLE PLAY	819	41	5,0	519	63%
VIRGIN MEDIA	955	109	11,4	262	27%
XBOX LIVE	1956	78	4,0	892	46%
SKY	1241	47	3,8	753	61%
iTunes	1738	110	6,3	587	34%
BT BOX OFFICE	1251	76	6,1	618	49%
PS STORE	424	21	5,0	314	74%
All GB	**9427**	**332[26]**	**3,5[27]**	**4031**	**43%**

Table 214: GB - Promotional spots and promoted recent films

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[28]	Diversity of 2015-2016 promoted films[29]
AMAZON INSTANT VIDEO	1043	868	115	17,0	13,2
GOOGLE PLAY	819	818	40	5,0	4,9
VIRGIN MEDIA	955	886	98	11,4	11,1
XBOX LIVE	1956	1929	68	4,0	3,5
SKY	1241	1218	43	3,8	3,5
iTunes	1738	1644	96	6,3	5,8
BT BOX OFFICE	1251	1044	57	6,1	5,5
PS STORE	424	424	21	5,0	5,0

[25] Number of films promoted per 100 available promotional spots

[26] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[27] The consolidated ratio is lower as many films are duplicated between the different services.

[28] Number of films promoted per 100 available promotional spots

[29] Number of 2015-2016 films promoted per 100 available promotional spots

All GB	**9427**	**8831**	**227**[30]	**3,5**[31]	**2,6**[32]

Table 215: GB - Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
AMAZON INSTANT VIDEO	177	*28*	*20*	*102*	*27*
GOOGLE PLAY	41	*4*	*2*	*32*	*3*
VIRGIN MEDIA	109	*23*	*12*	*58*	*16*
XBOX LIVE	78	*6*	*6*	*60*	*6*
SKY	47	*3*	*6*	*34*	*4*
iTunes	110	*21*	*9*	*68*	*12*
BT BOX OFFICE	76	*9*	*6*	*57*	*4*
PS STORE	21	*1*	*1*	*17*	*2*
All GB[33]	**332**	***49***	***32***	***207***	***44***

Table 216: GB - Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
AMAZON INSTANT VIDEO	115	*20*	*8*	*74*	*13*
GOOGLE PLAY	40	*3*	*2*	*32*	*3*
VIRGIN MEDIA	98	*21*	*9*	*56*	*12*
XBOX LIVE	68	*5*	*6*	*52*	*5*
SKY	43	*3*	*6*	*30*	*4*
iTunes	96	*19*	*9*	*58*	*10*
BT BOX OFFICE	57	*8*	*6*	*39*	*4*
PS STORE	21	*1*	*1*	*17*	*2*
All GB[34]	**227**	***39***	***18***	***146***	***24***

[30] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[31] The consolidated ratio is lower as many films are duplicated between the different services.

[32] The consolidated ratio is lower as many films are duplicated between the different services.

[33] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[34] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 217: GB - Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
AMAZON INSTANT VIDEO	139	54	734	116	**1043**
GOOGLE PLAY	43	16	723	37	**819**
VIRGIN MEDIA	163	129	571	92	**955**
XBOX LIVE	135	66	1612	143	**1956**
SKY	49	104	1011	77	**1241**
iTunes	243	152	1204	139	**1738**
BT BOX OFFICE	116	29	1015	91	**1251**
PS STORE	21	7	360	36	**424**
All GB	**909**	**557**	**7230**	**731**	**9427**

Table 218: GB - Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
AMAZON INSTANT VIDEO	114	25	659	70	**868**
GOOGLE PLAY	42	16	723	37	**818**
VIRGIN MEDIA	148	99	558	81	**886**
XBOX LIVE	128	66	1594	141	**1929**
SKY	49	104	988	77	**1218**
iTunes	209	152	1158	125	**1644**
BT BOX OFFICE	73	29	851	91	**1044**
PS STORE	21	7	360	36	**424**
All GB	**784**	**498**	**6891**	**658**	**8831**

Detailed results: The Netherlands

Table 219: NL - Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[35]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
XBOX	2454	71	2,9	1281	52%
VIDEOLAND	1620	77	4,8	633	39%
ZIGGO	1020	44	4,3	616	60%
GOOGLE PLAY	1169	49	4,2	761	65%
iTunes	2212	89	4,0	770	35%
All NL	**8475**	**177[36]**	**2,1[37]**	**3186**	**38%**

Table 220: NL - Promotional spots and promoted recent films

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[38]	Diversity of 2015-2016 promoted films[39]
XBOX	2454	2353	65	2,9	2,8
VIDEOLAND	1620	1565	72	4,8	4,6
ZIGGO	1020	1016	43	4,3	4,2
GOOGLE PLAY	1169	1169	49	4,2	4,2
iTunes	2212	2142	82	4,0	3,8
All NL	**8475**	**8245**	**162[40]**	**2,1[41]**	**2,0[42]**

[35] Number of films promoted per 100 available promotional spots

[36] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[37] The consolidated ratio is lower as many films are duplicated between the different services.

[38] Number of films promoted per 100 available promotional spots

[39] Number of 2015-2015 films promoted per 100 available promotional spots

[40] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[41] The consolidated ratio is lower as many films are duplicated between the different services.

[42] The consolidated ratio is lower as many films are duplicated between the different services.

Table 221: NL - Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
XBOX	71	*0*	*8*	*61*	*2*
VIDEOLAND	77	*4*	*22*	*47*	*4*
ZIGGO	44	*3*	*14*	*24*	*3*
GOOGLE PLAY	49	*0*	*8*	*38*	*3*
iTunes	89	*6*	*25*	*50*	*8*
All NL[43]	**177**	***9***	***47***	***109***	***12***

Table 222: NL - Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
XBOX	65	*0*	*7*	*57*	*1*
VIDEOLAND	72	*4*	*19*	*45*	*4*
ZIGGO	43	*3*	*14*	*23*	*3*
GOOGLE PLAY	49	*0*	*8*	*38*	*3*
iTunes	82	*5*	*21*	*48*	*8*
All NL[44]	**162**	***8***	***41***	***102***	***11***

Table 223: NL - Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
XBOX	0	124	2250	80	**2454**
VIDEOLAND	59	427	1055	79	**1620**
ZIGGO	40	304	663	13	**1020**
GOOGLE PLAY	0	80	1000	89	**1169**
iTunes	102	569	1312	229	**2212**
All NL	**201**	**1504**	**6280**	**490**	**8475**

[43] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[44] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 224: NL - Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
XBOX	0	115	2193	45	**2353**
VIDEOLAND	59	397	1030	79	**1565**
ZIGGO	40	304	659	13	**1016**
GOOGLE PLAY	0	80	1000	89	**1169**
iTunes	97	513	1303	229	**2142**
All NL	**196**	**1409**	**6185**	**455**	**8245**

Detailed results: Belgium (Flemish Community)

Table 225: BE (VLG) - Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[45]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
iTunes	1639	105	6,4	551	34%
PROXIMUS	366	89	24,3	141	39%
TELENET	1628	90	5,5	576	35%
XBOX	1870	72	3,9	985	53%
GOOGLE PLAY	887	48	5,4	586	66%
All BE - VLG	**6390**	**237[46]**	**3,7[47]**	**2367**	**37%**

Table 226: BE (VLG) - Promotional spots and promoted recent films in Belgium (VLG)

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[48]	Diversity of 2015-2016 promoted films[49]
iTunes	1639	1542	92	6,4	6,0
PROXIMUS	366	326	75	24,3	23,0
TELENET	1628	1457	80	5,5	5,5
XBOX	1870	1846	67	3,9	3,6
GOOGLE PLAY	887	887	48	5,4	5,4
All BE - VLG	**6390**	**6058**	**200[50]**	**3,7[51]**	**3,3[52]**

[45] Number of films promoted per 100 available promotional spots

[46] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[47] The consolidated ratio is lower as many films are duplicated between the different services.

[48] Number of films promoted per 100 available promotional spots

[49] Number of 2015-2016 films promoted per 100 available promotional spots

[50] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[51] The consolidated ratio is lower as many films are duplicated between the different services.

[52] The consolidated ratio is lower as many films are duplicated between the different services.

Table 227: BE (VLG): Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
iTunes	105	*1*	*38*	*58*	*8*
PROXIMUS	89	*1*	*34*	*47*	*7*
TELENET	90	*4*	*22*	*57*	*7*
XBOX	72	*0*	*8*	*62*	*2*
GOOGLE PLAY	48	*1*	*7*	*38*	*2*
All BE - VLG[53]	**237**	***6***	***77***	***136***	***18***

Table 228: BE (VLG) - Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
iTunes	92	*1*	*30*	*53*	*8*
PROXIMUS	75	*1*	*29*	*40*	*5*
TELENET	80	*3*	*17*	*53*	*7*
XBOX	67	*0*	*7*	*59*	*1*
GOOGLE PLAY	48	*1*	*7*	*38*	*2*
All BE - VLG[54]	**200**	***5***	***60***	***120***	***15***

Table 229: BE (VLG) - Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
iTunes	7	454	1059	119	**1639**
PROXIMUS	2	103	251	10	**366**
TELENET	51	393	1054	130	**1628**
XBOX	0	101	1723	46	**1870**
GOOGLE PLAY	4	54	762	67	**887**
All BE -VLG	**64**	**1105**	**4849**	**372**	**6390**

[53] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[54] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 230: BE (VLG) - Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
iTunes	7	375	1041	119	**1542**
PROXIMUS	2	86	230	8	**326**
TELENET	50	323	954	130	**1457**
XBOX	0	95	1717	34	**1846**
GOOGLE PLAY	4	54	762	67	**887**
All BE -VLG	**63**	**933**	**4704**	**358**	**6058**

Detailed results: Belgium (French Community)

Table 231: BE (CFB)-Promotional spots and promoted films

Service	Number of promotional spots	Number of unique titles promoted	Diversity of promoted films[55]	Number of promotional spots for the 10 most promoted films	Share of promotional spots for the 10 most promoted films
GOOGLE PLAY	742	40	5,4	522	70%
PROXIMUS	1068	172	16,1	341	32%
ITUNES	2868	152	5,3	623	22%
VOO EVASION	1399	92	6,6	441	32%
XBOX LIVE	664	48	7,2	375	56%
All BE (CFB)	**6741**	**347[56]**	**5,1[57]**	**1863**	**28%**

Table 232: BE (CFB)-Promotional spots and promoted recent films

Service	Number of promotional spots	Number of promotional spots allocated to 2015-2016 films	Number of unique titles 2015-2016	Diversity of promoted films[58]	Diversity of 2015-2016 promoted films[59]
GOOGLE PLAY	742	721	36	5,4	5,0
PROXIMUS	1068	916	107	16,1	11,7
ITUNES	2868	2180	114	5,3	5,2
VOO EVASION	1399	986	62	6,6	6,3
XBOX LIVE	664	619	41	7,2	6,6
All BE FR	**6741**	**5422**	**214[60]**	**5,1[61]**	**3,9[62]**

[55] Number of films promoted per 100 available promotional spots

[56] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[57] The consolidated ratio is lower as many films are duplicated between the different services.

[58] Number of films promoted per 100 available promotional spots

[59] Number of 2015-2015 films promoted per 100 available promotional spots

[60] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[61] The consolidated ratio is lower as many films are duplicated between the different services.

[62] The consolidated ratio is lower as many films are duplicated between the different services.

Table 233: BE (CFB)-Origin of films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
GOOGLE PLAY	40	*0*	*13*	*26*	*1*
PROXIMUS	172	*5*	*60*	*90*	*17*
ITUNES	152	*3*	*48*	*92*	*9*
VOO EVASION	92	*5*	*35*	*49*	*3*
XBOX LIVE	48	*0*	*8*	*39*	*1*
All BE (CFB) [63]	**347**	***11***	***116***	***195***	***25***

Table 234: BE (CFB)-Origin of recent films (unique titles) promoted by on-demand services

Service	Number of unique titles	*National*	*European non national*	*USA*	*Others*
GOOGLE PLAY	36	*0*	*12*	*24*	*0*
PROXIMUS	107	*4*	*46*	*48*	*9*
ITUNES	114	*3*	*35*	*69*	*7*
VOO EVASION	62	*5*	*28*	*26*	*3*
XBOX LIVE	41	*0*	*8*	*32*	*1*
All BE (CFB) [64]	**214**	***10***	***84***	***106***	***14***

Table 235: BE (CFB)-Promotional spots by origin of films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	**Total**
GOOGLE PLAY	0	176	560	6	**742**
PROXIMUS	10	364	582	112	**1068**
ITUNES	32	824	1831	181	**2868**
VOO EVASION	104	544	694	57	**1399**
XBOX LIVE	0	112	546	6	**664**
All BE (CFB)	**146**	**2020**	**4213**	**362**	**6741**

[63] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

[64] The total number of films promoted is not the sum of the number of films promoted by each service as many films are duplicated between the different services.

Table 236: BE (CFB)-Promotional spots by origin of recent films on on-demand services

	Spots by country of origin				
Service	National	European non national	USA	Others	Total
GOOGLE PLAY	0	176	545	0	721
PROXIMUS	7	332	489	88	916
ITUNES	32	575	1412	161	2180
VOO EVASION	104	463	383	36	986
XBOX LIVE	0	112	501	6	619
All BE (CFB)	143	1658	3330	291	5422

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The visibility of films on on-demand platforms

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