



# The origin of films in VOD catalogues

Edition 2017

A publication  
of the European Audiovisual Observatory



**The origin of films in VOD catalogues – 2017 edition**

European Audiovisual Observatory (Council of Europe), Strasbourg, 2017

**Director of publication**

Susanne Nikoltchev

Executive Director, European Audiovisual Observatory

**Authors**

Christian Grece, Marta Jiménez Pumares

Analysts, European TV and VoD Markets

Department for Market Information, European Audiovisual Observatory

christian.grece@coe.int, marta.jimenez-pumares@coe.int

**Supervising editor**

Gilles Fontaine

Head of the Department for Information on Markets and Financing, European Audiovisual Observatory

**Proofreading**

Anthony A. Mills

**Press and public relations**

Alison Hindhaugh, alison.hindhaugh@coe.int

European Audiovisual Observatory

**Publisher**

European Audiovisual Observatory

76 Allée de la Robertsau, 67000 Strasbourg, France

Tel.: +33 (0)3 90 21 60 00

Fax. : +33 (0)3 90 21 60 19

info.obs@coe.int

<http://www.obs.coe.int>

**Cover layout** – ALTRAN, Neuilly-sur-Seine, France

Please quote this publication as

*The origin of films in VOD catalogues – 2017 edition*

© European Audiovisual Observatory (Council of Europe), Strasbourg, December 2017

This report was prepared by the European Audiovisual Observatory for the European Commission.

The analyses presented in this publication cannot in any way be considered as representing the point of view of the members of the European Audiovisual Observatory or of the Council of Europe or of the European Commission.

If you wish to reproduce tables or graphs contained in this publication please contact the European Audiovisual Observatory for prior approval.

# The origin of films in VOD catalogues 2017 edition

Christian Grece  
Marta Jiménez Pumares





# Table of contents

---

<b>1. Introduction, methodology and limits .....</b>	<b>1</b>
1.1. Introduction .....	1
1.2. Methodology.....	1
1.3. Limits of the report .....	4

---

<b>Executive Summary.....</b>	<b>6</b>
-------------------------------	----------

---

<b>2. Focus on pan-European and multi-country TVOD services.....</b>	<b>10</b>
2.1. Comparison of pan-European and multi-country TVOD services.....	10
2.1.1. Region of origin of films in catalogues .....	11
2.1.2. Share of co-productions .....	14
2.2. Are pan-European and multi-country services favouring the circulation of film titles? A statistical observation.....	17
2.2.1. Apple's iTunes.....	19
2.2.2. Chili TV .....	25
2.2.3. Microsoft Film and TV .....	29
2.2.4. Rakuten TV.....	34
2.3. Apple iTunes.....	38
2.3.1. Cumulative count.....	38
2.3.2. Single title count .....	39
2.3.3. Region of origin of films in catalogues .....	40
2.3.4. Focus on co-productions.....	45
2.4. Chili TV.....	50
2.4.1. Cumulative count.....	50
2.4.2. Single title count .....	51
2.4.3. Region of origin of films in catalogues .....	52
2.4.4. Focus on co-productions.....	56
2.5. Microsoft Film & TV series.....	61
2.5.1. Cumulative count.....	61
2.5.2. Single title count .....	63
2.5.3. Region of origin of films in catalogues .....	64
2.5.4. Focus on co-productions.....	68
2.6. Rakuten TV .....	73
2.6.1. Cumulative count.....	73
2.6.2. Single title count .....	74

2.6.3. Region of origin of films in catalogues .....	75
2.6.4. Focus on co-productions.....	80

---

### **3. Origin of films in subscription VOD catalogues – 37 catalogues..... 85**

3.1. Overview of all SVOD services.....	85
3.1.1. All SVOD services – Cumulative count.....	85
3.1.2. All SVOD services – Single title count .....	87
3.2. Comparison between pan-European, multi-country and national SVOD services.....	89
3.2.1. Share of films by region of origin.....	90
3.2.2. Co-productions .....	93
3.3. Pan-European SVOD service: Netflix (27 countries) .....	97
3.3.1. Cumulative count.....	97
3.3.2. Single title count .....	98
3.3.3. Region of origin of films in catalogue .....	99
3.3.4. Focus on co-productions.....	103
3.4. Multi-Country SVOD service: C More Film (3 countries: DK, FI and SE).....	109
3.4.1. Cumulative count.....	109
3.4.2. Single title count .....	110
3.4.3. Region of origin of films in catalogue .....	111
3.4.4. Focus on co-productions.....	115
3.5. National SVOD services – Catalogue details.....	120
3.5.1. Canal Play (France).....	121
3.5.2. Flimmit SVOD (Austria).....	123
3.5.3. HBO Go (Bulgaria).....	125
3.5.4. Horizon GO (Czech Republic) .....	127
3.5.5. Sky Now (United Kingdom) .....	129
3.5.6. TIMVISION (Italy) .....	131
3.5.7. Horizon Poland - UPC My Prime VOD Film (Poland) .....	133
3.5.8. Comparison between national SVOD services .....	135

---

### **4. Appendix: VOD Services – Catalogues details per country ..... 145**

4.1. TVOD services - Catalogues details per country .....	145
4.1.1. Apple iTunes – country catalogue details.....	145
4.1.2. ChiliTV – country catalogue details .....	195
4.1.3. Microsoft Films & TV series – country catalogue details .....	205
4.1.4. Rakuten TV – country catalogue details.....	229
4.2. SVOD services - Catalogues details per country .....	239

4.2.1. Netflix – country catalogue details.....	239
4.2.2. C More – country catalogue details.....	293

---

<b>Figures.....</b>	<b>300</b>
---------------------	------------

<b>Tables.....</b>	<b>306</b>
--------------------	------------





# 1. Introduction, methodology and limits

## 1.1. Introduction

This year's report on the composition of SVOD and TVOD catalogues takes another approach than the one of the past year. First of all, this report aims to give an overview of the composition of SVOD and TVOD catalogues in Europe, relative to their films and TV series offer.

Secondly, while the focus for SVOD services still lies on the composition and comparison of catalogues for one true pan-European player (Netflix), one multi-country SVOD service (C More in the Nordics) and 7 national SVOD services, the approach chosen this year for films on TVOD services, was to show if pan-European and multi-country TVOD services really make films travel (what is the proportion of films found in the majority of the catalogues of a same service?) and to what extent. For this purpose, 4 multi-country and pan-European TVOD services have been chosen; Apple's iTunes (25 country catalogues), Microsoft's Film and TV TVOD service (12 country catalogues), Chili TV (5 country catalogues) and Rakuten TV (5 country catalogues).

Finally, this year's report explores in detail the co-production films found in all VOD catalogues, in the search of statistical data to highlight the better circulation of films with two or more countries of origin.

**This document only includes the analysis of films in catalogues.**

## 1.2. Methodology

The objective of the report is to identify the country/region of origin of film and TV titles in the catalogues of TVOD and SVOD services available in the European Union. To do so, a sample of TVOD and SVOD services was selected, with the caveat that this services had to be accessible over the internet; therefore, only OTT services are part of the report.

The indicators which have been analysed in this report are the region of origin of titles in the catalogues and the share of co-productions for titles of each region of origin.

- Region of origin of title

The country (and therefore region of origin) taken into account was the main production country, listed in our LUMIERE database or in the case the film was not present in LUMIERE, the first country of production listed on IMDb or the Moviedatabase.



The country of origin is therefore the first production country in the case of co-productions (the order of production countries reflects in LUMIERE and IMDb the main origin of the production budget of the title).

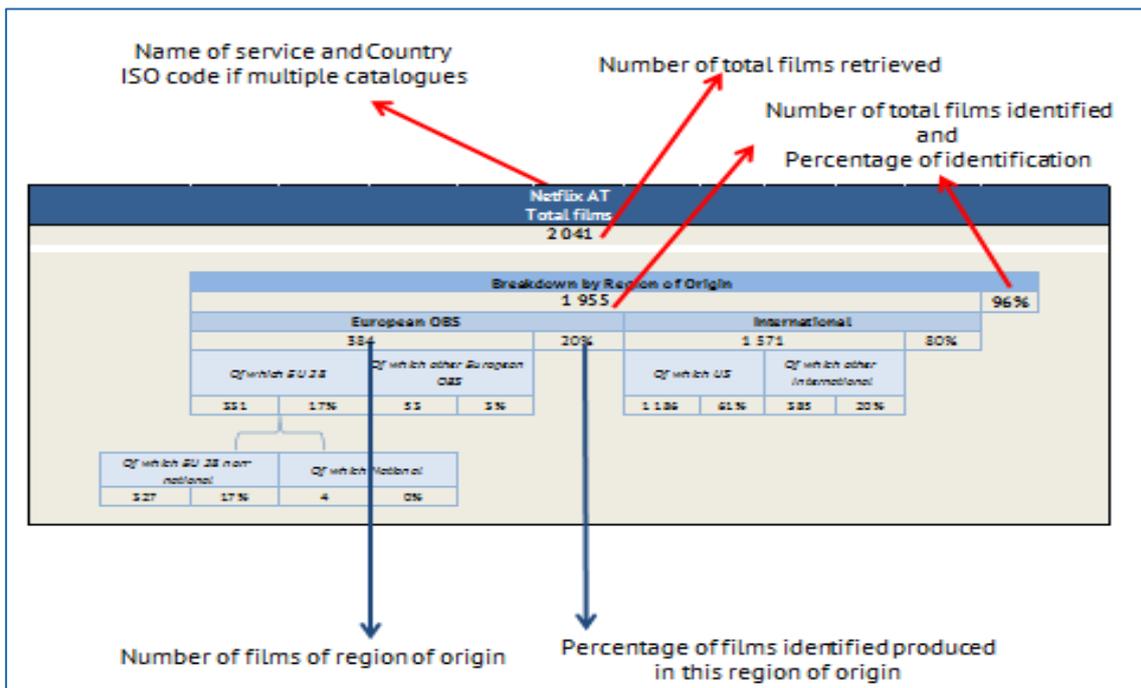
Once the country of production was identified (through an automatic and manual matching process), production countries have been classified into two main regions, European OBS and International.

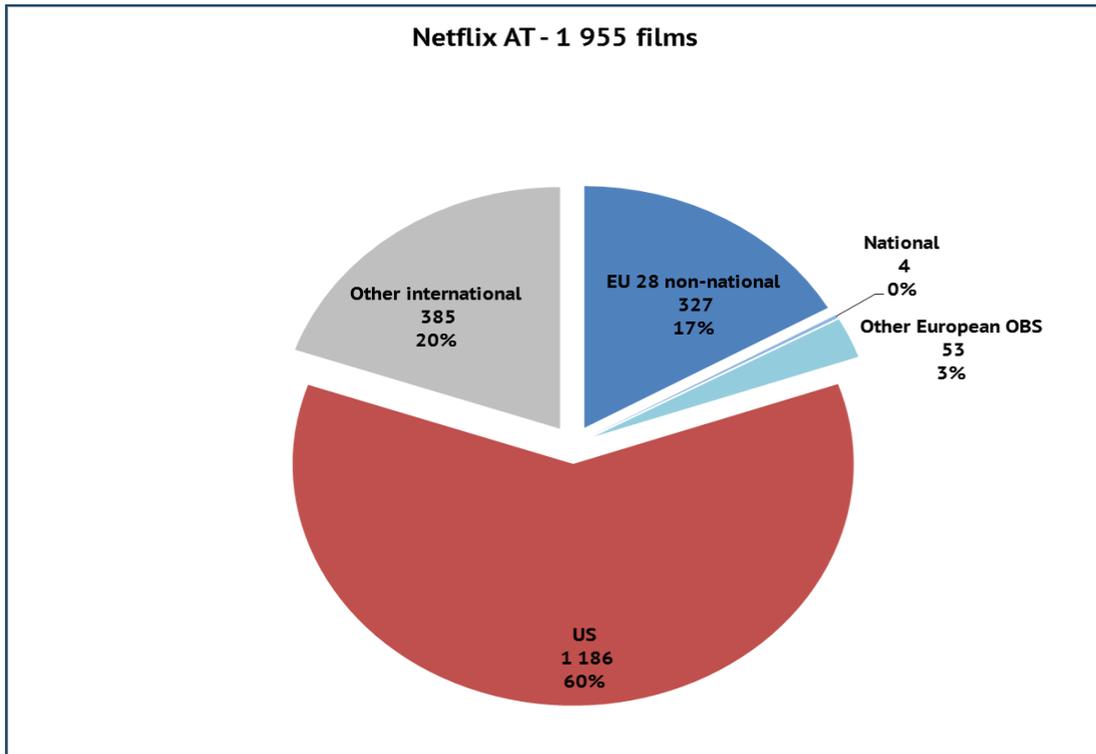
Film and TV series titles have been split up into two main groups, European OBS (films where the main country of production was a member of the European Audiovisual Observatory) and International.

Titles with an origin in a European OBS country were subdivided into EU 28 (a country member of the European Union) and other European OBS (the remaining countries member of the Observatory but not members of the EU). For EU28 titles, an additional distinction was made between EU non-national titles and national titles.

Titles with an international origin have been subdivided into two categories, titles with an US origin and titles with other international origins.

An example of results for region of origin, table and corresponding pie graph:



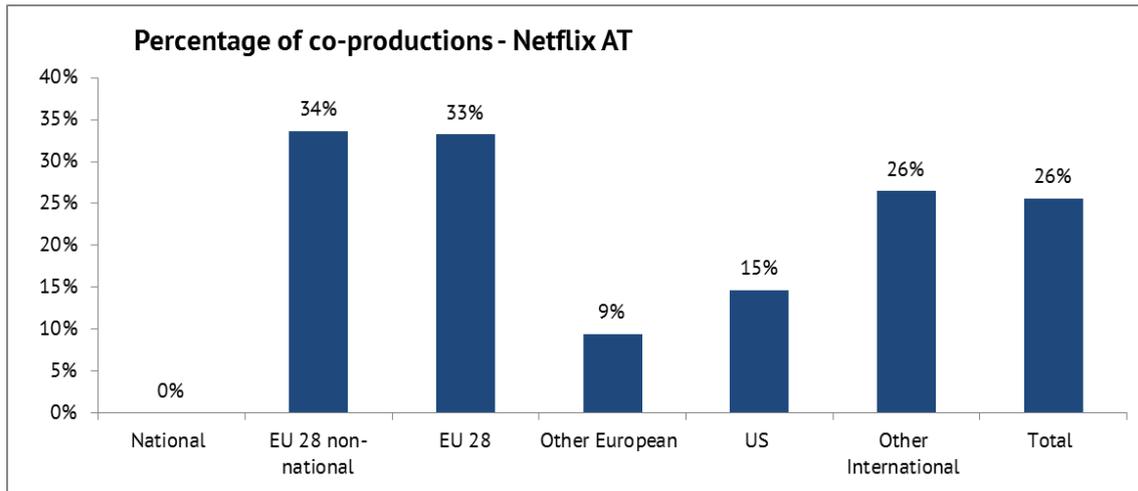


- Share of co-productions

Additional information is provided on the share of co-productions for each region of origin, and this with hindsight that co-productions enable/could enable the circulation of EU films. The percentages of co-productions for each region of origin are calculated based on the total of titles for each region of origin. In this example, on Netflix AT, 34% of films with an EU non-national origin were co-productions (corresponding to 110 EU non-national film co-productions out of 327 EU non-national films).

Example: Table and corresponding bar graph on co-productions

National	-	0%
EU 28 non-national	110	34%
EU 28	110	33%
Other European	5	9%
US	174	15%
Other International	102	26%
<b>Total</b>	<b>501</b>	<b>26%</b>



- For films on TVOD and SVOD services:

We recovered the film titles present in the country catalogues and then proceeded to identify and match these film titles, automatically and manually, with our LUMIERE database, IMDb and the Moviedatabase in order to identify the country of origin.

### 1.3. Limits of the report

As with each statistical report, there are limits on the data used and limits on the application of the results.

- Timing of analysis: Snapshot at a given time

As VOD catalogues change over time, the results in this report are only a snapshot and do not provide a comprehensive coverage of all film and TV titles available in a given country.

- Representivity of VOD services: Not a comprehensive picture of all TVOD and SVOD services available in a country

As the services are only a sample of VOD services available in a given country, and furthermore the technology employed functions only for OTT VOD services (VOD services distributed over a managed network are not included), the results are therefore not a comprehensive picture of all films and TV series available in a country.

- Identification and matching rate close to 90% but errors may have occurred

The Observatory team manually checked and reconciled the results after our software managed to match close to 85% to 90% of titles recovered. However, errors may still have occurred which we estimate to be below 10% of the all films and TV series recovered.

- Retrieval of titles in catalogues



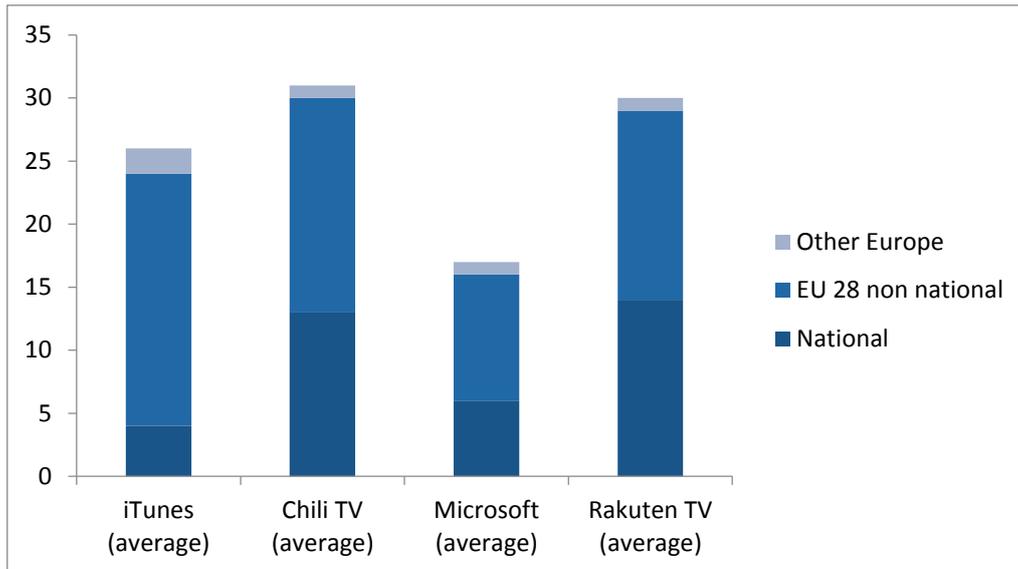
In some rare cases, the catalogues might not have been fully retrieved. This may have occurred in extremely large catalogues due to technical issues. However, after manually checking the results and the number of films and TV series in VOD catalogues (when this information was available), this should not have occurred in most of the cases.



# Executive Summary

## Pan-European and multi-country TVOD services

- The analysis covers 4 pan-European services corresponding to 47 different catalogues (Apple iTunes in 25 countries, Chili TV in 5 countries, Microsoft Film & TV series in 12 countries and Rakuten in 5 countries).
- The size of the film catalogues strongly differ, ranging from about 500 to more than 15 000. They also differ between the different national versions of the each service:
  - iTunes proposes 10 821 films in Ireland vs. 3 761 in Portugal.
  - There are 15 181 films in Chili TV Italy, vs. 2 586 in Poland
  - Similarly, Microsoft proposes 3 626 films in France but only 516 in the Netherlands.
  - The Rakuten catalogues are more homogeneous, from 3 613 films in France up to 4 831 films in Spain.
- The share of EU films proposed by the 4 services ranges from 17% (Microsoft) to 30% (Chili TV). And, among EU films, each of the service combines differently the national and the EU non-national films.
  - Chili TV and Rakuten TV present similar characteristics as regards both the share of EU films (respectively 30% and 29%) and the weight of national films among these EU films (respectively 45% 48%).
  - The average catalogue of iTunes includes a lower share of EU films (24%), of which 4% only are national films.
  - The share of EU films on average in Microsoft catalogues is 17%, among which 35% are national films.
- The ratio of national films among EU films shows that Chili TV and Rakuten tend to adapt their catalogues to each national market. It also indicates that a service covering a large number of countries, such as iTunes can reach a certain level of EU films by including films from a given EU country in several catalogues – de facto achieving a high rate of circulation of EU non-national films.

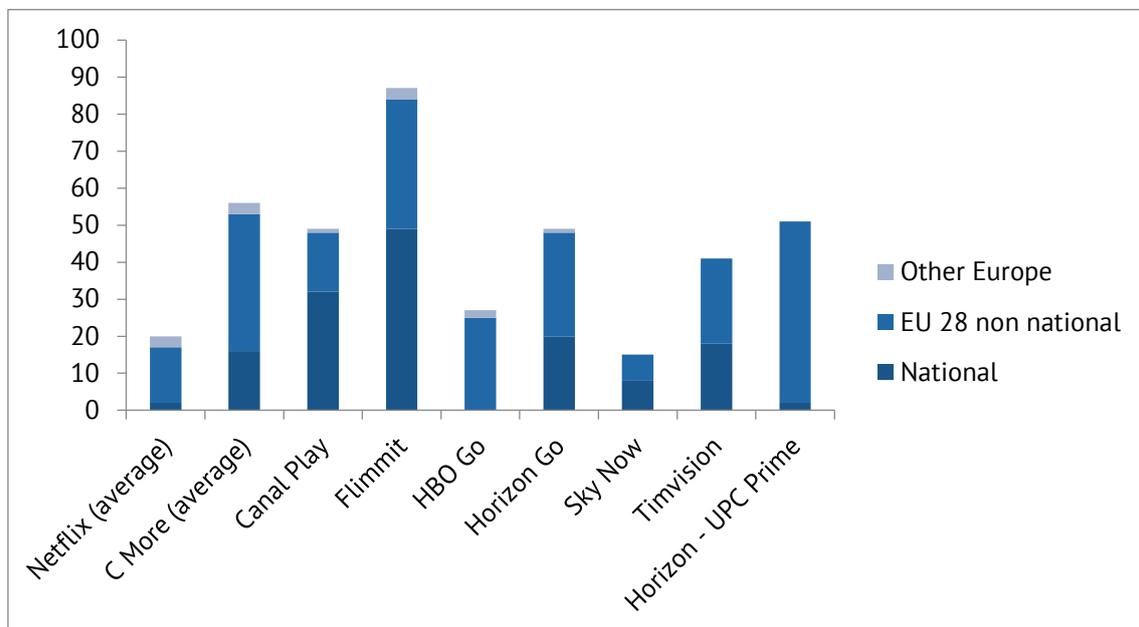


- The share of EU films can also vary between catalogues of the same service: from 15% in Portugal to 38% in France for iTunes, or from 13% in the United Kingdom to 41% in Poland for Chili TV.
- Logically, the catalogues available in the five biggest European countries (DE, ES, FR, GB, IT) have higher shares of national films – showing that higher film production countries with a developed film industry rely more on national productions - while the smaller countries rely more on imports for their consumption of EU 28 films.
- EU non-national films available on the VOD catalogues are often co-productions. Whereas co-productions represent 22% of films produced in Europe, they account from 38% (iTunes) to 57% (Microsoft) of all EU films available.
- The different catalogues of the same services present relatively different films. This is due in particular to the already mentioned differences in size. A given film is available on average in 5.7 iTunes catalogues (out of 25), in 1.3 Chili TV catalogues (out of 5), in 2.3 Microsoft catalogues (out of 12) or in 1.8 Rakuten TV catalogues (out of 4).
- Still, US films are available in more catalogues of the same service than EU films: 6.7 catalogues for US films vs. 3.7 for EU films for Apple iTunes; 2.1 vs. 1.3 for Chili TV; 2.7 vs. 1.7 for Microsoft; 2.6 vs. 1.8 for Rakuten.
- This logically translates into the fact that that national titles struggle to be available in the catalogues of other EU countries. For all Chili TV services, 44.5% of national films were only available in their national catalogue, for Rakuten TV the figure was 51%, for Microsoft 44% and for iTunes 20% of national titles were not available in another country catalogue.



## Subscription VOD services

- The analysis covers 9 services corresponding to 37 different catalogues (Netflix in 27 countries, C More in 3 countries, Canal Play in France, Flimmit SVOD in Austria, HBO in Bulgaria, Horizon Go in the Czech Republic, Sky Now in the United Kingdom, Timvision in Italy and Horizon/ UPC Prime in Poland).
- The size of the film catalogues strongly differ, ranging from less than 200 (Horizon Poland) to more than 1880 (Flimmit). They also differ also between the different national versions of the pan-European and multi-country services:
  - Netflix proposes 3 228 films in the United Kingdom 10 821 films vs. 1236 in Greece.
  - C More catalogues are smaller but more homogeneous, from 587 films Finland up to 747 in Sweden.
- On average, EU films have a share of 20% of the SVOD catalogues. Among EU films, national films represent only 15% vs. 85% for EU non-national films. But the structure of the catalogues strongly differs.
  - As regards the share of EU works: 15% for Sky Now and 17% for Netflix but 53% for C More, 48% for Canal Play or 84% for Flimmit
  - As regards the weight of national films among EU films: 12% on average for Netflix, 30% for C More, 67% for Canal Play or 49% for Flimmit.



- The share of EU films can also vary between catalogues of the same service: it varies from 14% to 20% as regards Netflix. But the share of national films among these EU films varies from 0% in 19 catalogues to 53% (in the United Kingdom).



- On average, the ratio of national films among EU films shows that a service covering a large number of countries, such as Netflix, can reach a certain level of EU films by including films from a given EU country in several catalogues – de facto achieving a high rate of circulation of EU non-national films.
- Logically, the Netflix catalogues available in the five biggest European countries (DE, ES, FR, GB, IT) have higher shares of national films – showing that higher film production countries with a developed film industry rely more on national productions - while the smaller countries rely more on imports for their consumption of EU 28 films, with the notable exceptions of Denmark and the Netherlands.
- EU non-national films available on the SVOD catalogues are often co-productions. Whereas co-productions represent 22% of films produced in Europe, they account from 24% (Flimmit) to 53% (Horizon – UPC Prime) of all EU films available.



## 2. Focus on pan-European and multi-country TVOD services

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

These services represent 47 country catalogues and are:

- Apple iTunes (25 country catalogues)
- Chili TV (5 country catalogues)
- Microsoft Film & TV series (12 country catalogues)
- Rakuten TV (5 country catalogues)

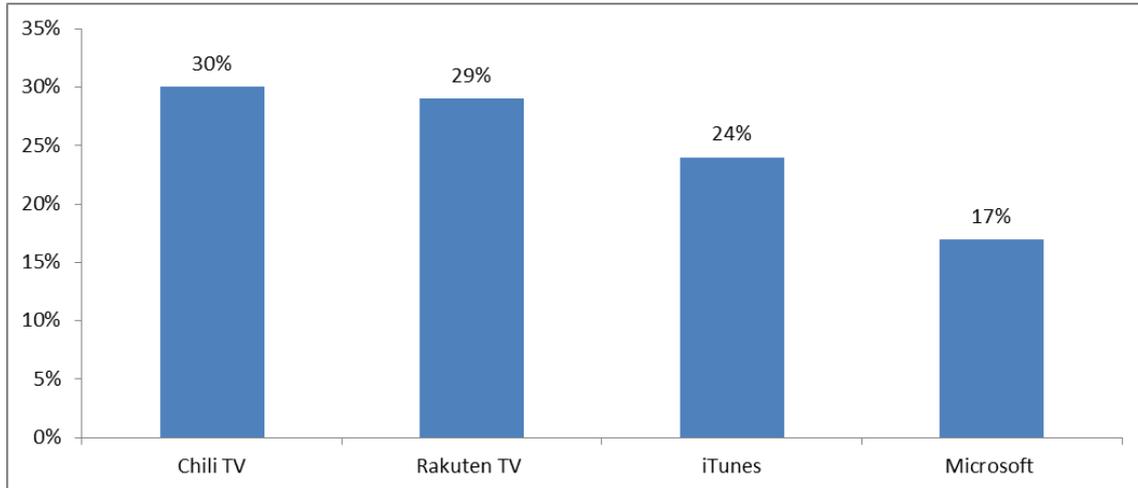
### 2.1. Comparison of pan-European and multi-country TVOD services

- The four services have an average share of films from US origin equal or above 55%.
- **Apple iTunes** stands out as the service with the highest average share in films from EU non-national origin (19%) and other international origin (19%), but also as the catalogue with lower share of national (4%) and US films (55%).
- **Chili TV** is the service with the highest average share in EU 28 films (30%) and its catalogues stands second for films from EU non-national, national and US origin. It comes last in other international films with a 7% average share (closely followed by Microsoft and Rakuten TV with 8% each).
- **Microsoft Film & TV series** catalogue comes first in US origin films with a massive 75% average share. Accordingly, its average shares were low in EU 28 films (17%), EU non-national films (10%) and national films (8%).
- **Rakuten TV** comes first in average share of national films in its catalogues (14%) and has high shares on films from EU 28 (29%) and EU non-national origin (15%).

## 2.1.1. Region of origin of films in catalogues

### 2.1.1.1. Average share of EU 28 films in catalogues

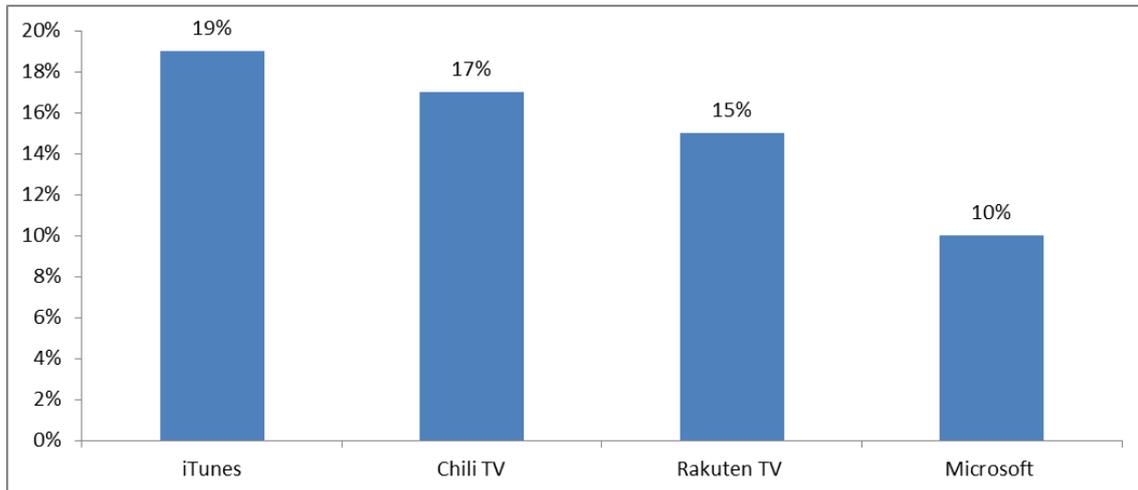
**Figure 1 – TVOD services compared – Average share of EU 28 films in catalogues, in %**



Source: European Audiovisual Observatory

### 2.1.1.2. Average share of EU non-national films in catalogues

**Figure 2 – TVOD services compared – Average share of EU non-national films in catalogues, in %**

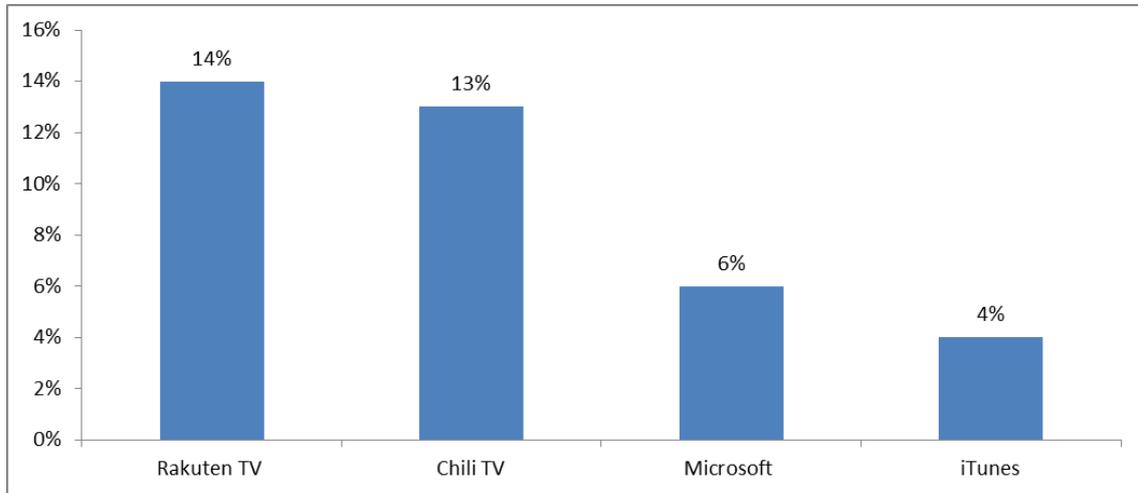


Source: European Audiovisual Observatory



### 2.1.1.3. Average share of national films in catalogues

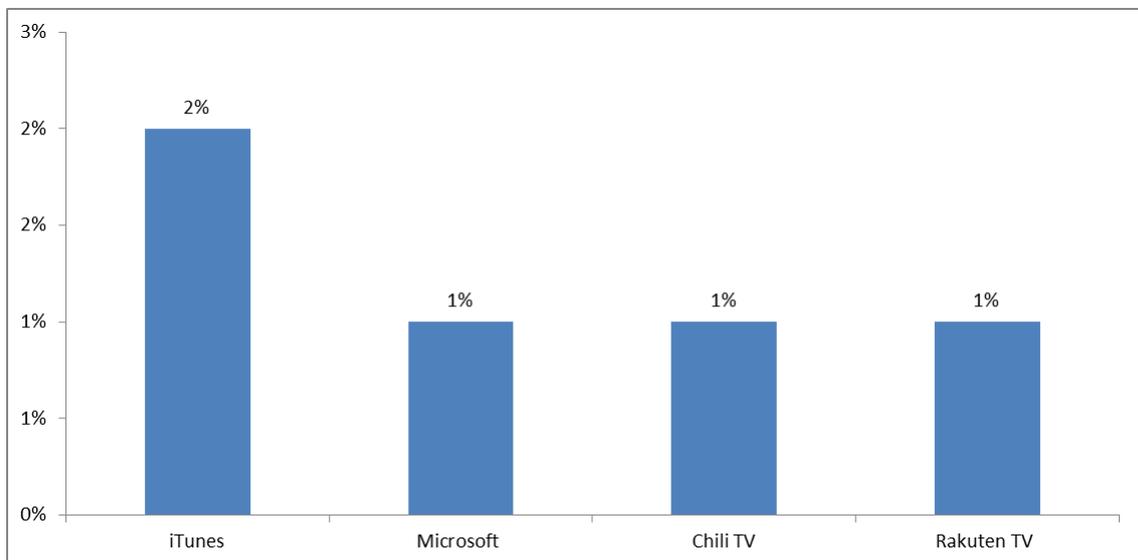
**Figure 3 – TVOD services compared – Average share of national films in catalogues, in %**



Source: European Audiovisual Observatory

### 2.1.1.4. Average share of other European OBS films in catalogues

**Figure 4 – TVOD services compared – Average share of other European OBS films in catalogues, in %**

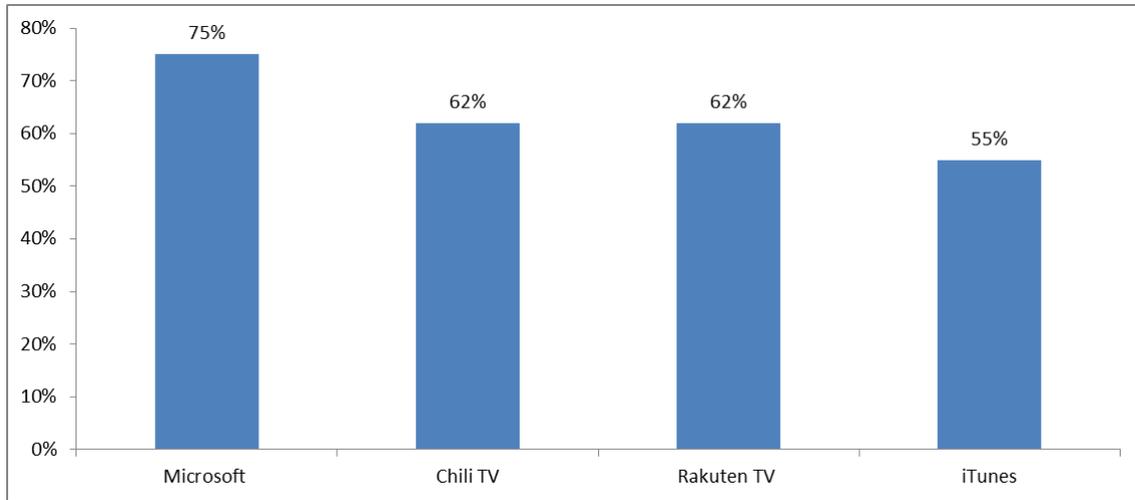


Source: European Audiovisual Observatory



### 2.1.1.5. Average share of US films in catalogues

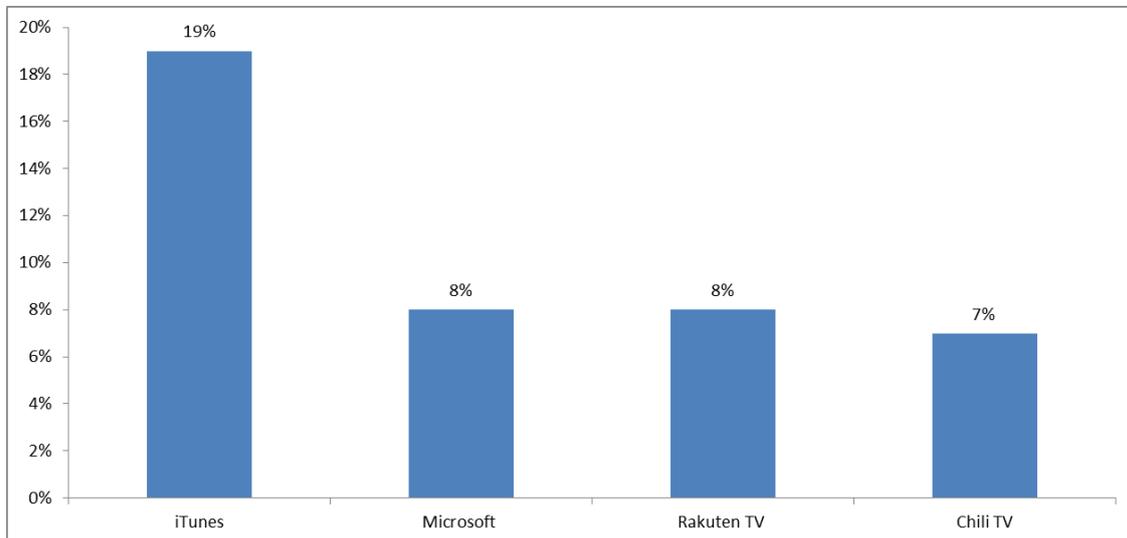
**Figure 5 – TVOD services compared – Average share of US films in catalogues, in %**



Source: European Audiovisual Observatory

### 2.1.1.6. Average share of other international films in catalogues

**Figure 6 – TVOD services compared – Average share of other international films in catalogues, in %**



Source: European Audiovisual Observatory

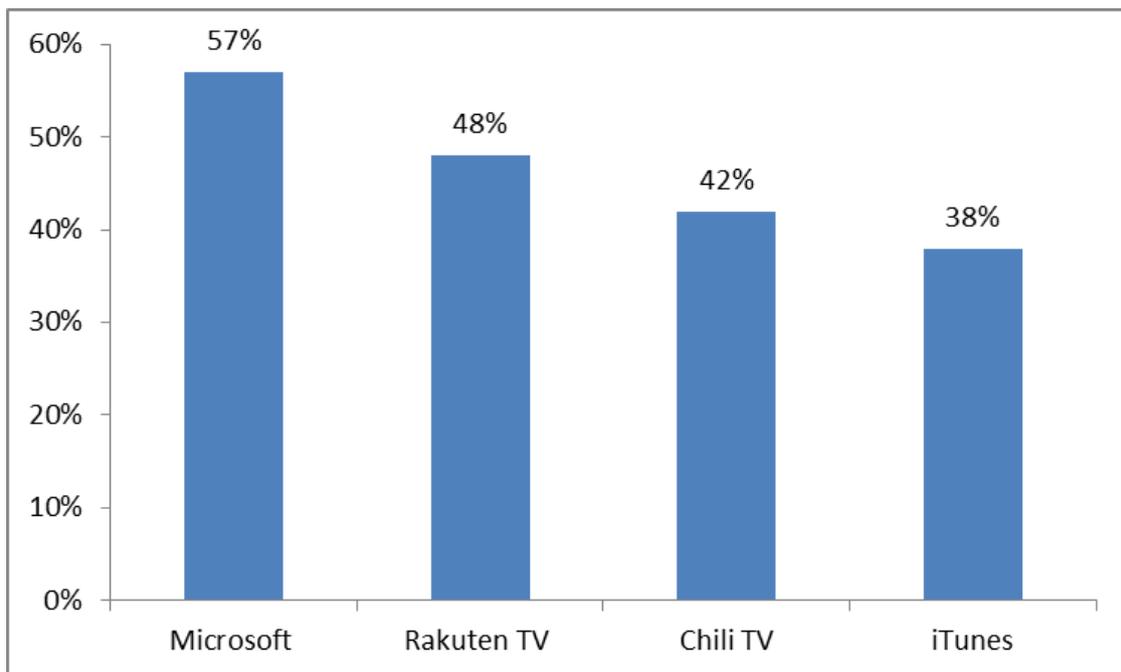


## 2.1.2. Share of co-productions

- All services have a share of EU non-national co-productions above 41%, the maximum share being the one of Microsoft Film & TV series at 67%.
- The shares of **US origin co-productions** are the lowest for all services, varying from 14% in Apple iTunes to 24% in Microsoft Film & TV series.
- **Apple iTunes** shows the lowest shares in all origins of co-productions, the most notable being the share of other international co-productions at 20%, while the other three services have shares between 48% and 57% (Rakuten TV).
- **Microsoft Film & TV series** has the biggest shares in almost all origins of co-productions: EU non-national (67%), EU 28 (57%), national (40%) and US co-productions (24%).
- **Rakuten TV** comes first in share of other international co-productions (57%) and in share of other European co-productions (52%), closely followed by Microsoft Film & TV series (51%).

### 2.1.2.1. Share of EU 28 co-productions

Figure 7 – TVOD services compared – Share of EU 28 co-productions, in %

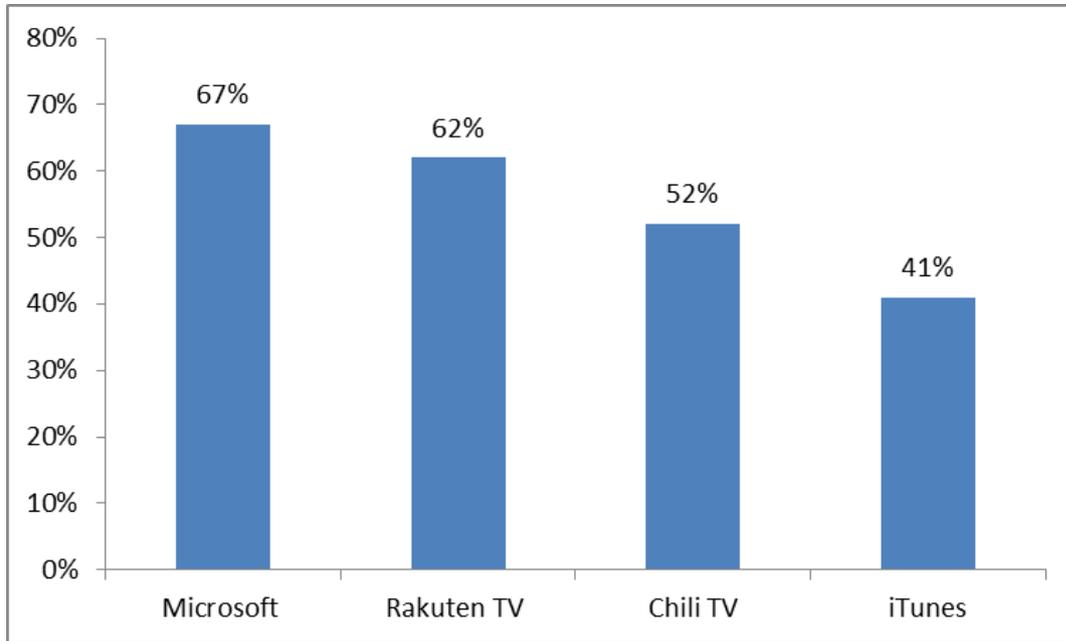


Source: European Audiovisual Observatory



### 2.1.2.2. Share of EU non-national co-productions

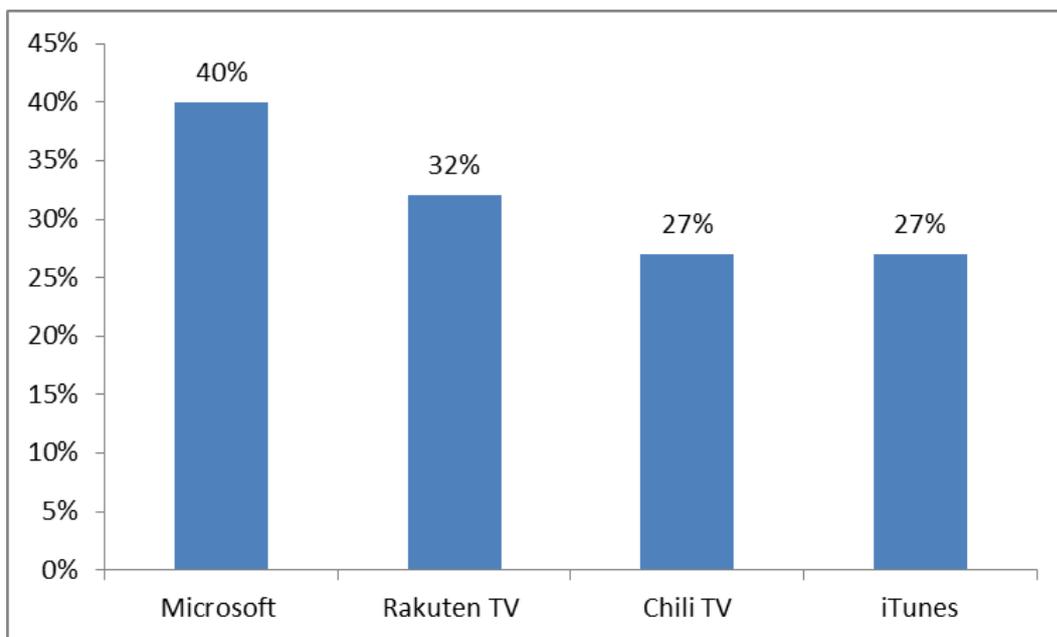
**Figure 8 – TVOD services compared – Share of EU non-national co-productions, in %**



Source: European Audiovisual Observatory

### 2.1.2.3. Share of national co-productions

**Figure 9 – TVOD services compared – Share of national co-productions, in %**

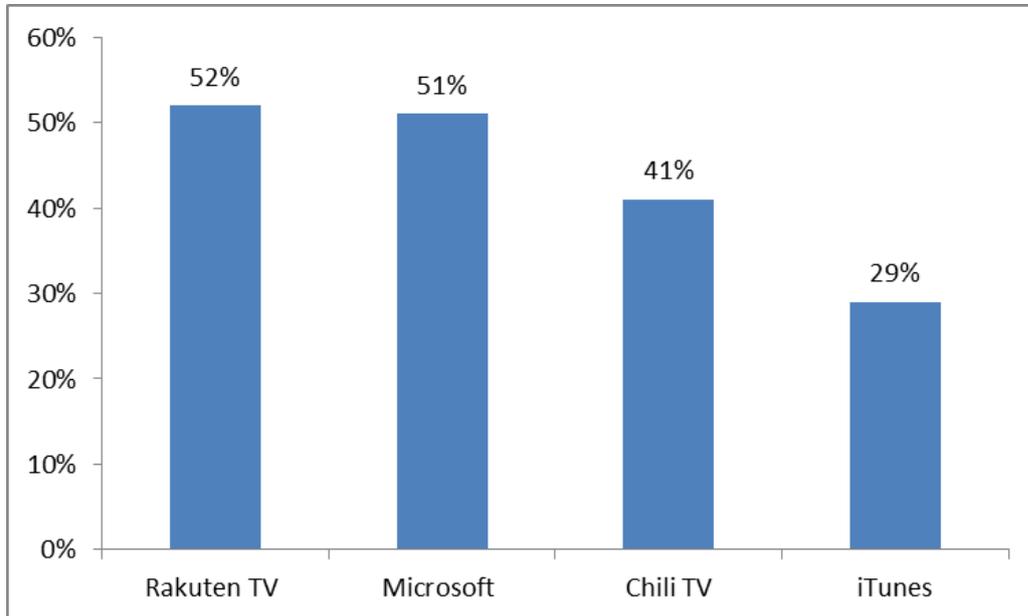


Source: European Audiovisual Observatory



#### 2.1.2.4. Share of other European co-productions

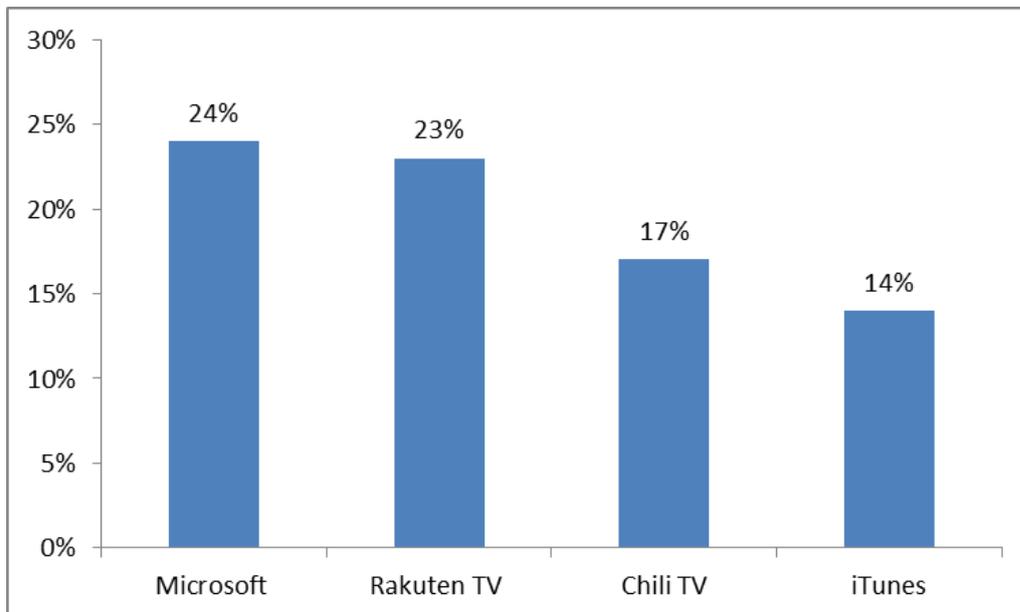
**Figure 10 – TVOD services compared – Share of other European co-productions, in %**



Source: European Audiovisual Observatory

#### 2.1.2.5. Share of US co-productions

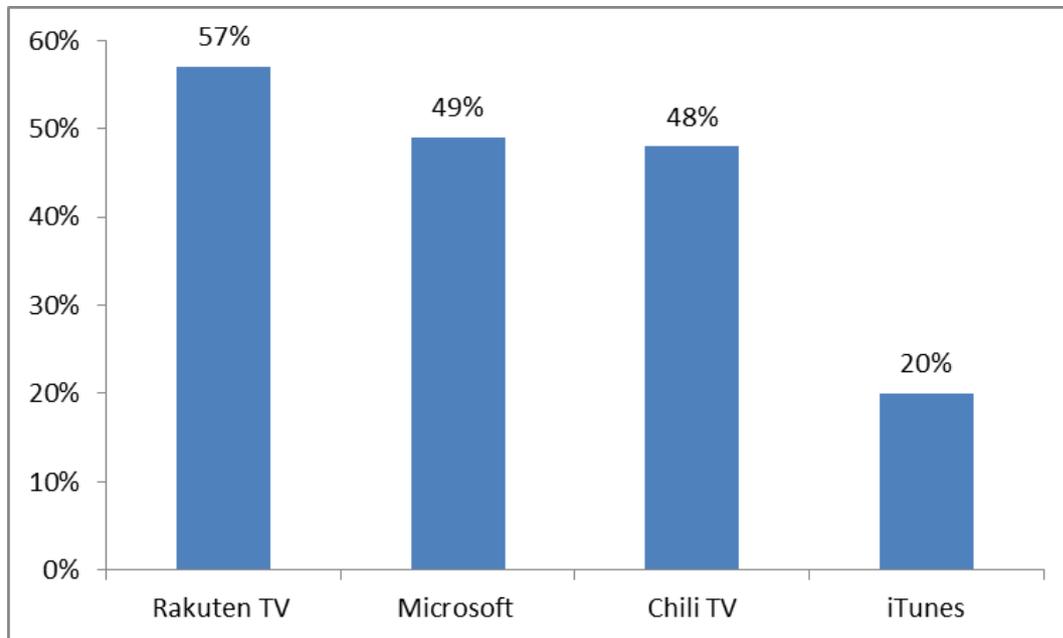
**Figure 11 – TVOD services compared – Share of US co-productions, in %**



Source: European Audiovisual Observatory

### 2.1.2.6. Share of other international co-productions

**Figure 12 – TVOD services compared – Share of other international co-productions, in %**



Source: European Audiovisual Observatory

## 2.2. Are pan-European and multi-country services favouring the circulation of film titles? A statistical observation

In this section, the focus is on the pan-European catalogues of the 4 analysed TVOD catalogues. The question is to which extent do multi-country and pan-European TVOD services permit the circulation of film titles in their catalogues? Are there differences depending on the region of origin of the film titles?

In order to answer this question, we will look to which degree the different country TVOD catalogues share the same film titles of each region of origin.

### Research questions:

- What is the percentage of film titles present in all country catalogues?
- What is the share of film titles, for each region of origin, in the number of country catalogues?
- What is the repartition, by region of origin, for film titles present in at least 75%/80% of country catalogues of these pan-European TVOD services?
- What is the average circulation for film titles by region of origin for each service?
- How many EU28 film titles are only available in their country of origin?



- How many EU28 film titles are available in another EU country than their country of origin?

**Nota bene:** *For Rakuten TV, the German catalogue is missing. All figures and graphs will be updated in the final report. Please do not consider the circulation figures for Rakuten TV as final!*

## Main insights on the 4 TVOD services:

- **Between 1.2%** (iTunes – 25 country catalogues) and **11.5%** (Rakuten TV – 4 country catalogues) **of all film titles** on the TVOD services **were available in all catalogues of these services**. Differences are influenced by the different sizes of catalogues.
- For film titles available in at least 75% to 80% of country catalogues, US film titles represent between 53% (iTunes) and 83% (Rakuten TV) of film titles available. EU 28 film titles represent between 10% (Microsoft) and 16% (iTunes and Rakuten TV) of film titles available in at least 75%/80% of the country catalogues of each TVOD service.
- **EU 28 film titles were the film titles with the lowest circulation in the 4 TVOD services' catalogues:** 3.7 country catalogues for EU28 titles in iTunes catalogues (total of 25 country catalogues), 1.7 for Microsoft (12 catalogues), 1.8 for Rakuten TV (4 catalogues) and 1.3 for Rakuten TV (4 catalogues).
- **US films circulated better:** 6.7 for iTunes, 2.7 for Microsoft, 2.6 for Rakuten TV and 2.1 for Chili TV.



## 2.2.1. Apple's iTunes

### Main insights

- **Only 1.2% (301 film titles)** of the 25 194 film titles identified in the 25 iTunes country catalogues are available **in all 25 catalogues**.
- **20% of national film titles** were not available in another country catalogue.
- For all film titles at least present in 20 country catalogues (1 885 titles), **US film titles make up the biggest share** with 53% (1 005 titles) while EU28 film titles represent 16% of all film titles present in at least 20 country catalogues, see Figure 14.
- The **average circulation for film titles** in the 25 iTunes country catalogues is **3.7 country catalogues for EU 28 film titles and 6.7 country catalogues for US film titles**. The highest circulation is for film produced in other international countries with 7.2 country catalogues on average. On average, film titles are available in 5.7 catalogues for the 25 iTunes catalogues, see



- Figure 15.

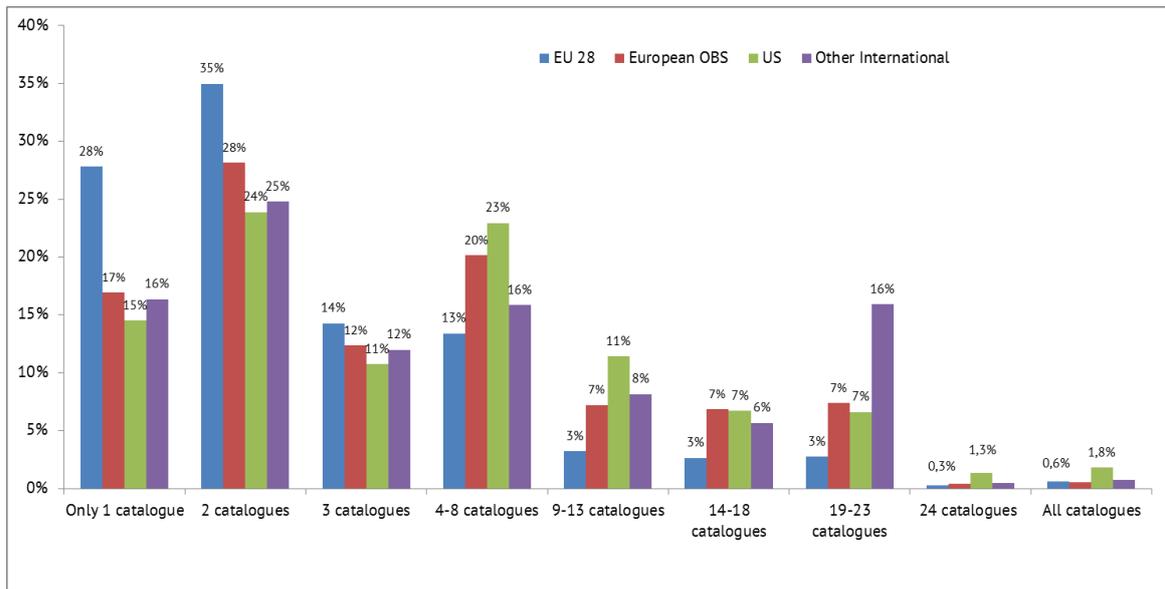
**Table 1. iTunes - Repartition of film titles by region of origin by number of country catalogues, in units**

Number of country catalogues	EU 28	European OBS	US	Other International
1	2 558	89	1 690	625
2	3 214	148	2 783	947
3	1 312	65	1 251	458
4	488	39	813	186
5	322	22	636	142
6	184	17	508	124
7	137	15	404	87
8	101	13	313	67
9	80	15	263	57
10	60	6	282	50
11	49	7	260	48
12	36	6	229	50
13	69	4	299	107
14	43	6	249	43
15	38	4	145	32
16	54	6	123	49
17	76	3	146	43
18	32	17	122	50
19	47	6	134	106
20	104	27	213	454
21	37	3	140	14
22	40	1	149	21
23	26	2	135	14
24	28	2	155	19
25	56	3	213	29
<b>Total</b>	<b>9 191</b>	<b>526</b>	<b>11 655</b>	<b>3 822</b>

Source: European Audiovisual Observatory

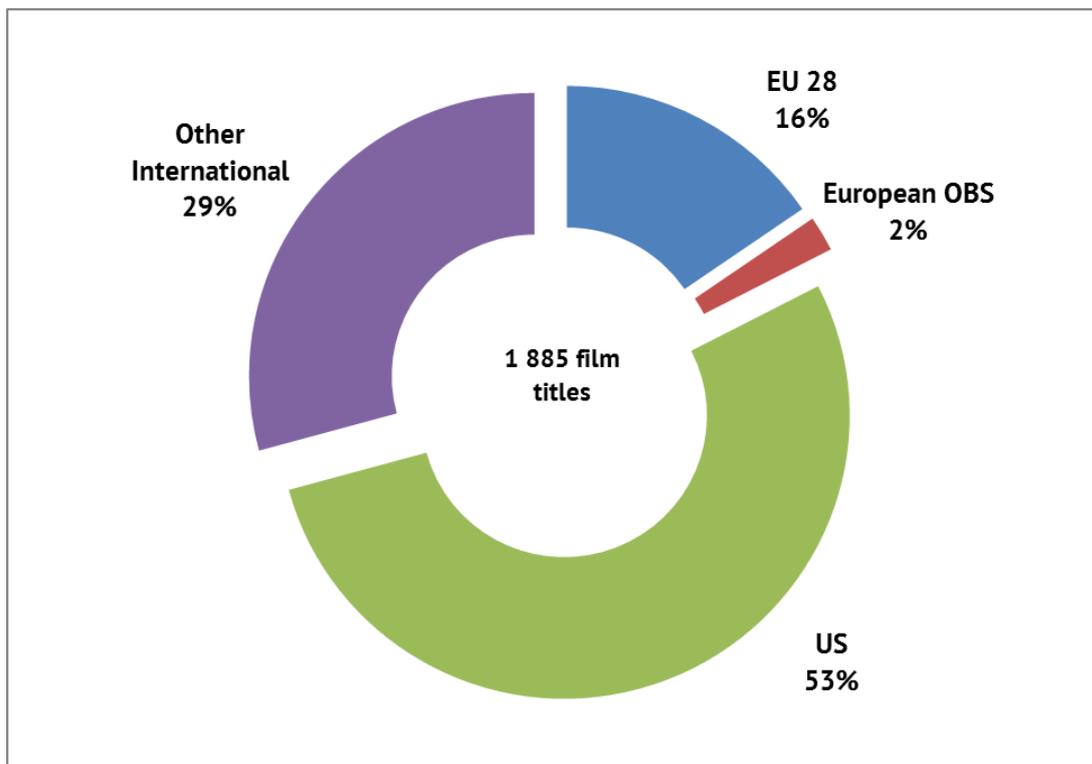


Figure 13 – iTunes - Repartition of film titles by region of origin in country catalogues, in %



Source: European Audiovisual Observatory

Figure 14 – iTunes – Film titles present in more than 80% of catalogues (20), in % of total



Source: European Audiovisual Observatory



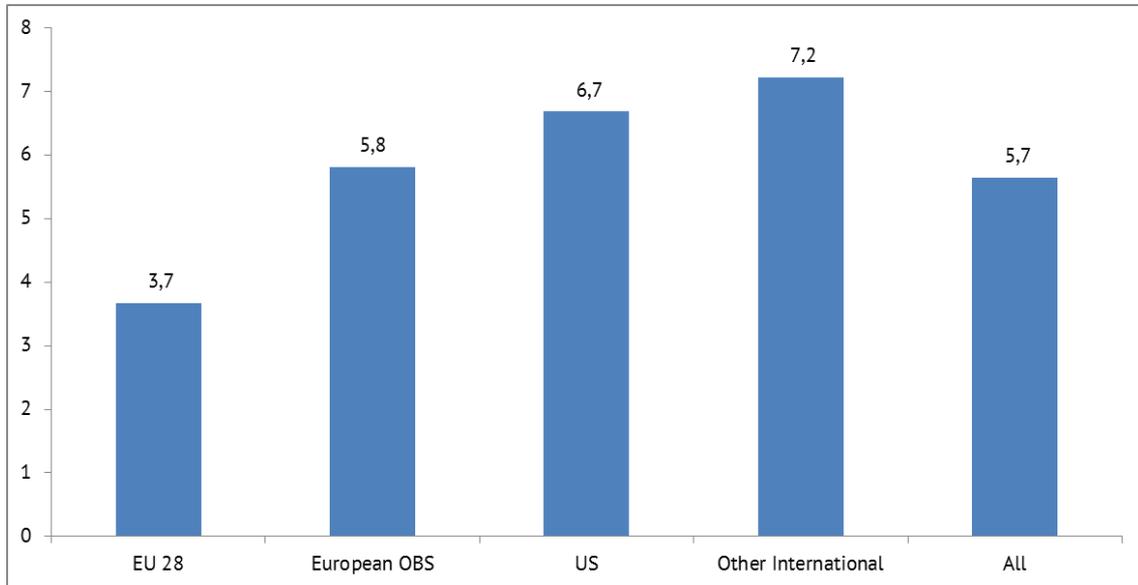
**Table 2. iTunes – Repartition of film titles by number of country catalogues by region of origin, in % of total**

Number of country catalogues	EU 28	European OBS	US	Other International	Total film titles
1	52%	2%	34%	13%	<b>4 962</b>
2	45%	2%	39%	13%	<b>7 092</b>
3	43%	2%	41%	15%	<b>3 086</b>
4	32%	3%	53%	12%	<b>1 526</b>
5	29%	2%	57%	13%	<b>1 122</b>
6	22%	2%	61%	15%	<b>833</b>
7	21%	2%	63%	14%	<b>643</b>
8	20%	3%	63%	14%	<b>494</b>
9	19%	4%	63%	14%	<b>415</b>
10	15%	2%	71%	13%	<b>398</b>
11	13%	2%	71%	13%	<b>364</b>
12	11%	2%	71%	16%	<b>321</b>
13	14%	1%	62%	22%	<b>479</b>
14	13%	2%	73%	13%	<b>341</b>
15	17%	2%	66%	15%	<b>219</b>
16	23%	3%	53%	21%	<b>232</b>
17	28%	1%	54%	16%	<b>268</b>
18	14%	8%	55%	23%	<b>221</b>
19	16%	2%	46%	36%	<b>293</b>
20	13%	3%	27%	57%	<b>798</b>
21	19%	2%	72%	7%	<b>194</b>
22	19%	0%	71%	10%	<b>211</b>
23	15%	1%	76%	8%	<b>177</b>
24	14%	1%	76%	9%	<b>204</b>
25	19%	1%	71%	10%	<b>301</b>

Source: European Audiovisual Observatory

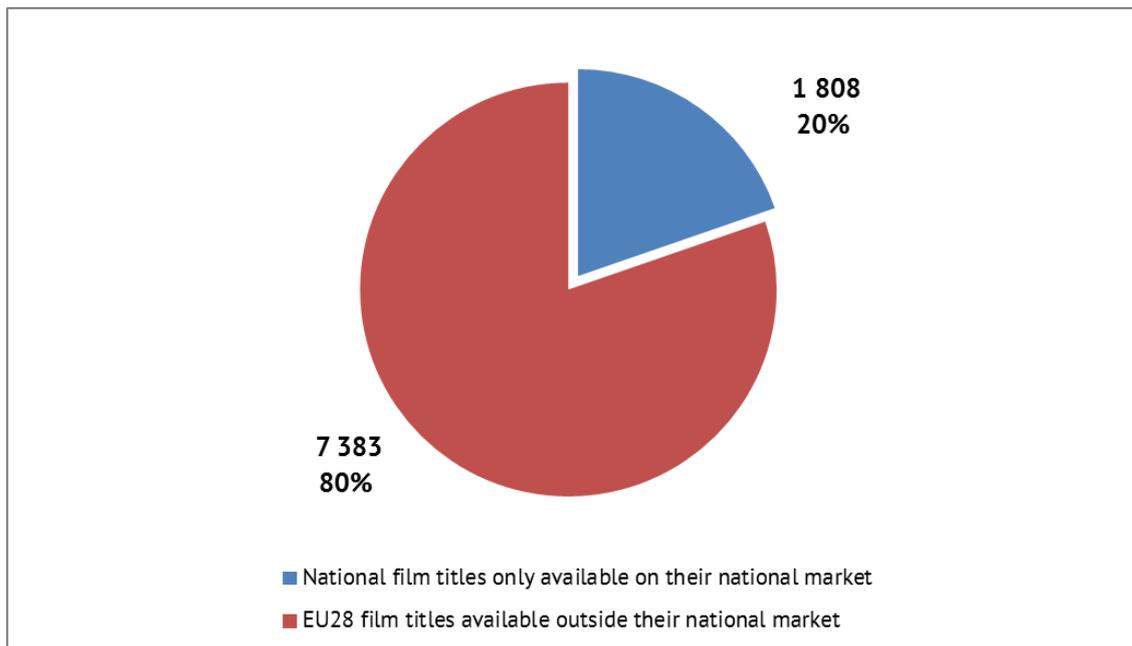


**Figure 15 – iTunes – Average country circulation of film titles by region of origin (25 catalogues), in number of country catalogues**



Source: European Audiovisual Observatory

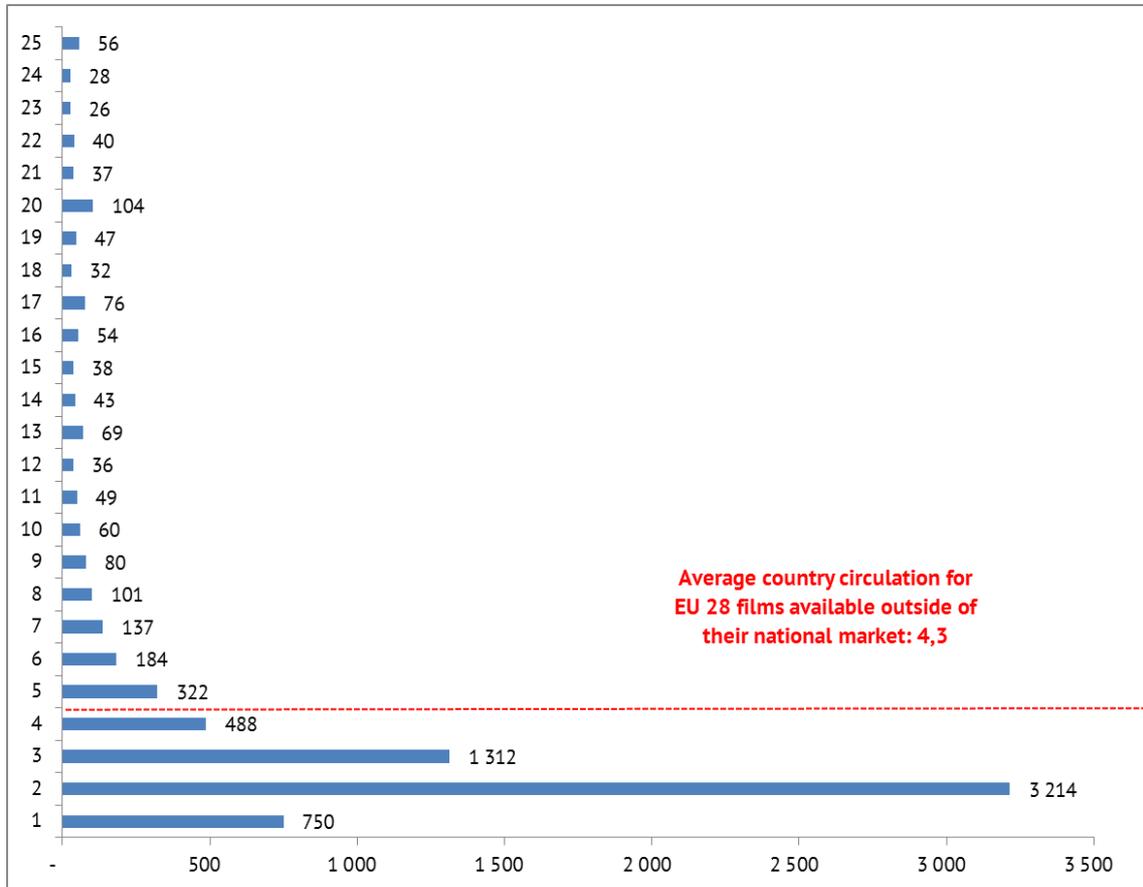
**Figure 16 – iTunes – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total**



Source: European Audiovisual Observatory



**Figure 17 – iTunes – Availability by number of catalogues of EU 28 film titles available not only on their national market**



Source: European Audiovisual Observatory

The 750 film titles available only in 1 catalogue are available in a country catalogue outside of their country of origin.

All EU 28 films which were not only available in their country of origin are included.



## 2.2.2. Chili TV

### Main insights

- **Only 8.5% (1 493 film titles)** of the 17 500 film titles identified in the 5 Chili TV country catalogues are available **in all 5 catalogues**.
- **44.5% of national film titles** were not available in another country catalogue.
- For all film titles at least present in 4 country catalogues (2 586 titles), **US film titles make up the lion share with 82.5%** (2 133 titles) while EU28 film titles represent 13.3% of all film titles present in 4 and 5 country catalogues, see Figure 19.
- The **average circulation for film titles** in the 5 Chili TV country catalogues is **1.3 country catalogues for EU28 film titles and 2.1 country catalogues for US film titles**. On average, film titles are available in 1.7 catalogues for the 5 Chili TV catalogues, see Figure 20.

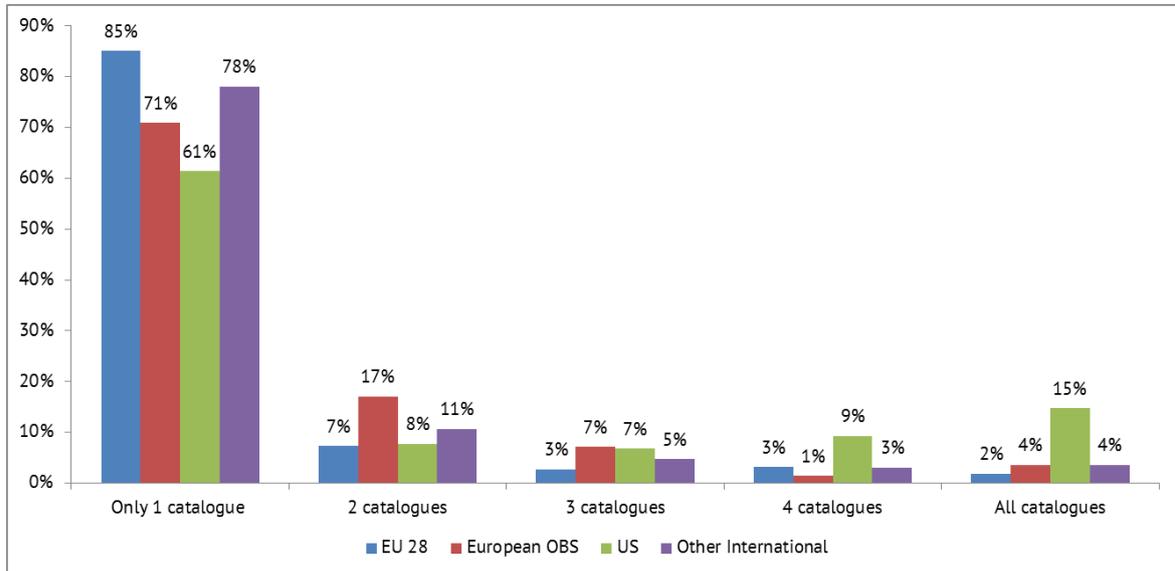
**Table 3. Chili TV - Repartition of film titles by region of origin by number of country catalogues, in units**

Number of country catalogues	EU 28	European OBS	US	Other International
1	5 898	100	5 455	1 210
2	503	24	690	165
3	185	10	601	73
4	218	2	826	47
5	126	5	1 307	55
<b>Total</b>	<b>6 930</b>	<b>141</b>	<b>8 879</b>	<b>1 550</b>

Source: European Audiovisual Observatory

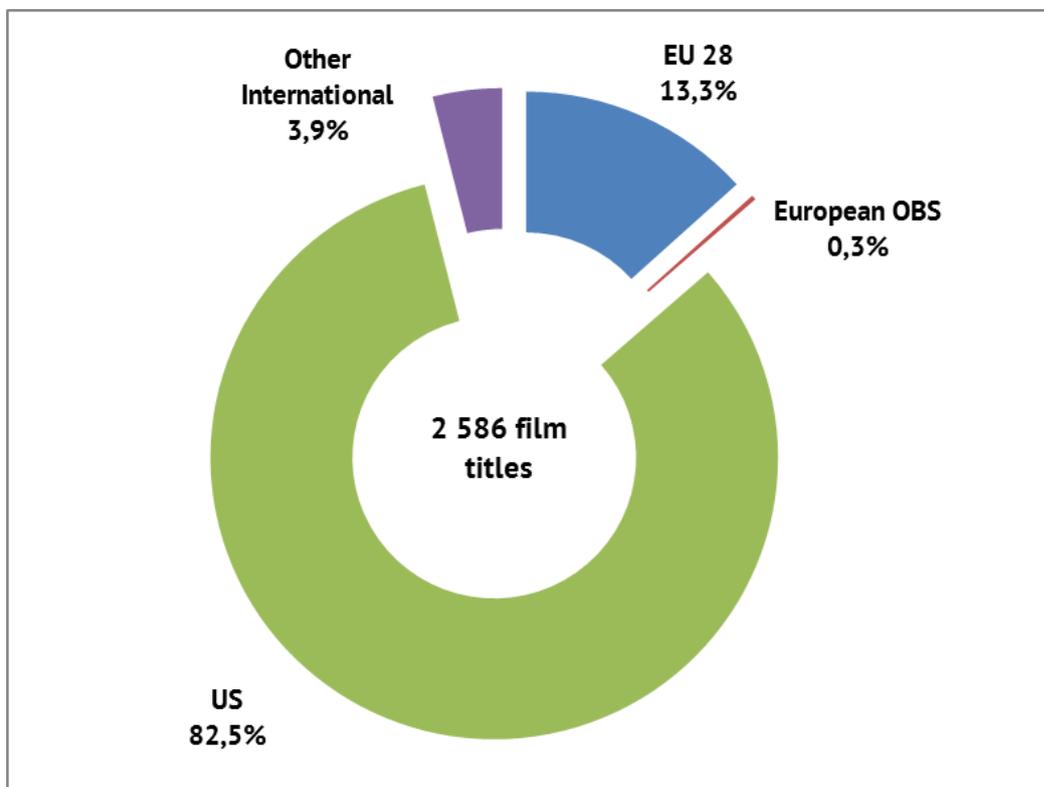


**Figure 18 – Chili TV - Repartition of film titles by region of origin by number of country catalogues, in %**



Source: European Audiovisual Observatory

**Figure 19 – Chili TV - Film titles present in 4 to 5 country catalogues (80%-100% of catalogues) by region of origin, in % of total**



Source: European Audiovisual Observatory

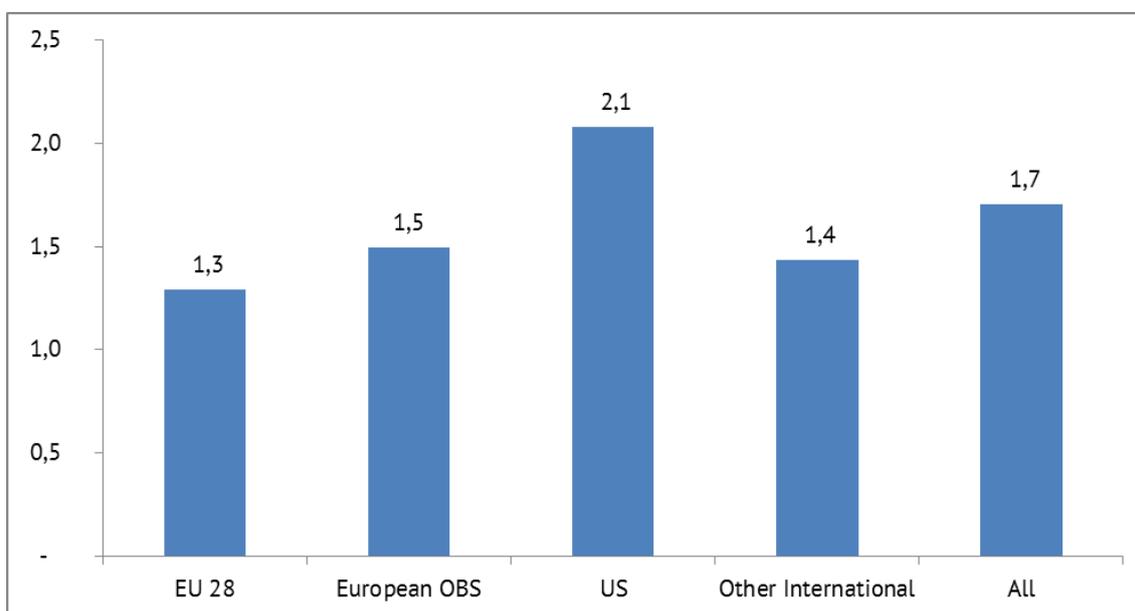


**Table 4. Chili TV - Repartition of film titles by number of country catalogues by region of origin, in % of total**

Number of country catalogues	EU 28	European OBS	US	Other International	Total film titles
1	47%	1%	43%	10%	<b>12 663</b>
2	36%	2%	50%	12%	<b>1 382</b>
3	21%	1%	69%	8%	<b>869</b>
4	20%	0%	76%	4%	<b>1 093</b>
5	8%	0%	88%	4%	<b>1 493</b>

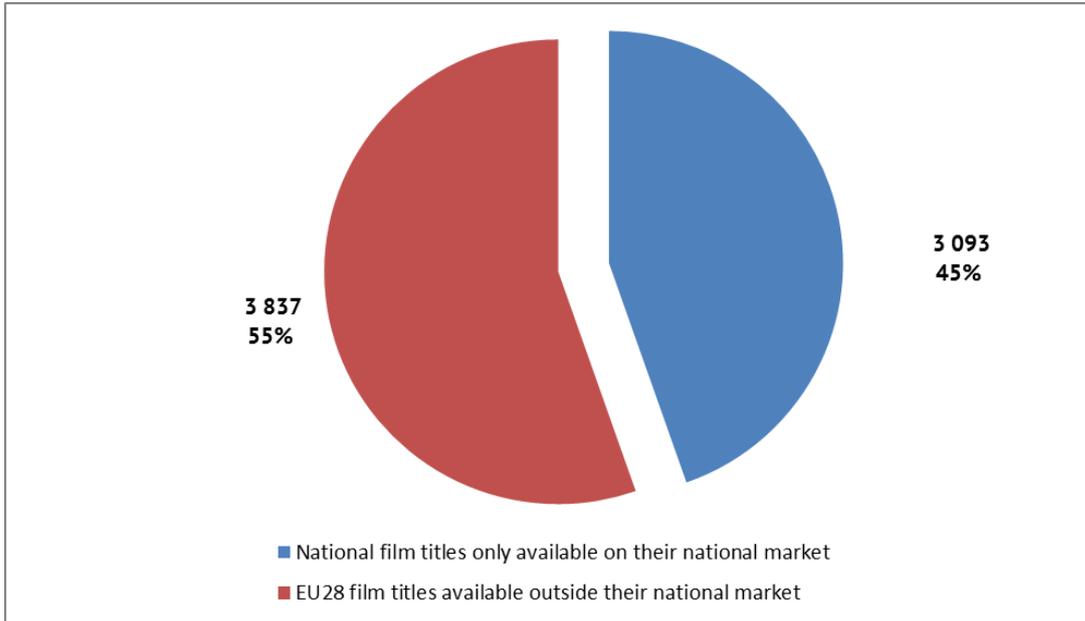
Source: European Audiovisual Observatory

**Figure 20 – ChiliTV – Average circulation of film titles by region of origin (5 catalogues)**



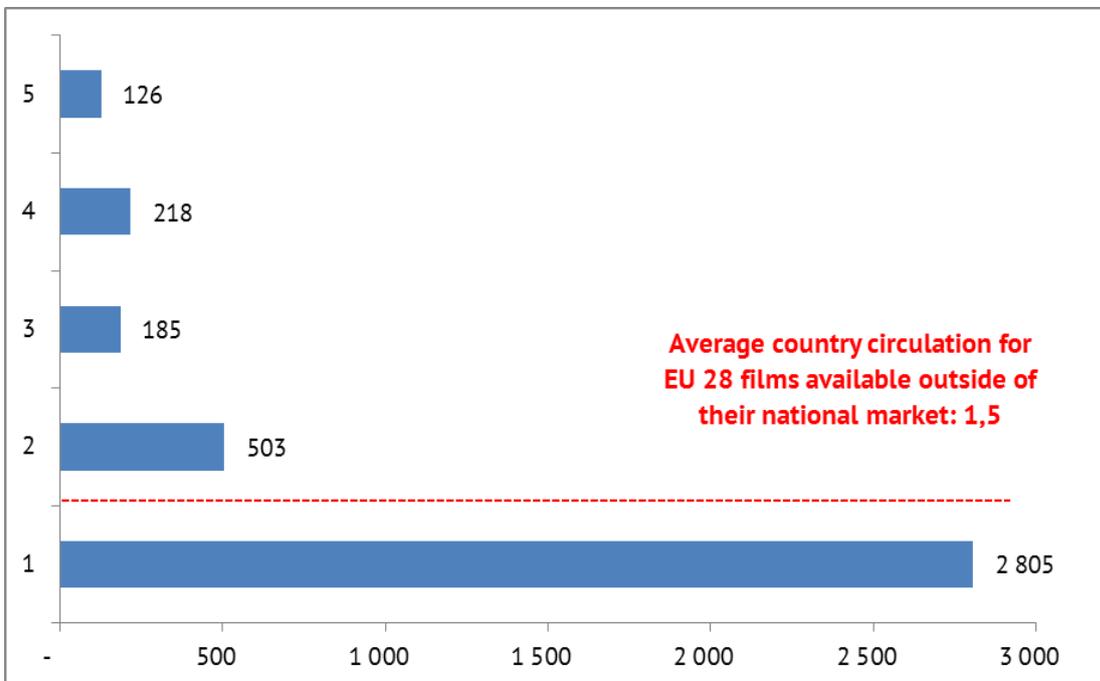
Source: European Audiovisual Observatory

**Figure 21 – ChiliTV – EU28 film titles – Split between national only film titles and EU non-national film titles, in units and percentage of total EU28 film titles**



Source: European Audiovisual Observatory

**Figure 22 – Availability by number of catalogues of EU 28 film titles available not only on their national market, in units**



Source: European Audiovisual Observatory.

The 2 805 EU 28 film titles available only in 1 catalogue are available in a country catalogue outside of their country of origin.



## 2.2.3. Microsoft Film and TV

### Main insights

- **Only 1.5% (79 film titles)** of the 5 302 film titles identified in the 12 Microsoft country catalogues are available **in all 12 catalogues**.
- **44% of national film titles** were not available in another country catalogue
- For all film titles at least present in 9 country catalogues (75% of catalogues representing 224 titles), US film titles make up the biggest share with 83% (186 titles) while EU28 film titles represent 10% of all film titles present in at least 9 country catalogues, see Figure 24.
- The **average circulation for film titles** in the 12 Microsoft country catalogues is **1.7 country catalogues for EU 28 film titles and 2.7 country catalogues for US film titles**. On average, film titles are available in 2.3 catalogues, see Figure 25.

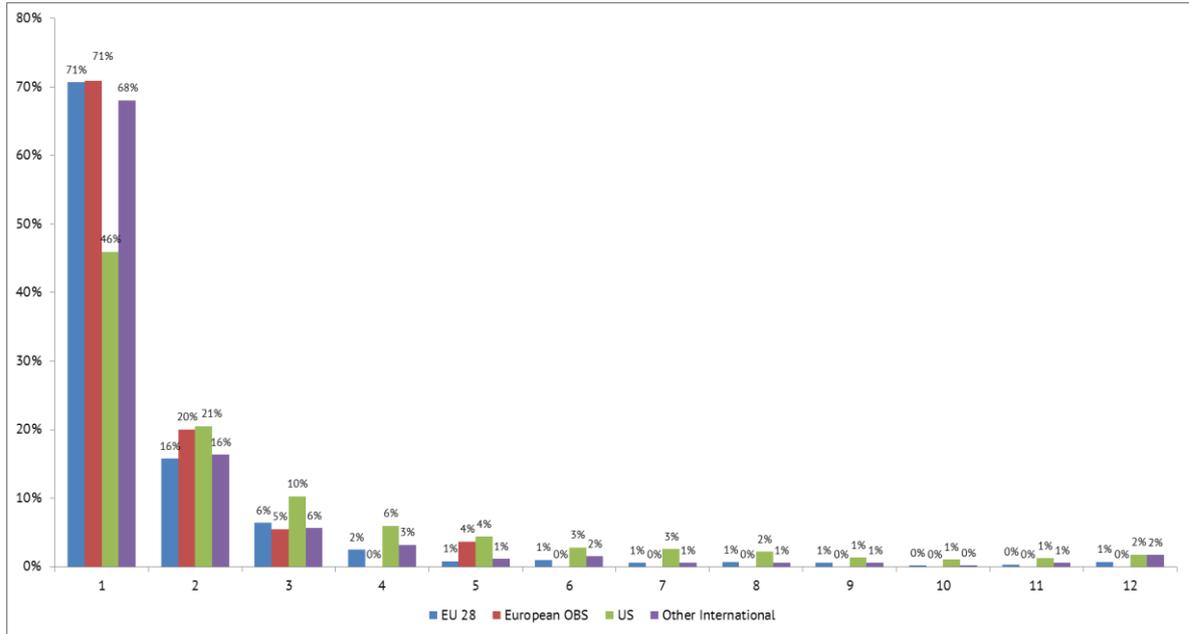
**Table 5. Microsoft – Repartition of film titles by region of origin by number of catalogues, in units**

Number of country catalogues	EU 28	European OBS	US	Other International
1	884	39	1592	362
2	197	11	711	87
3	80	3	355	30
4	31	0	207	17
5	10	2	152	6
6	12	0	97	8
7	7	0	89	3
8	8	0	75	3
9	7	0	46	3
10	2	0	36	1
11	4	0	43	3
12	9	0	61	9
<b>Total</b>	<b>1251</b>	<b>55</b>	<b>3464</b>	<b>532</b>

Source: European Audiovisual Observatory

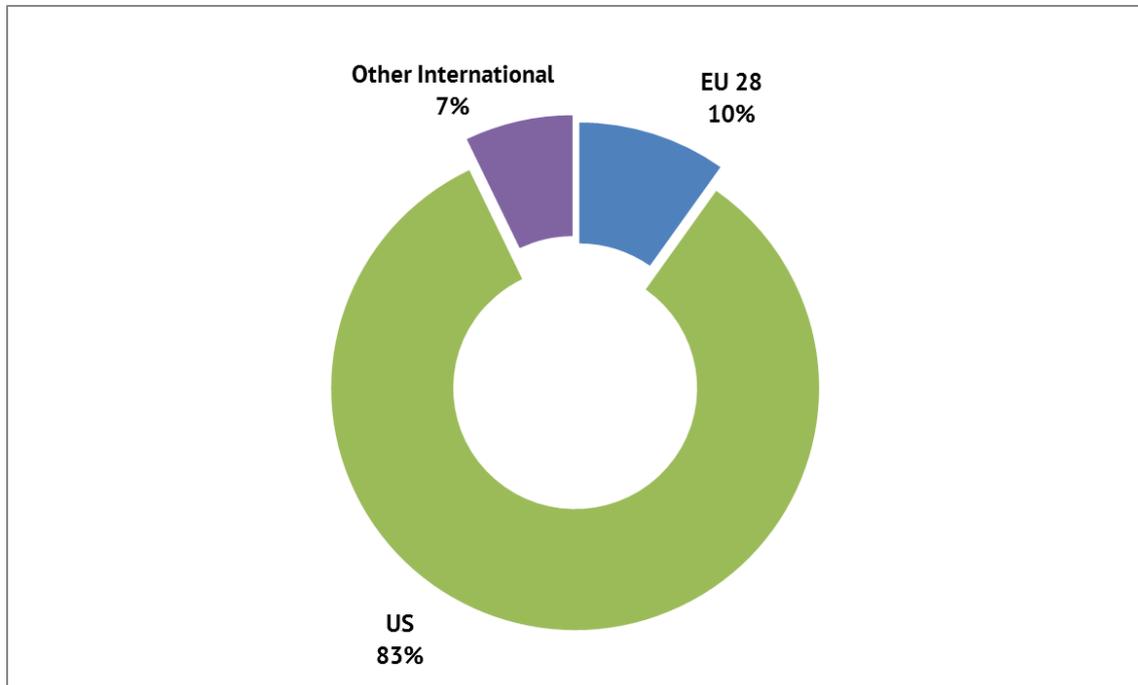


**Figure 23 – Microsoft – Repartition of film titles by region of origin and number of country catalogues, in % of total**



Source: European Audiovisual Observatory

**Figure 24 – Microsoft – Film titles present in at least 75% of catalogues (9 catalogues) by region of origin, in % of total**



Source: European Audiovisual Observatory

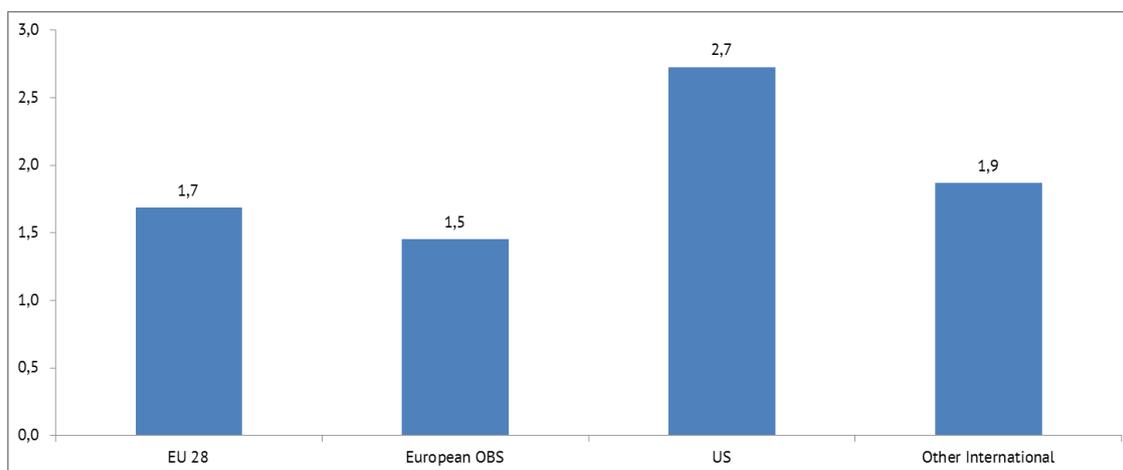


**Table 6. Table 1 – Microsoft – Repartition of film titles by number of catalogues and region of origin, in % of total**

Number of country catalogues	EU 28	European OBS	US	Other International	Total
1	31%	1%	55%	13%	<b>2 877</b>
2	20%	1%	71%	9%	<b>1 006</b>
3	17%	1%	76%	6%	<b>468</b>
4	12%	0%	81%	7%	<b>255</b>
5	6%	1%	89%	4%	<b>170</b>
6	10%	0%	83%	7%	<b>117</b>
7	7%	0%	90%	3%	<b>99</b>
8	9%	0%	87%	3%	<b>86</b>
9	13%	0%	82%	5%	<b>56</b>
10	5%	0%	92%	3%	<b>39</b>
11	8%	0%	86%	6%	<b>50</b>
12	11%	0%	77%	11%	<b>79</b>

Source: European Audiovisual Observatory

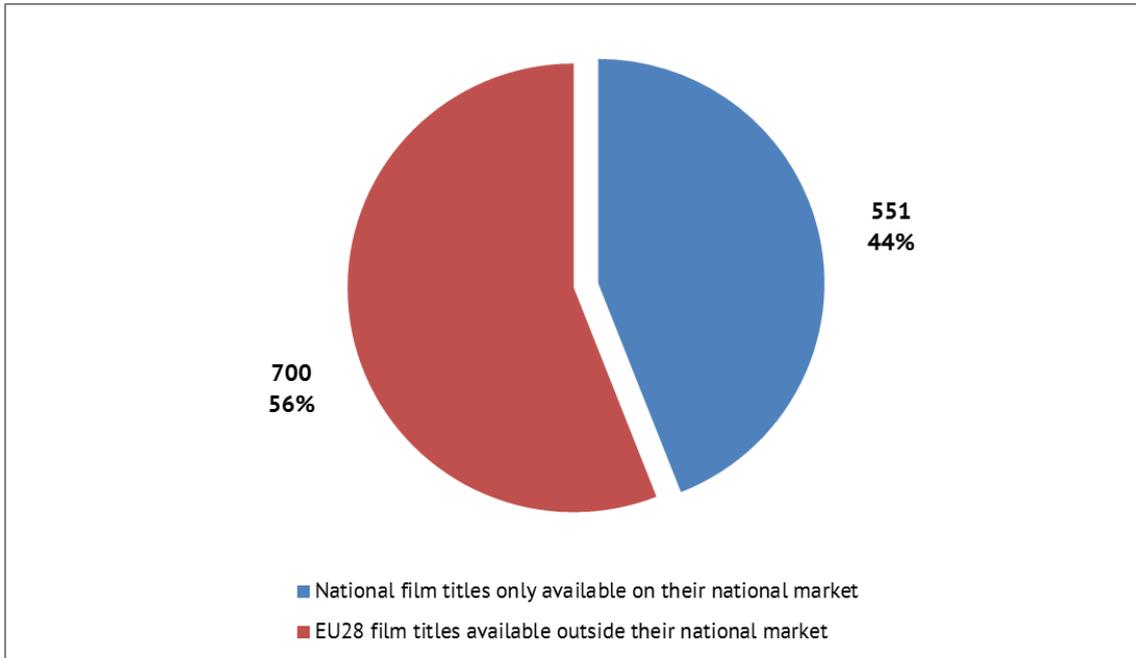
**Figure 25 – Microsoft – Average circulation of film titles by region of origin, (12 catalogues)**



Source: European Audiovisual Observatory



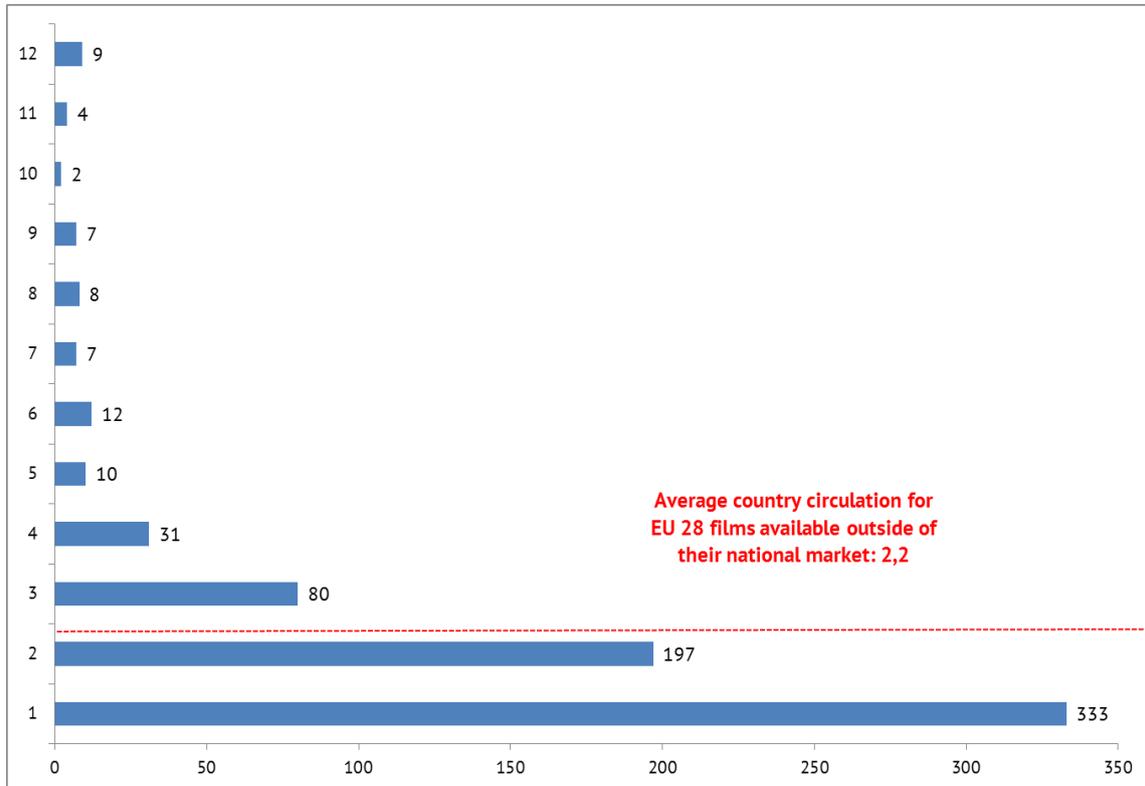
**Figure 26 – Microsoft – EU 28 film titles – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total**



Source: European Audiovisual Observatory



**Figure 27 – Microsoft - Availability by number of catalogues of EU 28 film titles available not only on their national market, in units**



Source: European Audiovisual Observatory



## 2.2.4. Rakuten TV

### Main insights

- **11.5% (1 115 film titles)** of the 9 569 film titles identified in the 4 Rakuten TV country catalogues are available **in all 4 catalogues**.
- **51% of national film titles** were not available in another country catalogue.
- For all film titles at least present in 3 country catalogues (75% of catalogues representing 2 280 titles), US film titles make up the biggest share with 79% (1 8
- The **average circulation for film titles** in the 4 Rakuten TV country catalogues is **1.8 country catalogues for EU 28 film titles and 2.6 country catalogues for US film titles**. On average, film titles are available in 2.2 catalogues for the 4 Rakuten TV catalogues, see Figure 25.

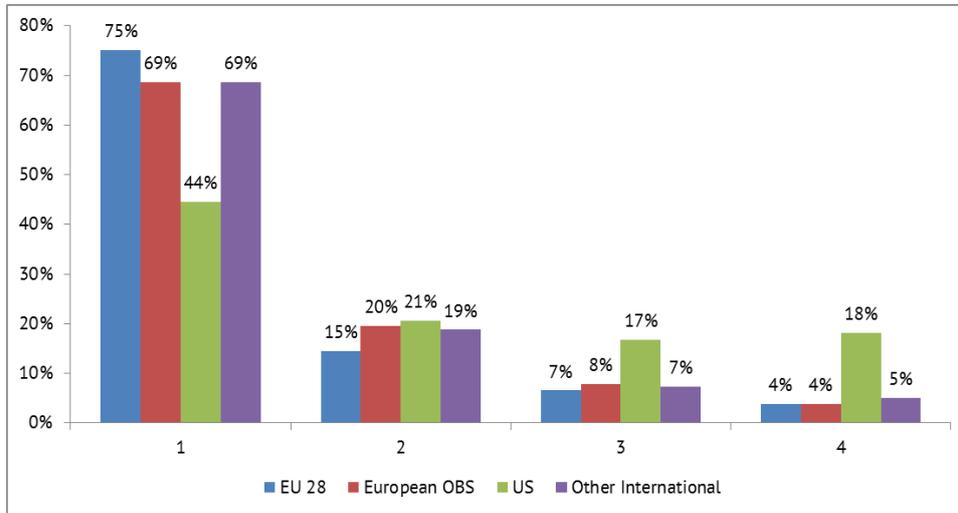
**Table 7. Rakuten TV - Repartition of film titles by region of origin by number of catalogues, in units**

Number of country catalogues	EU 28	European OBS	US	Other International
1	2 581	70	2 290	604
2	500	20	1 059	165
3	225	8	867	65
4	130	4	936	45
<b>Total</b>	<b>3 436</b>	<b>102</b>	<b>5 152</b>	<b>879</b>

Source: European Audiovisual Observatory

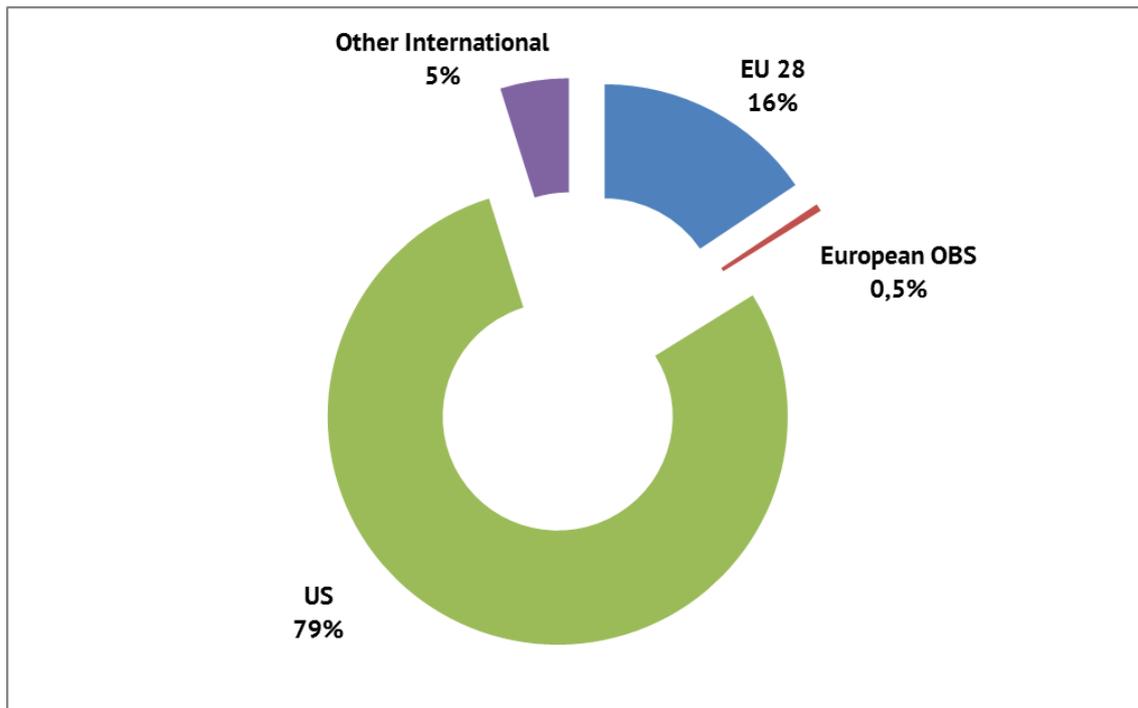


**Figure 28 – Rakuten TV - Repartition of film titles by region of origin and number of country catalogues, in % of total**



Source: European Audiovisual Observatory

**Figure 29 – Rakuten TV - Film titles present in at least 75% of catalogues (3-4 catalogues) by region of origin, in % of total**



Source: European Audiovisual Observatory

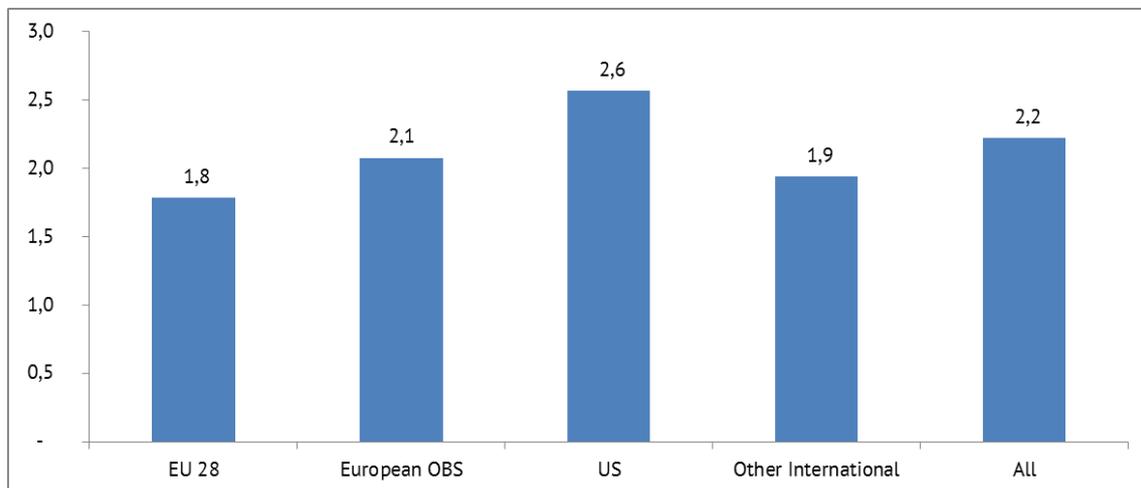


**Table 8. Table 2 – Rakuten TV - Repartition of film titles by number of catalogues and region of origin, in % of total**

Number of country catalogues	EU 28	European OBS	US	Other International	Total
1	47%	1%	41%	11%	<b>5 545</b>
2	29%	1%	61%	9%	<b>1 744</b>
3	19%	1%	74%	6%	<b>1 165</b>
4	12%	0%	84%	4%	<b>1 115</b>

Source: European Audiovisual Observatory

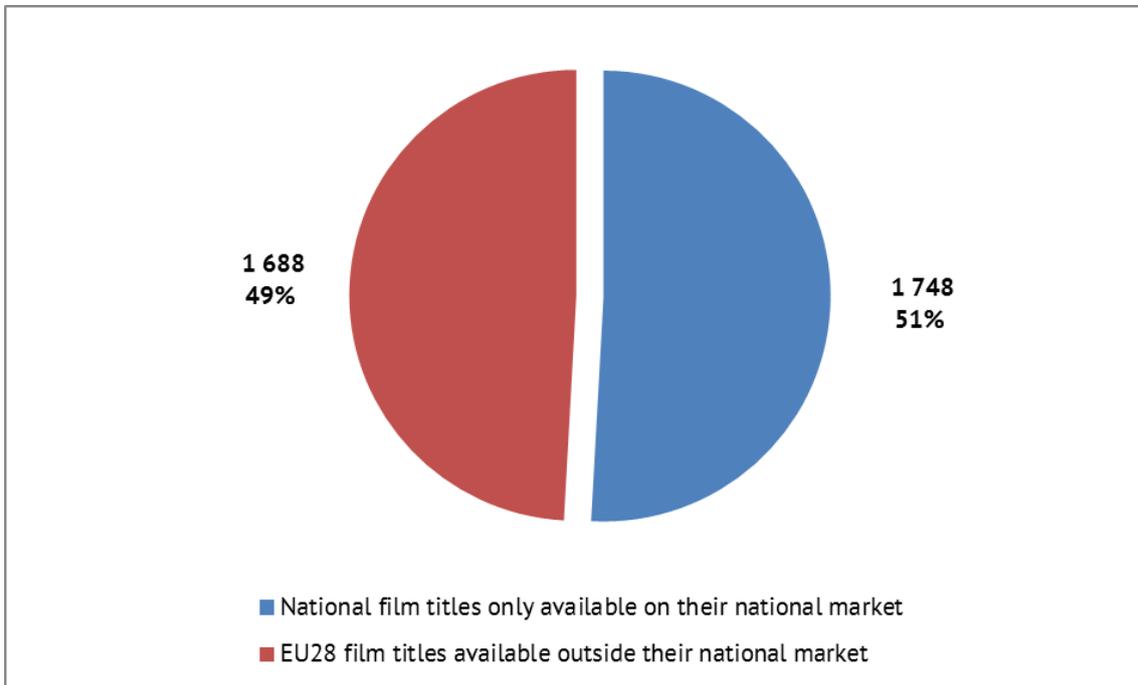
**Figure 30 – Rakuten TV - Average circulation of film titles by region of origin (4 catalogues)**



Source: European Audiovisual Observatory

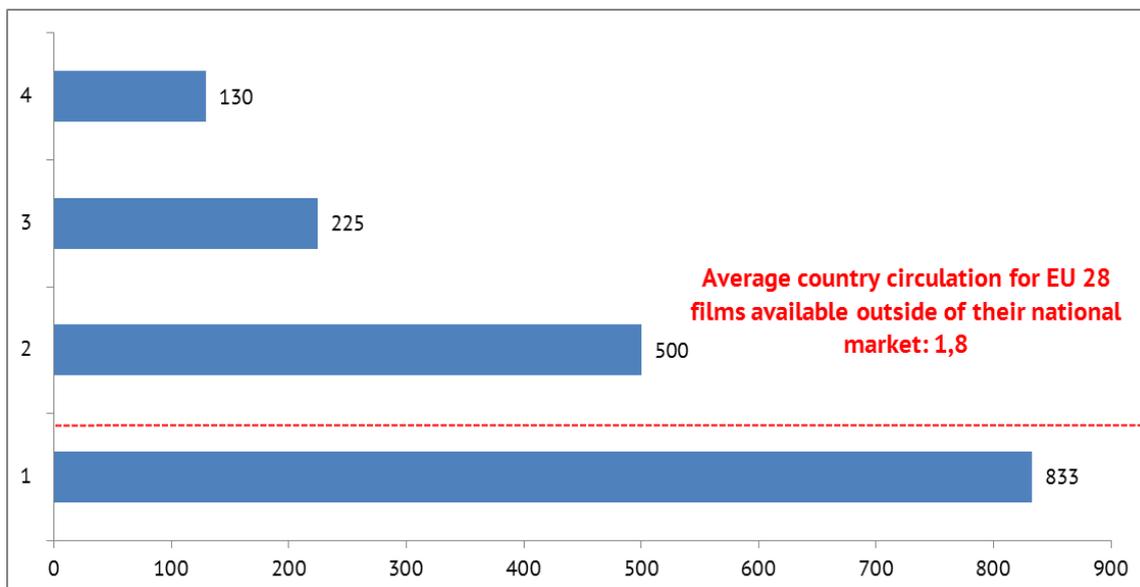


**Figure 31 – Rakuten TV – EU 28 film titles – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total**



Source: European Audiovisual Observatory

**Figure 32 – Rakuten TV - Availability by number of catalogues of EU 28 film titles available not only on their national market, in units**



Source: European Audiovisual Observatory



## 2.3. Apple iTunes

### 2.3.1. Cumulative count

**Cumulative count:** from the total 164 350 films in the 25 countries iTunes catalogues, 142 407 films have been identified with the country of origin (87%).

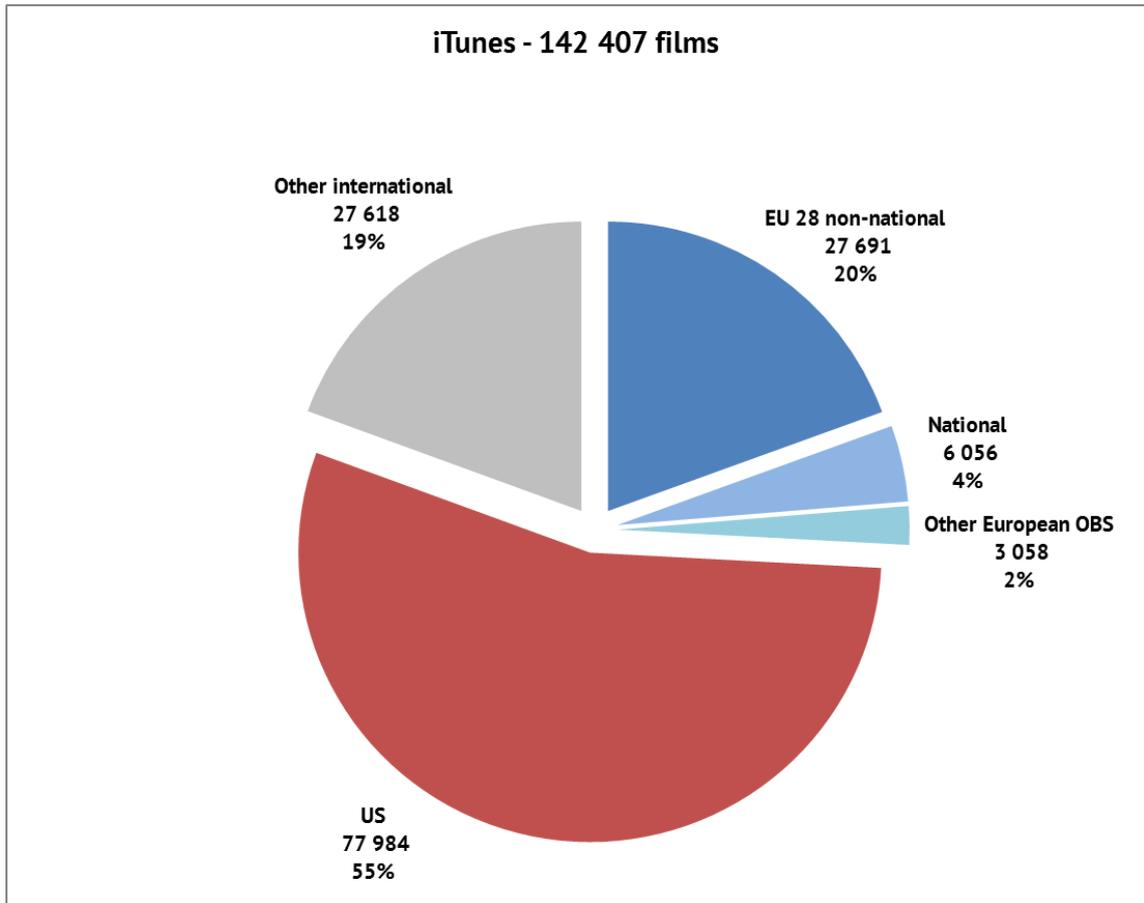
The fictive cumulative film count shows that **EU films make up 24%** of the film offered on iTunes in the 25 country catalogues, representing 33 747 films. From these, 19% are EU non-national (27 691 films) and 6 056 (4%) are national films. US films on the other hand represent 55% of all films offered (77 984 films) and other international films represent 19% or 27 618 films.

**Table 9. Table 3 – Apple iTunes – Country of origin of cumulative films, in units and percentage**

iTunes Total films 164 350							
<b>Breakdown by Region of Origin</b>					<b>142 407</b>	<b>87%</b>	
<b>European OBS</b>			<b>International</b>				
36 805			105 602			74%	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>		<i>Of which other International</i>	
33 747	24%	3 058	2%	77 984	55%	27 618	19%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>					
27 691	19%	6 056	4%				

Source: European Audiovisual Observatory

Figure 33 – Apple iTunes – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

### 2.3.2. Single title count

Single count: **31 918 unique titles** have been counted in the 25 iTunes catalogues, from which 25 194 (79%) have been identified with their country of origin.

**EU 28 films** represented **36% of unique film titles** (9 191) in the 25 iTunes catalogues, while 2% were of other European origin (526 films). US film titles represented 46% of these identified film titles and other international films 15%.

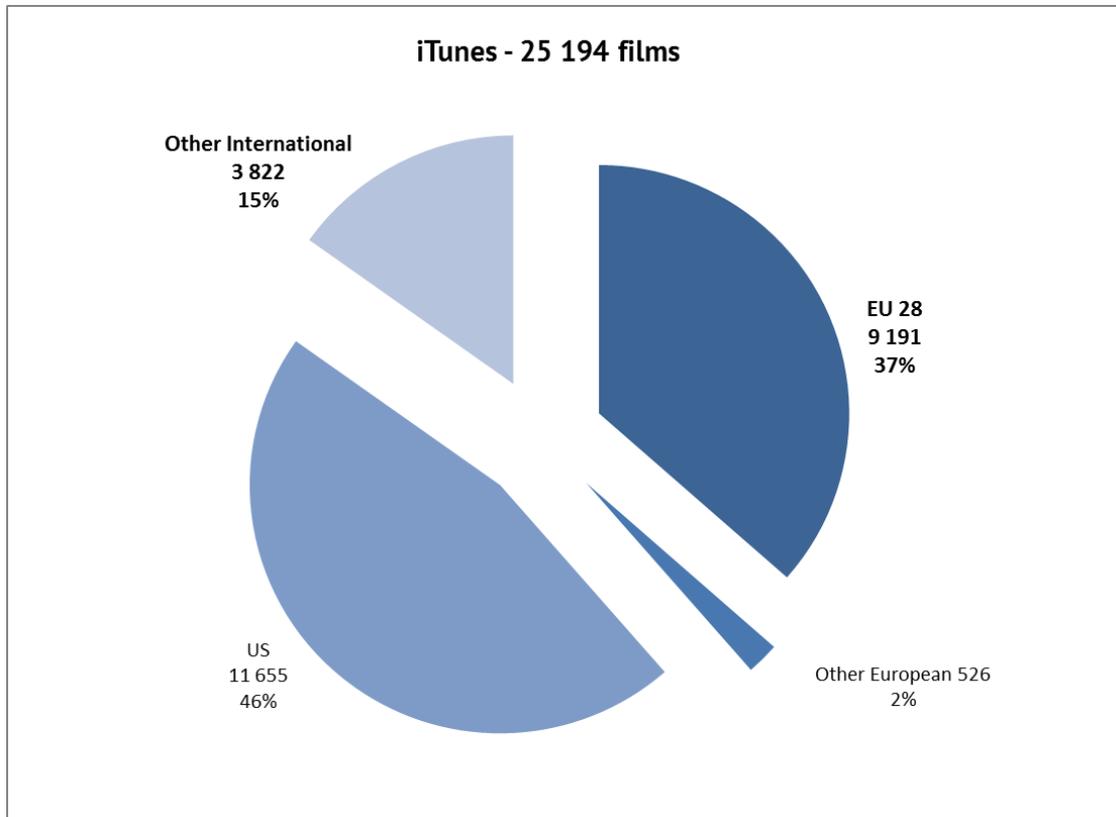


**Table 10. Apple iTunes – Country of origin of unique films, in units and %**

iTunes									
Total films									
31 918									
Breakdown by Region of Origin									
25 194							79%		
European OBS				International					
9 717				39%	15 477				61%
Of which EU 28		Of which other European OBS		Of which US		Of which other International			
9 191	36%	526	2%	11 655	46%	3 822	15%		

Source: European Audiovisual Observatory

**Figure 34 – Apple iTunes – Share of unique films by country of origin, in units and %**



Source: European Audiovisual Observatory

### 2.3.3. Region of origin of films in catalogues

- The share of EU 28 films varies between 38% in the French catalogue and 15% in the Portuguese catalogue. 12 country catalogues had a share of EU 28 films below 20%.
- Share of EU non-national varies from 32% in Austria to 11% in the United Kingdom. Only 6 countries have a share of EU non-national films above 20%.

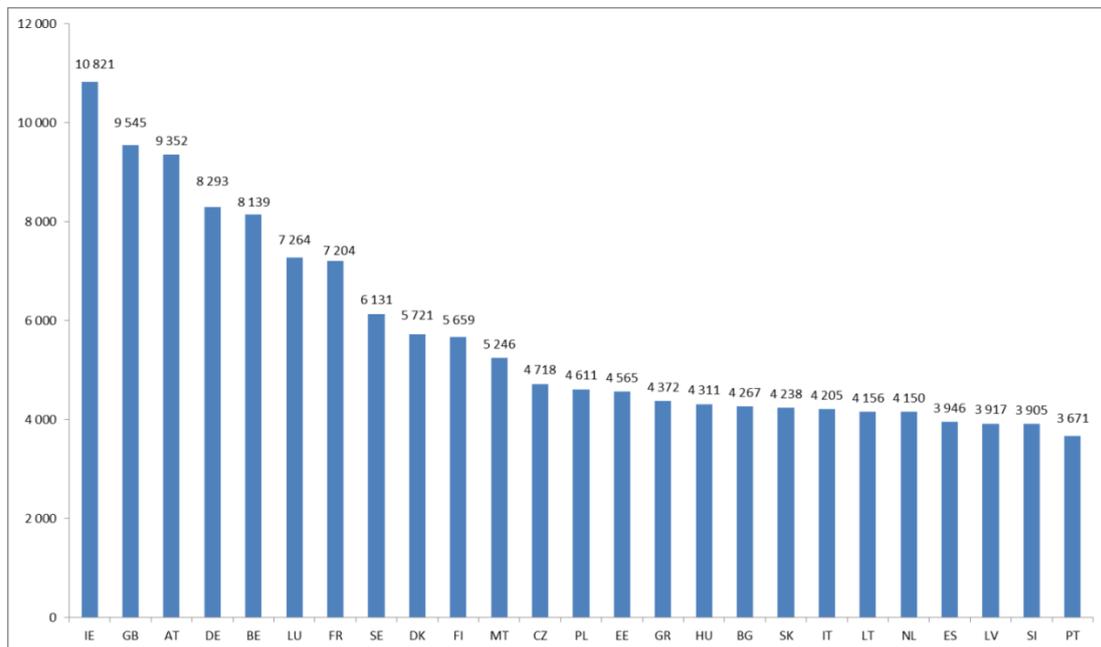


- Share of national films: The highest share for national films was reached in the French catalogue with 22% while 12 country catalogues had a share of national films at 0%.
- Share of US films: The share of US films varies between 67% in the Spanish catalogue and 46% in the Austrian catalogue. Except Austria, France (49%), Germany (49%) and Belgium (49%), all other country catalogues had a share of US films above 50%.
- 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.
- Number of films in Apple iTunes catalogues: The number of films included in the catalogues varies greatly from the Irish catalogue (10 821 films retrieved) to the Portuguese one (3 671 films in the catalogue).

### 2.3.3.1. Size of catalogue

From the 25 countries in which iTunes is present, the catalogue in **Ireland is the largest** with 10 821 films identified, followed by catalogues in the United Kingdom (9 545 films) and Austria (9 352 films). The catalogue with fewer films out of the 25 countries is the one from Portugal (3 671 films).

**Figure 35 – Apple iTunes – Number of films in catalogues by country, in units**

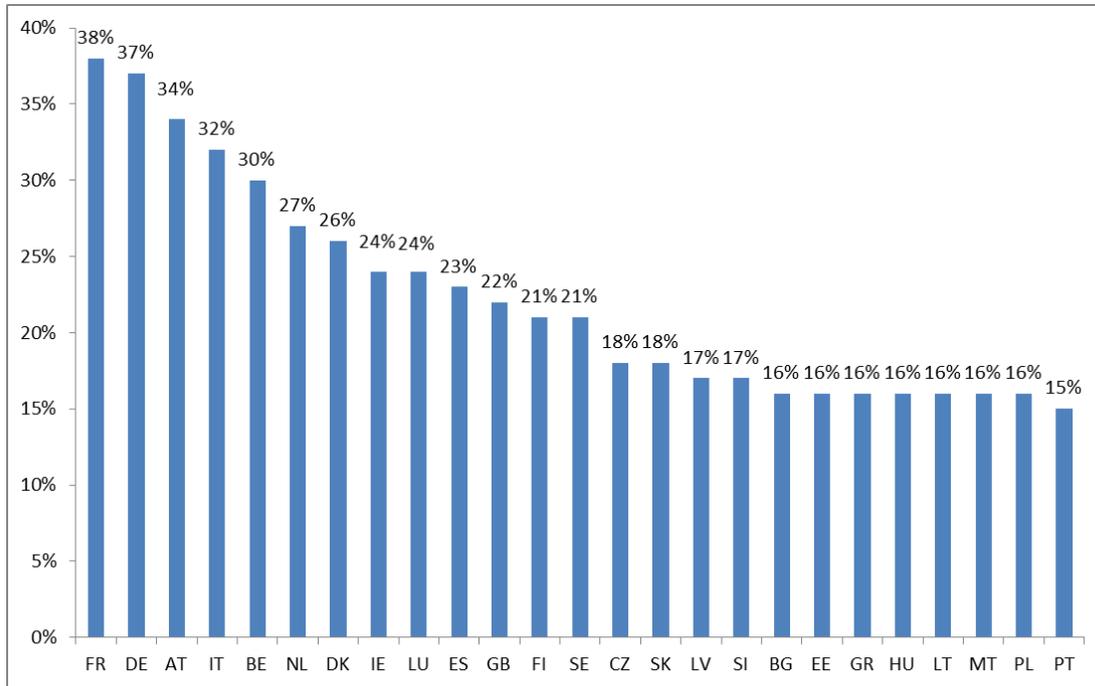


Source: European Audiovisual Observatory



### 2.3.3.2. Share of EU 28 films

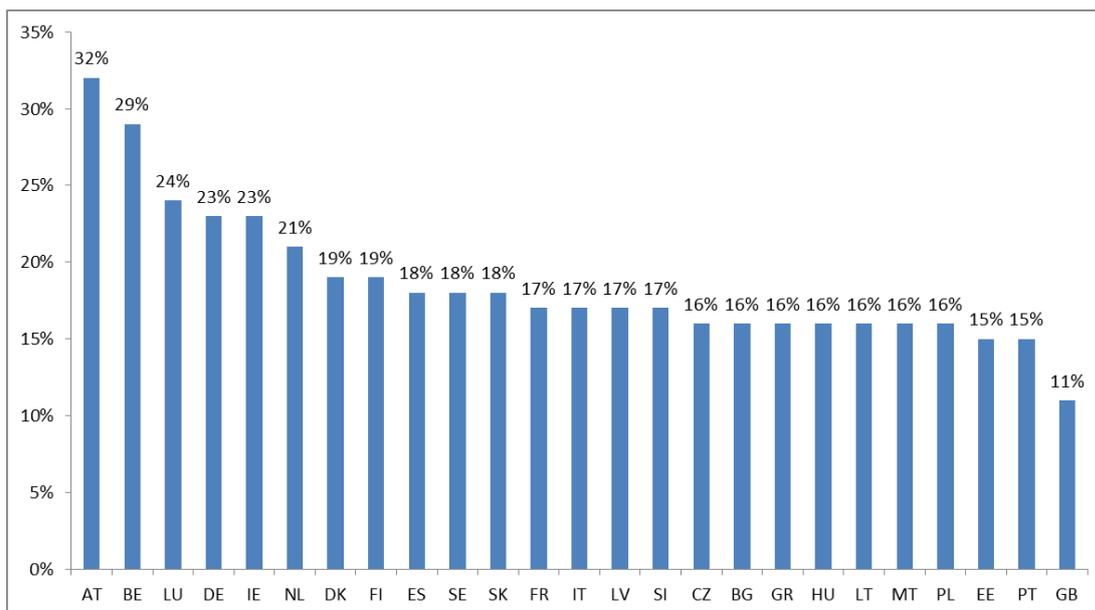
**Figure 36 - Apple iTunes – Share of EU 28 films by country, in %**



Source: European Audiovisual Observatory

### 2.3.3.3. Share of EU non-national films

**Figure 37 - Apple iTunes – Share of EU Non-national by country, in %**

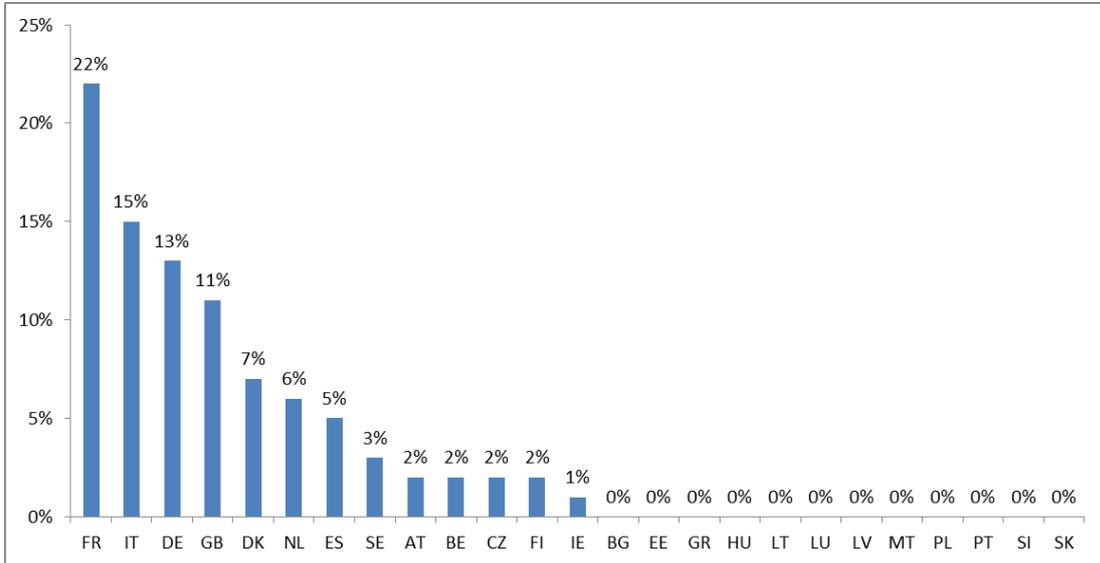


Source: European Audiovisual Observatory



### 2.3.3.4. Share of National films

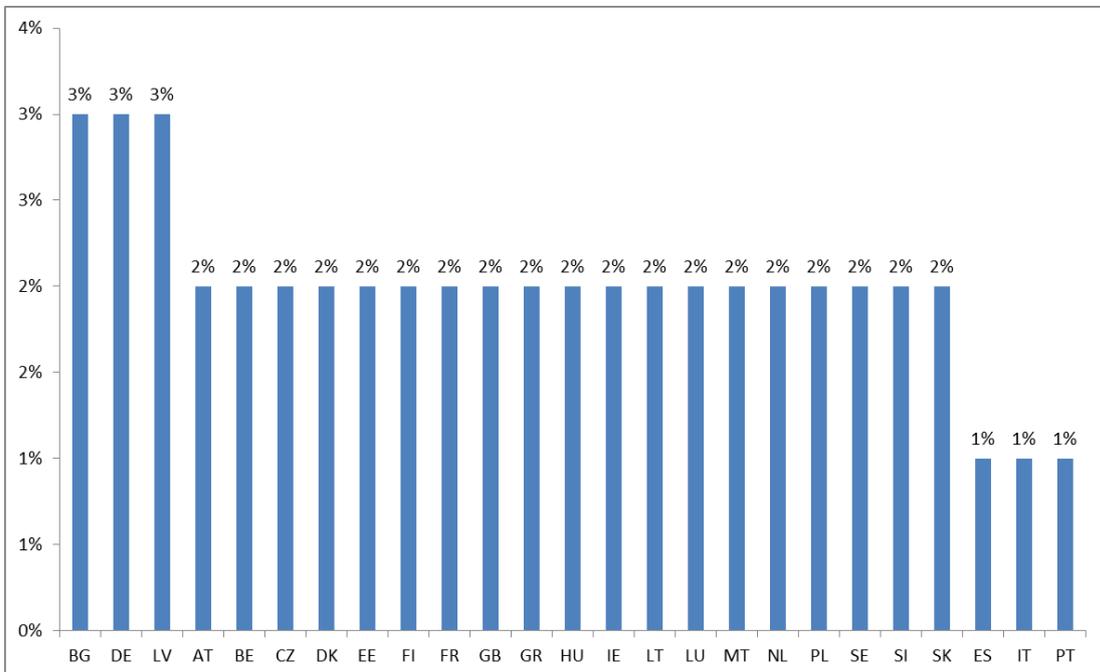
**Figure 38 - Apple iTunes – Share of National films by country, in %**



Source: European Audiovisual Observatory

### 2.3.3.5. Share of other European OBS films

**Figure 39 - Apple iTunes – Share of Other European films by country, in %**

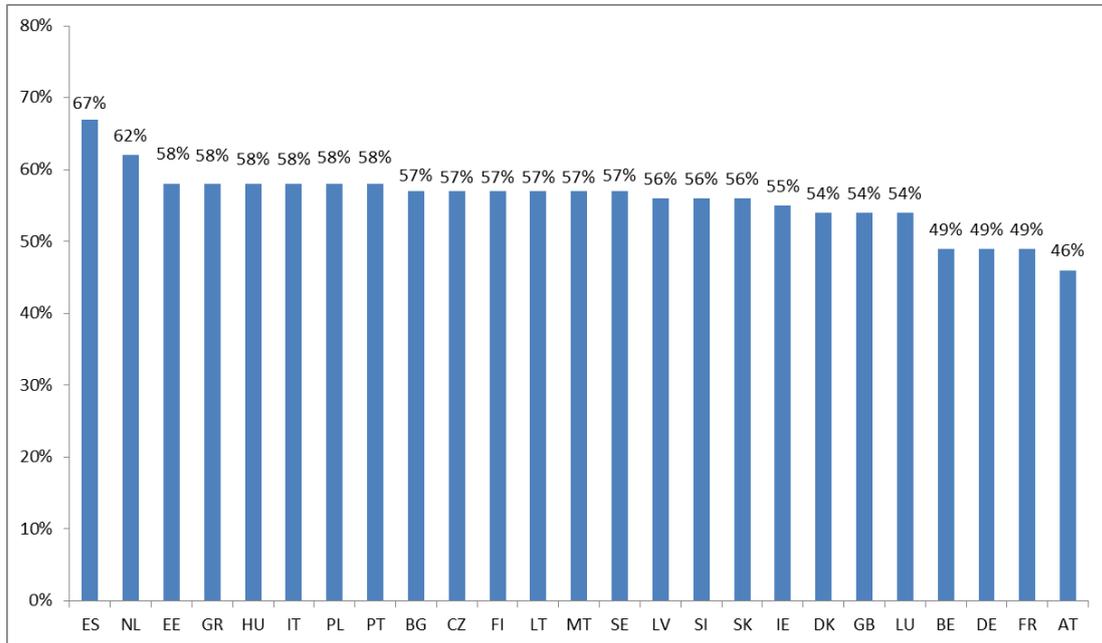


Source: European Audiovisual Observatory



### 2.3.3.6. Share of US films

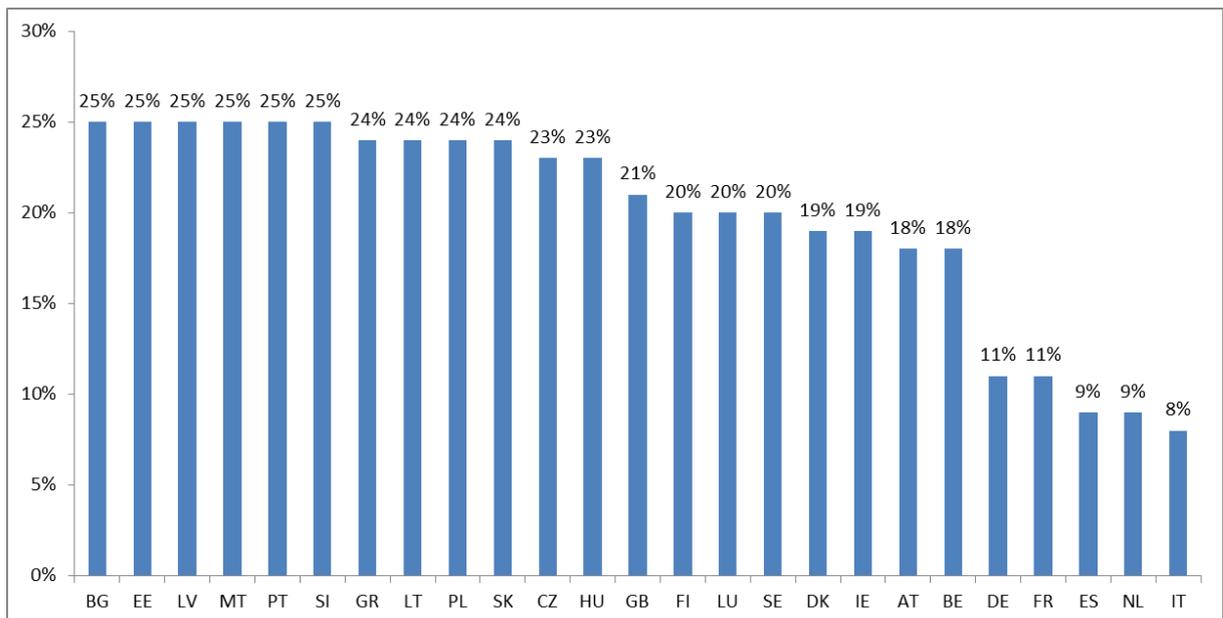
**Figure 40 - Apple iTunes – Share of US films by country, in %**



Source: European Audiovisual Observatory

### 2.3.3.7. Share of other international films

**Figure 41 - Apple iTunes – Share of Other international films by country, in %**



Source: European Audiovisual Observatory



## 2.3.4. Focus on co-productions

In the Apple iTunes catalogues **cumulative** film count, the highest share of co-productions is found on films from **EU non-national origin (41%)**. The lowest share corresponds to co-productions of US origin (14%).

Comparing the share of **EU non-national co-productions by country**, the five countries with the higher share are the five biggest countries: Italy (51%), Spain (49%), France (48%), Germany (46%) and the United Kingdom (45%). On the other hand, the **share of national co-productions** is quite low in the same five big countries, going from 33% in France to 21% in Italy.

In the **unique** film title count, EU 28 films are also those with the highest share, at 34%. Here too, films of US origin are, by far, the ones with the lowest share (13%).

### 2.3.4.1. Volume of co-production films in catalogues (cumulative and unique account)

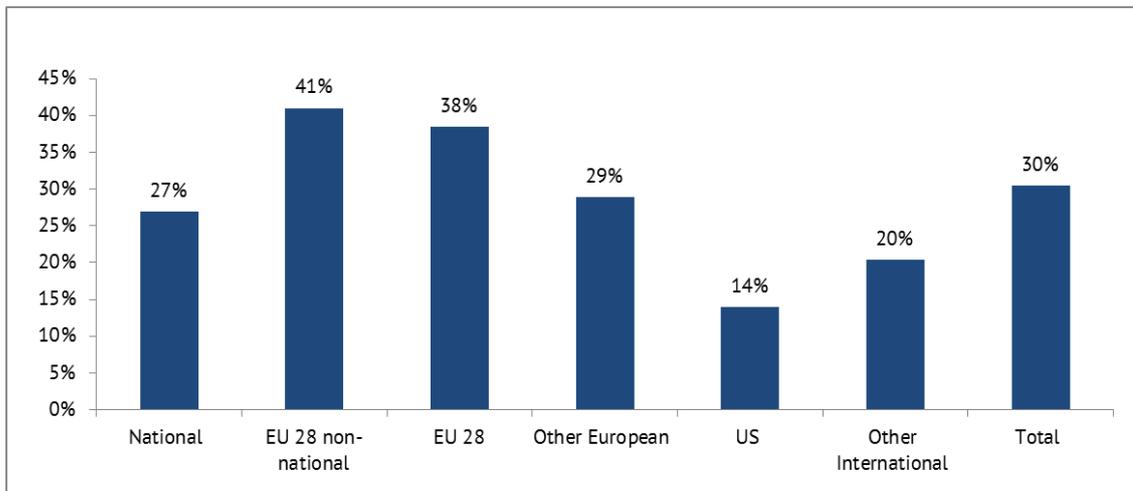
**Table 11. Apple iTunes – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	1 630	27%
<b>EU 28 non-national</b>	<b>11 353</b>	<b>41%</b>
EU 28	12 983	38%
Other European	882	29%
US	10 845	14%
Other International	5 628	20%
<b>Total</b>	<b>43 321</b>	<b>30%</b>

Source: European Audiovisual Observatory



**Figure 42 – iTunes – Percentage of co-productions from cumulative film count, in %**



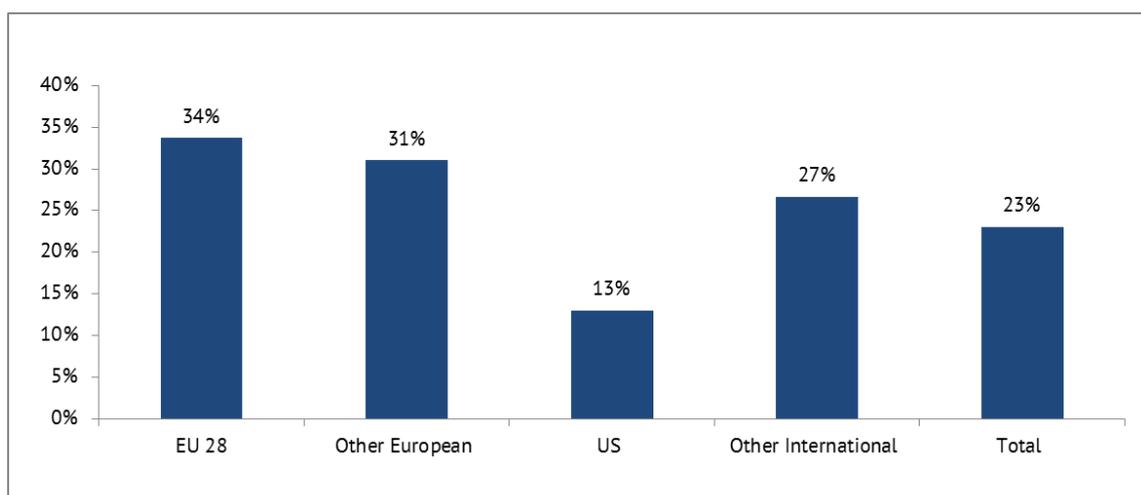
Source: European Audiovisual Observatory

**Table 12. Apple iTunes – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	3 095	34%
Other European	163	31%
US	1 520	13%
Other International	1 019	27%
<b>Total</b>	<b>5 797</b>	<b>23%</b>

Source: European Audiovisual Observatory

**Figure 43 – Apple iTunes – Percentage of co-productions from unique film count, in %**

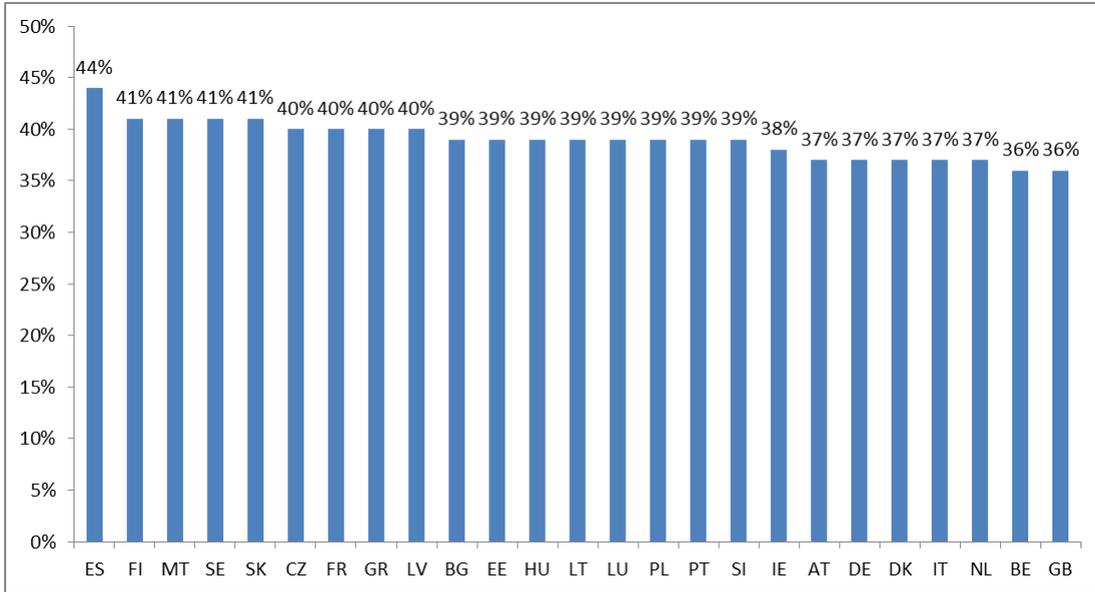


Source: European Audiovisual Observatory



### 2.3.4.2. Share of EU 28 co-productions

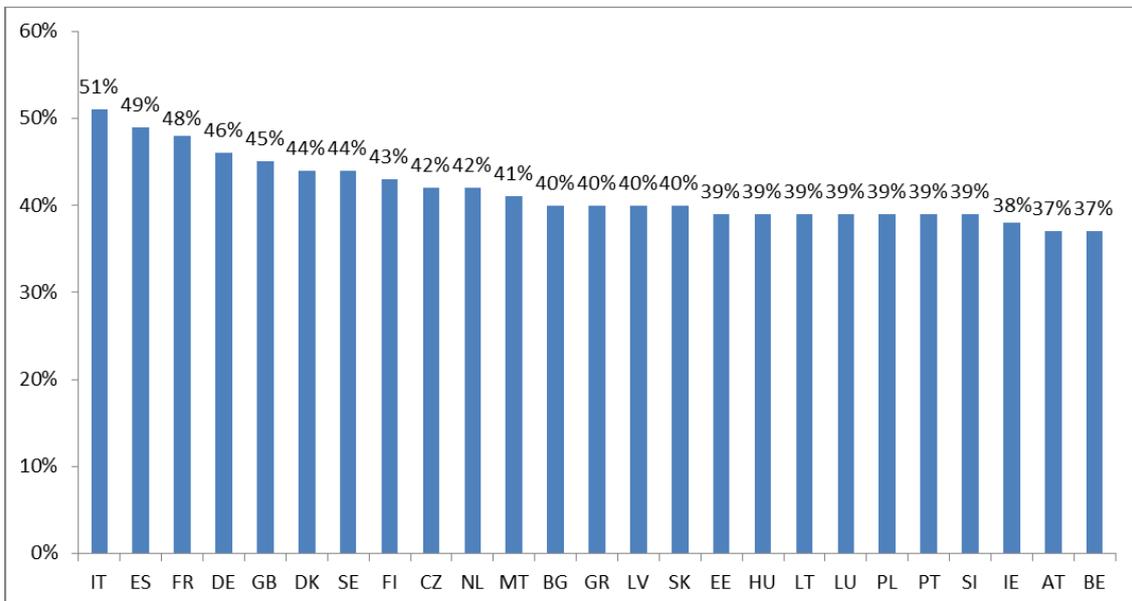
**Figure 44 – Apple iTunes – Share of EU 28 co-productions by country, in % of total EU 28 films**



Source: European Audiovisual Observatory

### 2.3.4.3. Share of EU non-national co-productions

**Figure 45 – Apple iTunes – Share of EU non-national co-productions by country, in % of total EU non-national films**

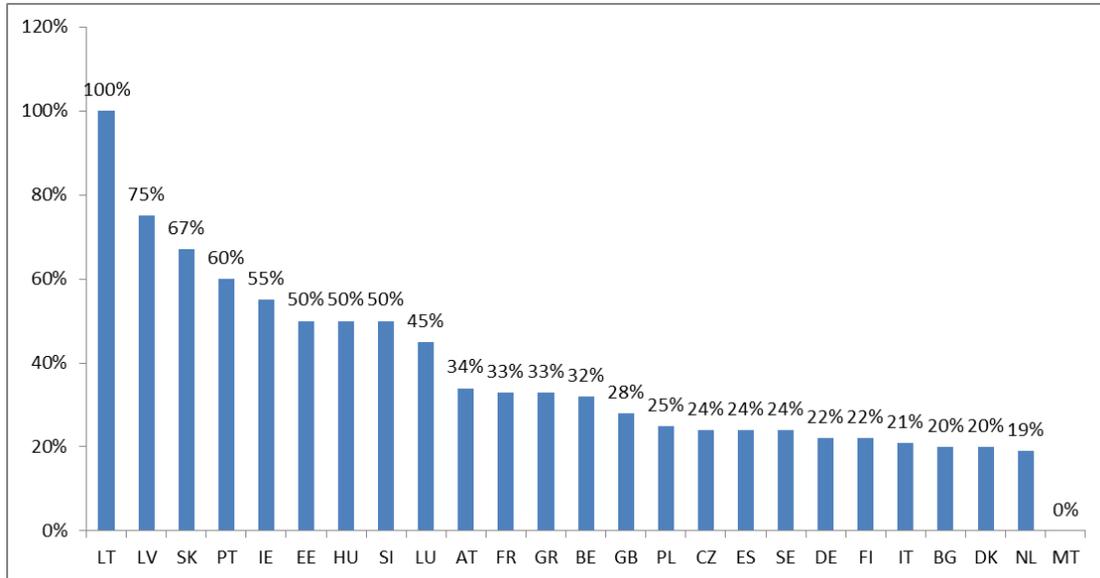


Source: European Audiovisual Observatory



### 2.3.4.4. Share of national co-productions

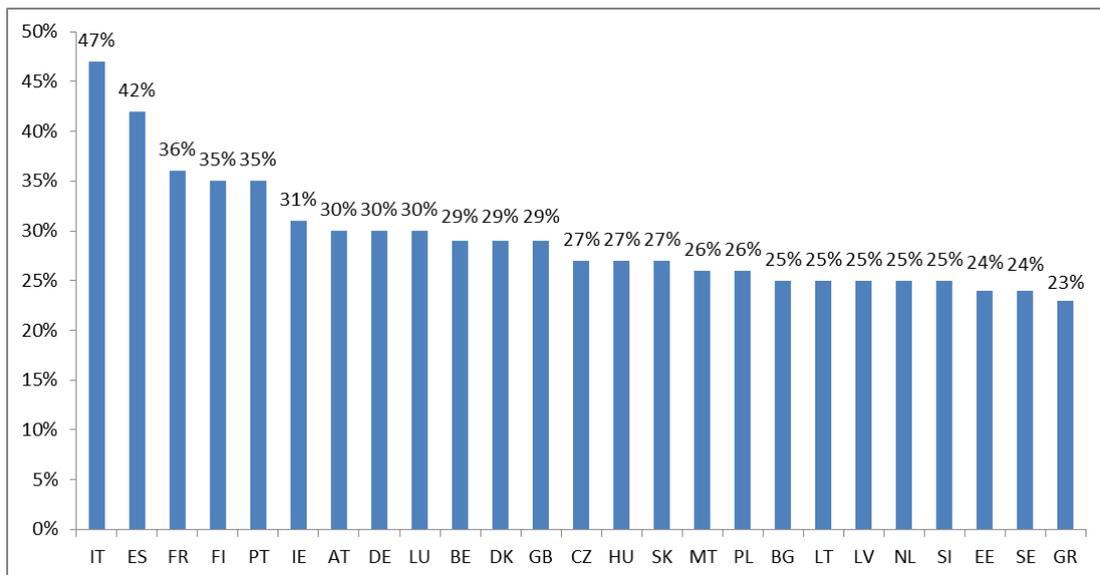
**Figure 46 – Apple iTunes – Share of national co-productions by country, in % of total national films**



Source: European Audiovisual Observatory

### 2.3.4.5. Share of other European OBS co-productions

**Figure 47 – Apple iTunes – Share of Other European OBS co-productions by country, in % of total Other European OBS films**

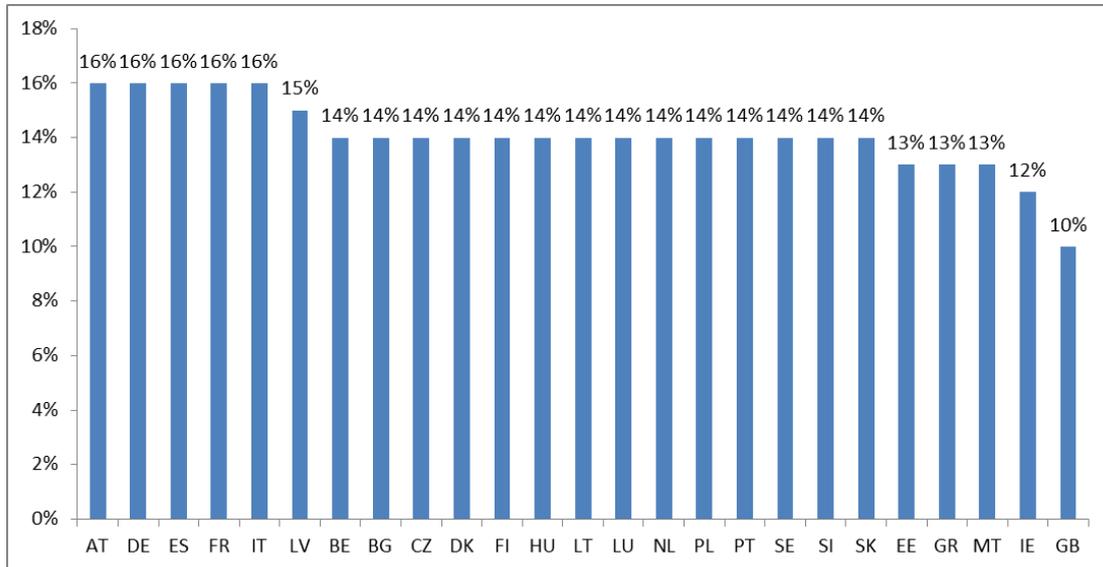


Source: European Audiovisual Observatory



### 2.3.4.6. Share of US co-productions

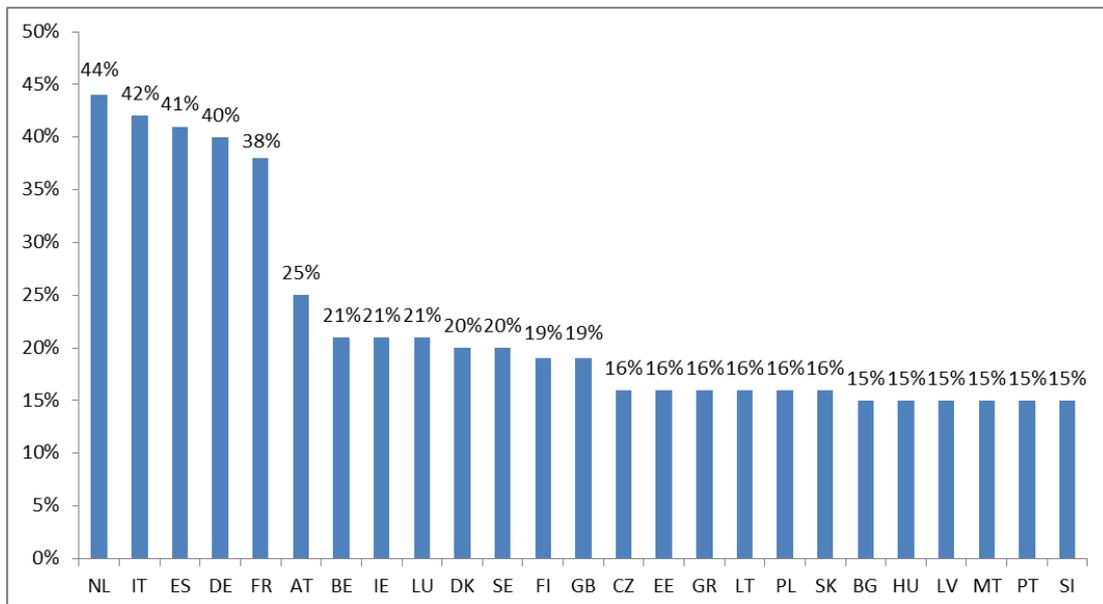
**Figure 48 – Apple iTunes – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

### 2.3.4.7. Share of other international co-productions

**Figure 49 – Apple iTunes – Share of Other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory



## 2.4. Chili TV

### 2.4.1. Cumulative count

**Cumulative count:** Chili TV's 5 country catalogues offer a cumulative count of 29 993 films, from which 29 871 films (100%) have been identified with their country of origin.

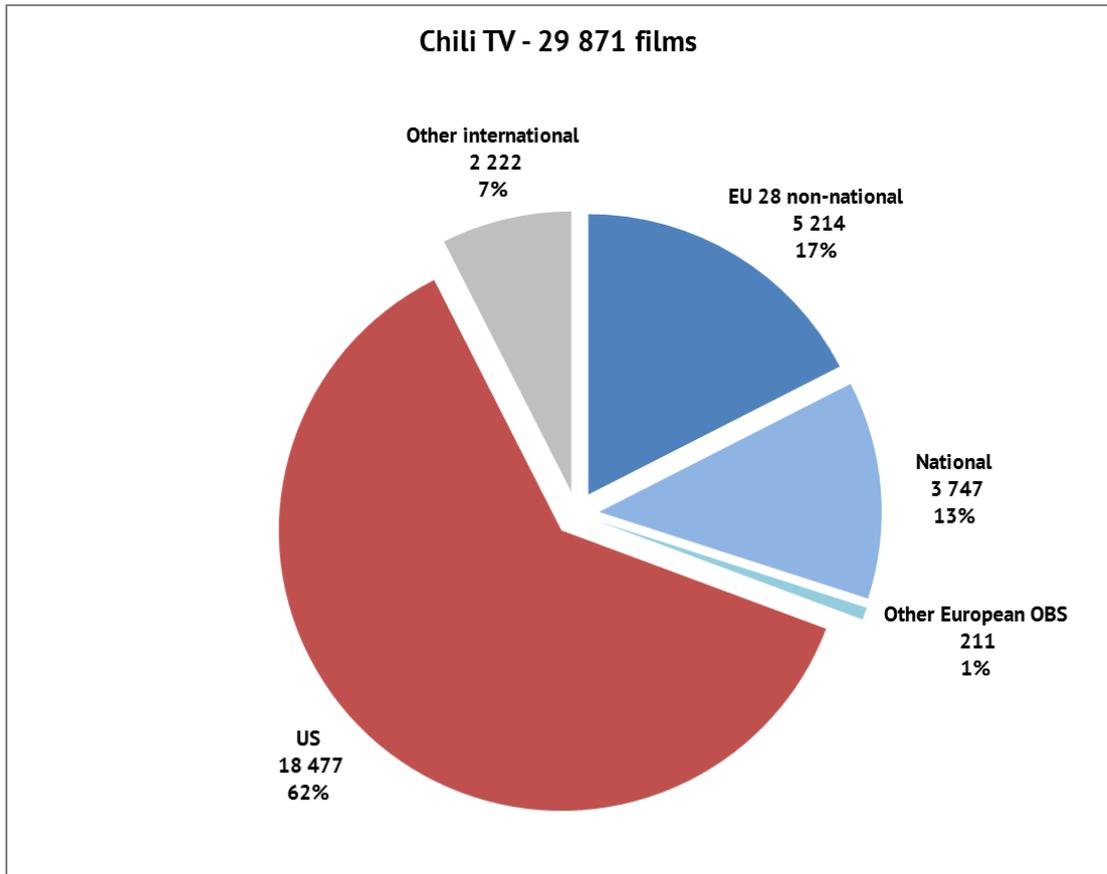
**EU films make up to 30%** of the film offered in the 5 country catalogues, representing 8 961 films; from those, 5 214 films (17%) are of EU non-national origin, while 3 747 films (13%) are national. US films represent 62% of all films offered in the 5 catalogues, representing 18 477 films and other international films account 2 222 films (7%).

**Table 13. Chili TV – Country of origin of cumulative films, in units and %**

Chili TV Total films 29 993			
<b>Breakdown by Region of Origin</b>			
<b>29 871</b>			<b>100%</b>
<b>European OBS</b>		<b>International</b>	
9 172		20 699	
31%		69%	
<i>Of which EU 28</i>	<i>Of which other European OBS</i>	<i>Of which US</i>	<i>Of which other International</i>
8 961	211	18 477	2 222
30%	1%	62%	7%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>	
5 214	3 747		
17%	13%		

Source: European Audiovisual Observatory

Figure 50 – Chili TV – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

### 2.4.2. Single title count

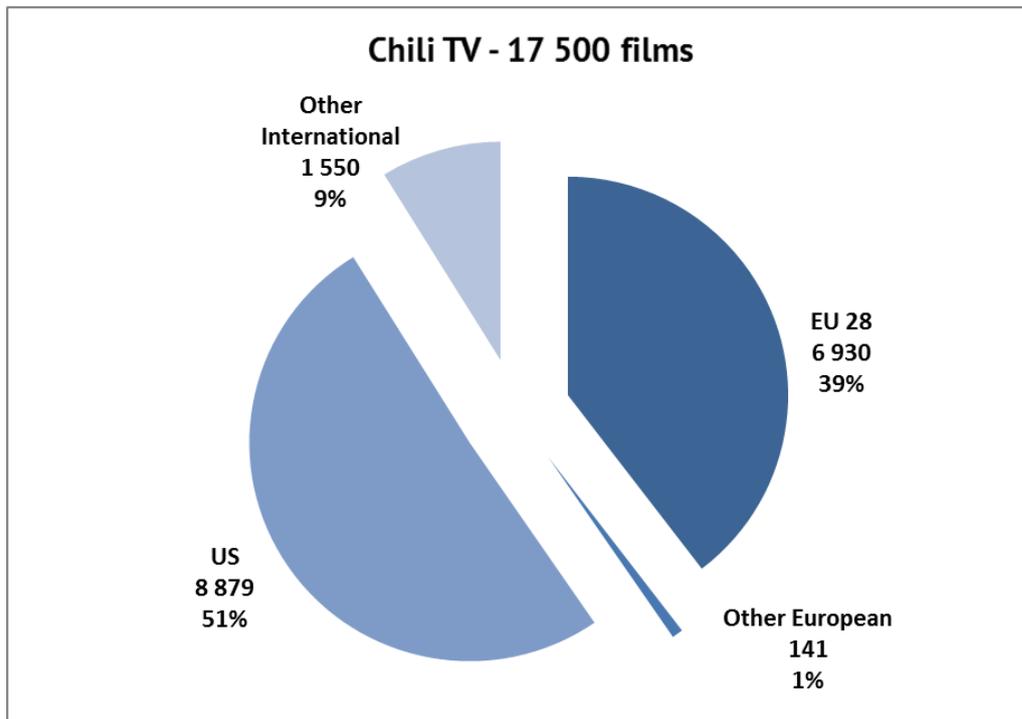
On the single title count, a total of 17 584 unique film titles have been retrieved, of which 17 500 were identified with their region of origin (100%). **EU films** represent **40% of unique film titles** (6 930) in the 5 Chili TV catalogues, while US film titles represented 51% and other international films 9%.

Table 14. Table 4 – Chili TV – Country of origin of unique films, in units and %

ChiliTV					
Total films					
17 584					
Breakdown by Region of Origin					
17 500					
100%					
European OBS			International		
7 071			10 429		
40%			60%		
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
6 930	141	1%	8 879	1 550	9%
40%			51%		

Source: European Audiovisual Observatory

Figure 51 – Chili TV – Share of unique films by country of origin, in units and %



Source: European Audiovisual Observatory

### 2.4.3. Region of origin of films in catalogues

- The share of EU 28 films varies between 41% in the Italian catalogue and 13% in the United Kingdom catalogue. UK and Poland (19%) are the two countries that had a share of EU 28 films below 20%.
- Share of EU non-national varies from 21% in Italy to 5% in the United Kingdom. From the 5 countries, only Italy had a share of EU non-national films above 20%.
- Share of national films: The highest share for national films was reached in the Italian catalogue with 20% while the lowest share of national films, at 2% is found in Poland.
- Share of US films: The share of US films varies between 82% in the United Kingdom catalogue and 50% in the Italian catalogue. All 5 country catalogues had a share of US films above 50%.
- Share of international films: The share of other international films varies between 9% in Italy to 5% in Poland.
- The number of films included in Chili TV catalogues varies greatly from the 15 181 films identified in Italy and the 2 586 films counted in Poland's catalogue.

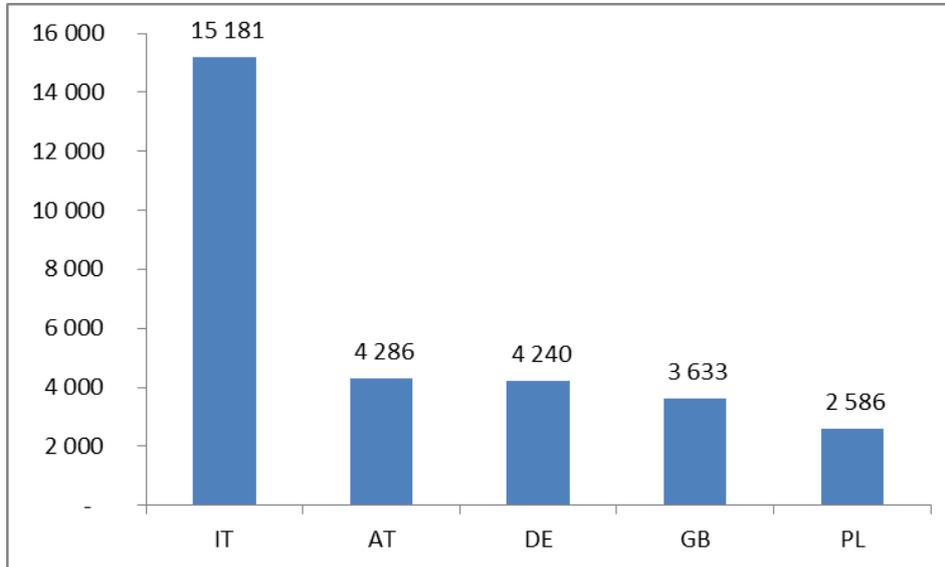
#### 2.4.3.1. Size of catalogue

From the 5 countries in which Chili TV is present, the **catalogue in Italy** is by far the largest with 15 181 films identified, followed by catalogues in Austria (4 286 films) and



Germany (4 240 films) which have catalogues three times smaller than the Italian. The catalogue with less films out of the 5 countries is the one from Poland (2 586 films).

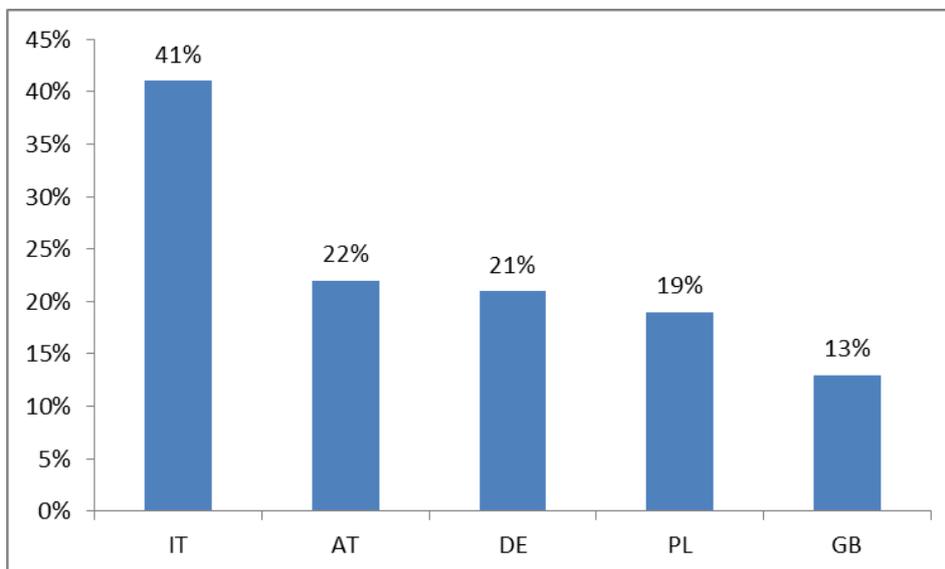
**Figure 52 – Chili TV – Number of films in catalogues by country, in units**



Source: European Audiovisual Observatory

#### 2.4.3.2. Share of EU 28 films

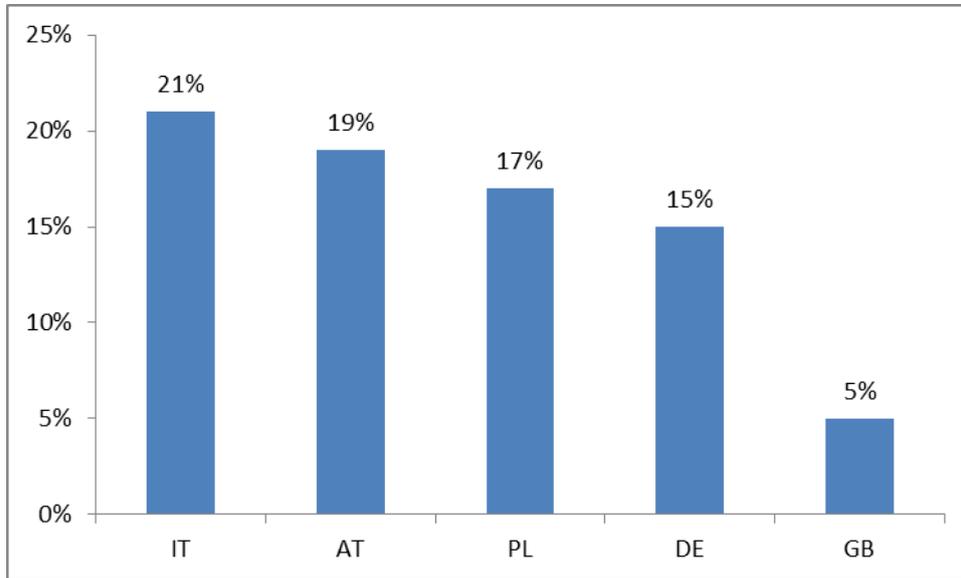
**Figure 53 – Chili TV – Share of EU 28 films by country, in %**



Source: European Audiovisual Observatory

### 2.4.3.3. Share of EU non-national films

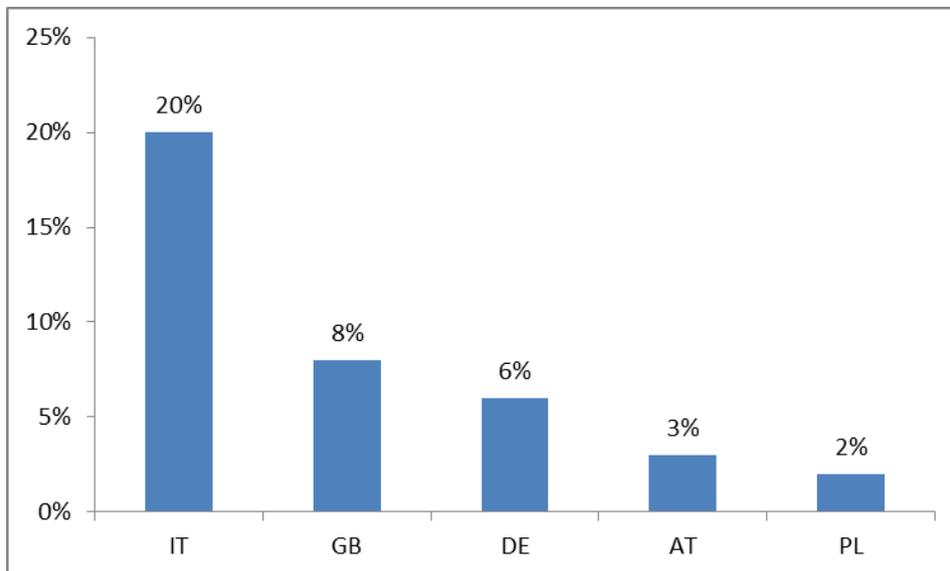
**Figure 54 – Chili TV – Share of EU Non-national by country, in %**



Source: European Audiovisual Observatory

### 2.4.3.4. Share of National films

**Figure 55 – Chili TV – Share of Other international films by country, in %**

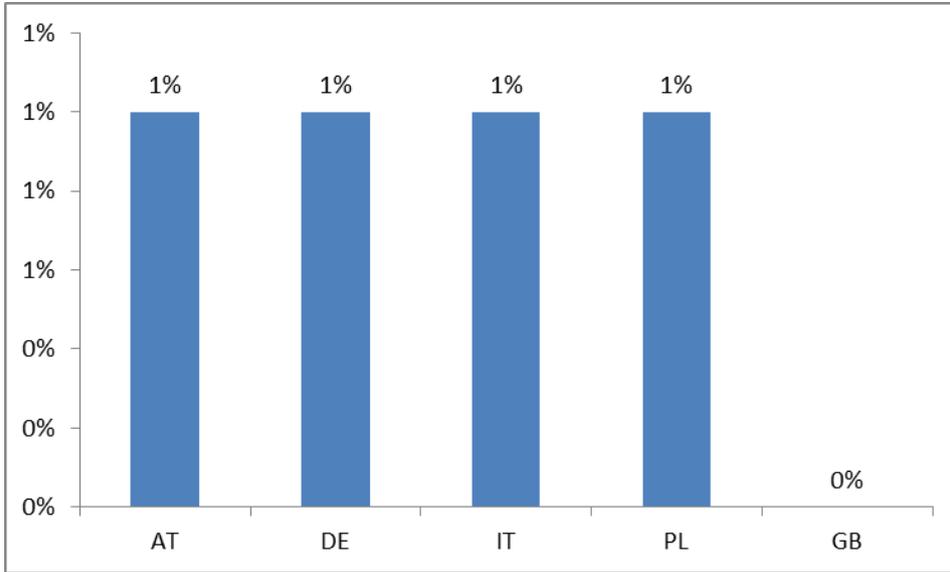


Source: European Audiovisual Observatory



### 2.4.3.5. Share of other European OBS films

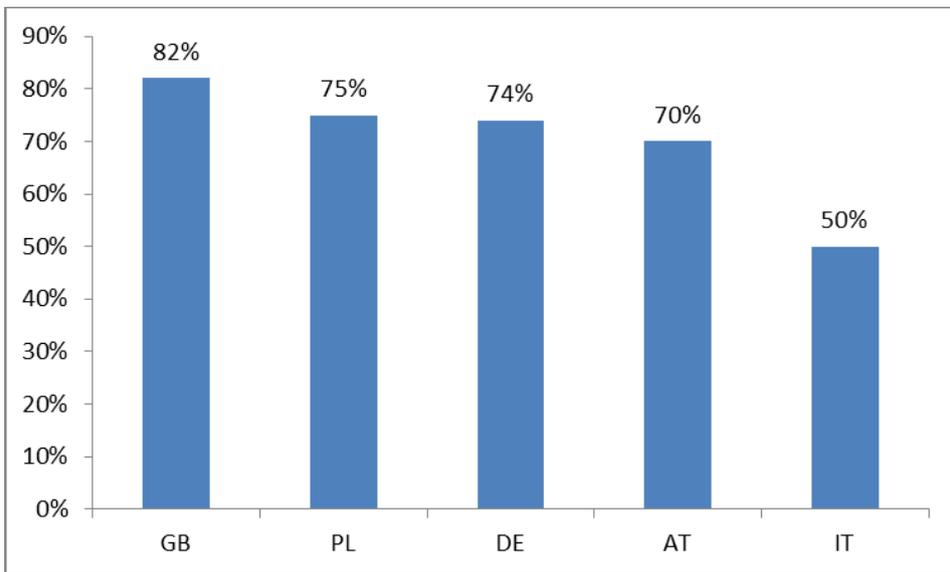
**Figure 56 – Chili TV – Share of Other European films by country, in %**



Source: European Audiovisual Observatory

### 2.4.3.6. Share of US films

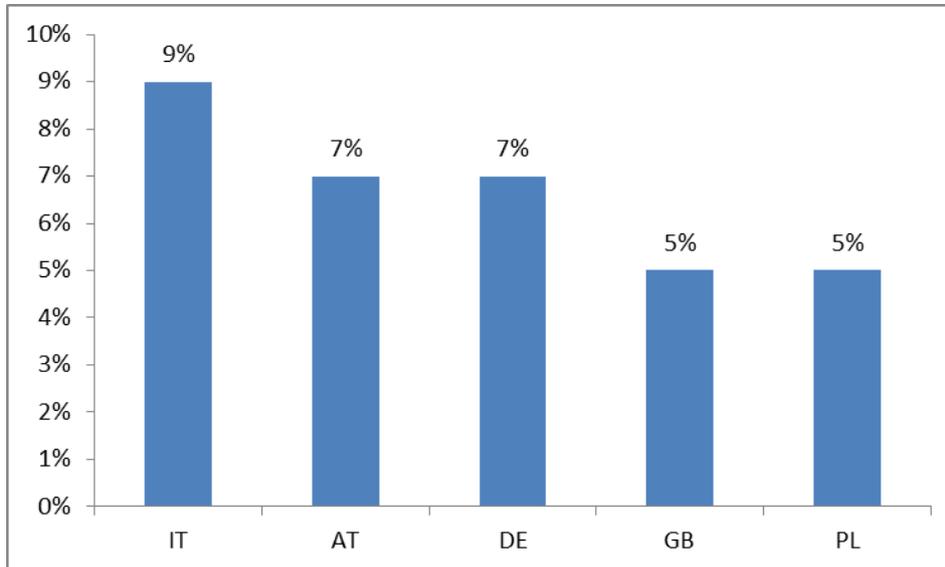
**Figure 57 – Chili TV – Share of US films by country, in %**



Source: European Audiovisual Observatory

### 2.4.3.7. Share of other international films

**Figure 58 – Chili TV – Share of Other international films by country, in %**



Source: European Audiovisual Observatory

## 2.4.4. Focus on co-productions

In the Chili TV catalogues **cumulative** film count, the highest share of co-productions is found on films from **EU non-national origin (52%)** closely followed by co-productions from other international origin (48%). The lowest share corresponds to films from US origin (17%).

In this five country catalogue service, the **United Kingdom** has the biggest share of EU 28 co-productions (57%), of EU non-national co-productions (54%) and of national co-productions (58%), while it has the lowest share of co-productions from other European origin (17%). The biggest **share of other European co-productions** is found in Italy (53%).

In the **unique** film title count, co-productions from other European origin are those with the highest share, at 47%. Here too, films of US origin are, by far, the ones with the lowest share (14%).



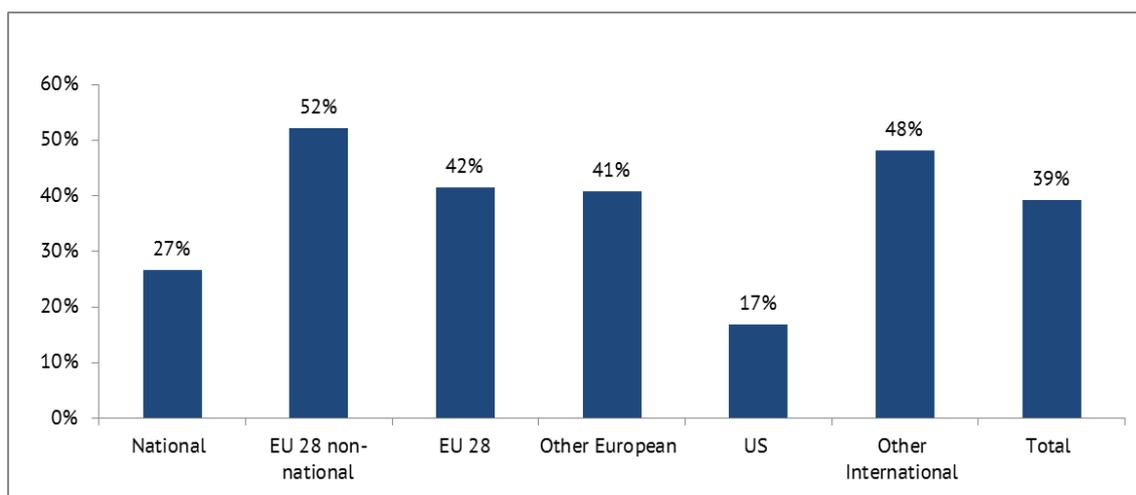
### 2.4.4.1. Volume of co-production films in catalogues (cumulative and unique account)

**Table 15. Chili TV – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	999	27%
<b>EU 28 non-national</b>	<b>2 721</b>	<b>52%</b>
EU 28	3 720	42%
Other European	86	41%
US	3 110	17%
Other International	1 070	48%
<b>Total</b>	<b>11 706</b>	<b>39%</b>

Source: European Audiovisual Observatory

**Figure 59 – Chili TV – Percentage of co-productions from cumulative film count, in %**



Source: European Audiovisual Observatory

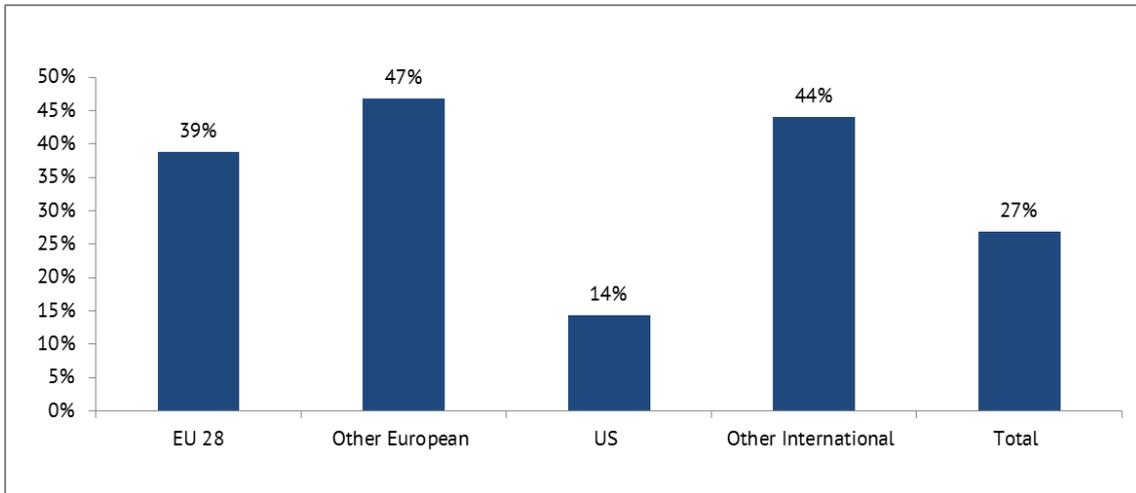
**Table 16. Table 5 – Chili TV – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	2 687	39%
Other European	66	47%
US	1 272	14%
Other International	683	44%
<b>Total</b>	<b>4 708</b>	<b>27%</b>

Source: European Audiovisual Observatory



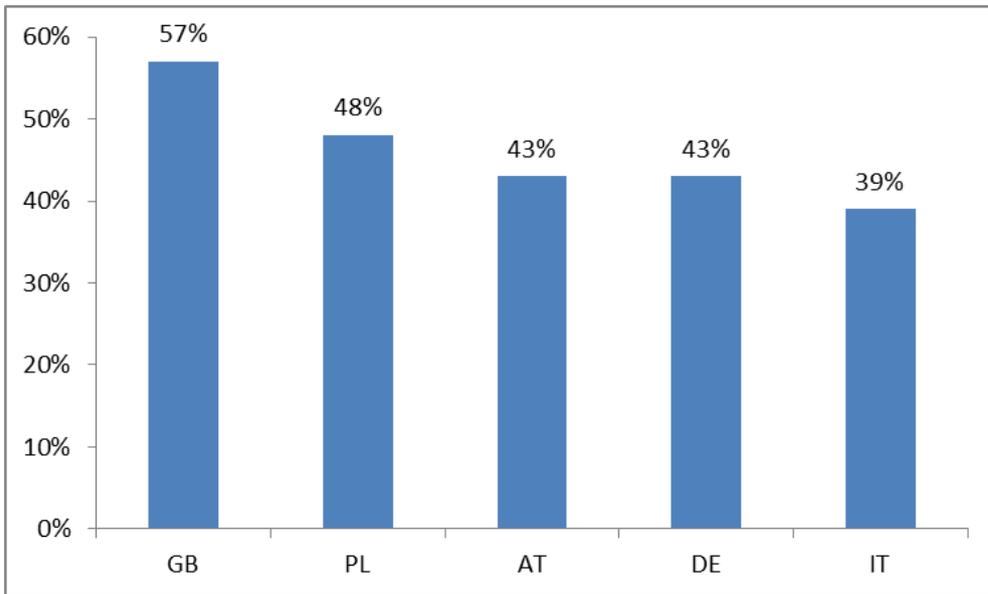
**Figure 60 – Chili TV – Percentage of co-productions from unique film count, in %**



Source: European Audiovisual Observatory

#### 2.4.4.2. Share of EU 28 co-productions

**Figure 61 – Chili TV – Share of EU 28 co-productions by country, in % of total EU 28 films**

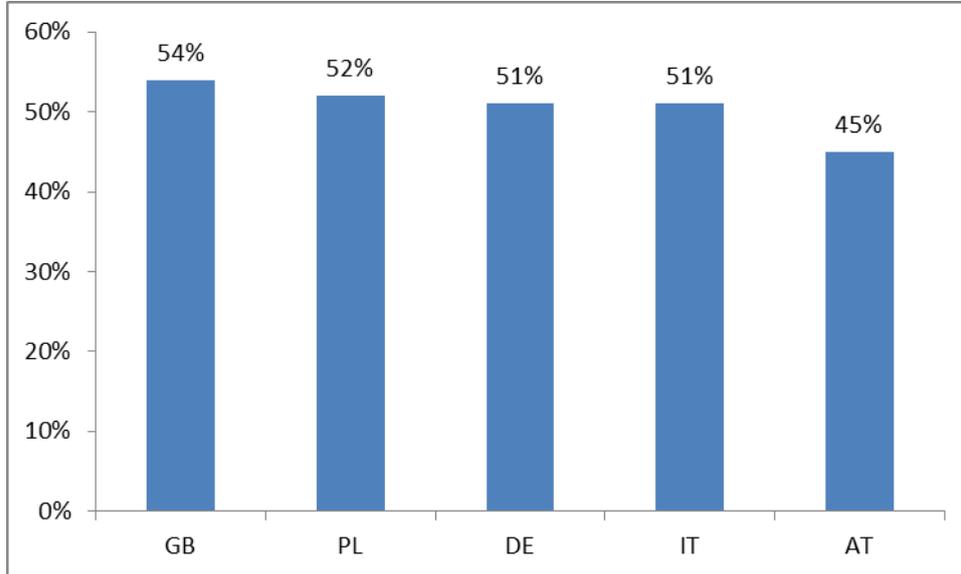


Source: European Audiovisual Observatory



### 2.4.4.3. Share of EU non-national co-productions

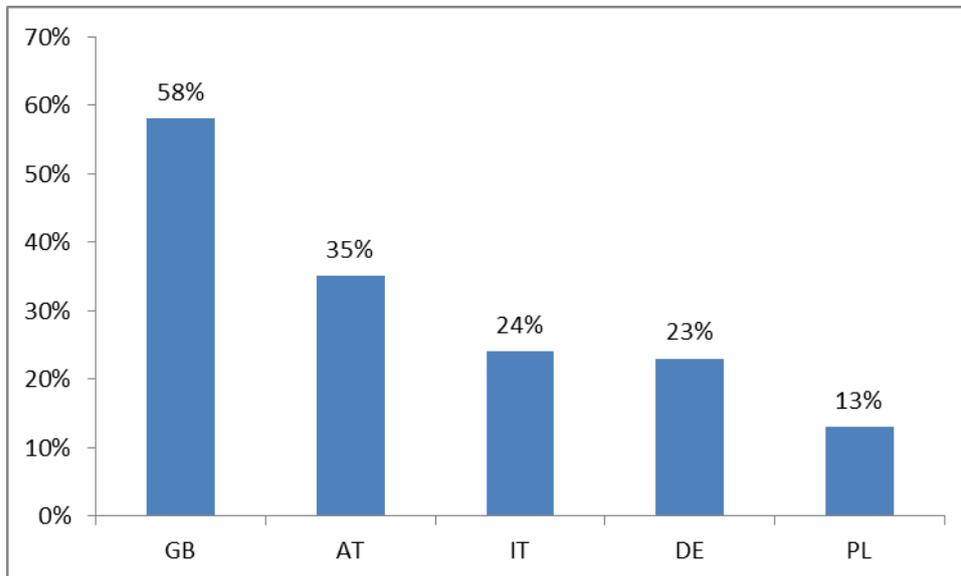
**Figure 62 – Chili TV – Share of EU non-national co-productions by country, in % of total EU non-national films**



Source: European Audiovisual Observatory

### 2.4.4.4. Share of national co-productions

**Figure 63 – Chili TV – Share of national co-productions by country, in % of total national films**

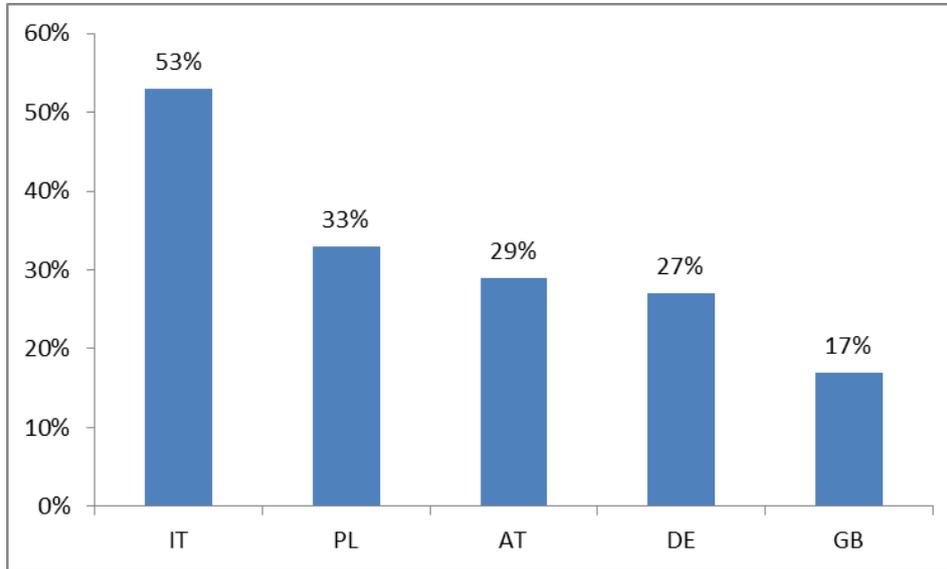


Source: European Audiovisual Observatory



#### 2.4.4.5. Share of other European OBS co-productions

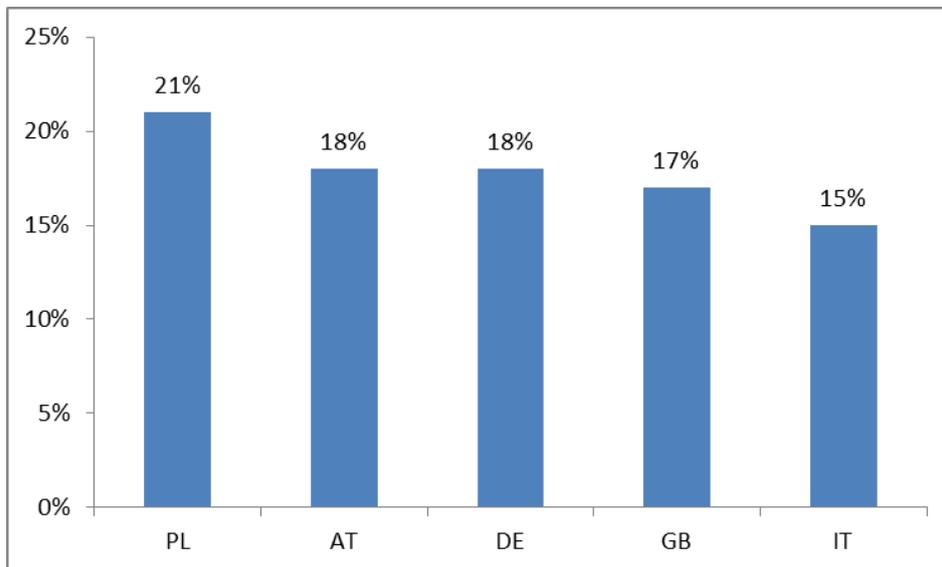
**Figure 64 – Chili TV – Share of Other European OBS co-productions by country, in % of total Other European OBS films**



Source: European Audiovisual Observatory

#### 2.4.4.6. Share of US co-productions

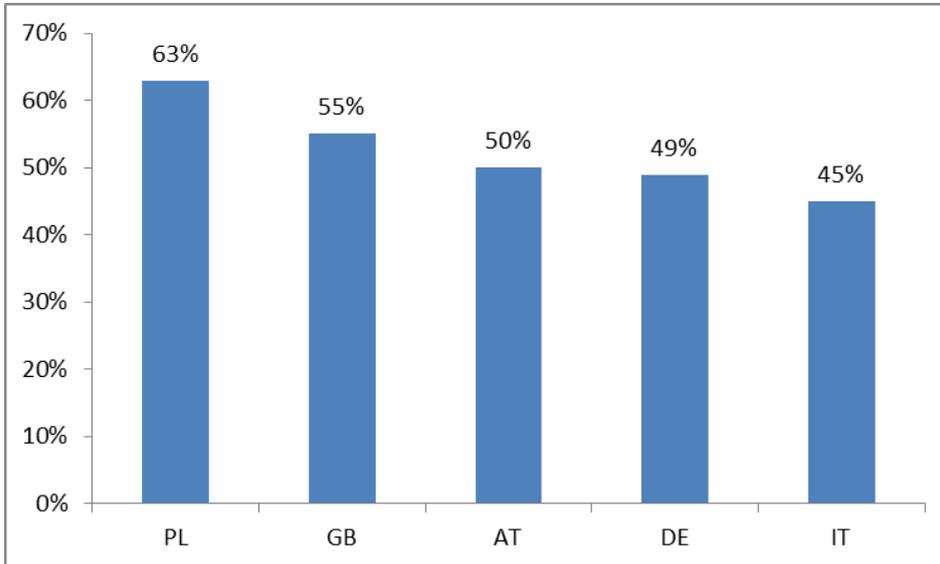
**Figure 65 – Chili TV – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

#### 2.4.4.7. Share of other international co-productions

**Figure 66 – Chili TV – Share of Other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory

## 2.5. Microsoft Film & TV series

### 2.5.1. Cumulative count

**Cumulative count:** a total of 13 387 films have been retrieved in the 12 country Microsoft Film & TV series catalogues, from which 12 638 films (94%) have been identified with their country of origin.

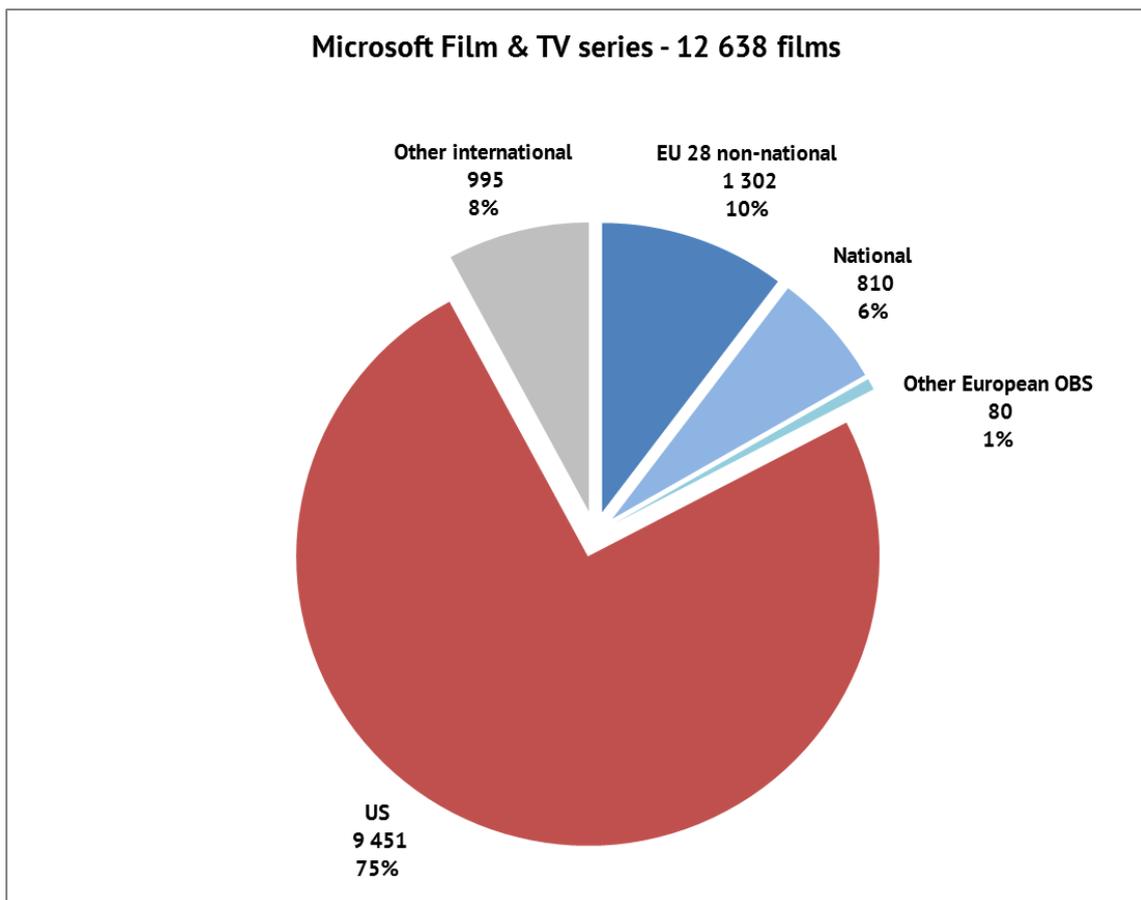
The fictive cumulative film count shows that **EU films make 17%** of the film offered on Microsoft Film & TV series in the 12 country catalogues, representing 2 112 films. US films on the other hand represent 75% of all films offered in the 12 catalogues, with 9 451 films and other international films represent 8% or 995 films.

**Table 17. Microsoft Film & TV series – Country of origin of cumulative films, in units and %**

Microsoft Film & TV series							
Total films							
13 387							
Breakdown by Region of Origin							
12 638					94%		
European OBS			International				
2 192			10 446				
17%			83%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
2 112	17%	80	1%	9 451	75%	995	8%
Of which EU 28 non-national		Of which National					
1 302	10%	810	6%				

Source: European Audiovisual Observatory

**Figure 67 – Microsoft Film & TV series – Share of cumulative films by country of origin, in units and %**



Source: European Audiovisual Observatory



## 2.5.2. Single title count

In the 12 analysed Microsoft Film & TV series film catalogues, **5 879 unique film titles** are offered of which **90% or 5 302 titles were identified** by their region of origin.

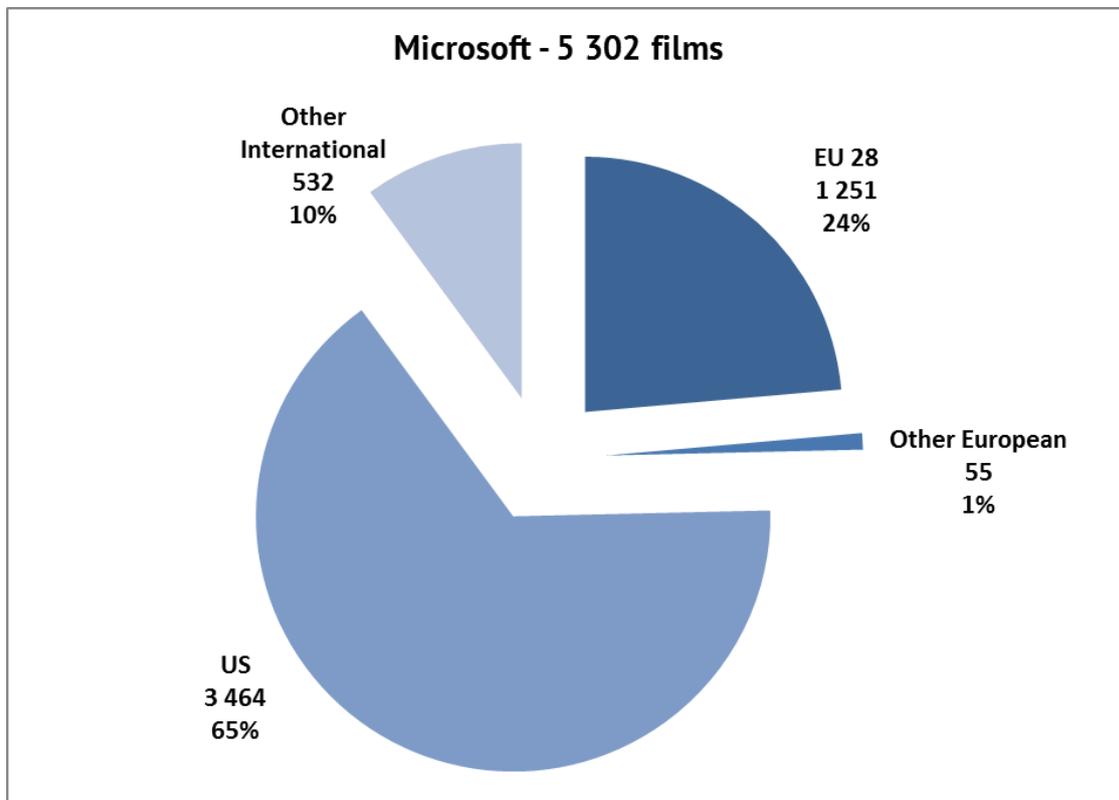
The share of **EU unique films was 24%** or 1 251 unique film titles. Unique US film titles represented 65% of the fictive single title offer or 3 464 unique film titles, while other International unique film titles represented 10% or 532 titles.

**Table 18. Microsoft Film & TV series – Country of origin of unique films, in units and %**

Microsoft Total films					
5 879					
Breakdown by Region of Origin					
5 302					90%
European OBS			International		
1 306			25%	3 996	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
1 251	24%	55	1%	3 464	65%
				532	10%

Source: European Audiovisual Observatory

**Figure 68– Microsoft Film & TV series – Share of unique films by country of origin, in units and %**



Source: European Audiovisual Observatory



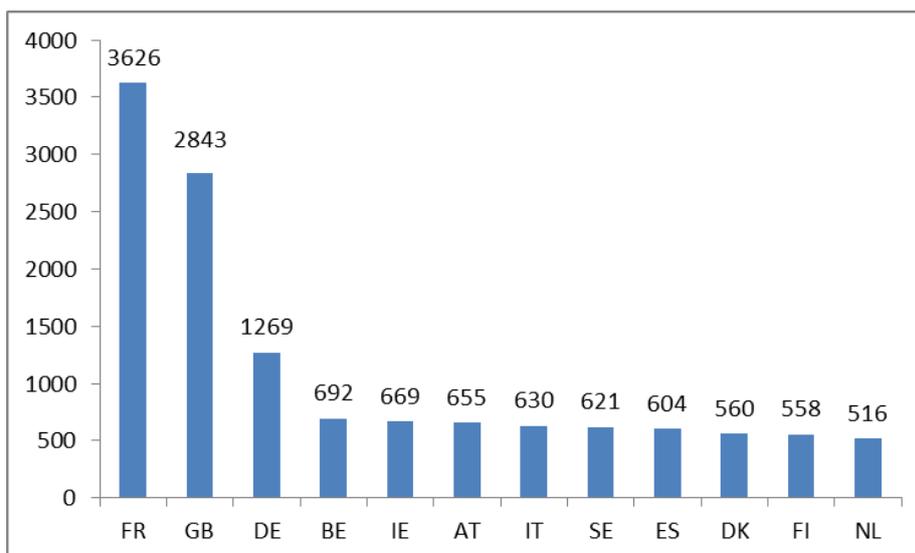
### 2.5.3. Region of origin of films in catalogues

- Share of EU films: The share of EU 28 films varies between 21% in the catalogue from Germany and 10% in the Belgian catalogue. Only German and French (20%) catalogues had a share of EU 28 films above 20%.
- Share of EU non-national films reaches its highest with the catalogue from Ireland (16%) and its lower with the one from the United Kingdom (6%).
- Share of national films: The highest share for national films was reached in the United Kingdom catalogue with 12% while 2 countries' catalogues (Austria and Belgium) had a share of national films at 0%.
- The high share of US films varies between 83% in the catalogue from the Netherlands and 69% in the German catalogue. Half of the country catalogues (6 out of 12) had a share of US films above 80%.
- The share of other international films is very low and varies from 9% in Belgium, Germany and the United Kingdom to 5% in Denmark and Italy.
- Number of films in catalogues: The number of films included in the catalogues varies from the 3 626 films in the catalogue from France to the 516 films in the catalogue from the Netherlands.

#### 2.5.3.1. Size of catalogue

From the 12 countries in which Microsoft Film & TV series is present, the catalogue in France is the largest with 3 626 films identified, followed by catalogues in the United Kingdom (2 843 films) and far behind Germany (1 269 films). The catalogue with fewer films out of the 12 countries is the one from the Netherlands (516 films).

**Figure 69 – Microsoft Film & TV series – Number of films in catalogues by country, in units**

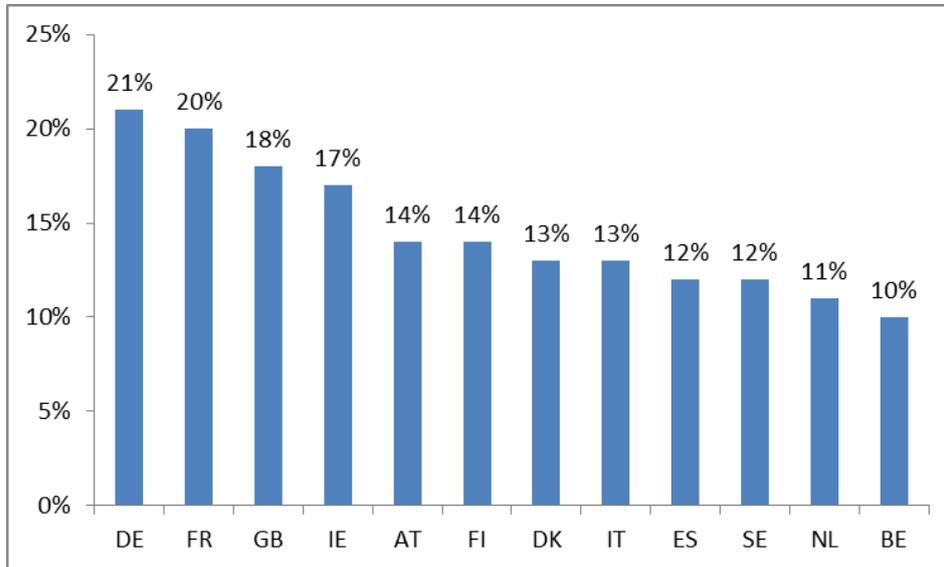


Source: European Audiovisual Observatory



### 2.5.3.2. Share of EU 28 films

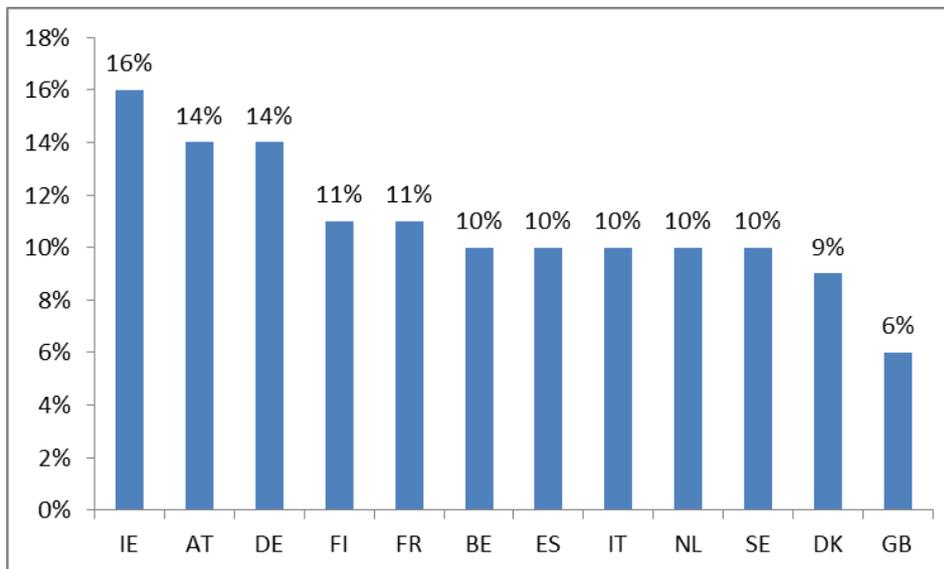
**Figure 70 – Microsoft Film & TV series – Share of EU 28 films by country, in %**



Source: European Audiovisual Observatory

### 2.5.3.3. Share of EU non-national films

**Figure 71 – Microsoft Film & TV series – Share of EU non-national by country, in %**

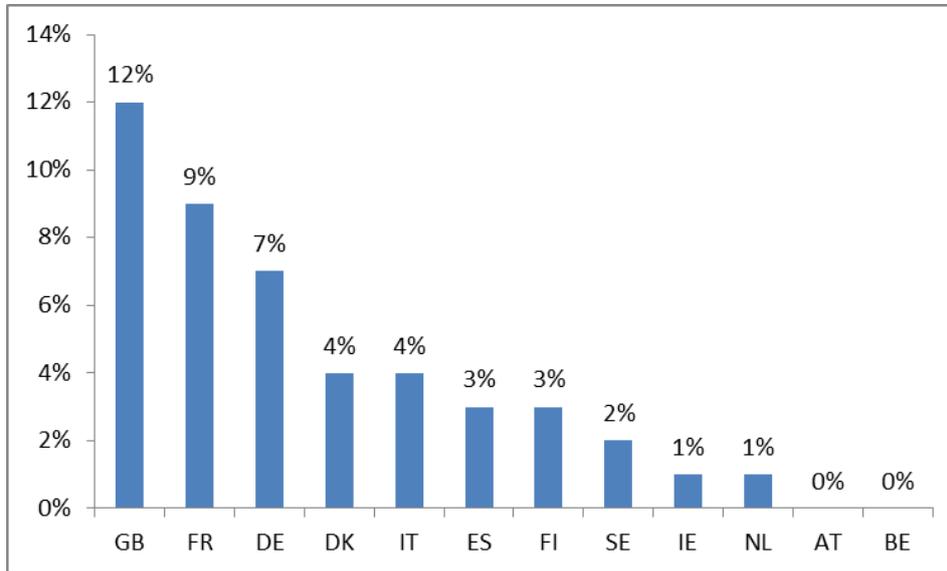


Source: European Audiovisual Observatory



### 2.5.3.4. Share of national films

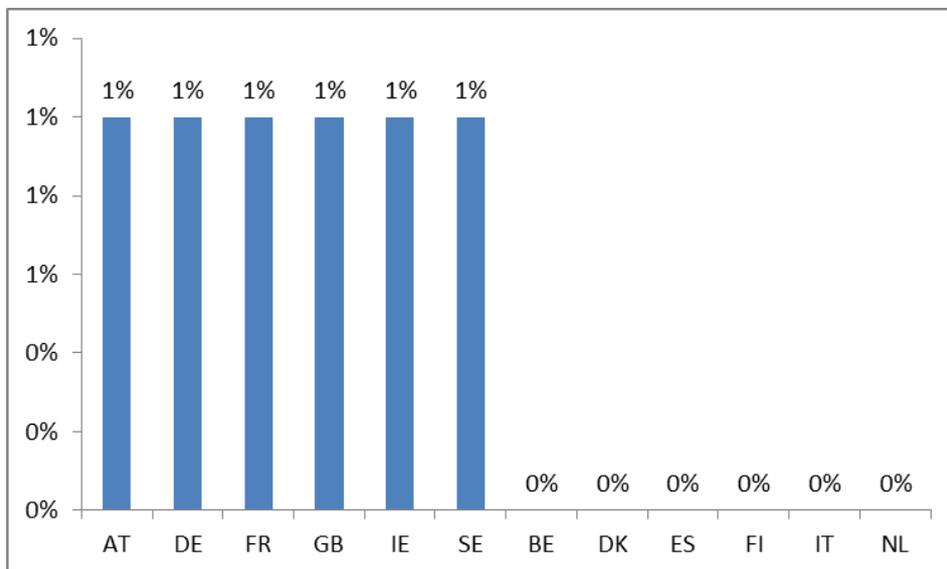
**Figure 72 – Microsoft Film & TV series – Share of National films by country, in %**



Source: European Audiovisual Observatory

### 2.5.3.5. Share of other European OBS films

**Figure 73 – Microsoft Film & TV series – Share of other European OBS films by country, in %**

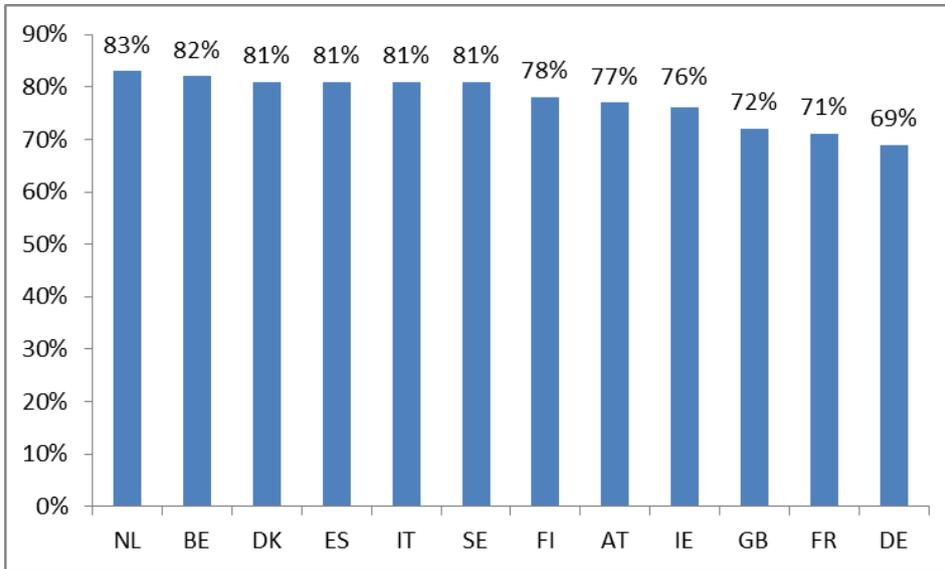


Source: European Audiovisual Observatory



### 2.5.3.6. Share of US films

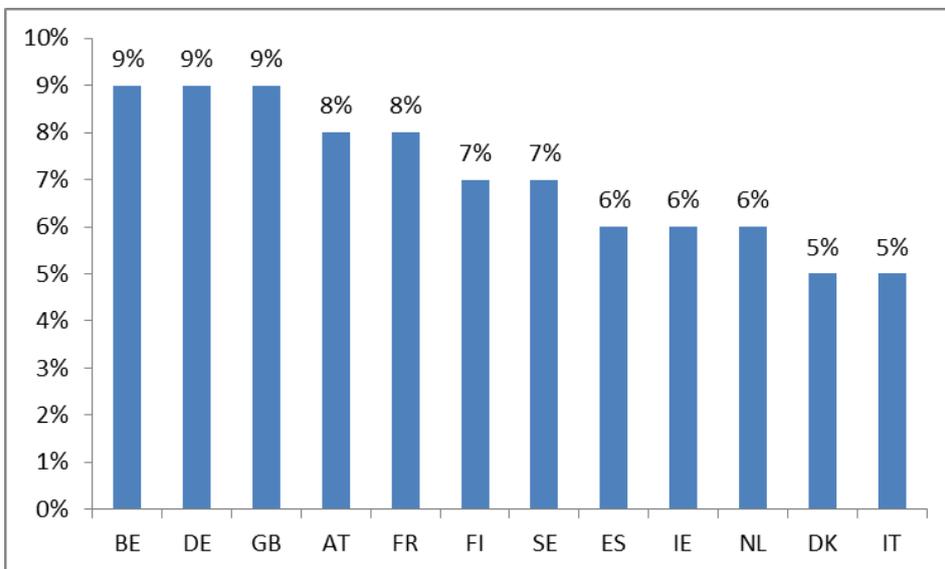
**Figure 74 – Microsoft Film & TV series – Share of US films by country, in %**



Source: European Audiovisual Observatory

### 2.5.3.7. Share of other international films

**Figure 75 – Microsoft Film & TV series – Share of other international films by country, in %**



Source: European Audiovisual Observatory



## 2.5.4. Focus on co-productions

In the Microsoft Film & TV series catalogues **cumulative** film count, the highest share of co-productions is found on **films from EU non-national origin (67%)** followed by co-productions from EU 28 origin (57%). The lowest share corresponds to films from US origin (24%).

In this 12 country catalogues service: Italy comes first in share of EU non-national co-productions (80%); Denmark, Finland and Spain come first in share of co-productions from other European origin (100%); Ireland is first in the share of EU 28 co-productions with 74% followed by Spain (66%); the United Kingdom has the lowest share of US co-productions with 20%.

In the **unique** film title count, co-productions from **other European origin** are those with the highest share, at 51%. Here too, films of US origin are, by far, the ones with the lowest share (20%).

### 2.5.4.1. Volume of co-production films in catalogues (cumulative and unique account)

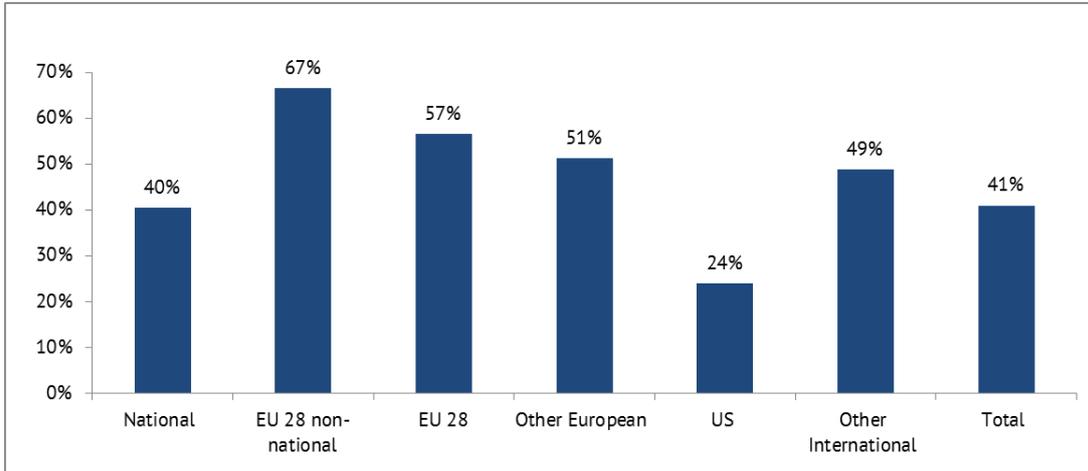
**Table 19. Microsoft Film & TV series – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	328	40%
EU 28 non-national	866	67%
EU 28	1 194	57%
Other European	41	51%
US	2 259	24%
Other International	485	49%
<b>Total</b>	<b>5 173</b>	<b>41%</b>

Source: European Audiovisual Observatory



**Figure 76 – Microsoft Film & TV series – Percentage of co-productions from cumulative film count, in %**



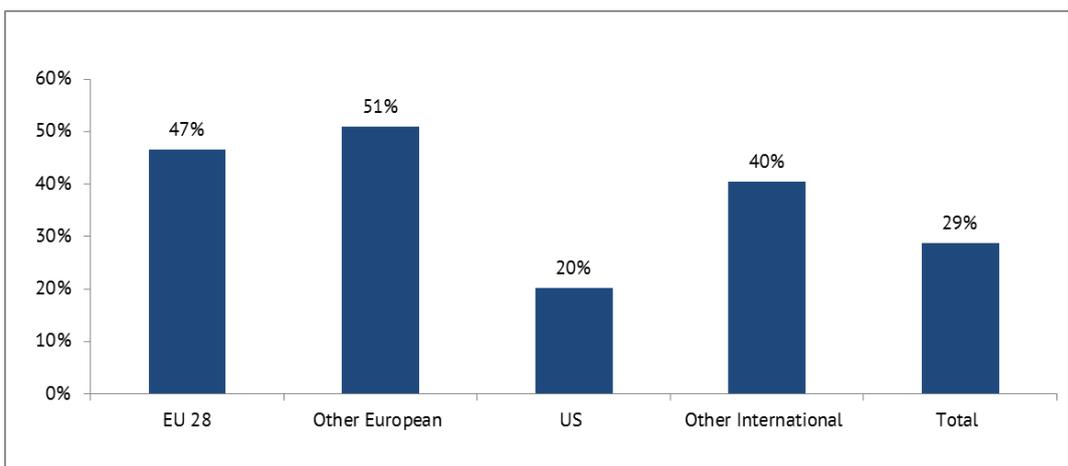
Source: European Audiovisual Observatory

**Table 20. Microsoft Film & TV series – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	582	47%
Other European	28	51%
US	700	20%
Other International	215	40%
<b>Total</b>	<b>1 525</b>	<b>29%</b>

Source: European Audiovisual Observatory

**Figure 77 – Microsoft Film & TV series – Percentage of co-productions from unique film count, in %**

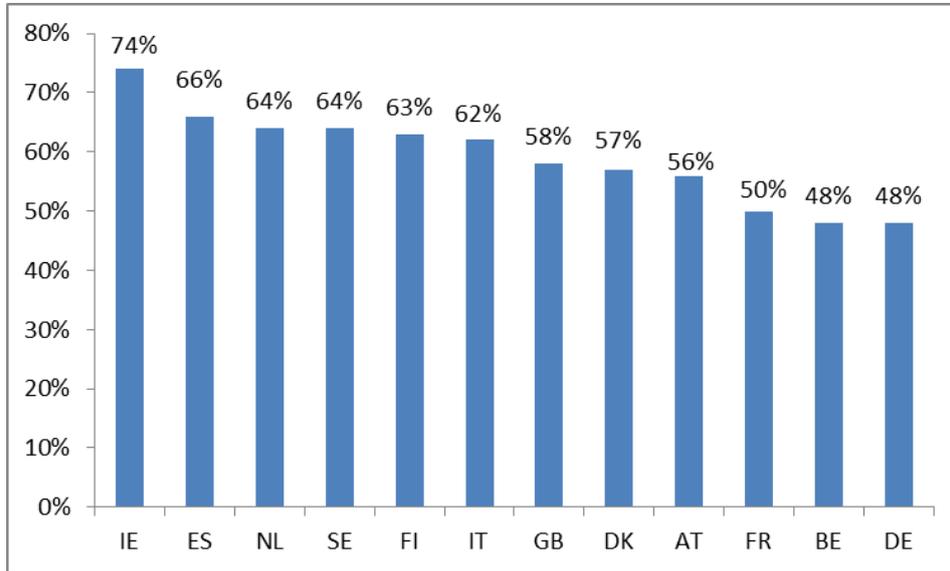


Source: European Audiovisual Observatory



### 2.5.4.2. Share of EU 28 co-productions

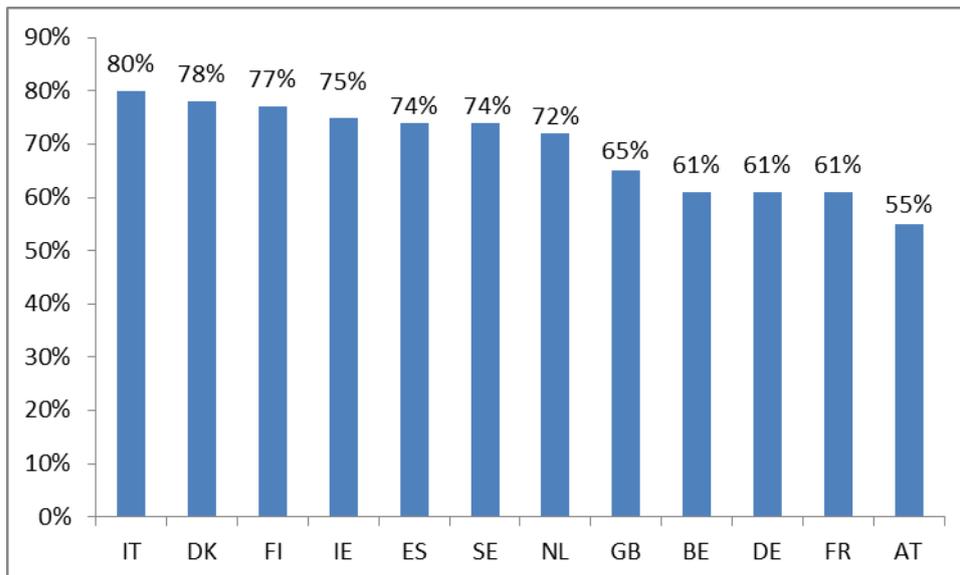
**Figure 78 – Microsoft Film & TV series – Share of EU 28 co-productions by country, in % of total EU 28 films**



Source: European Audiovisual Observatory

### 2.5.4.3. Share of EU non-national co-productions

**Figure 79 – Microsoft Film & TV series – Share of EU non-national co-productions by country, in % of total EU non-national films**

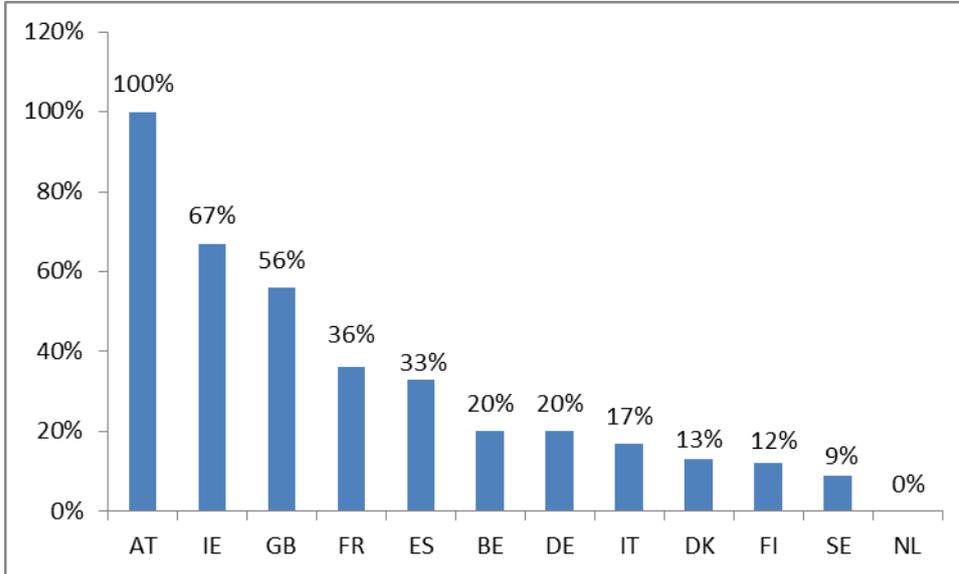


Source: European Audiovisual Observatory



#### 2.5.4.4. Share of national co-productions

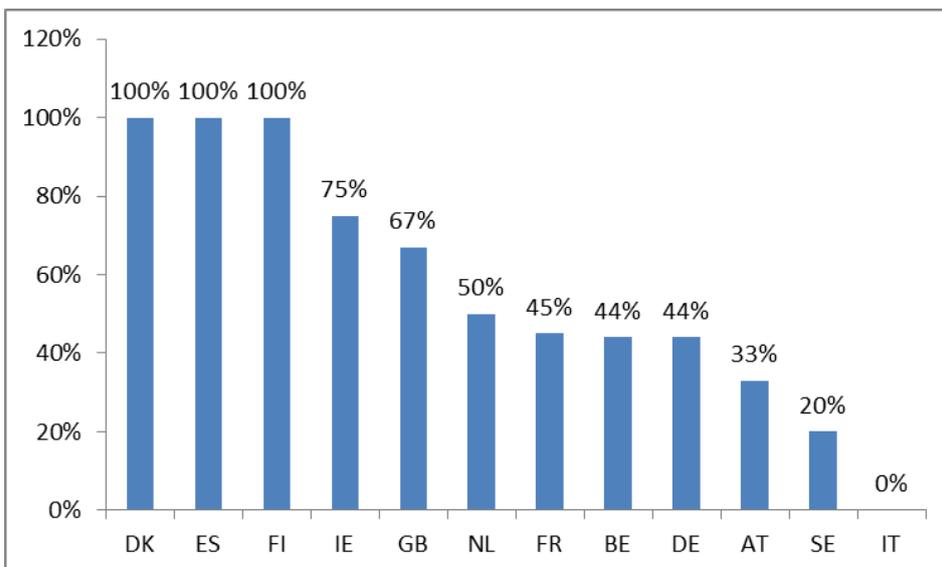
**Figure 80 – Microsoft Film & TV series – Share of national co-productions by country, in % of total national films**



Source: European Audiovisual Observatory

#### 2.5.4.5. Share of other European OBS co-productions

**Figure 81 – Microsoft Film & TV series – Share of other European OBS co-productions by country, in % of total other European OBS films**

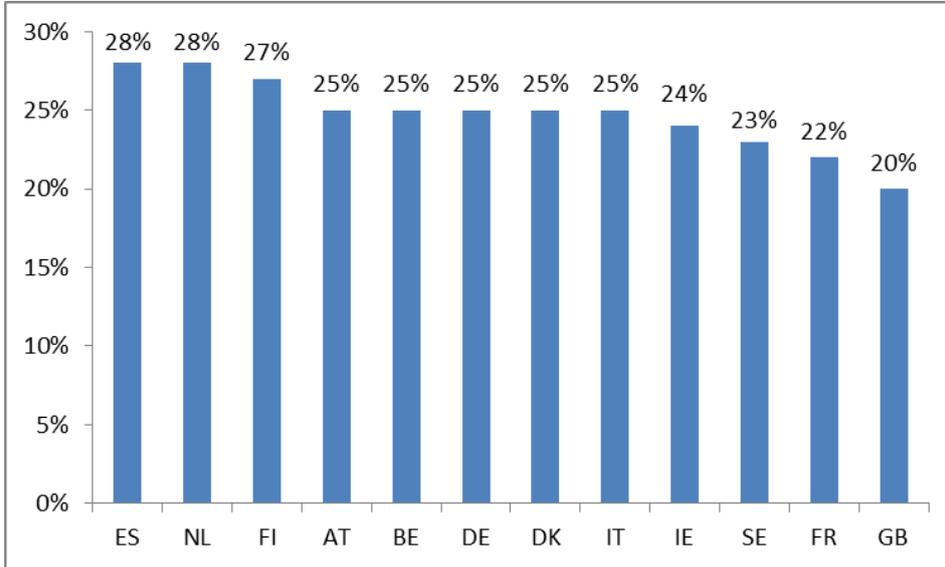


Source: European Audiovisual Observatory



#### 2.5.4.6. Share of US co-productions

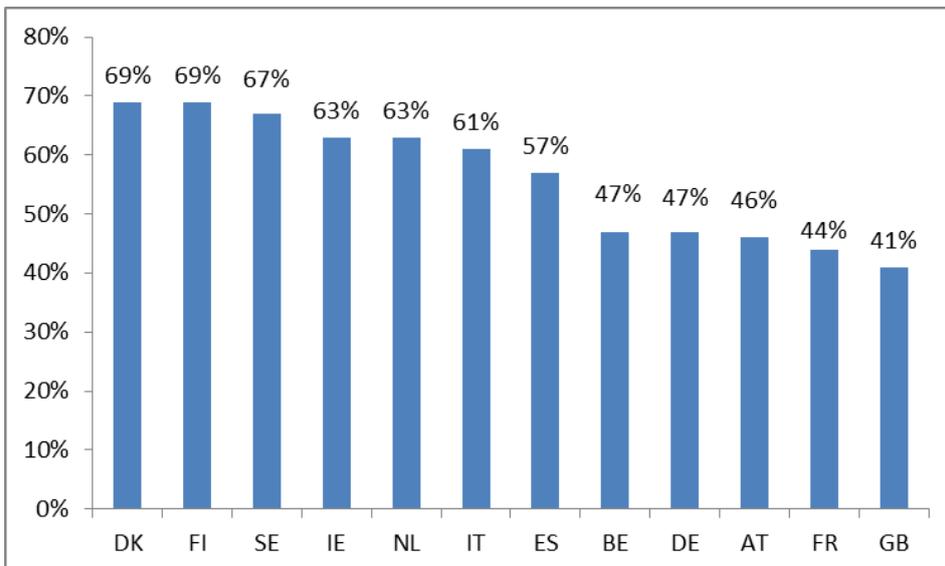
**Figure 82 – Microsoft Film & TV series – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

#### 2.5.4.7. Share of other international co-productions

**Figure 83 – Microsoft Film & TV series – Share of other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory



## 2.6. Rakuten TV

### 2.6.1. Cumulative count

In the 5 country Rakuten TV catalogues explored, a total of 21 301 films can be found of which 21 290 or 100% have been identified by their region of origin.

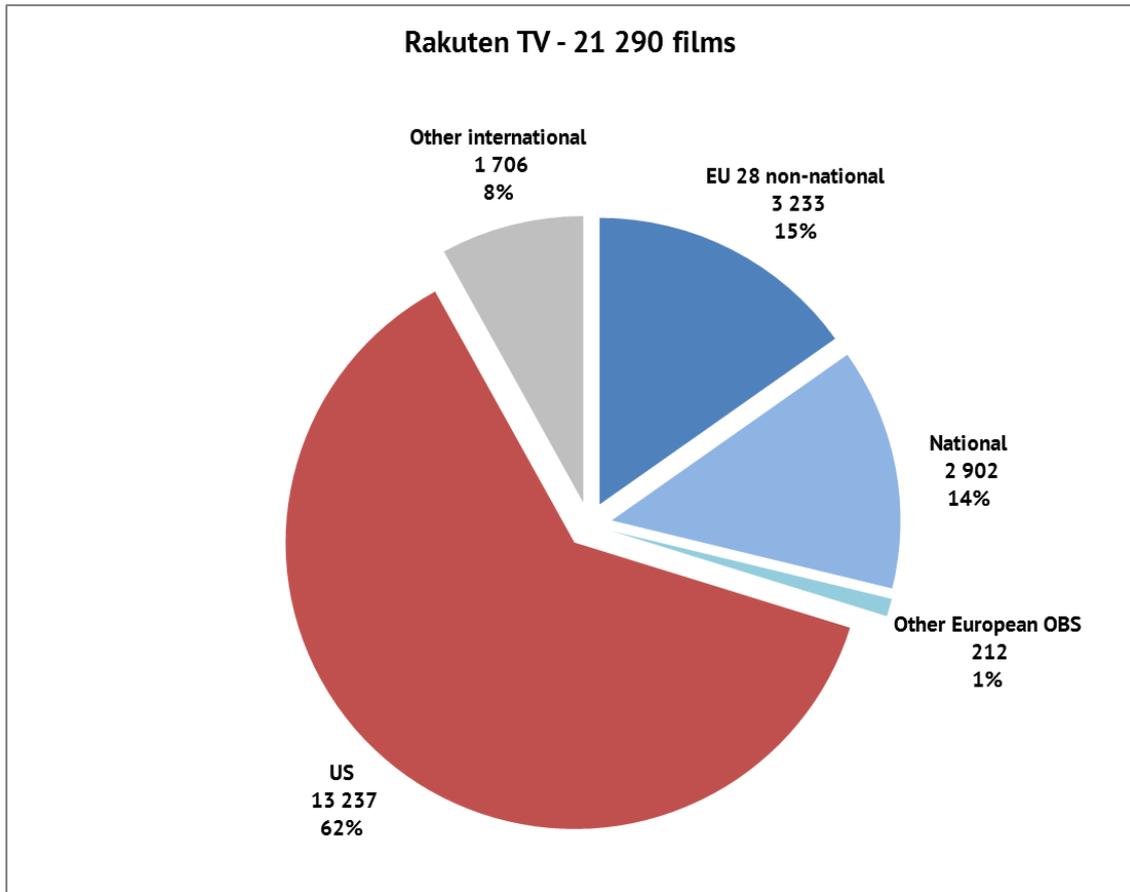
**EU films represent 29%** (6 135 films) of the fictive cumulative catalogue offer, from which 3 233 (15%) are of EU non-national origin and 2 902 (14%) of national origin. US films represent 62% (13 237 films) of the fictive cumulative catalogue offer and other international films represent 8% (1 706 films).

**Table 21. Rakuten TV – Country of origin of cumulative films, in units and %**

Rakuten TV			
Total films			
21 301			
Breakdown by Region of Origin			
21 290			100%
European OBS		International	
6 347		14 943	
30%		70%	
Of which EU 28	Of which other European OBS	Of which US	Of which other International
6 135	212	13 237	1 706
29%	1%	62%	8%
Of which EU 28 non-national	Of which National		
3 233	2 902		
15%	14%		

Source: European Audiovisual Observatory

Figure 84 – Rakuten TV – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

## 2.6.2. Single title count

**Nota bene/Remark by the authors:** For the single count of film titles included in 5 Rakuten TV catalogues, the German catalogue has been omitted. Therefore the figures for the single title count only represent the titles found in the catalogues of Spain, France, Italy and the United Kingdom. In the final version of this report, the German catalogue will be integrated.

In the 5 analysed film catalogues of Rakuten TV, 9 573 unique film titles are offered of which 9 569 titles (100%) were identified by their region of origin.

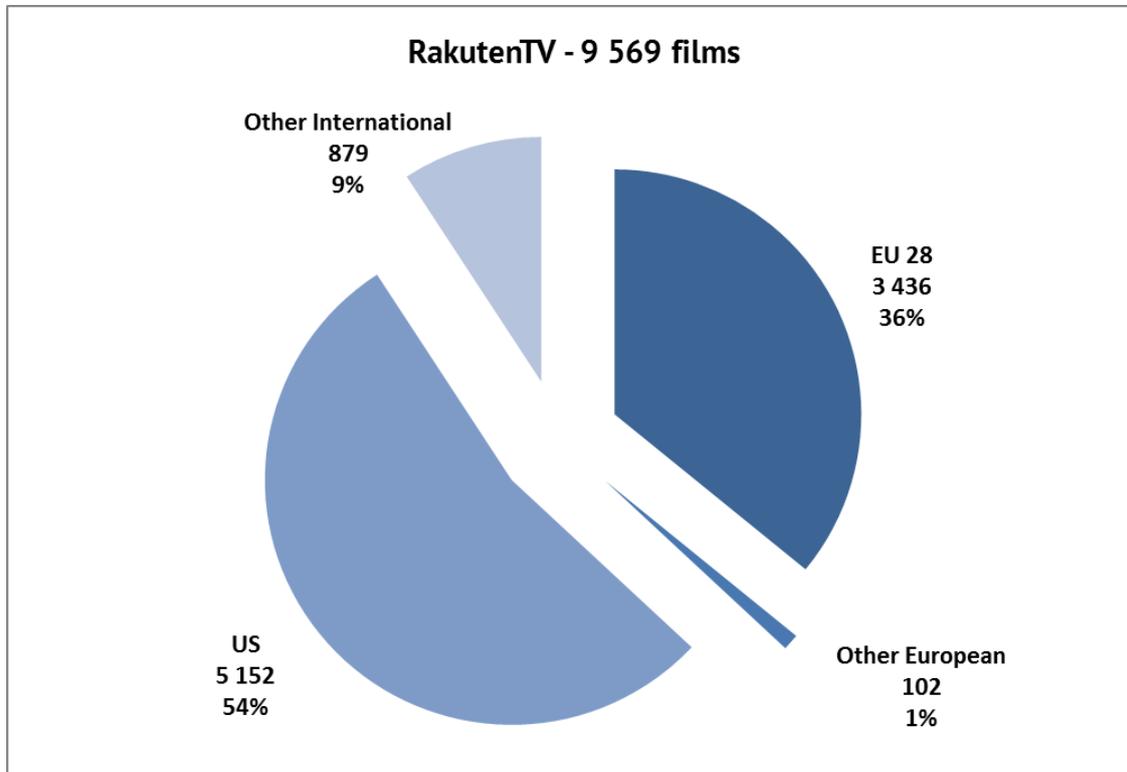
The share of EU films was 36% or 3 436 unique film titles. Unique US film titles represented 54% of the fictive single title offer or 5 152 titles. Other international films represented 9% of unique film titles (879 films).

**Table 22. Rakuten TV – Country of origin of unique films, in units and %**

RakutenTV Total films						
9 573						
Breakdown by Region of Origin						
9 569					100%	
European OBS			International			
3 538			37%	6 031		63%
Of which EU 28		Of which other European OBS	Of which US		Of which other International	
3 436	36%	102	1%	5 152	54%	
				879	9%	

Source: European Audiovisual Observatory

**Figure 85 – Rakuten TV – Share of unique films by country of origin, in units and %**



Source: European Audiovisual Observatory

### 2.6.3. Region of origin of films in catalogues

- Share of EU films: The share of EU 28 films varies between 36% in the French catalogue and 24% in the United Kingdom catalogue.
- Share of EU non-national films: varies from 19% on the German catalogue to 8% in the United Kingdom catalogue.

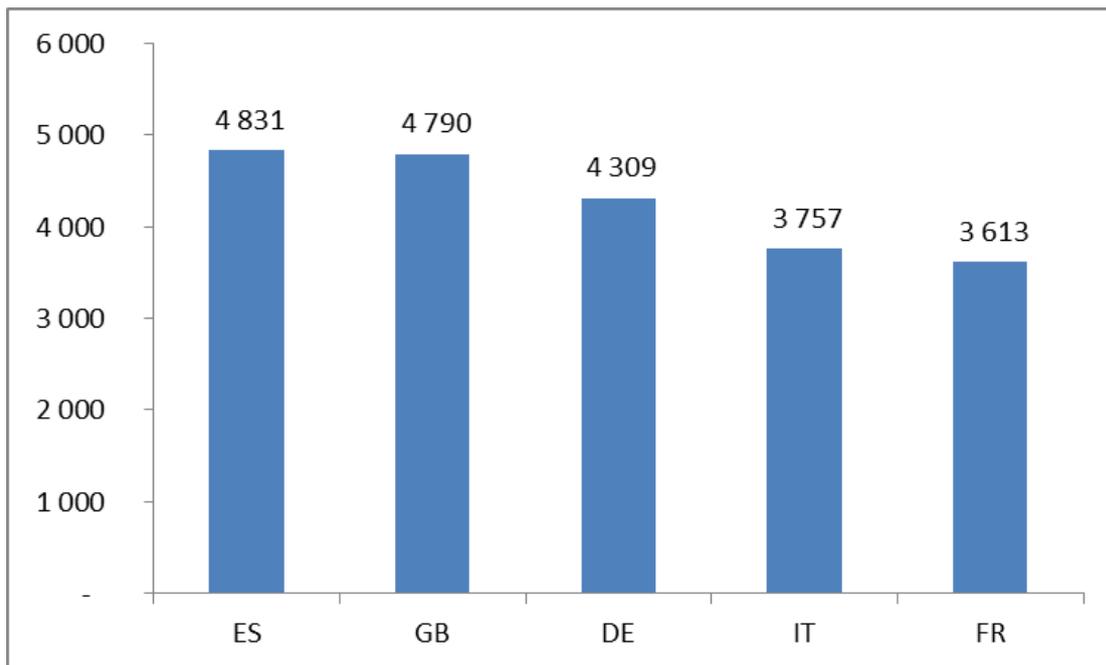


- Share of national films: The highest share for national films was reached in the French catalogue with 21% (the only country above 20%) and the lowest was Spain with 8%.
- Share of US films: The share of US films varies between 67% in the United Kingdom catalogue and 57% in the French catalogue. All five country catalogues had thus a share of US films equal or above 57%.
- Number of films in catalogues: The volume of films included in the 5 country catalogues is quite similar, varying between 4 831 films identified in Spain and 3 613 in France.

### 2.6.3.1. Size of catalogue

From the 5 countries in which Rakuten TV is present, the catalogue in Spain is the largest with 4 831 films identified, closely followed by the catalogue in the United Kingdom (4 790 films). The catalogue with less films out of the 5 countries is the one from France (3 613 films).

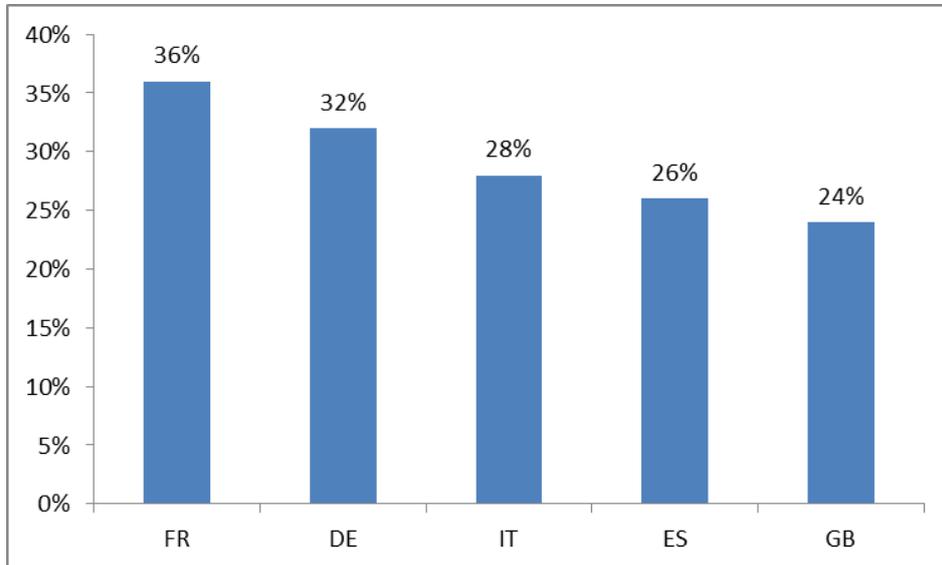
**Figure 86 – Rakuten TV – Number of films in catalogues by country, in units**



Source: European Audiovisual Observatory

### 2.6.3.2. Share of EU 28 films

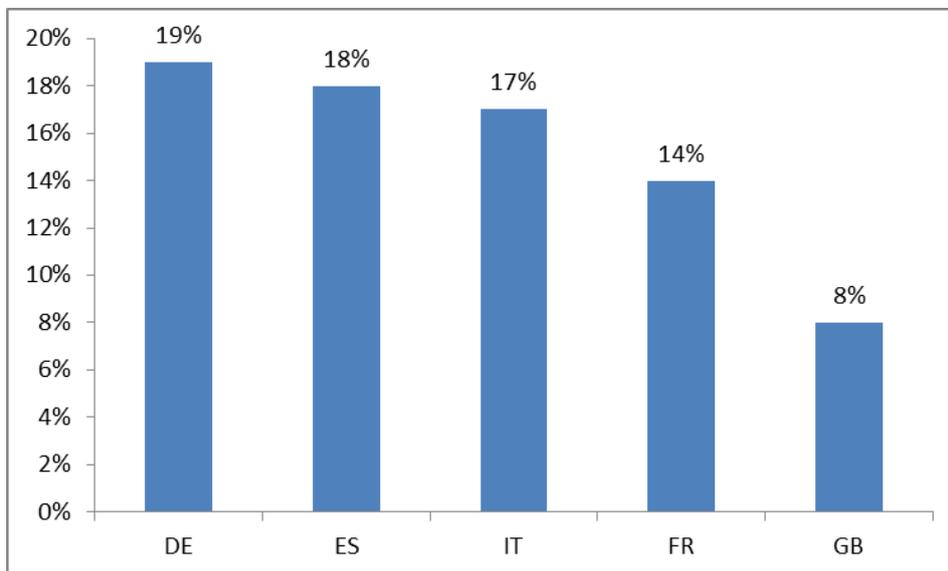
**Figure 87 – Rakuten TV – Share of EU 28 films by country, in %**



Source: European Audiovisual Observatory

### 2.6.3.3. Share of EU non-national films

**Figure 88 – Rakuten TV – Share of EU non-national by country, in %**

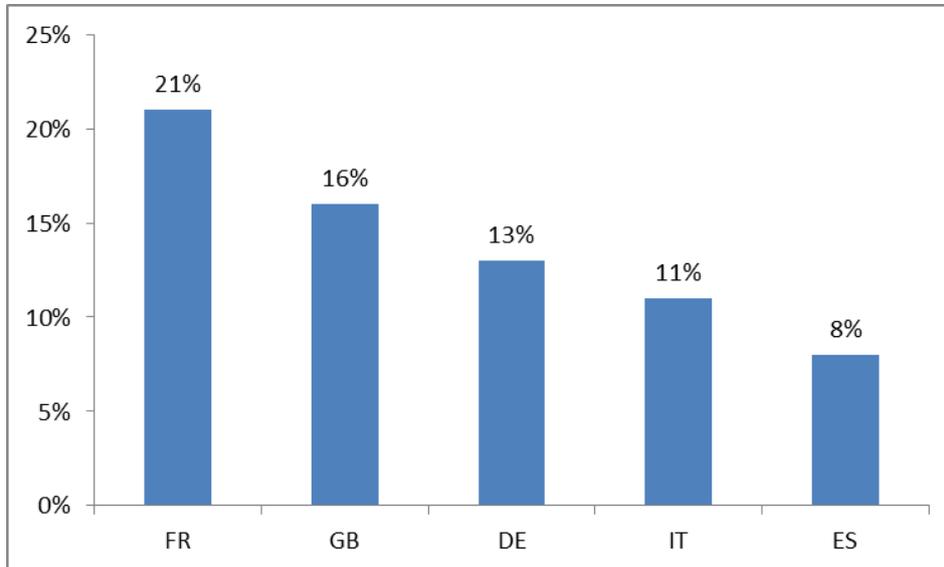


Source: European Audiovisual Observatory



### 2.6.3.4. Share of national films

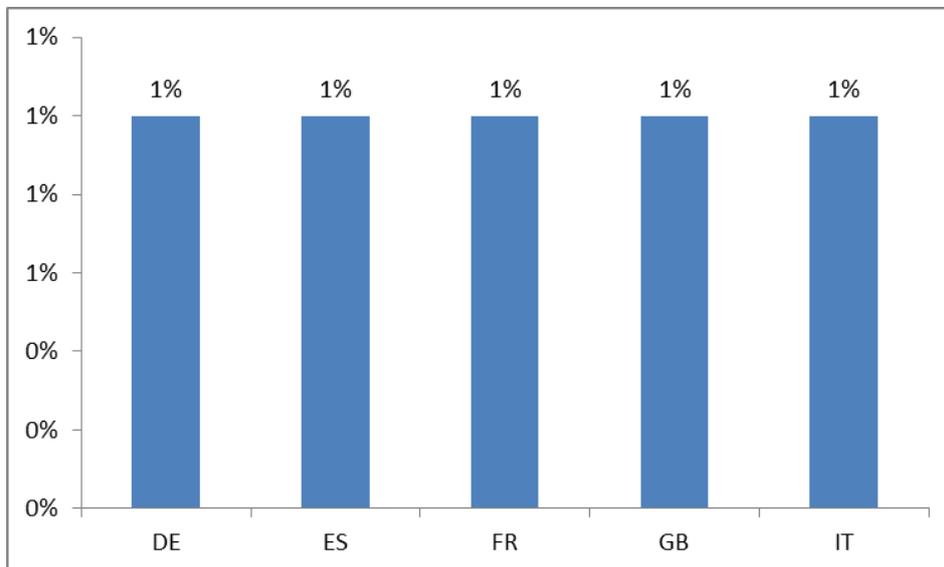
**Figure 89 – Rakuten TV – Share of national films by country, in %**



Source: European Audiovisual Observatory

### 2.6.3.5. Share of other European OBS films

**Figure 90 - Rakuten TV – Share of other European films by country, in %**

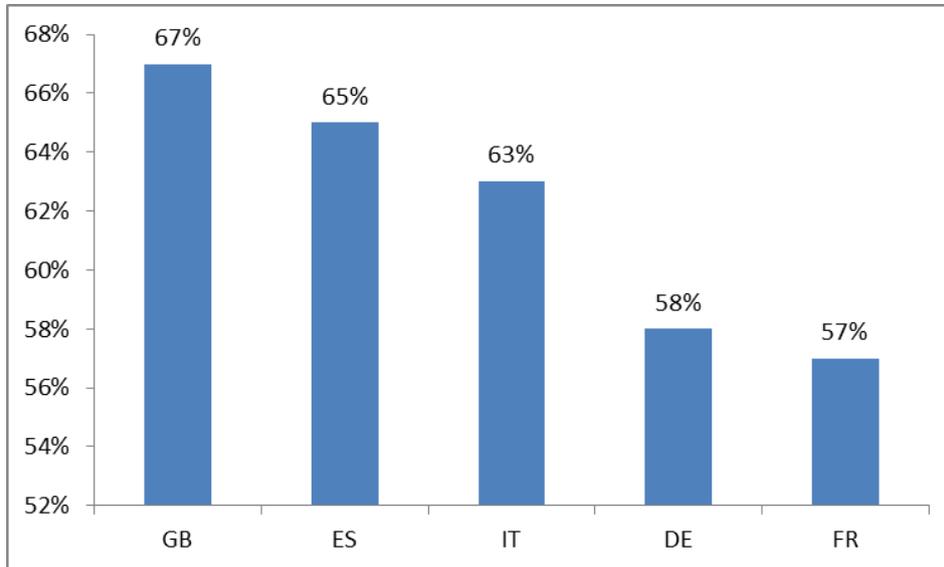


Source: European Audiovisual Observatory



### 2.6.3.6. Share of US films

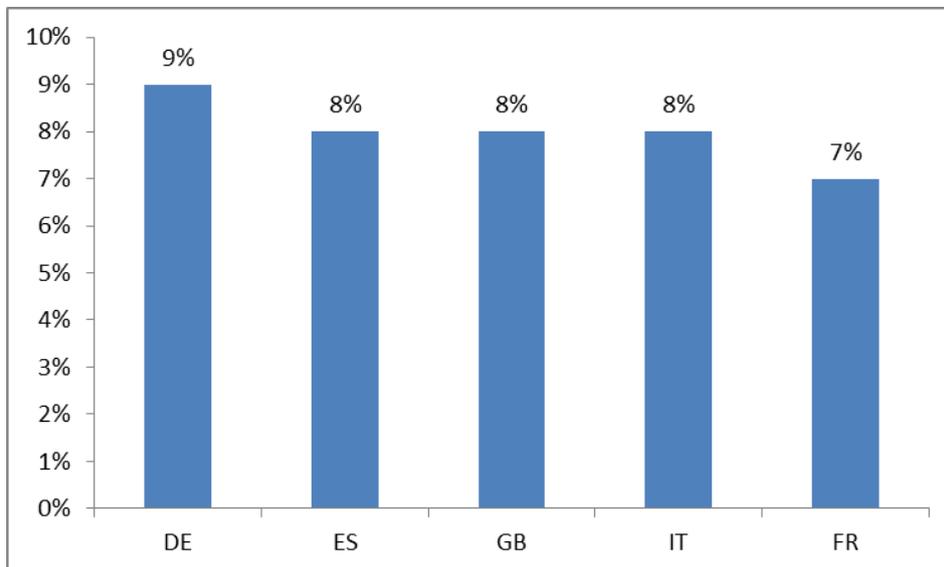
**Figure 91 – Rakuten TV – Share of US films by country, in %**



Source: European Audiovisual Observatory

### 2.6.3.7. Share of other international films

**Figure 92 – Rakuten TV – Share of other international films by country, in %**



Source: European Audiovisual Observatory



## 2.6.4. Focus on co-productions

In the Rakuten TV catalogues **cumulative** film count, the highest share of co-productions is found on films from EU non-national origin (62%) followed by co-productions from other international origin (57%). The lowest share corresponds to films from US origin (23%).

The five countries catalogues compared for this service correspond to the biggest EU countries. **The United Kingdom has the highest shares of co-productions** from EU non-national origin (65%), from EU 28 origin (52%), from national origin (45%) and from other European origin (61%). France has the highest share of co-productions from US origin (24%) and Italy comes first in share of other international origin co-productions (60%).

In the **unique** film title count, co-productions from **EU non-national origin** are also those with the highest share, at 58%. Here too, films of US origin are, by far, the ones with the lowest share (19%).

### 2.6.4.1. Volume of co-production films in catalogues (cumulative and unique account)

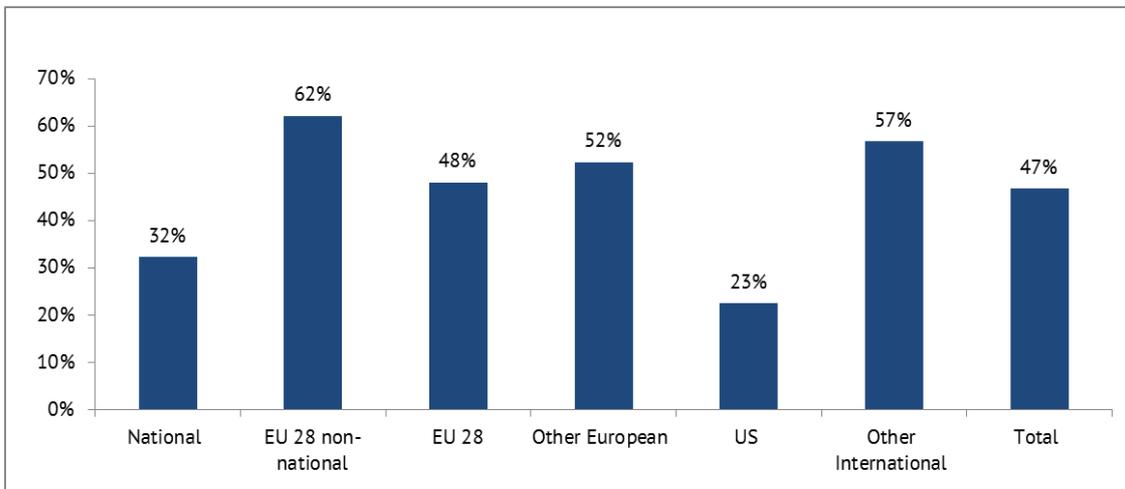
**Table 23. Rakuten TV – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	939	32%
EU 28 non-national	2 010	62%
EU 28	2 949	48%
Other European	111	52%
US	2 982	23%
Other International	967	57%
<b>Total</b>	<b>9 958</b>	<b>47%</b>

Source: European Audiovisual Observatory



**Figure 93 – Rakuten TV – Percentage of co-productions from cumulative film count, in %**



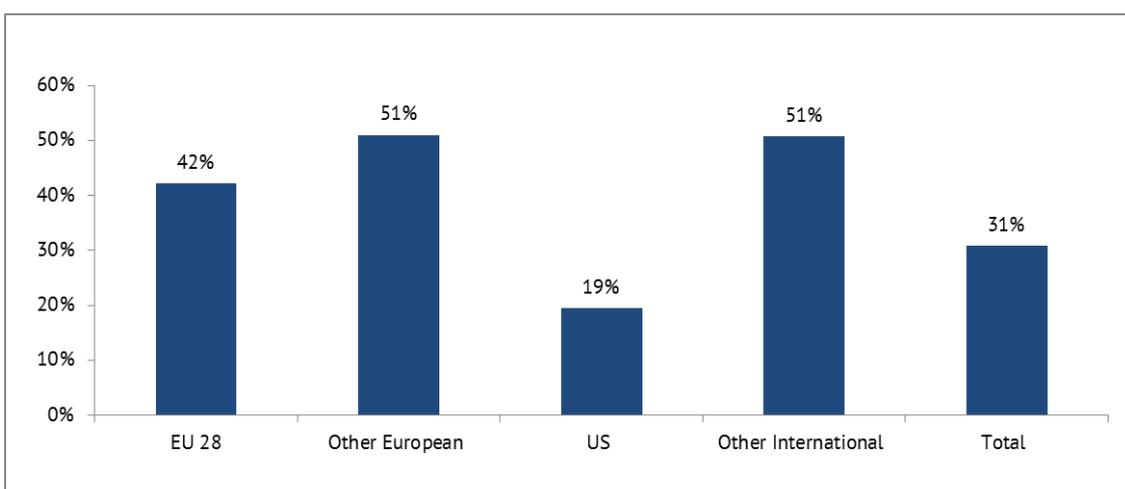
Source: European Audiovisual Observatory

**Table 24. Rakuten TV – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	1 448	42%
Other European	52	51%
US	1 001	19%
Other International	446	51%
<b>Total</b>	<b>2 947</b>	<b>31%</b>

Source: European Audiovisual Observatory - German catalogue missing

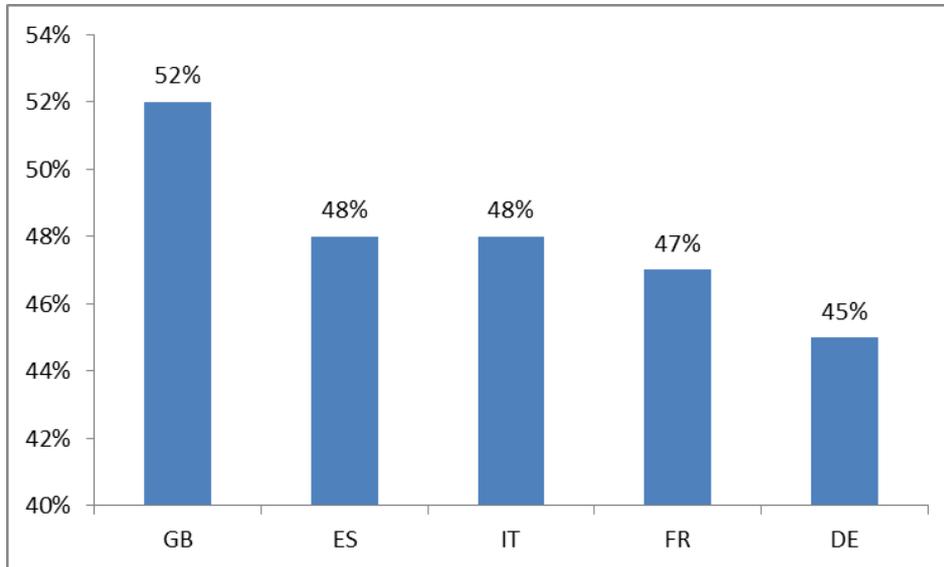
**Figure 94 – Rakuten TV – Percentage of co-productions from unique film count, in %**



Source: European Audiovisual Observatory - German catalogue missing

### 2.6.4.2. Share of EU 28 co-productions

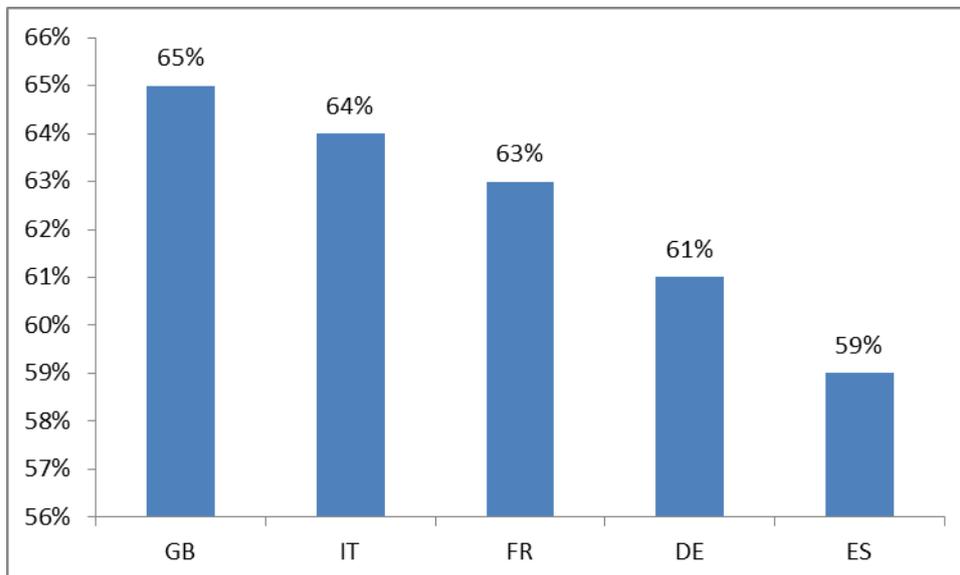
**Figure 95 – Rakuten TV – Share of EU 28 co-productions by country, in % of total EU 28 films**



Source: European Audiovisual Observatory

### 2.6.4.3. Share of EU non-national co-productions

**Figure 96 – Rakuten TV – Share of EU non-national co-productions by country, in % of total EU non-national films**

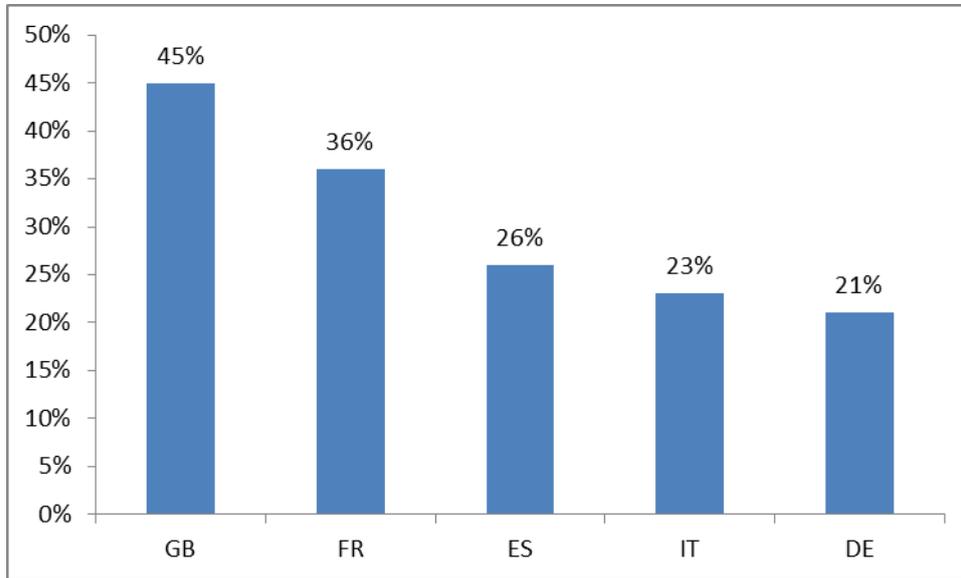


Source: European Audiovisual Observatory



#### 2.6.4.4. Share of national co-productions

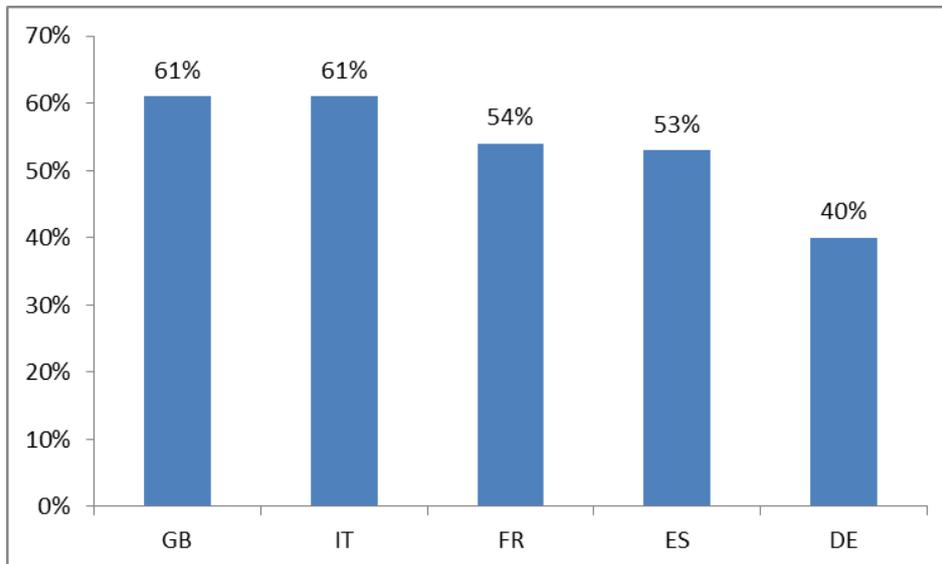
**Figure 97 – Rakuten TV – Share of national co-productions by country, in % of total national films**



Source: European Audiovisual Observatory

#### 2.6.4.5. Share of other European OBS co-productions

**Figure 98 – Rakuten TV – Share of other European OBS co-productions by country, in % of total other European OBS films**

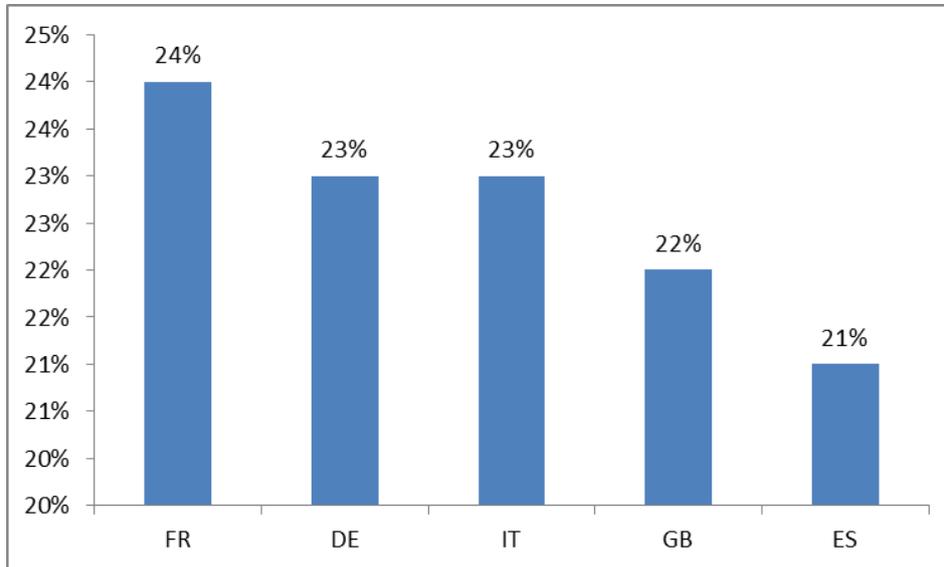


Source: European Audiovisual Observatory



#### 2.6.4.6. Share of US co-productions

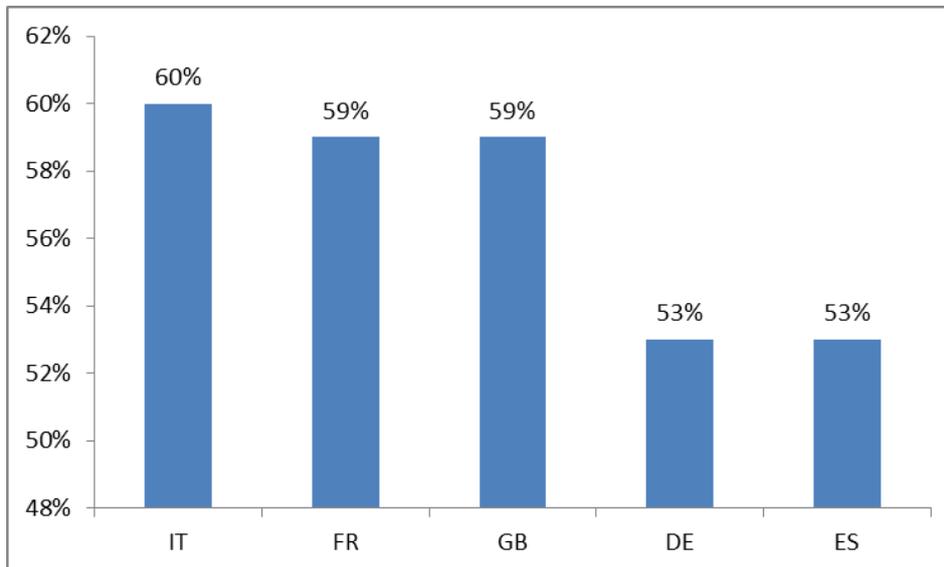
**Figure 99 – Rakuten TV – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

#### 2.6.4.7. Share of other international co-productions

**Figure 100 – Rakuten TV – Share of other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory



## 3. Origin of films in subscription VOD catalogues – 37 catalogues

### 3.1. Overview of all SVOD services

#### 3.1.1. All SVOD services – Cumulative count

##### 3.1.1.1. Origin of films

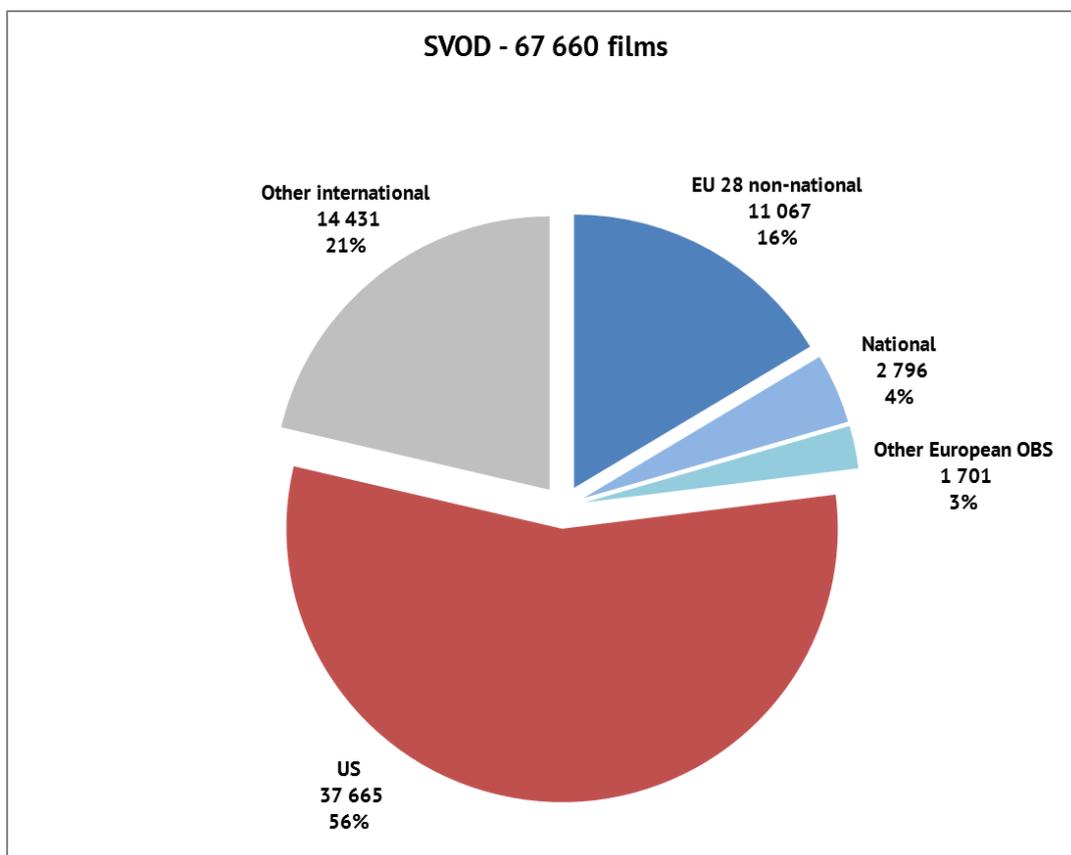
- A total of 70 722 films were retrieved from the catalogues of the 37 SVOD country catalogues, of which 67 660 films were identified with country of origin (96%).
- Share of EU films: **EU films have a share of 20%** (13 863 films) in the 37 SVOD country catalogues, of which 1 701 (3%) are national 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 3% (1 701 films).
- Share of US films: US films have a share of 56% (37 665 films).
- Share of other international films: International films have a share of 21% (14 431 films).

**Table 25. All SVOD services – Country of origin of cumulative films, in units and %**

SVOD					
Total films					
70 722					
Breakdown by Region of Origin					
67 660					96%
European OBS			International		
15 564			52 096		
23%			77%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
13 863	20%	1 701	3%	37 665	56%
				14 431	21%
Of which EU 28 non-national		Of which National			
11 067	16%	2 796	4%		

Source: European Audiovisual Observatory

Figure 101 – All SVOD services – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

### 3.1.1.2. Focus on co-productions

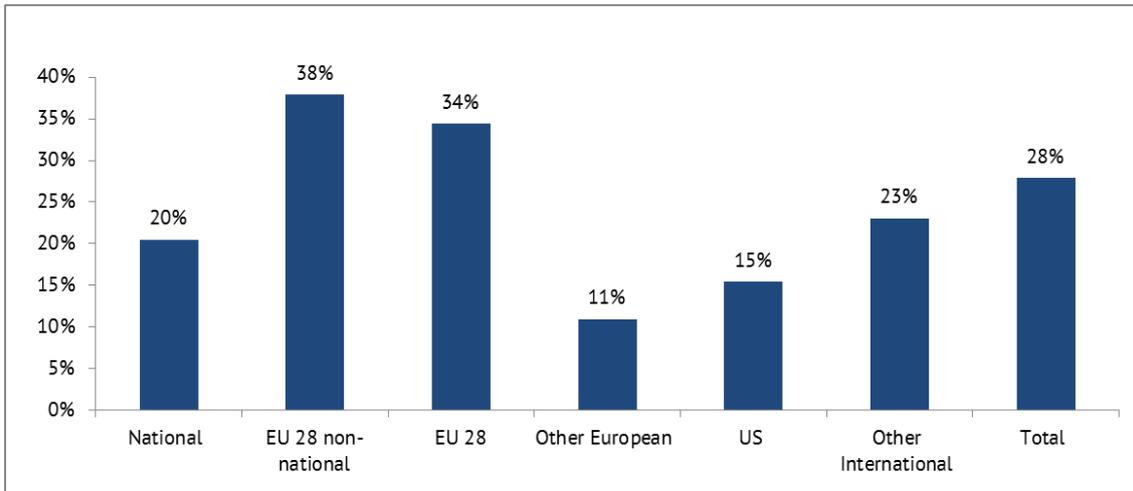
On **cumulative** count, the share of co-productions from **EU non-national origin** is the biggest with 38%. And the lower share corresponds to co-productions from other European origin (11%).

Table 26. All SVOD services – Number and share of co-productions by country of origin from cumulative film count, in units and %

	Number of co-productions	Percentage of co-productions
National	573	20%
<b>EU 28 non-national</b>	<b>4 198</b>	<b>38%</b>
EU 28	4 771	34%
Other European	186	11%
US	5 806	15%
Other International	3 326	23%
<b>Total</b>	<b>18 860</b>	<b>28%</b>

Source: European Audiovisual Observatory

**Figure 102 – All SVOD services – Percentage of co-productions from cumulative film count, in %**



Source: European Audiovisual Observatory

### 3.1.2. All SVOD services – Single title count

#### 3.1.2.1. Origin of films

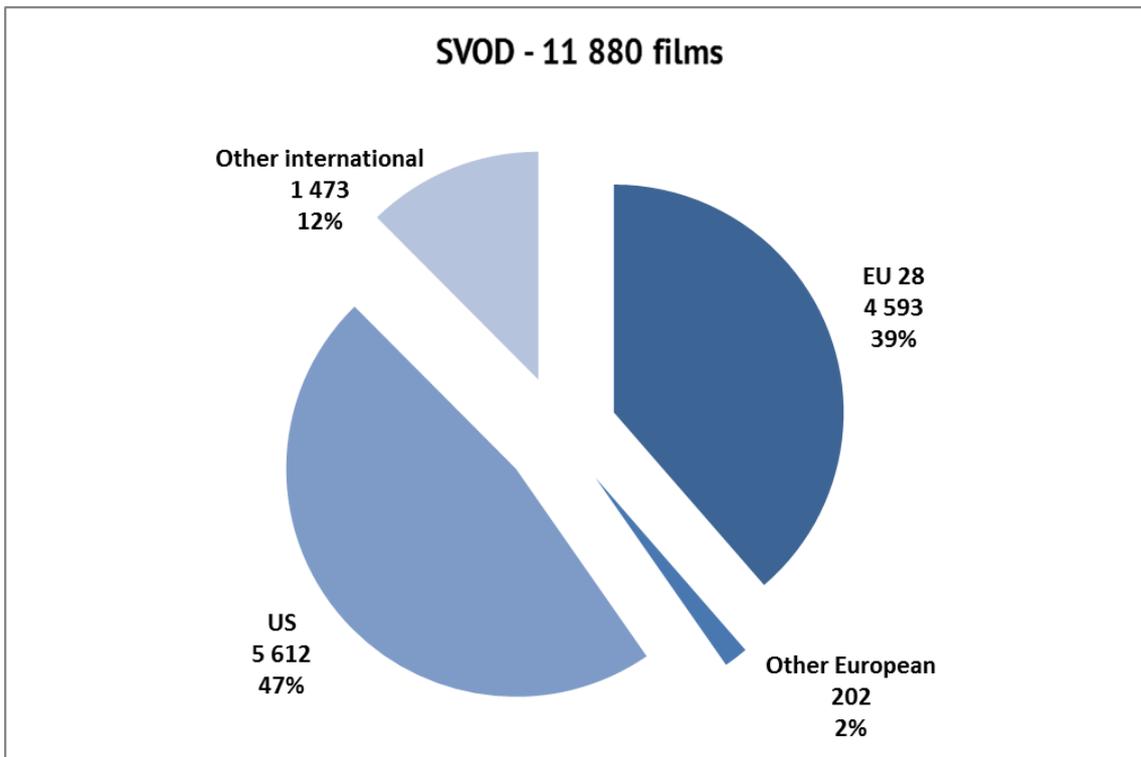
- A total of **12 869 unique film titles** were retrieved from the catalogues of the 37 SVOD country catalogues, of which 11 880 film titles were identified with their country of origin (92%).
- Share of EU films: **EU 28 film titles have a share of 39%** (4 593 film titles) in the 37 SVOD country catalogues.
- Share of other European films: Other European film titles had a share of 2% (202 film titles).
- Share of US films: US film titles have a share of 47% (5 612 film titles).
- Share of other international films: International films have a share of 12% (1 473 film titles).

**Table 27. All SVOD services – Country of origin of unique films, in units and %**

SVOD							
Total films							
12 869							
Breakdown by Region of Origin							
11 880							92%
European OBS				International			
4 795		40%		7 085		60%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
4 593	39%	202	2%	5 612	47%	1 473	12%

Source: European Audiovisual Observatory

**Figure 103 – All SVOD services – Share of unique films by country of origin, in units and %**



Source: European Audiovisual Observatory

### 3.1.2.2. Focus on co-productions

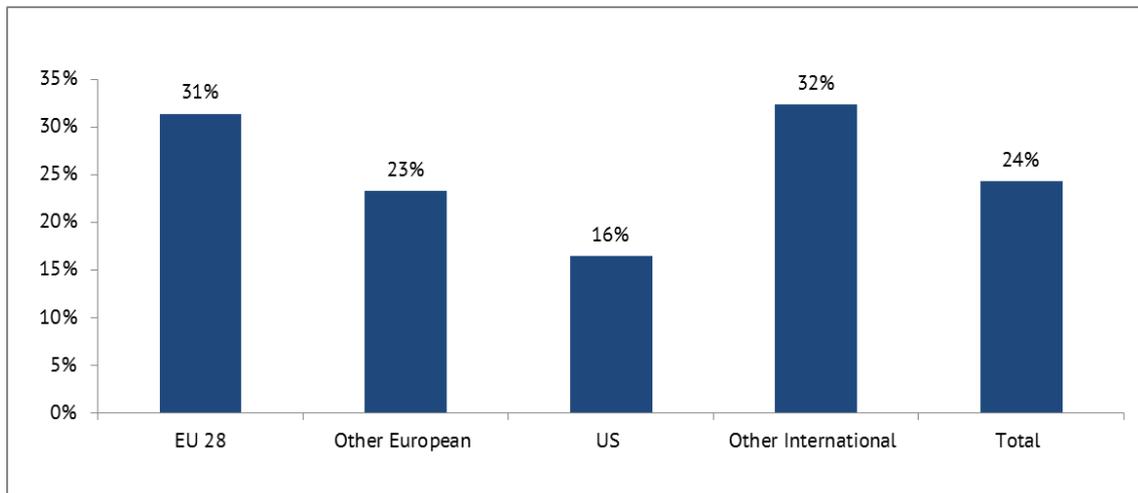
The biggest share of co-productions is found on those from **EU 28 origin at 31%**. And the lower share corresponds to US co-productions (16%).

**Table 28. All SVOD services – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	1 442	31%
Other European	47	23%
US	925	16%
Other International	476	32%
<b>Total</b>	<b>2 890</b>	<b>24%</b>

Source: European Audiovisual Observatory

Figure 104 – All SVOD services – Percentage of co-productions from unique film count, in %



Source: European Audiovisual Observatory

### 3.2. Comparison between pan-European, multi-country and national SVOD services

#### Main findings:

- All SVOD services compared, **Flimmit had the catalogue with the highest EU 28 films share** (an impressive **84%**), followed by C More Film average share (53%, more than half of its catalogue). The lowest was Sky Now with just 15% of its catalogue being of EU 28 origin, followed by Netflix average share of EU films in its catalogue, established at 17%, the second lower.
- **EU non-national origin films share** in all SVOD catalogues find its highest share on Poland's UPC My Prime (49%), followed by C More Film average (37%). The lowest are Sky Now in the United Kingdom with only 7% share of EU non-national films in its catalogue, and Netflix share of EU non-national films (15% of presence in average in its catalogues).
- The **share of national films is generally low** in all SVOD services compared; with the **exception of Flimmit in Austria (49% share of national films)** and Canal Play in France (32%), all other services have a share of national films of 20% or below, the lowest being found in the 1% share of HBO Go (Bulgaria) and Netflix (average share of national films in its national catalogues).
- **US films were more abundant in Sky Now (78%), HBO Go (65%)** and in third position in Netflix, with a 57% share in average of films of US origin. Eight of the nine services compared have a share of films of US origin between 39% (C More Film average) and 78%. Only Flimmit has a very low share with just 8% of its catalogue being composed of US origin films.

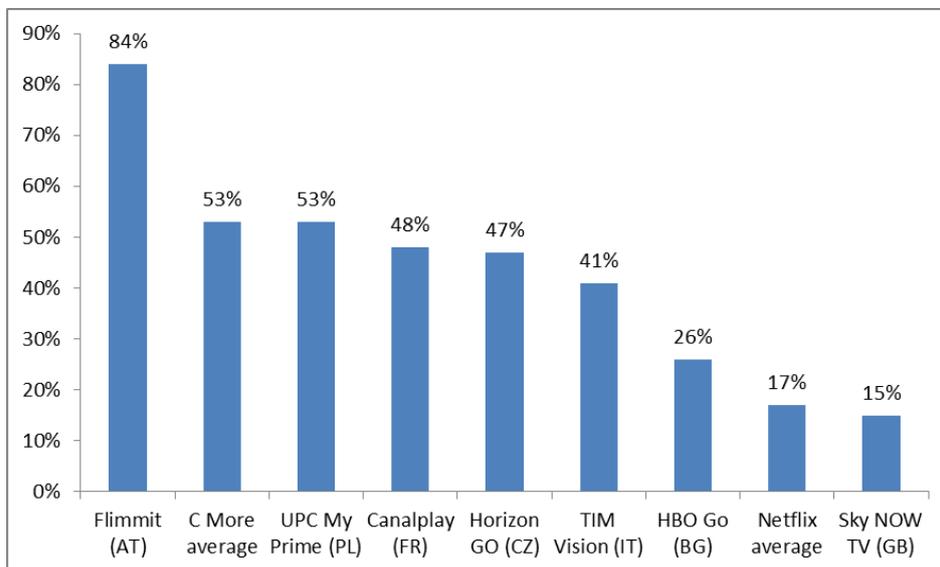


- The share of **other international films finds Netflix first** with an average **23%** of its catalogues being of other international origin, more than doubling the next entry (Horizon Go) with counts an 11% share. At the lowest are found UPC My Prime (3%) and C More Film with 4% average share of films in its catalogue being from other international origin.

### 3.2.1. Share of films by region of origin

#### 3.2.1.1. Share of EU 28 films

**Figure 105 – All SVOD services – Share of EU 28 films, in %**

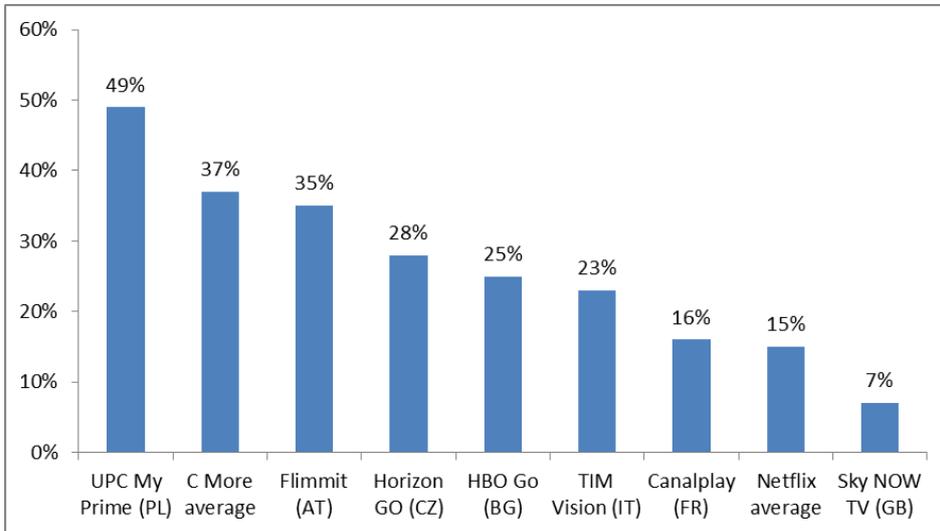


Source: European Audiovisual Observatory



### 3.2.1.2. Share of EU non-national films

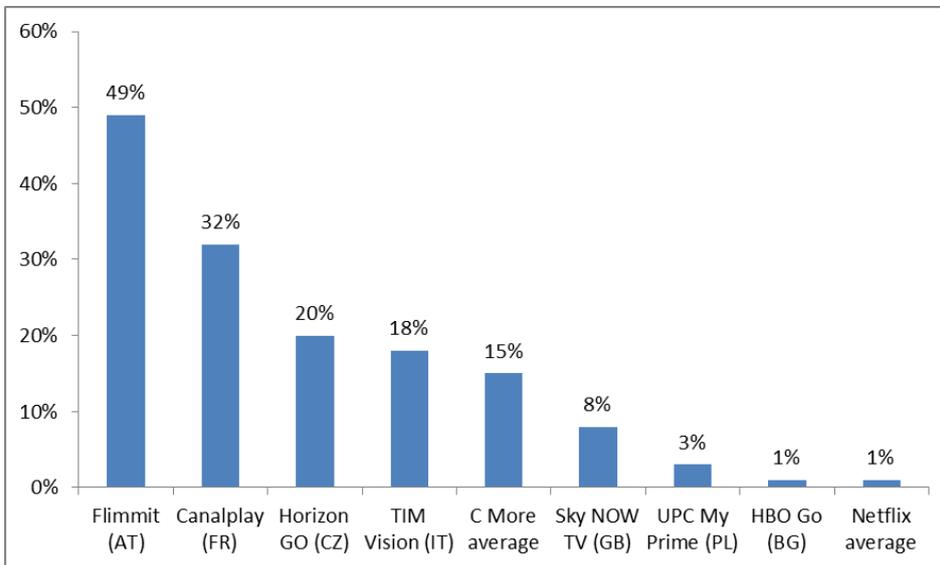
**Figure 106 – All SVOD services – Share of EU non-national films, in %**



Source: European Audiovisual Observatory

### 3.2.1.3. Share of national films

**Figure 107 – All SVOD services – Share of national films, in %**

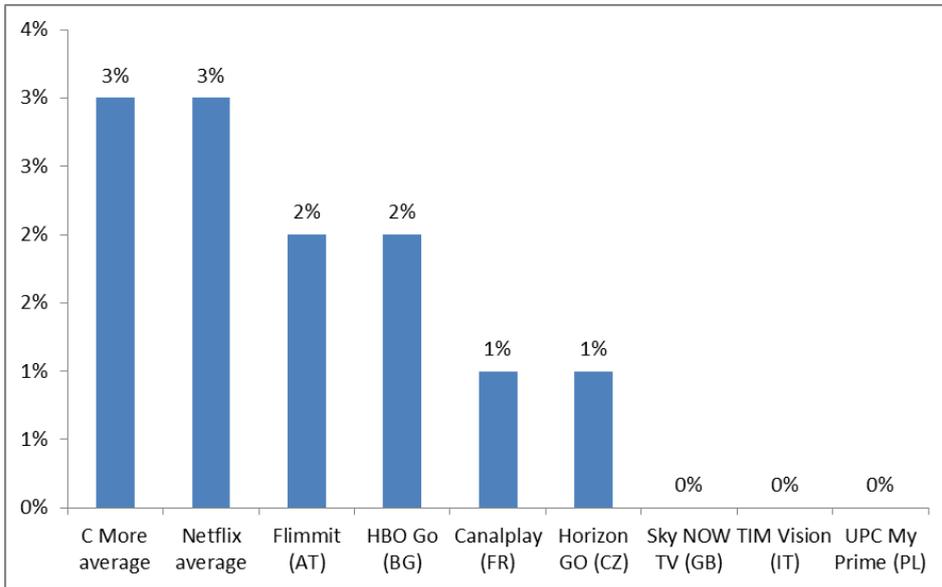


Source: European Audiovisual Observatory



### 3.2.1.4. Share of other European films

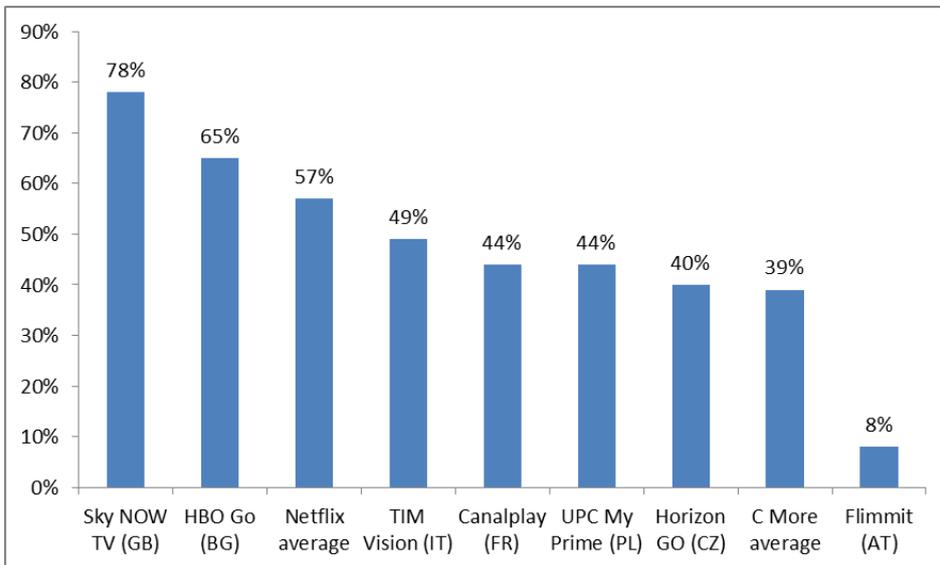
**Figure 108 – All SVOD services – Share of other European films, in %**



Source: European Audiovisual Observatory

### 3.2.1.5. Share of US films

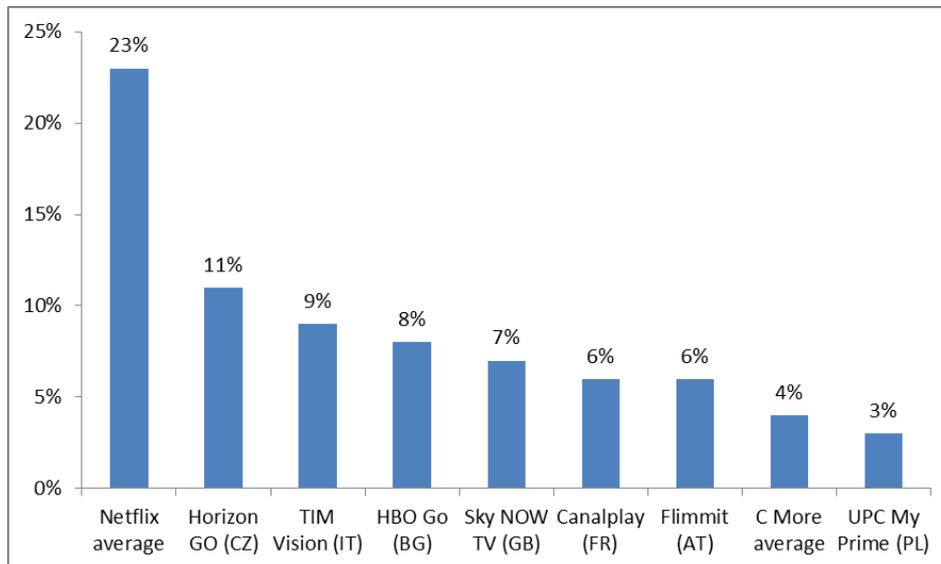
**Figure 109 – All SVOD services – Share of US films, in %**



Source: European Audiovisual Observatory

### 3.2.1.6. Share of other international films

**Figure 110 – All SVOD services – Share of other international films, in %**



Source: European Audiovisual Observatory

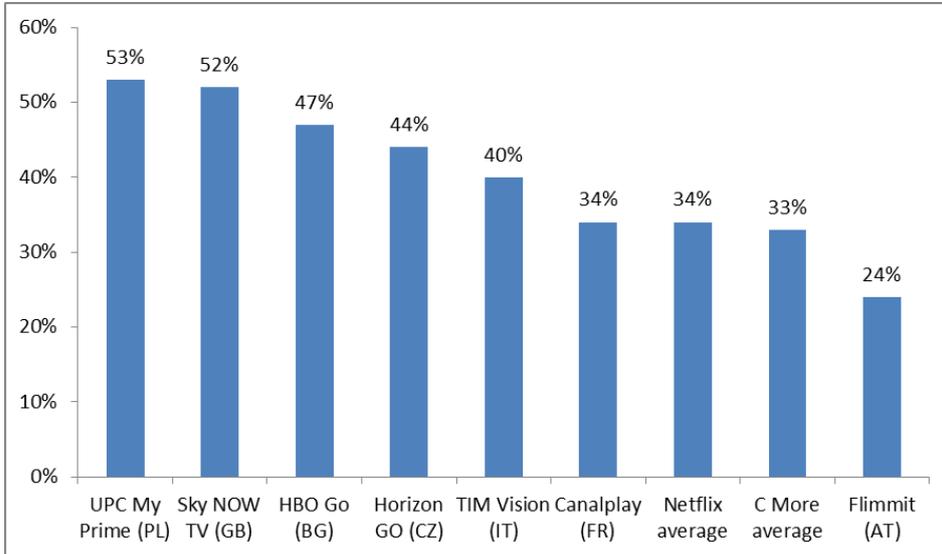
## 3.2.2. Co-productions

- Flimmit has the lowest share of **EU 28 co-productions** (24%), followed by C More Film average (33%) and Netflix average (34%).
- The share of EU non-national co-productions for all SVOD services, with the exception of Netflix average share, was above 41%. The two lowest shares are the average shares of pan-European Netflix (36%) and multi-country C More Film (41%).
- The share of **national co-productions** varies greatly from 60% found in HBO Go in Bulgaria to 12% in Flimmit (Austria). Netflix average is again very low (15%), equal to Horizon Go in Czech Republic.
- The share of **other European co-productions** also showed a deep difference between Horizon Go in Czech Republic with 83% to a 0% share found in TIMVISION (Italy) and UPC My Prime (Poland). The second lowest share is again Netflix average (9%).
- In general, pan-European service **Netflix average comes amongst the lowest** in almost all origin of co-productions compared to the other national services. Multi-country service **C More Film average** showed its higher shares in US and other international co-productions.



### 3.2.2.1. Share of EU 28 co-productions

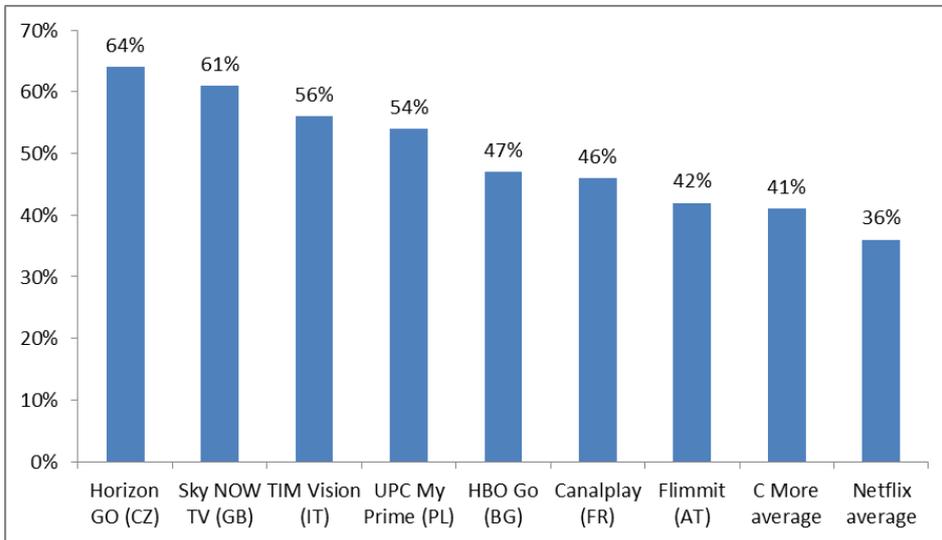
**Figure 111 – All SVOD services – Share of EU 28 co-productions, in %**



Source: European Audiovisual Observatory

### 3.2.2.2. Share of EU non-national co-productions

**Figure 112 – All SVOD services – Share of EU non-national co-productions, in %**

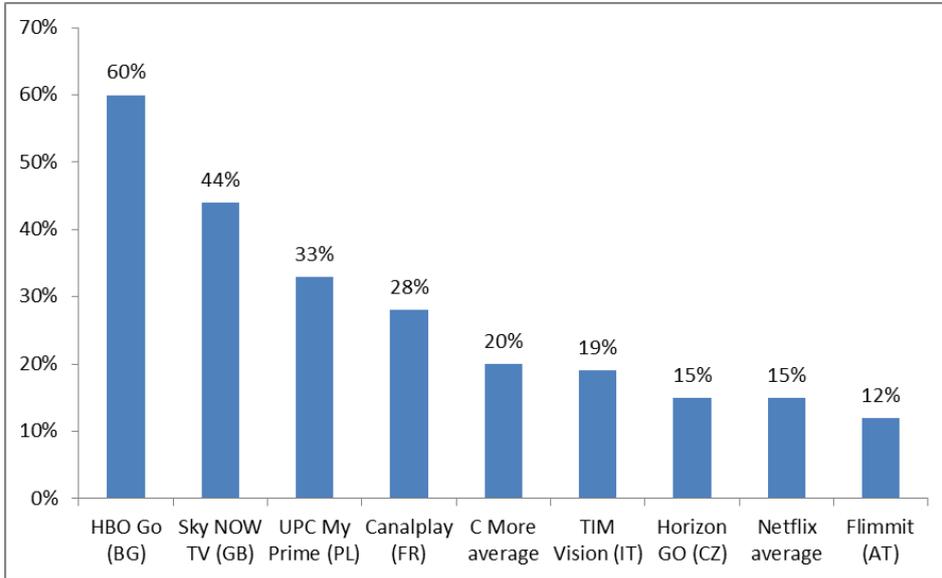


Source: European Audiovisual Observatory



### 3.2.2.3. Share of national co-productions

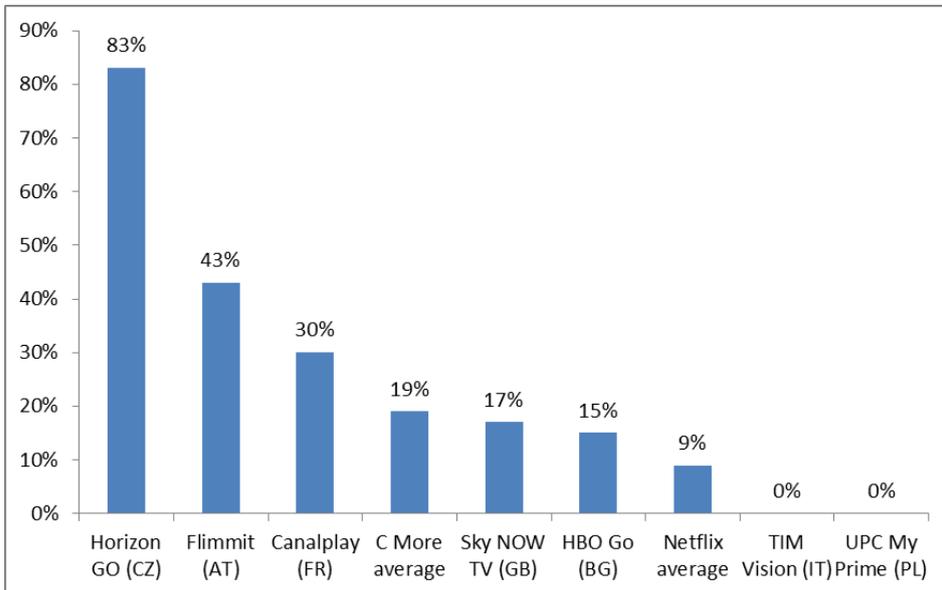
**Figure 113 – All SVOD services – Share of national co-productions, in %**



Source: European Audiovisual Observatory

### 3.2.2.4. Share of other European co-productions

**Figure 114 – All SVOD services – Share of other European co-productions, in %**

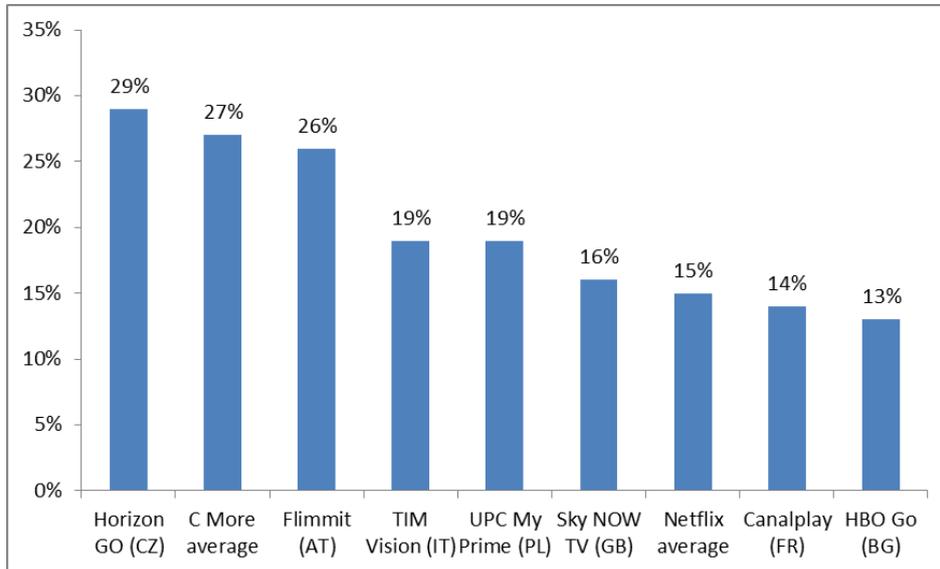


Source: European Audiovisual Observatory



### 3.2.2.5. Share of US co-productions

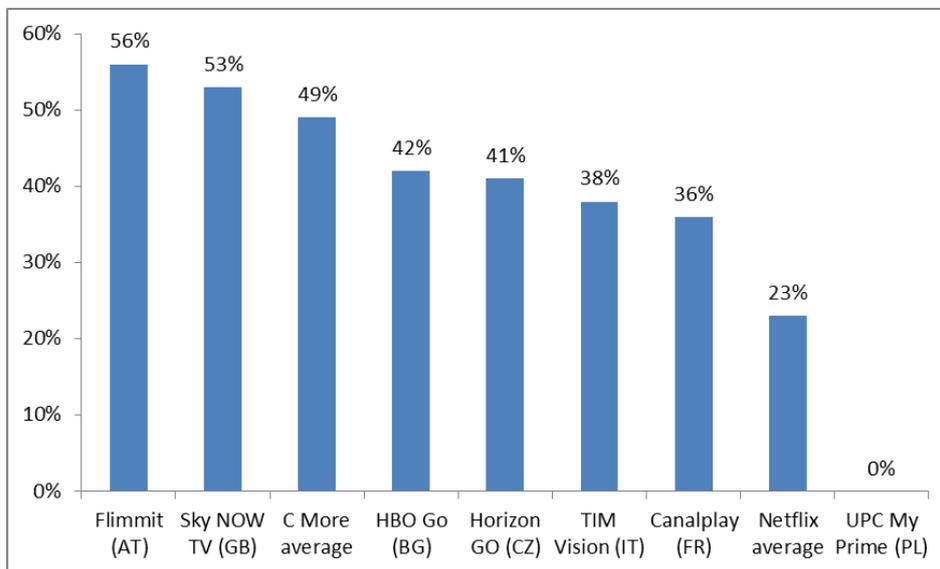
**Figure 115 – All SVOD services – Share of US co-productions, in %**



Source: European Audiovisual Observatory

### 3.2.2.6. Share of other international co-productions

**Figure 116 – All SVOD services – Share of other international co-productions, in %**



Source: European Audiovisual Observatory



### 3.3. Pan-European SVOD service: Netflix (27 countries)

#### 3.3.1. Cumulative count

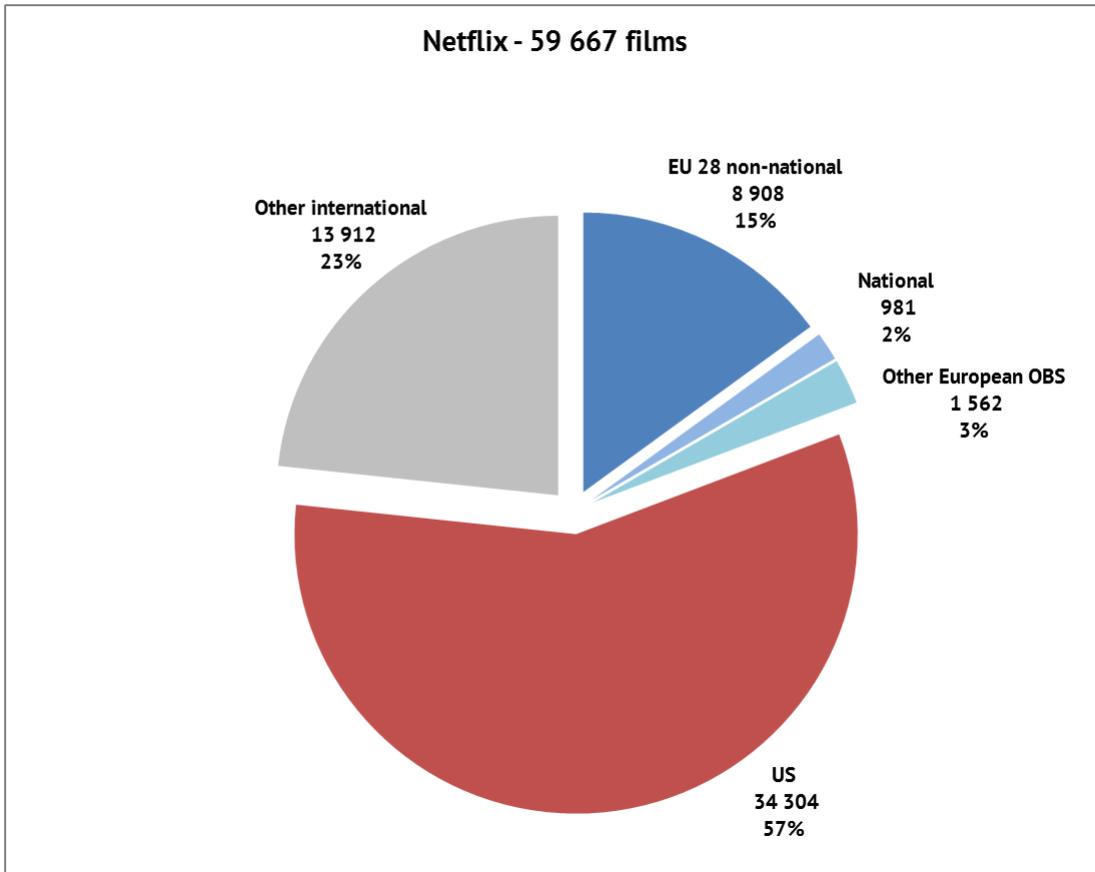
Cumulative count: **EU films represent 17% of the 59 667 films identified** in the 27 country catalogues (or 9 889 films), US films 57% (34 304 films), other international films 23% (13 912) and other European films 3% (1 562 films).

**Table 29. Netflix – Country of origin of cumulative films, in units and %**

Netflix Total films 62 070							
<b>Breakdown by Region of Origin</b>							
59 667					96%		
European OBS			International				
11 451			19%	48 216		81%	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>		<i>Of which other International</i>	
9 889	17%	1 562	3%	34 304	57%	13 912	23%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>					
8 908	15%	981	2%				

Source: European Audiovisual Observatory

Figure 117 – Netflix – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

### 3.3.2. Single title count

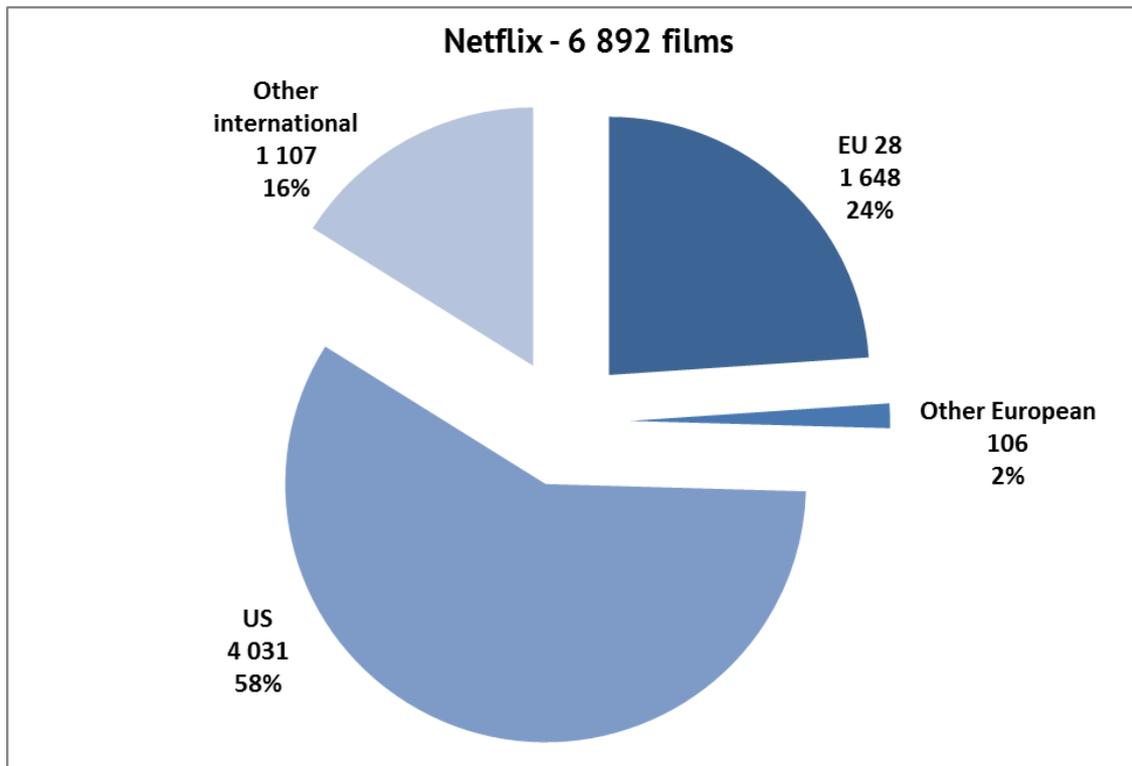
Single count: **EU 28 film titles represent 24% of the 6 892 film titles identified** in the 27 country catalogues (or 1 648 unique EU 28 film titles), US films represent 58% of the identified titles (4 031 titles), other international films have a 16% share of unique film titles (1 107 titles) and finally other European films represent 2% (106 titles).

Table 30. Netflix – Country of origin of unique films, in units and %

Netflix					
Total films					
7 172					
Breakdown by Region of Origin					
6 892					96%
European OBS			International		
1 754			5 138		
25%			75%		
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
1 648	106	24%	4 031	1 107	58%
		2%			16%

Source: European Audiovisual Observatory

Figure 118 – Netflix – Share of unique films by country of origin, in units and %



Source: European Audiovisual Observatory

### 3.3.3. Region of origin of films in catalogue

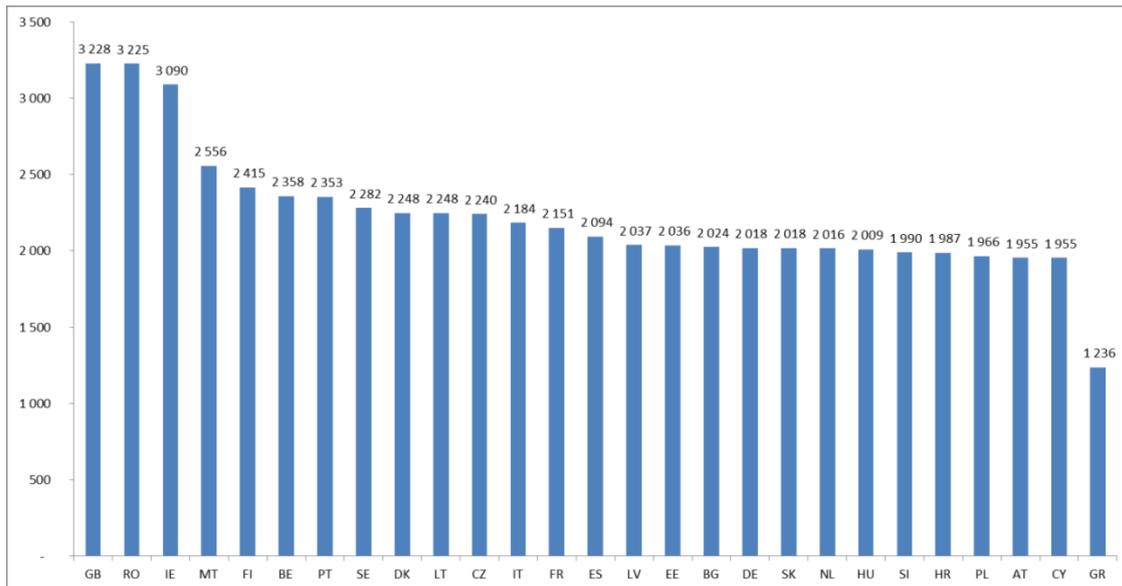
- The share of EU 28 films varies between 20% in the catalogues of Belgium, Italy and the Netherlands and 14% in 10 country catalogues. 24 out of the 27 country catalogues had a share of EU 28 films below 20%.
- Share of EU non-national varies from 19% in Belgium to 8% in the United Kingdom. The five bigger European countries (DE, ES, FR, GB, IT) have a share of EU non-national films between 15% (Italy) and 8%.
- Share of national films is very low on Netflix country catalogues: The highest share for national films was reached in the catalogue of the United Kingdom with 9% while 19 country catalogues had a share of national films of 0%.
- Share of US films: The share of US films varies between 63% in Finland and 48% in Greece. 26 out of the 27 country catalogues had a share of US films of 55% or more.
- Share of international films: The share of other international films varies between 30% in Greece to 17% in Finland.



### 3.3.3.1. Size of catalogue

From the 27 countries in which Netflix is present, the **catalogue in the United Kingdom is the largest** with 3 228 films identified, closely followed by Romania (3 225 films) and Ireland (3 090 films). The catalogue with fewer films out of the 27 countries is the one from Greece (1 236 films).

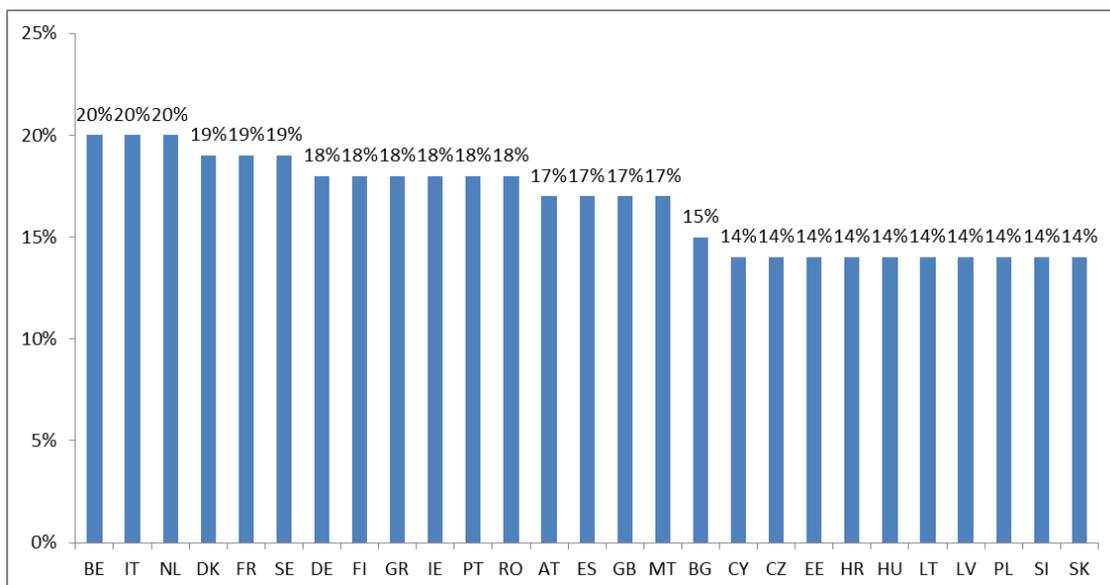
**Figure 119 - Netflix – Number of films in catalogues by country, in units**



Source: European Audiovisual Observatory

### 3.3.3.2. Share of EU 28 films

**Figure 120 - Netflix – Share of EU 28 films by country, in %**

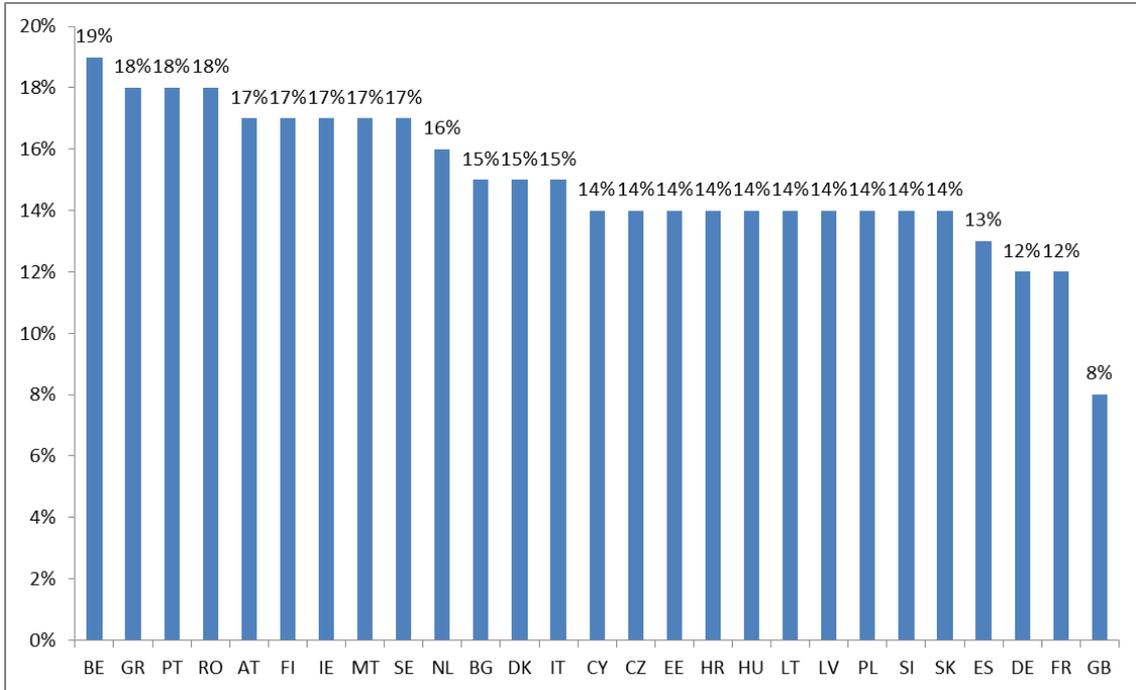


Source: European Audiovisual Observatory



### 3.3.3.3. Share of EU non-national films

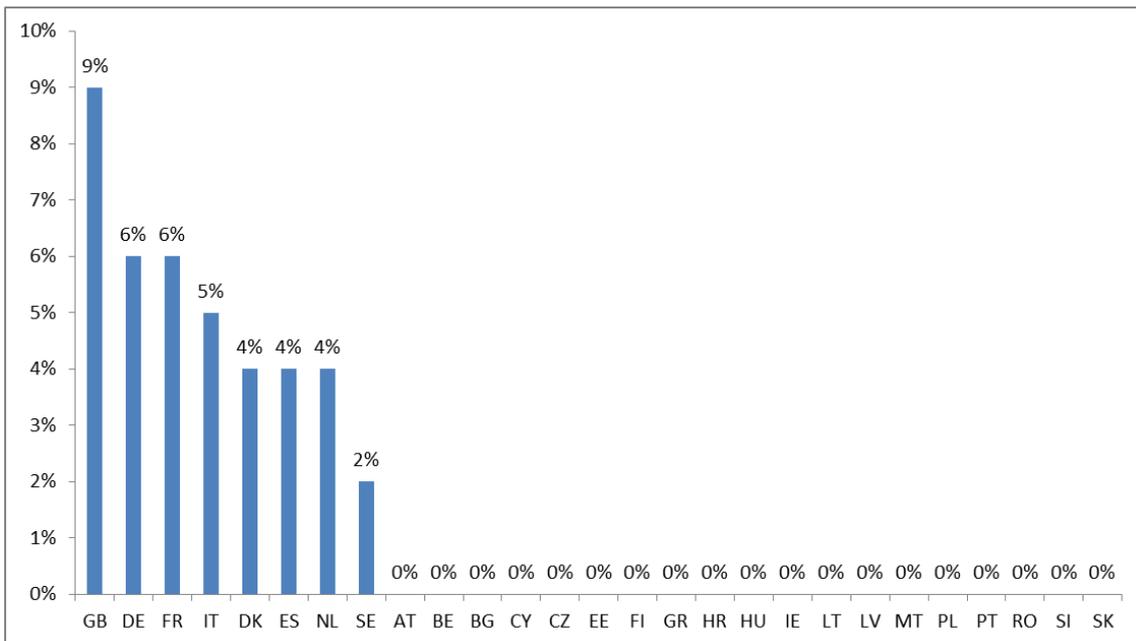
Figure 121 - Netflix – Share of EU Non-national by country, in %



Source: European Audiovisual Observatory

### 3.3.3.4. Share of national films

Figure 122 - Netflix – Share of National films by country, in %

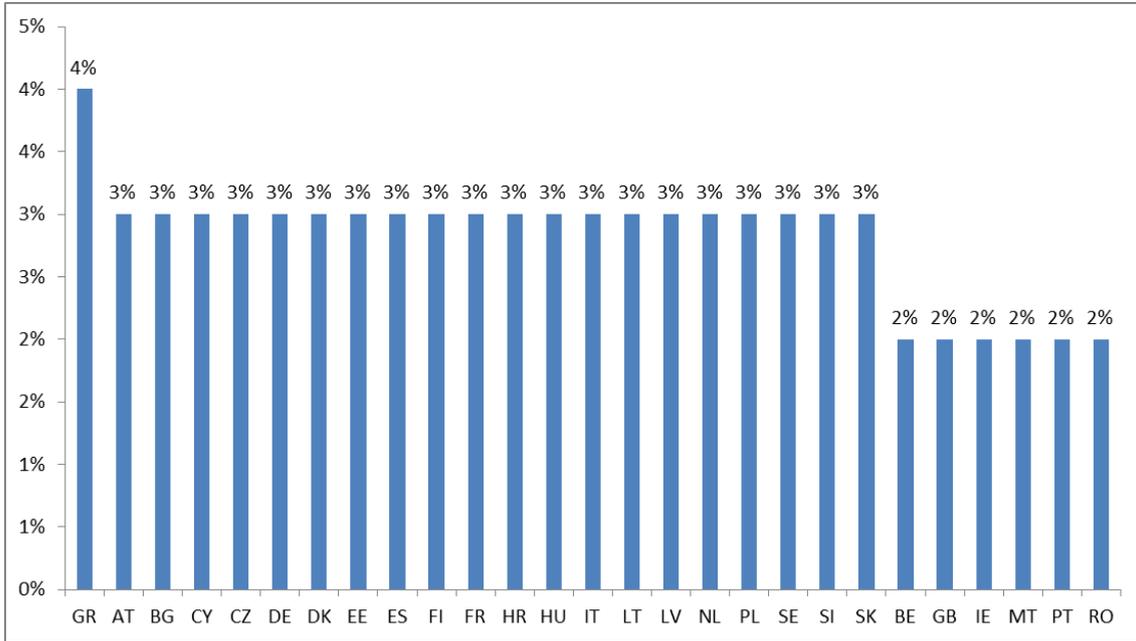


Source: European Audiovisual Observatory



### 3.3.3.5. Share of other European films

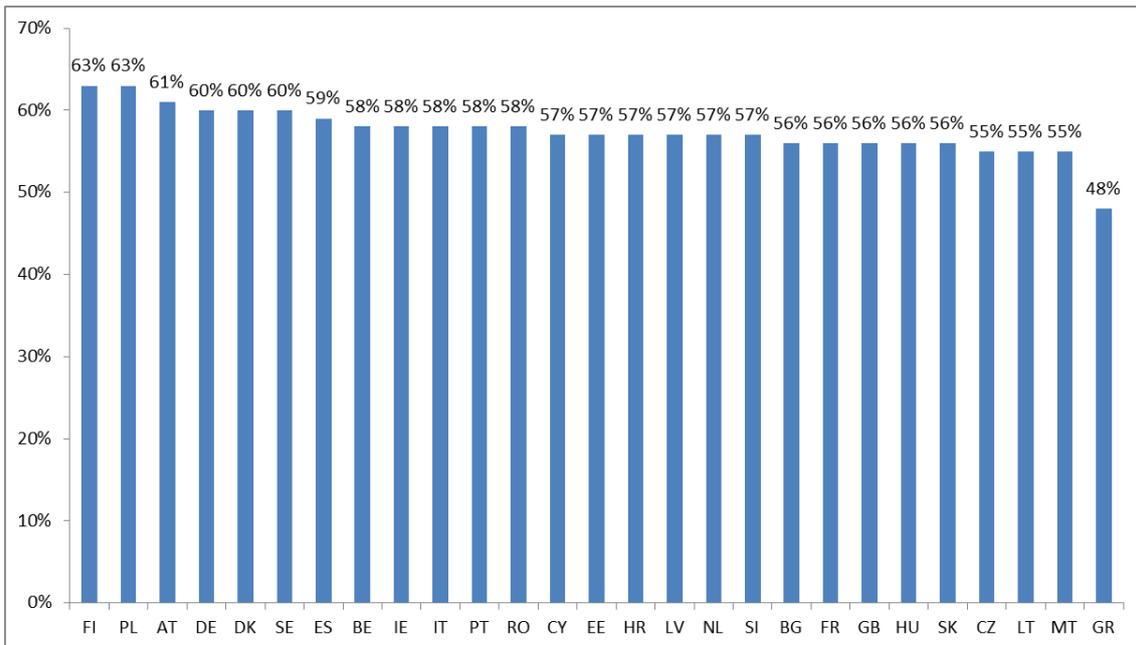
Figure 123 - Netflix – Share of other European films by country, in %



Source: European Audiovisual Observatory

### 3.3.3.6. Share of US films

Figure 124 - Netflix – Share of US films by country, in %

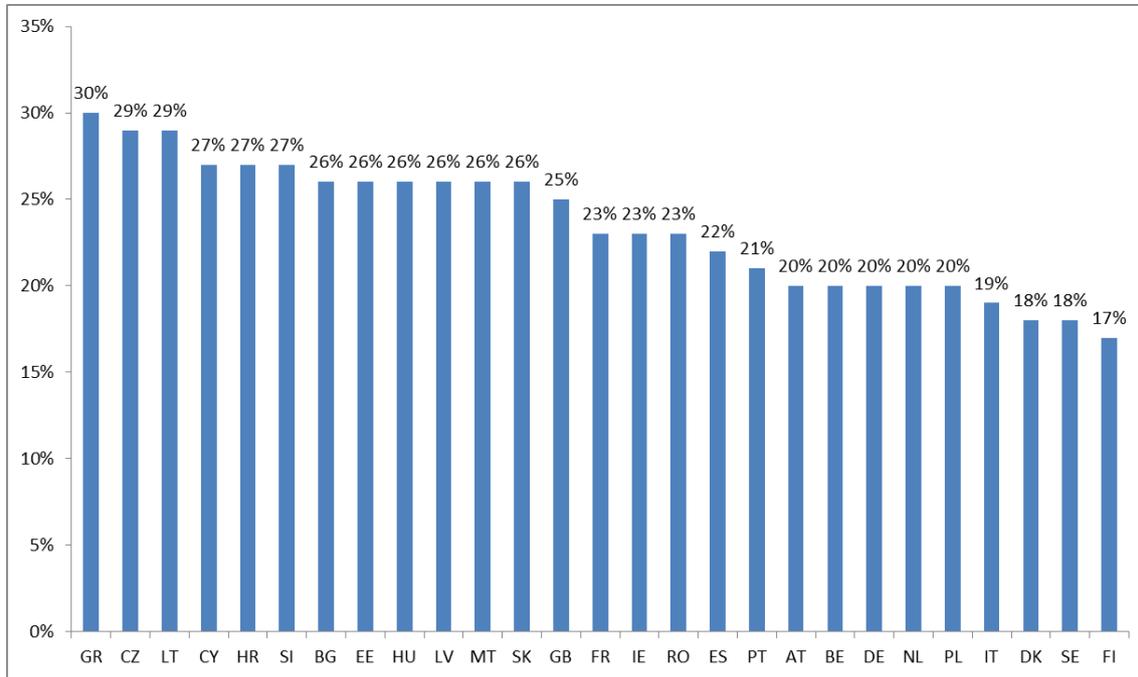


Source: European Audiovisual Observatory



### 3.3.3.7. Share of other international films

Figure 125 - Netflix – Share of other international films by country, in %



Source: European Audiovisual Observatory

### 3.3.4. Focus on co-productions

In the Netflix catalogues **cumulative** film count, the highest share of co-productions is found on **films from EU non-national origin (36%)** closely followed by co-productions from EU 28 origin (35%). The lowest share corresponds to films from other European origin (9%).

In this 27 country catalogues service, the five biggest countries come within the 6 first in **shares of EU non-national origin of co-productions**: Italy comes first (47%) followed by Spain (46%), the United Kingdom and the Netherlands (42%) and Germany and France (41%).

The share of **co-productions from national origin** equals 0% on 15 of the 27 country catalogues, and it is relatively low on the five biggest countries (the lowest being 16% in Germany).

In the **unique** film title count, co-productions from **EU 28 origin** are those with the highest share, at 36%. Films of US origin are the ones with the lowest share (18%).



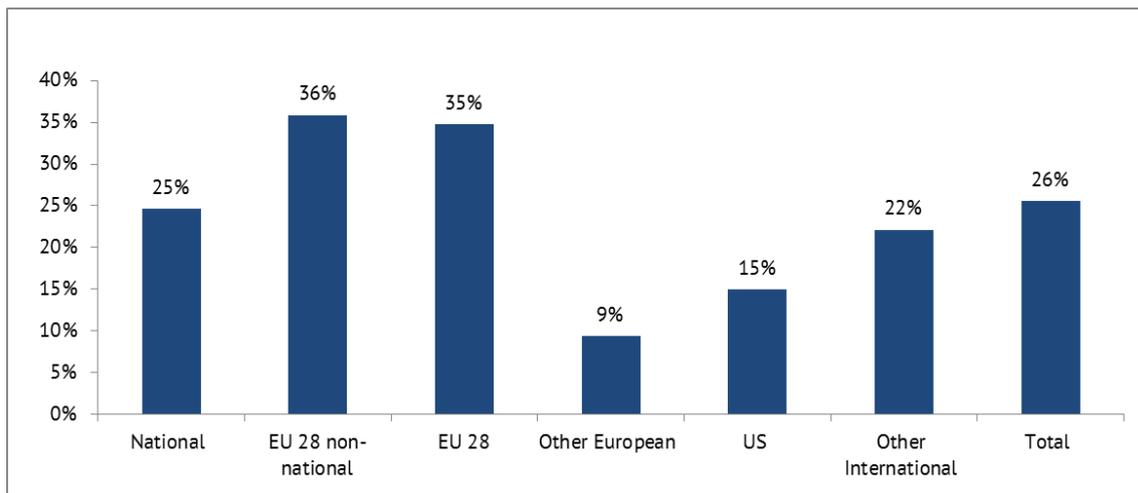
### 3.3.4.1. Volume of co-production films in catalogues (cumulative and unique account)

**Table 31. Netflix – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	242	25%
<b>EU 28 non-national</b>	<b>3 194</b>	<b>36%</b>
EU 28	3 436	35%
Other European	147	9%
US	5 137	15%
Other International	3 076	22%
<b>Total</b>	<b>15 232</b>	<b>26%</b>

Source: European Audiovisual Observatory

**Figure 126 – Netflix – Percentage of co-productions from cumulative film count, in %**



Source: European Audiovisual Observatory

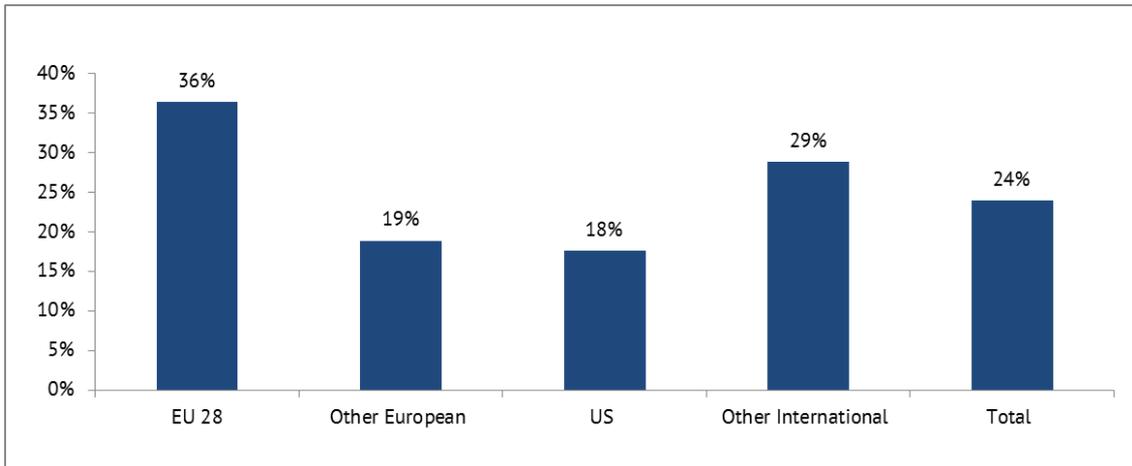
**Table 32. Netflix – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	600	36%
Other European	20	19%
US	710	18%
Other International	319	29%
<b>Total</b>	<b>1 649</b>	<b>24%</b>

Source: European Audiovisual Observatory



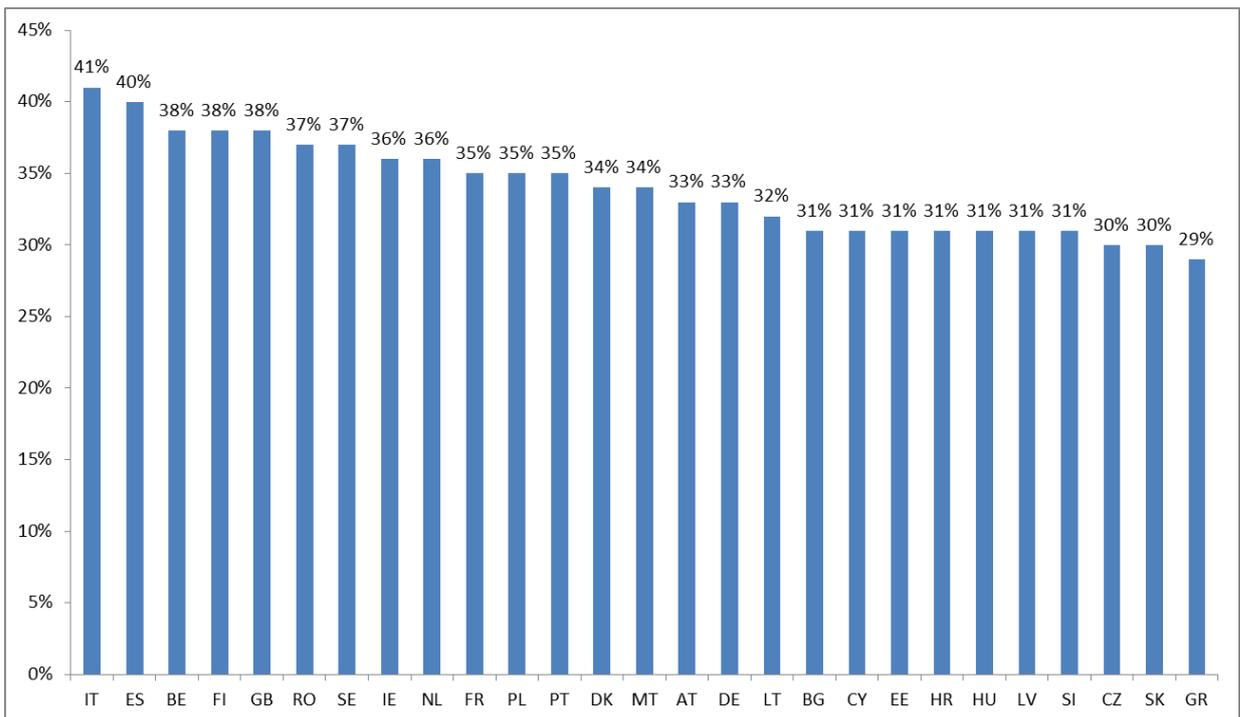
Figure 127 – Netflix – Percentage of co-productions from **unique** film count, in %



Source: European Audiovisual Observatory

### 3.3.4.2. Share of EU 28 co-productions

Figure 128 - Netflix – Share of EU 28 co-productions by country, in % of total EU 28 films

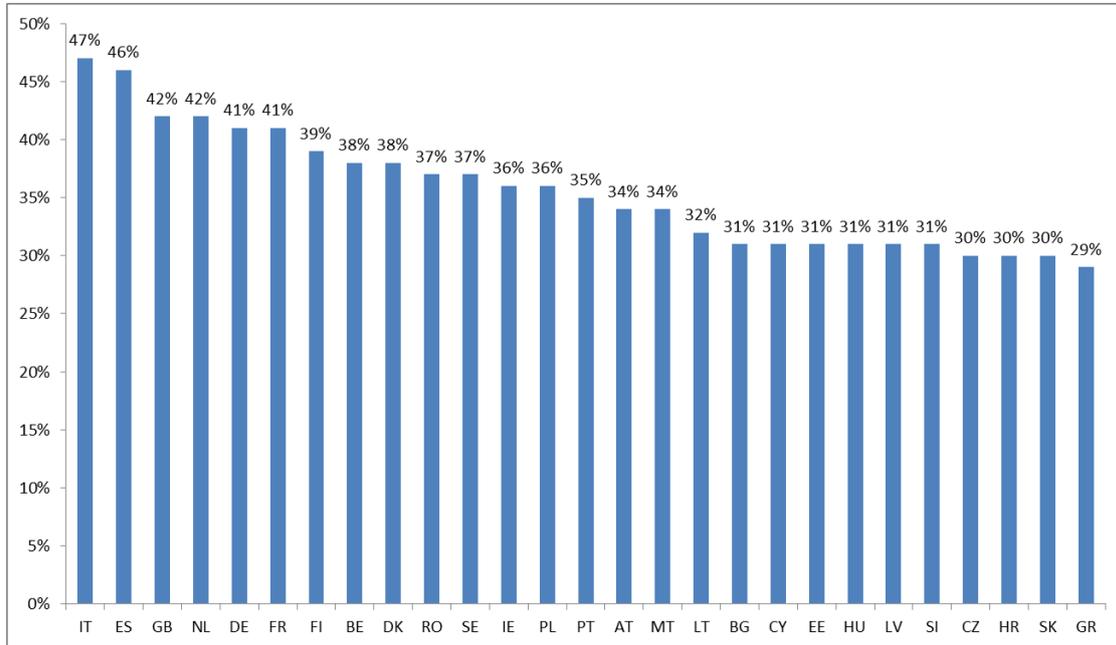


Source: European Audiovisual Observatory



### 3.3.4.3. Share of EU non-national co-productions

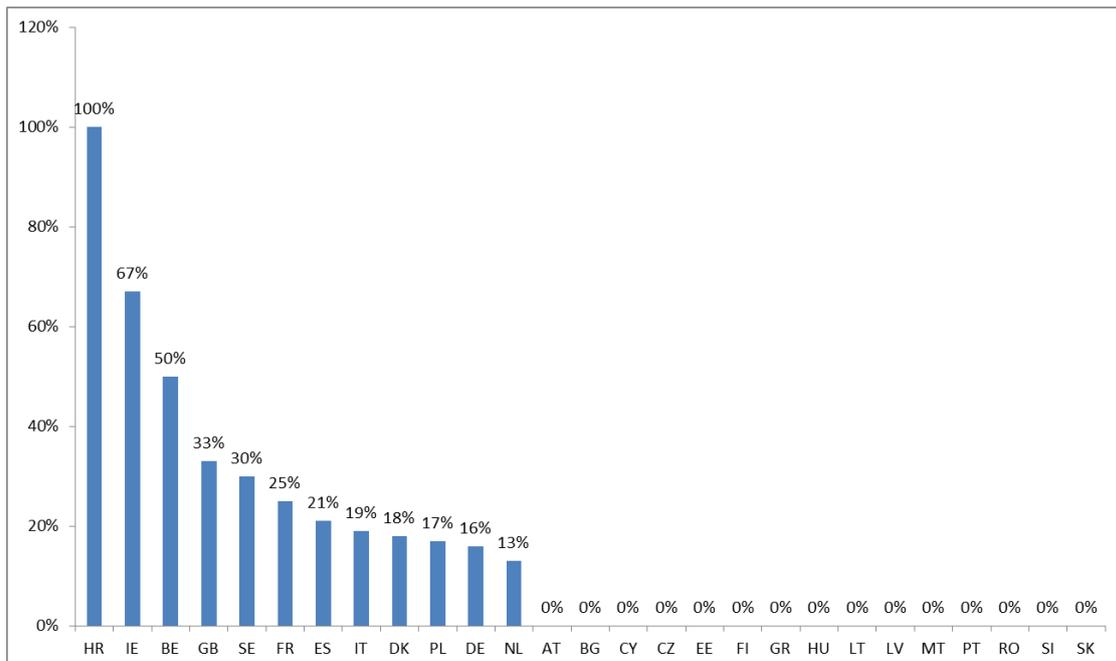
**Figure 129 - Netflix – Share of EU non-national co-productions by country, in % of total EU non-national films**



Source: European Audiovisual Observatory

### 3.3.4.4. Share of national co-productions

**Figure 130 - Netflix – Share of national co-productions by country, in % of national films**

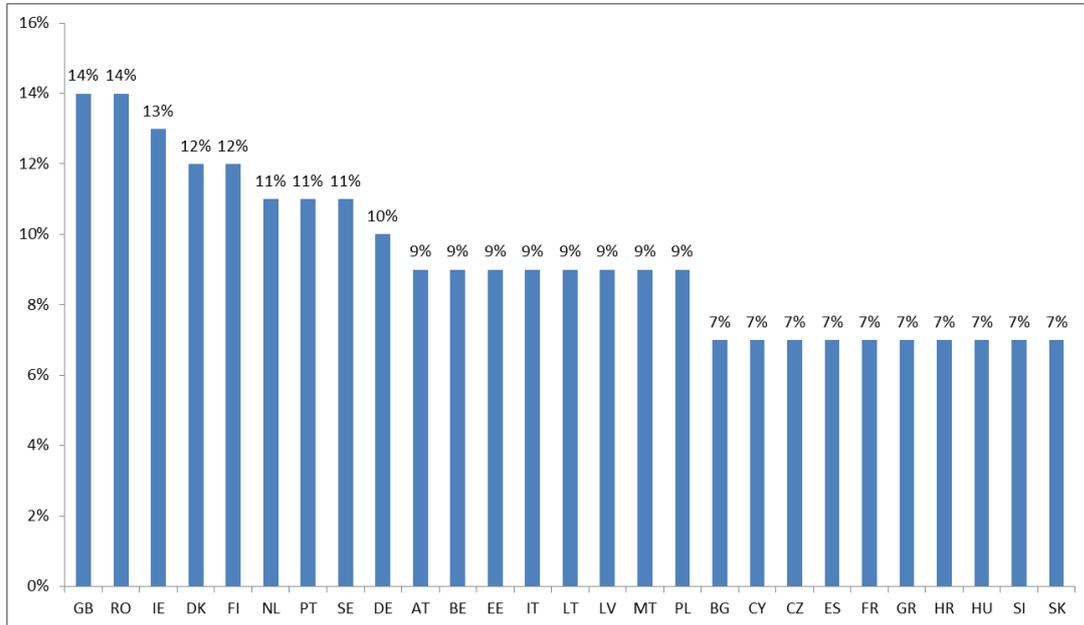


Source: European Audiovisual Observatory



### 3.3.4.5. Share of other European co-productions

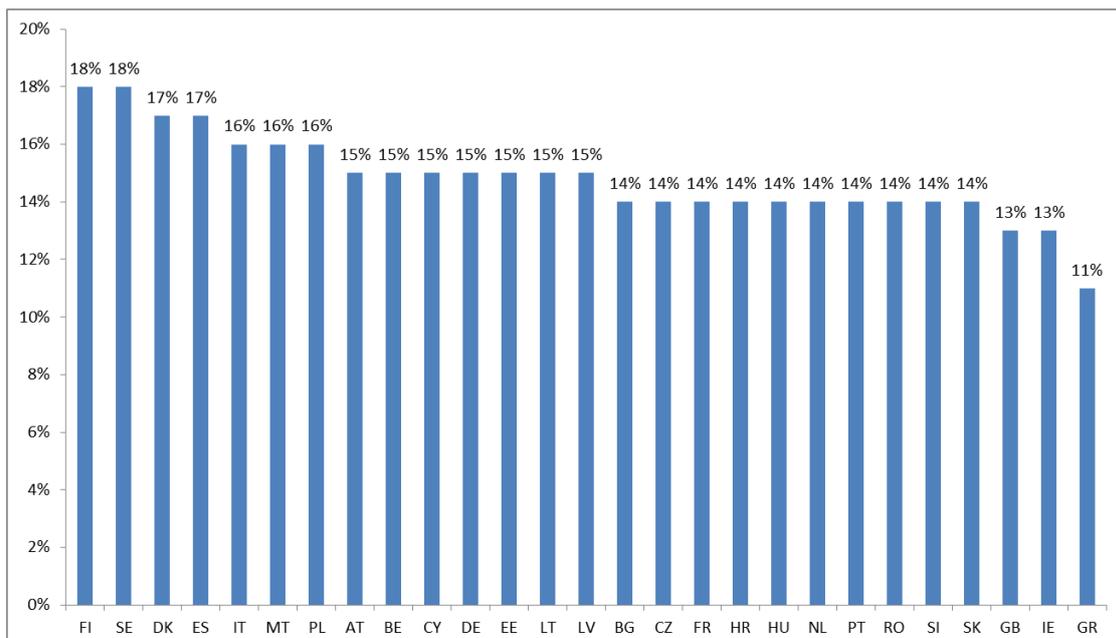
**Figure 131 - Netflix – Share of other European OBS co-productions by country, in % of total Other European OBS films**



Source: European Audiovisual Observatory

### 3.3.4.6. Share of US co-productions

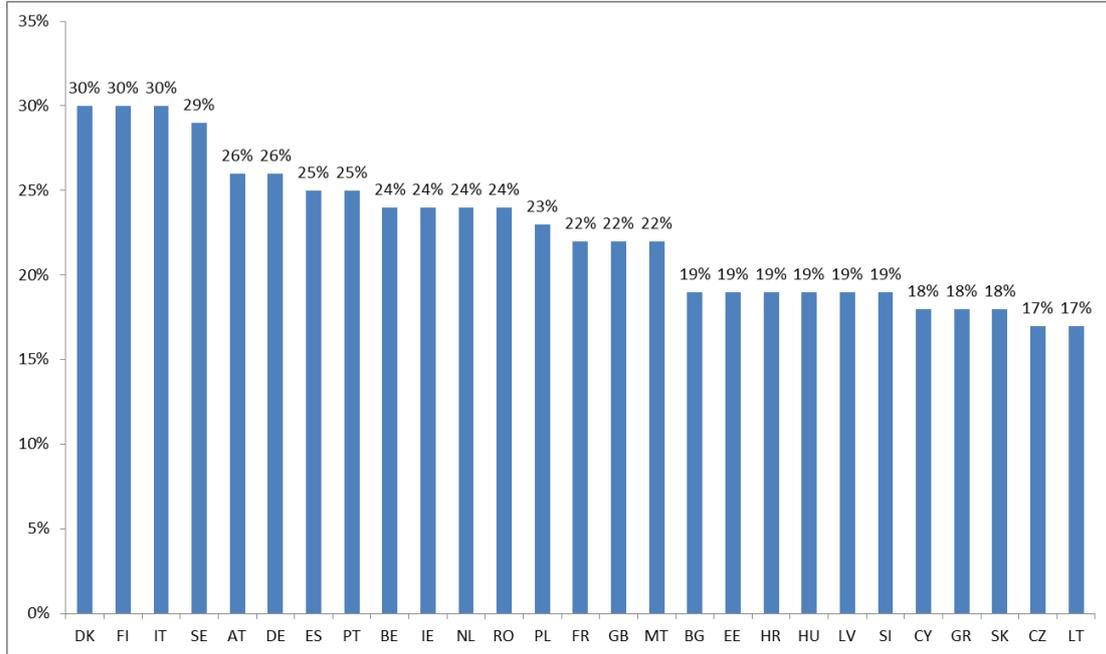
**Figure 132 - Netflix – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

### 3.3.4.7. Share of other international co-productions

**Figure 133 - Netflix – Share of other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory



### 3.4. Multi-Country SVOD service: C More Film (3 countries: DK, FI and SE)

#### 3.4.1. Cumulative count

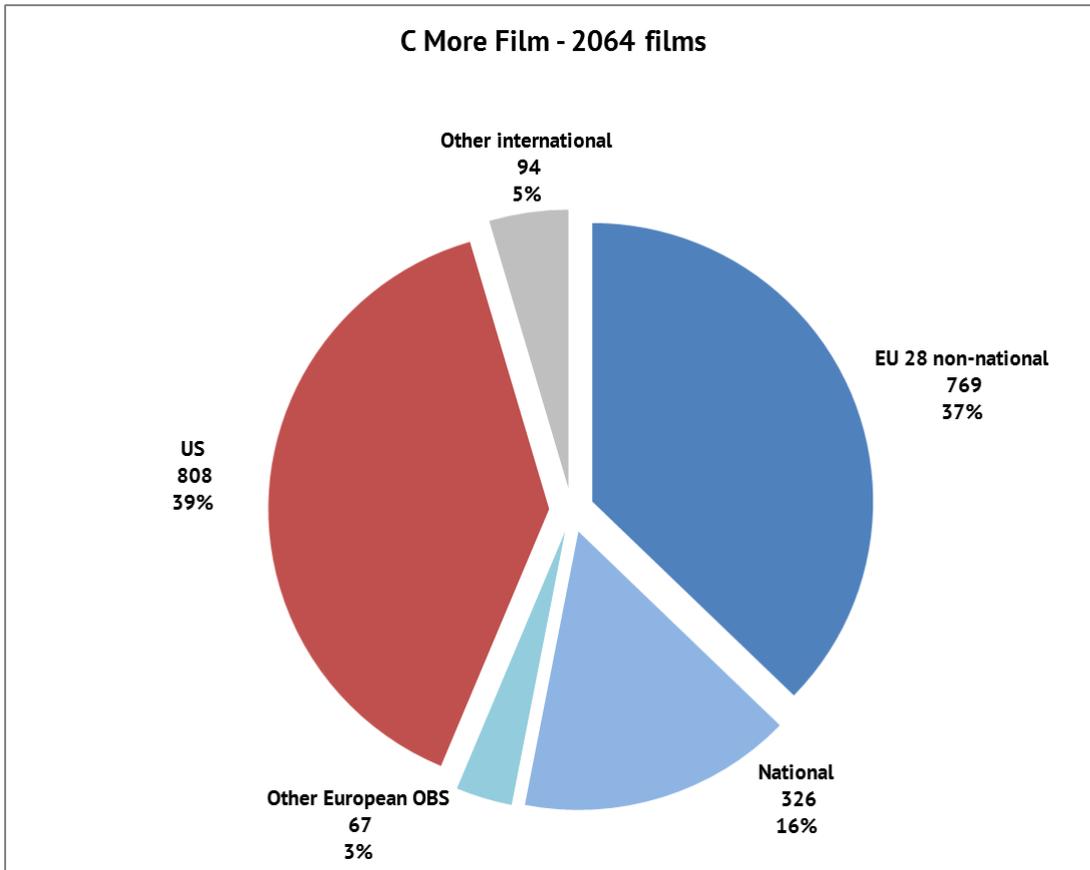
Cumulative count: **EU films represent 53% of the 2 064 films identified** in the 3 country catalogues (or 1 095 films), US films 39% (808 films), other international films 5% (94 films) and other European films 3% (67 films).

**Table 33. C More Film – Country of origin of cumulative films, in units and %**

C More Film Total films					
2 136					
<b>Breakdown by Region of Origin</b>					
2 064					<b>97%</b>
<b>European OBS</b>			<b>International</b>		
1 162			56%	902	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>	
1 095	53%	67	3%	808	39%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>		<i>Of which other International</i>	
769	37%	326	16%	94	5%

Source: European Audiovisual Observatory

Figure 134 – C More Film – Share of cumulative films by country of origin, in units and %



Source: European Audiovisual Observatory

### 3.4.2. Single title count

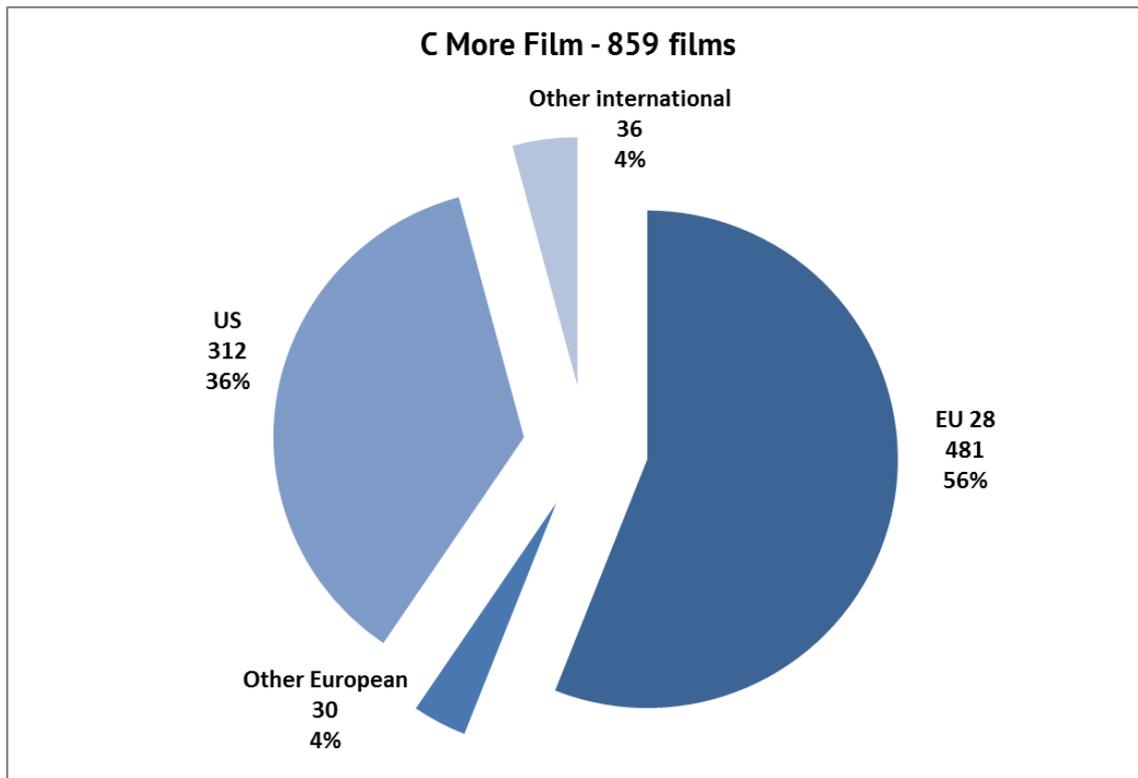
Single count: **EU film titles represent 56% of the 859 film titles identified** in the 3 country catalogues (or 481 unique EU film titles), US films represent 36% of the identified titles (312 titles), other international films have a 4% share of unique film titles (36 titles) and other European films represent 3% (30 titles).

Table 34. C More Film – Country of origin of unique films, in units and %

CMore					
Total films					
931					
Breakdown by Region of Origin					92%
859					
European OBS			International		
511		59%	348		41%
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
481	56%	30	3%	312	36%
				36	4%

Source: European Audiovisual Observatory

**Figure 135 – C More Film – Share of unique films by country of origin, in units and %**



Source: European Audiovisual Observatory

### 3.4.3. Region of origin of films in catalogue

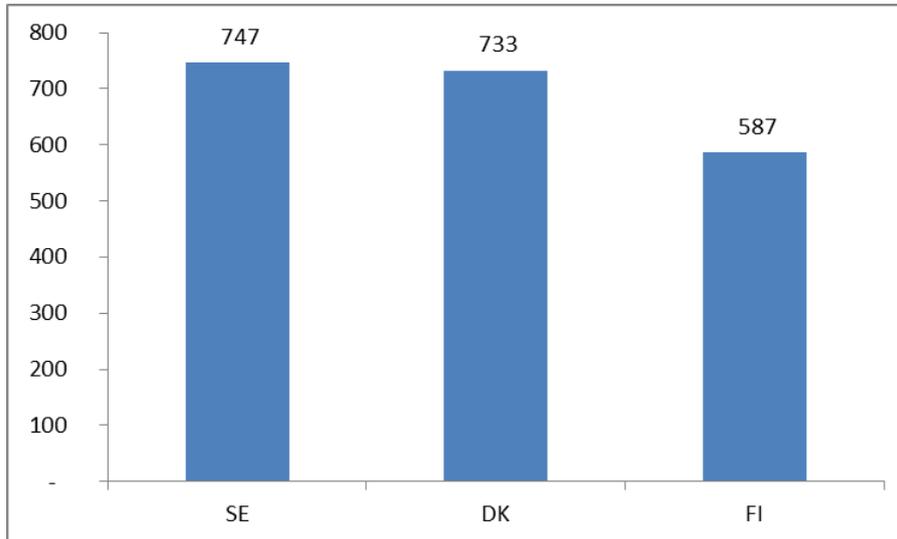
- The share of EU 28 films varies little between 55% in the catalogue of Denmark and 49% in the one from Finland.
- Share of EU non-national share more than doubles from the highest in Denmark (49%) to the low 20% in Sweden.
- Share of national films: The highest share for national films was reached in the Swedish catalogue with 34% while catalogues in Denmark and Finland remained at a very low 5%.
- Share of US films: The share of US films goes between 43% in Finland and 37% in Sweden.
- The share of other international films was overall very low with 5% in Finland and 8% in Denmark and Sweden.



### 3.4.3.1. Size of catalogue

C More Film is present in 3 territories, having the largest number of film titles in Sweden (747 films), followed by Denmark (733 films) and Finland (587 films).

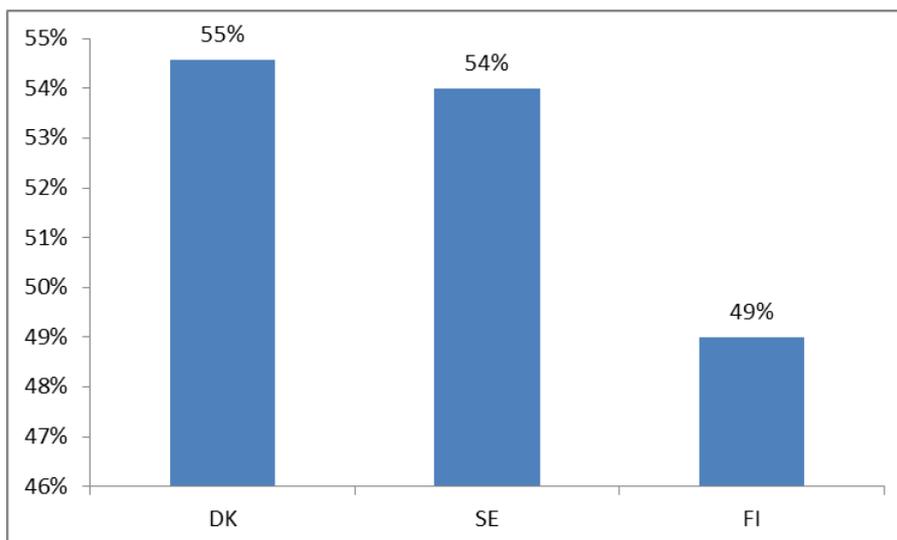
**Figure 136 – C More – Number of films in catalogues by country, in units**



Source: European Audiovisual Observatory

### 3.4.3.2. Share of EU 28 films

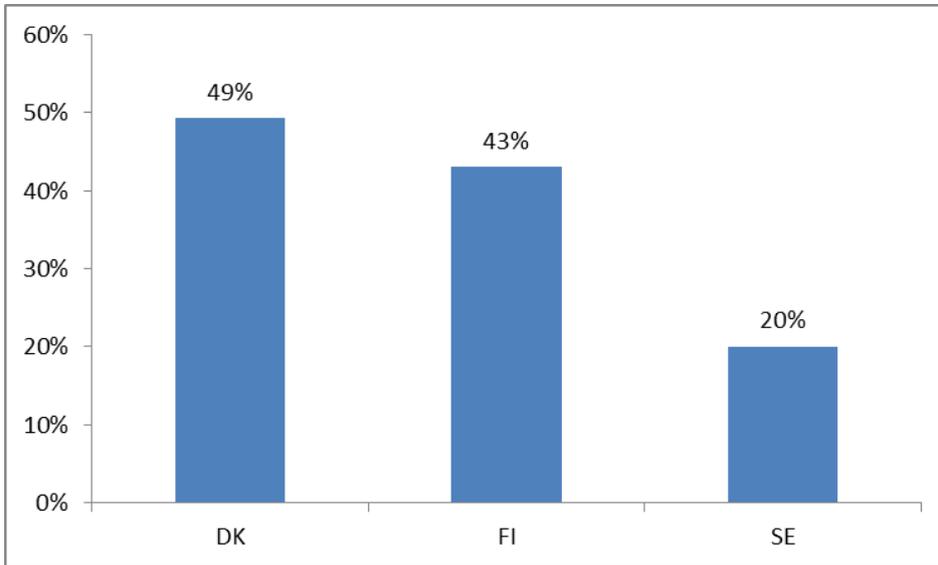
**Figure 137 – C More – Share of EU 28 films by country, in %**



Source: European Audiovisual Observatory

### 3.4.3.3. Share of EU non-national films

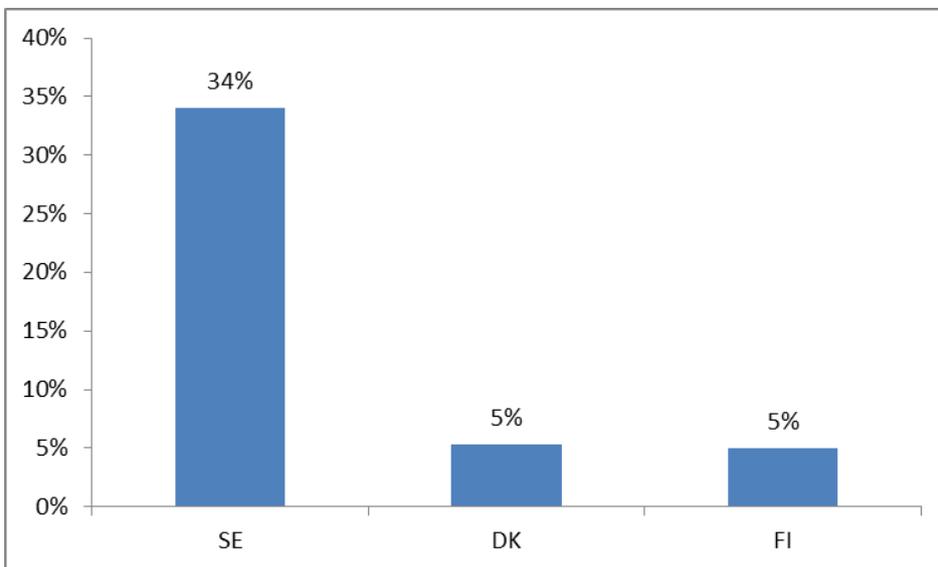
**Figure 138 – C More – Share of EU Non-national by country, in %**



Source: European Audiovisual Observatory

### 3.4.3.4. Share of national films

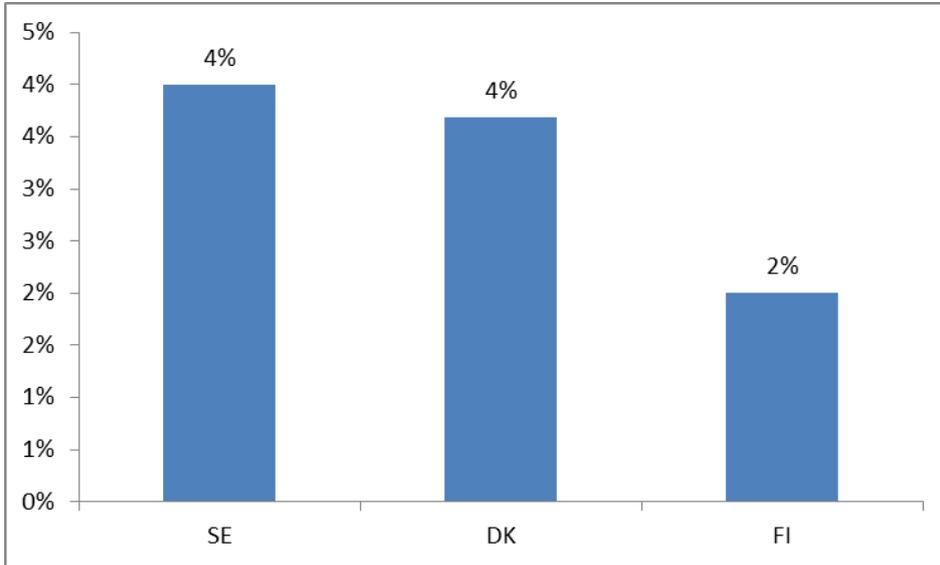
**Figure 139 – C More – Share of National films by country, in %**



Source: European Audiovisual Observatory

### 3.4.3.5. Share of other European films

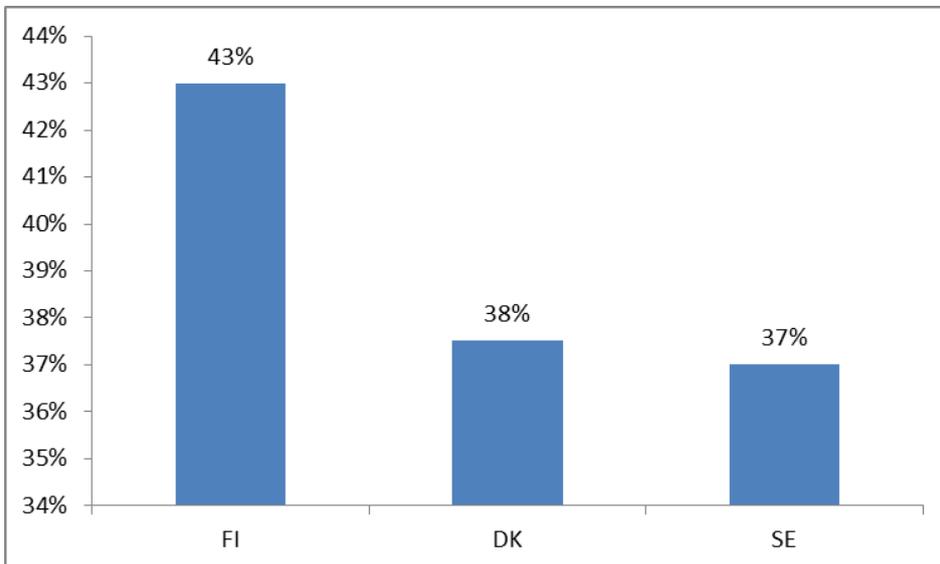
**Figure 140 – C More – Share of Other European films by country, in %**



Source: European Audiovisual Observatory

### 3.4.3.6. Share of US films

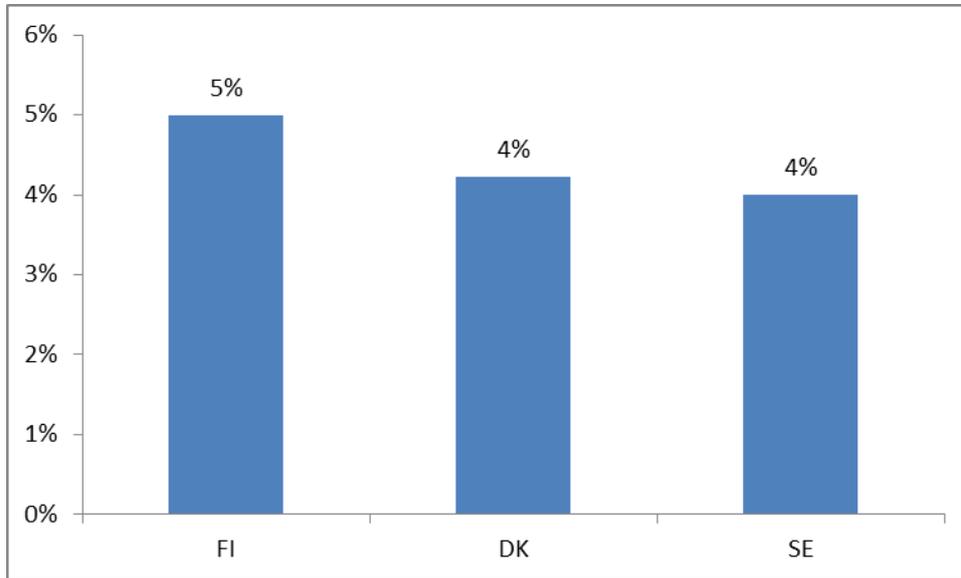
**Figure 141 – C More – Share of US films by country, in %**



Source: European Audiovisual Observatory

### 3.4.3.7. Share of other international films

**Figure 142 – C More – Share of Other international films by country, in %**



Source: European Audiovisual Observatory

### 3.4.4. Focus on co-productions

In the C More Film catalogues **cumulative** film count, the highest share of co-productions is found on **films from other international origin (57%)** followed by co-productions from EU non-national origin (43%). The lowest share corresponds to films from other European origin (19%).

In this 3 country catalogues service, Denmark has the biggest shares of co-productions from other international origin (58%), national origin (31%) and US origin (29%). Sweden has the biggest **share of EU non-national co-productions (50%)**.

In the **unique** film title count, co-productions from **other international origin** are those with the highest share, at 56%. Films of other European origin are the ones with the lowest share (17%).

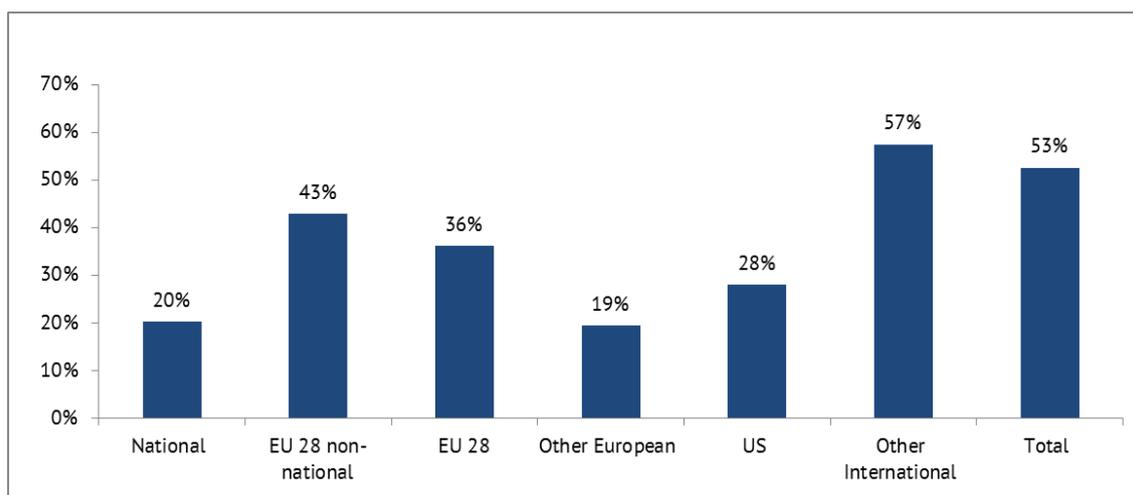
### 3.4.4.1. Volume of co-production films in catalogues (cumulative and unique account)

**Table 35. C More Film – Number and share of co-productions by country of origin from cumulative film count, in units and %**

	Number of co-productions	Percentage of co-productions
National	66	20%
EU 28 non-national	330	43%
EU 28	396	36%
Other European	13	19%
US	226	28%
<b>Other International</b>	<b>54</b>	<b>57%</b>
<b>Total</b>	<b>1 085</b>	<b>53%</b>

Source: European Audiovisual Observatory

**Figure 143 – C More Film – Percentage of co-productions from cumulative film count, in %**



Source: European Audiovisual Observatory

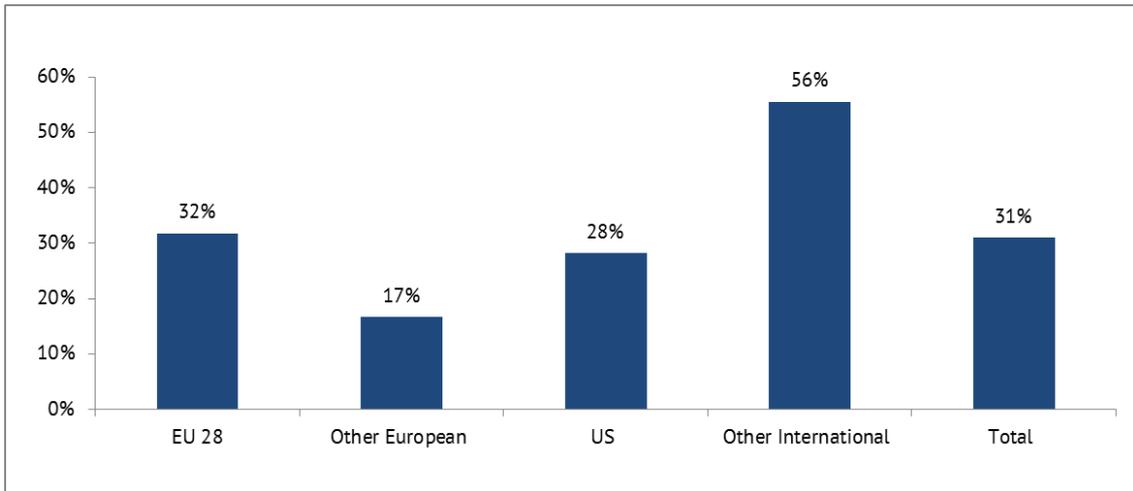
**Table 36. C More Film – Number and share of co-productions by country of origin from unique film count, in units and %**

	Number of co-productions	Percentage of co-productions
EU 28	153	32%
Other European	5	17%
US	88	28%
<b>Other International</b>	<b>20</b>	<b>56%</b>
<b>Total</b>	<b>266</b>	<b>31%</b>

Source: European Audiovisual Observatory



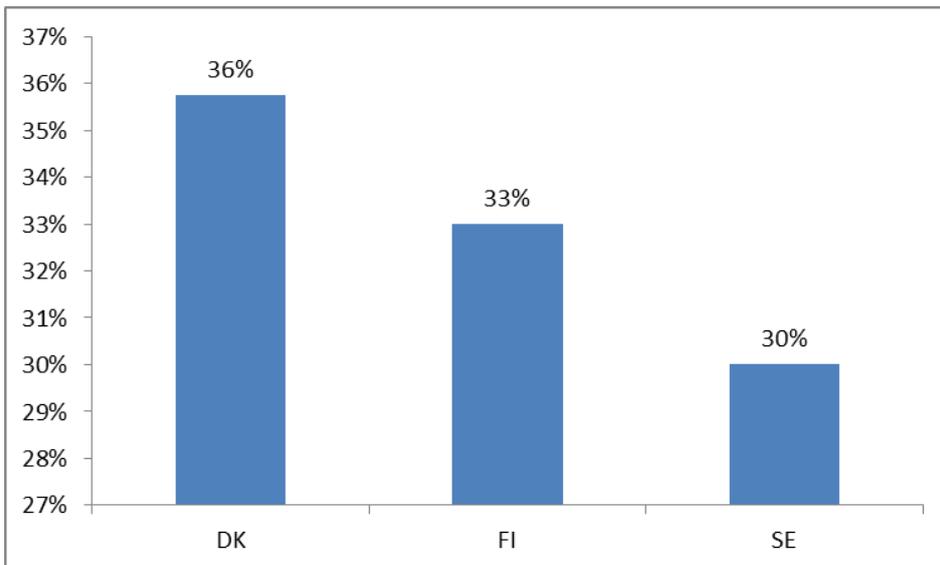
**Figure 144 – C More Film – Percentage of co-productions from unique film count, in %**



Source: European Audiovisual Observatory

#### 3.4.4.2. Share of EU 28 co-productions

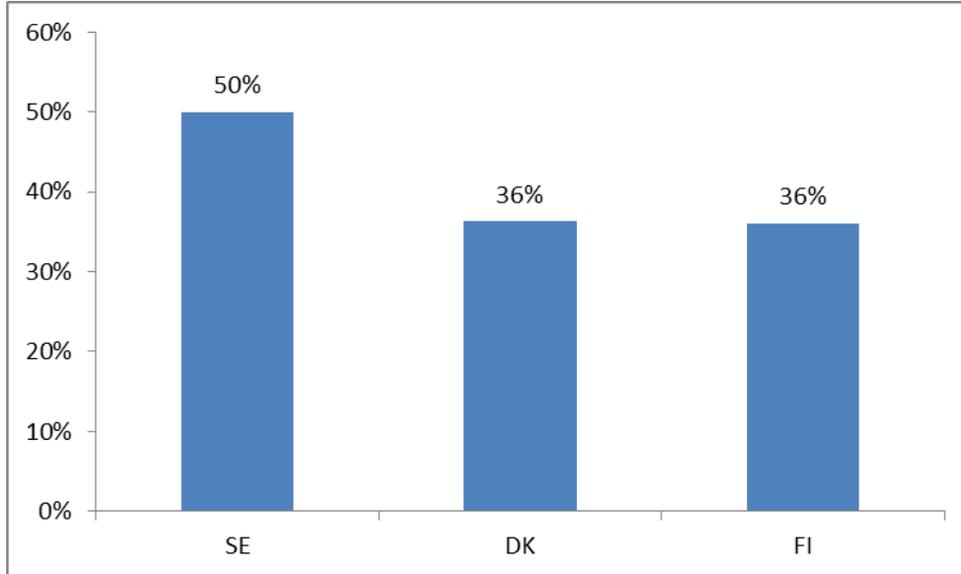
**Figure 145 – C More – Share of EU 28 co-productions by country, in % of total EU 28 films**



Source: European Audiovisual Observatory

### 3.4.4.3. Share of EU 28 co-productions

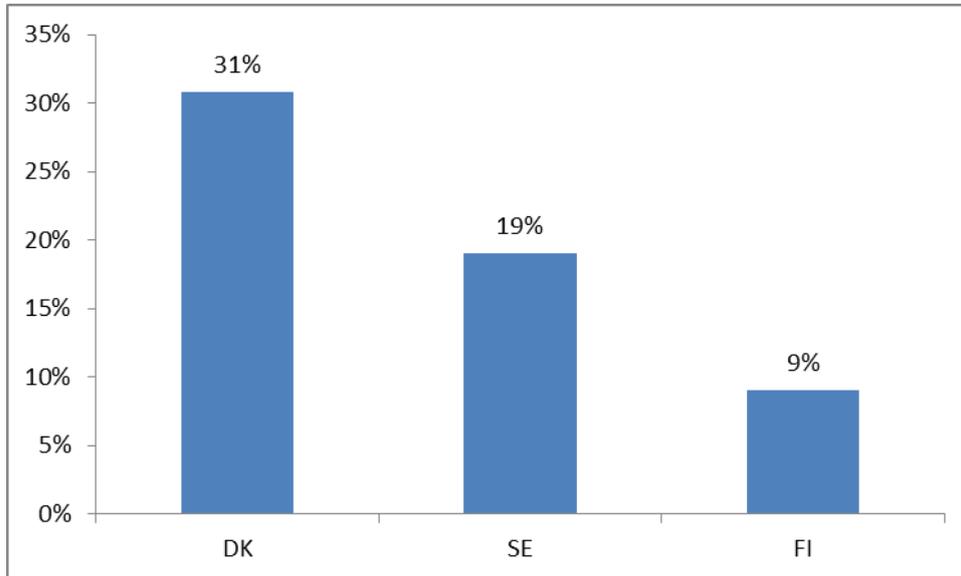
**Figure 146 – C More – Share of EU non-national co-productions by country, in % of total European non-national films**



Source: European Audiovisual Observatory

### 3.4.4.4. Share of EU 28 co-productions

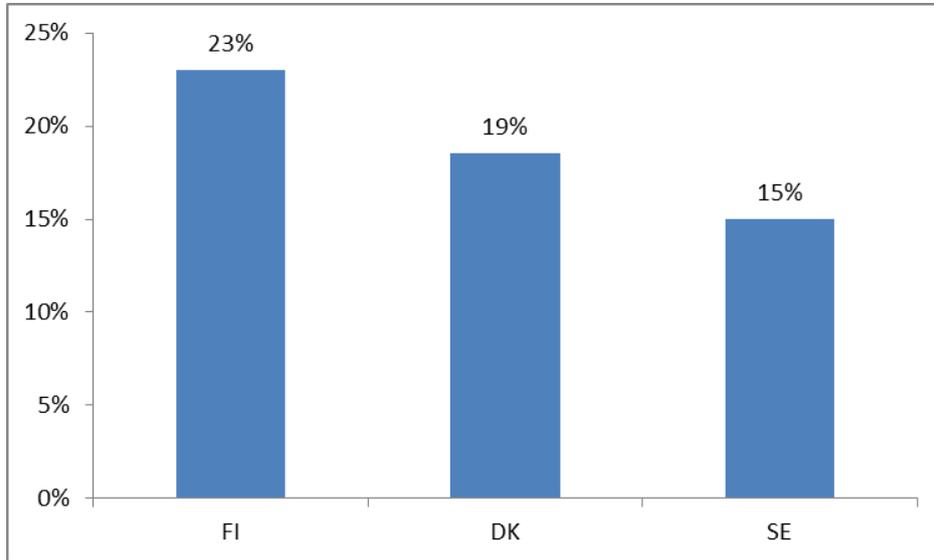
**Figure 147 – C More – Share of national co-productions by country, in % of total national films**



Source: European Audiovisual Observatory

### 3.4.4.5. Share of other European co-productions

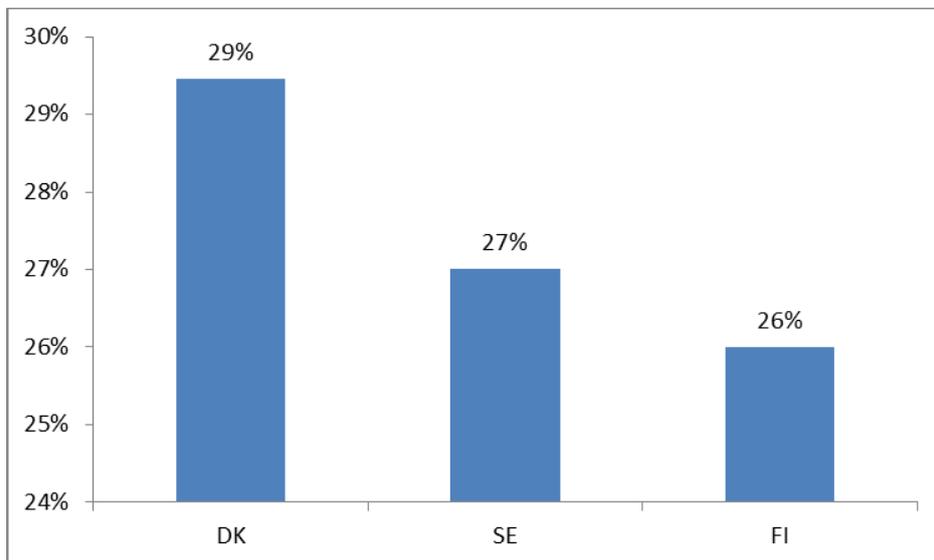
**Figure 148 – C More – Share of other European OBS co-productions by country, in % of total other European OBS films**



Source: European Audiovisual Observatory

### 3.4.4.6. Share of US co-productions

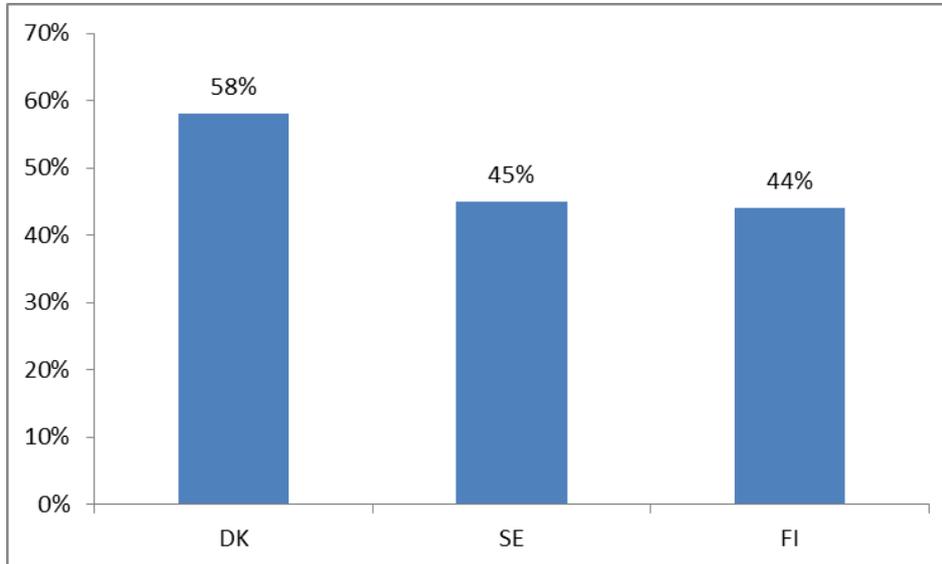
**Figure 149 – C More – Share of US co-productions by country, in % of total US films**



Source: European Audiovisual Observatory

### 3.4.4.7. Share of other international co-productions

**Figure 150 – C More – Share of other international co-productions, in % of total other international films**



Source: European Audiovisual Observatory

## 3.5. National SVOD services – Catalogue details

In this section, 7 national SVOD services are analysed and compared, first one another and later also compared to pan-European and Multi-country SVOD services. The analysed services are:

- Canal Play in France
- Flimmit in Austria
- HBO Go in Bulgaria
- Horizon Go in the Czech Republic
- Sky Now TV in the United Kingdom
- TIMVISION in Italy
- UPC My Prime in Poland

**Nota bene:** *Horizon Go and UPC My Prime are not “pure” SVOD services. They are rather film (and TV) catalogues available to subscribers of Liberty Global’s telecom packages (UPC Poland and Horizon GO are owned by telecom player Liberty Global).*



### 3.5.1. Canal Play (France)

A total of 870 films have been retrieved from Canal Play France’s catalogue, from which 866 films (100%) have been identified with their country of origin.

The **share of EU 28 films reached 48%** in the French catalogue (417 films), from which 32% are films with national origin and 16% are films from EU non-national origin.

The **share of US films** was lower, with **44%** of films in the catalogue and other international films amounted 6%.

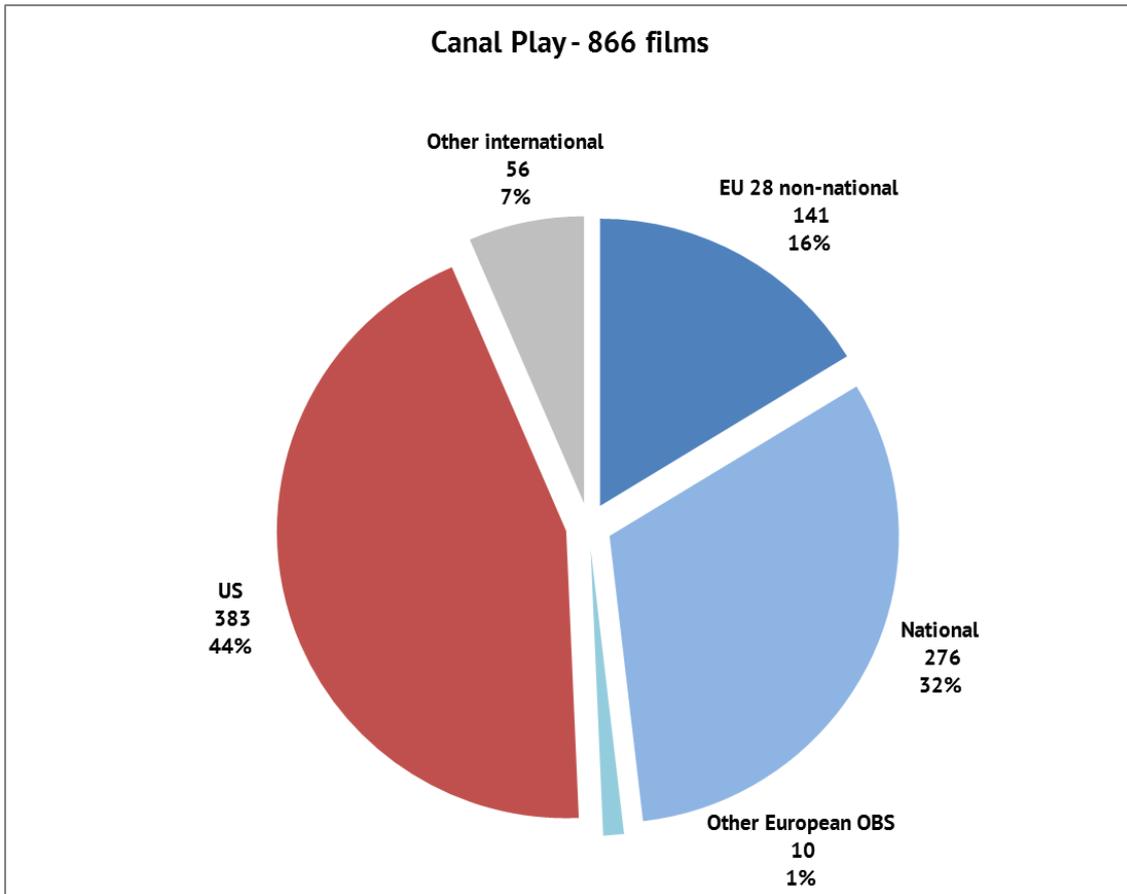
The highest **share of co-productions** corresponded to those of EU non-national origin (46%). The lowest corresponds to US co-productions (14%).

**Table 37. FR Canal Play – Country of origin of films, in units and percentage**

Canal Play Total films						
870						
Breakdown by Region of Origin						
866					100%	
European OBS			International			
427			49%	439		51%
Of which EU 28		Of which other European OBS	Of which US		Of which other International	
417	48%	10	1%	383	44%	
Of which EU 28 non-national		Of which National				
141	16%	276	32%			

Source: European Audiovisual Observatory

Figure 151 – FR Canal Play – Share of films by country of origin, in units and %



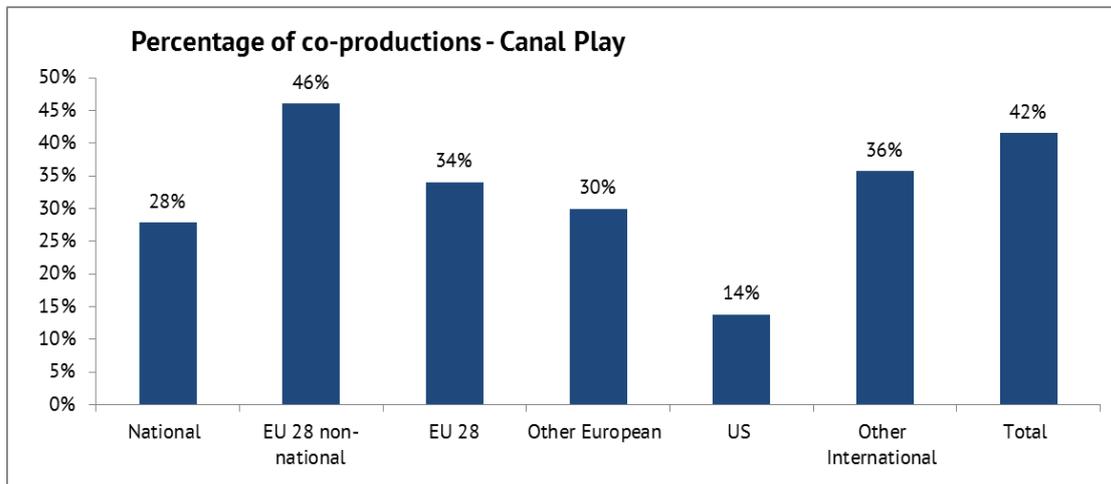
Source: European Audiovisual Observatory

Table 38. FR Canal Play – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	77	28%
EU 28 non-national	65	46%
EU 28	142	34%
Other European	3	30%
US	53	14%
Other International	20	36%
<b>Total</b>	<b>360</b>	<b>42%</b>

Source: European Audiovisual Observatory

Figure 152 – FR Canal Play – Percentage of co-productions



Source: European Audiovisual Observatory

### 3.5.2. Flimmit SVOD (Austria)

A total of 1 883 films have been retrieved from Flimmit SVOD’s catalogue, from which 1 834 films (97%) have been identified with their country of origin.

The **share of EU 28 films reached 84%** in the Austrian catalogue (1 543 films), from which 49% are films with national origin and 35% are films from EU non-national origin.

The **share of US films** was one of the lowest, with only **8%** of films in the catalogue while other international films were higher with 6% of total films.

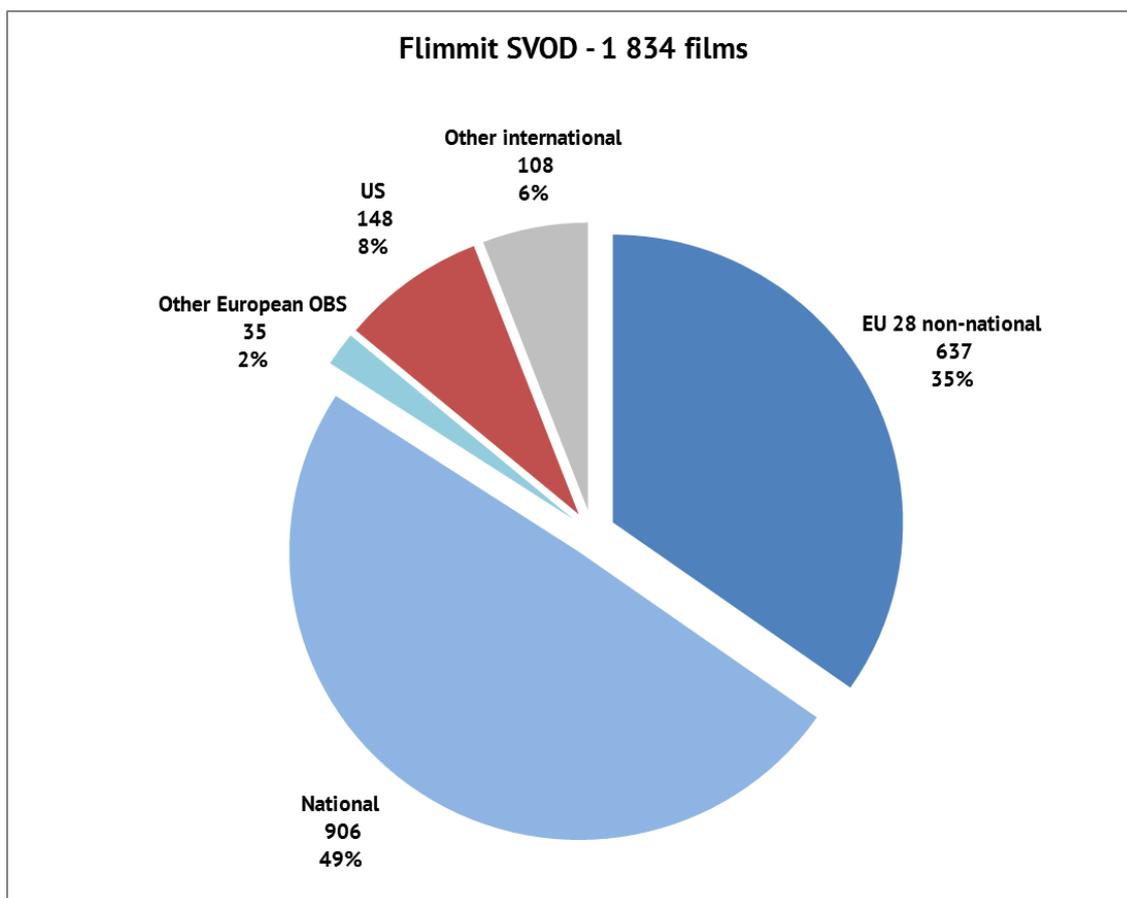
The highest **share of co-productions** corresponded to those of other international origin (56%). The lowest corresponds to EU 28 co-productions (24%).

Table 39. AT Flimmit SVOD – Country of origin of films, in units and percentage

Flimmit SVOD					
Total films					
1 883					
Breakdown by Region of Origin					
1 834					97%
European OBS				International	
1 578				256	
86%				14%	
Of which EU 28		Of which other European OBS		Of which US	
1 543	84%	35	2%	148	8%
				Of which other International	
				108	6%
Of which EU 28 non-national		Of which National			
637	35%	906	49%		

Source: European Audiovisual Observatory

Figure 153 – AT Flimmit SVOD – Share of films by country of origin, in units and %



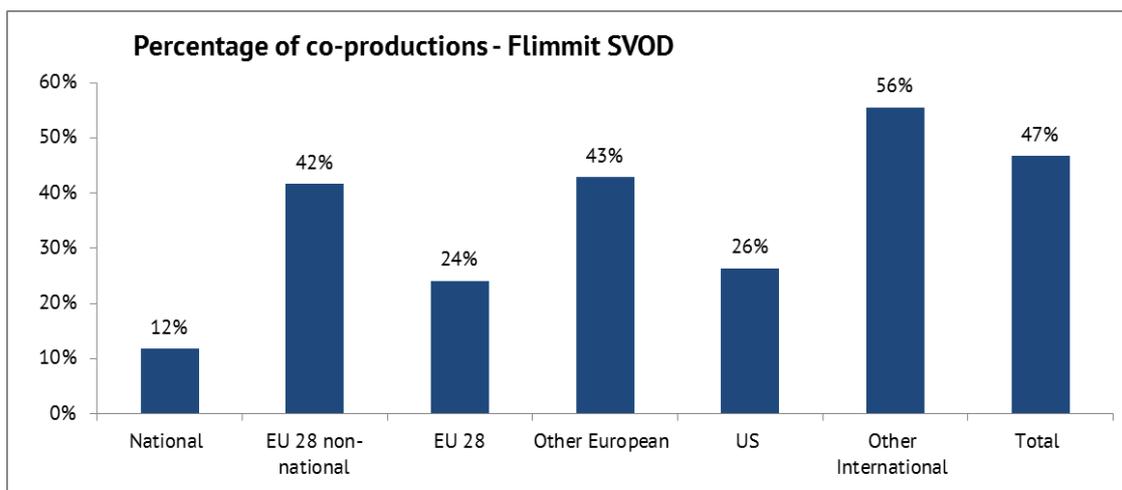
Source: European Audiovisual Observatory

Table 40. AT Flimmit SVOD – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	107	12%
EU 28 non-national	265	42%
EU 28	372	24%
Other European	15	43%
US	39	26%
Other International	60	56%
<b>Total</b>	<b>858</b>	<b>47%</b>

Source: European Audiovisual Observatory

Figure 154 – AT Flimmit SVOD – Percentage of co-productions



Source: European Audiovisual Observatory

### 3.5.3. HBO Go (Bulgaria)

A total of 878 films have been retrieved from HBO Go’s catalogue, from which 775 films (88%) have been identified with their country of origin.

The **share of EU 28 films reached 26%** in the Bulgarian catalogue (199 films), from which 25% are films from EU non-national origin and just 1% are of national origin.

The **share of US films** was much higher, with **65%** of films in the catalogue, while other international films reached 8% of total films.

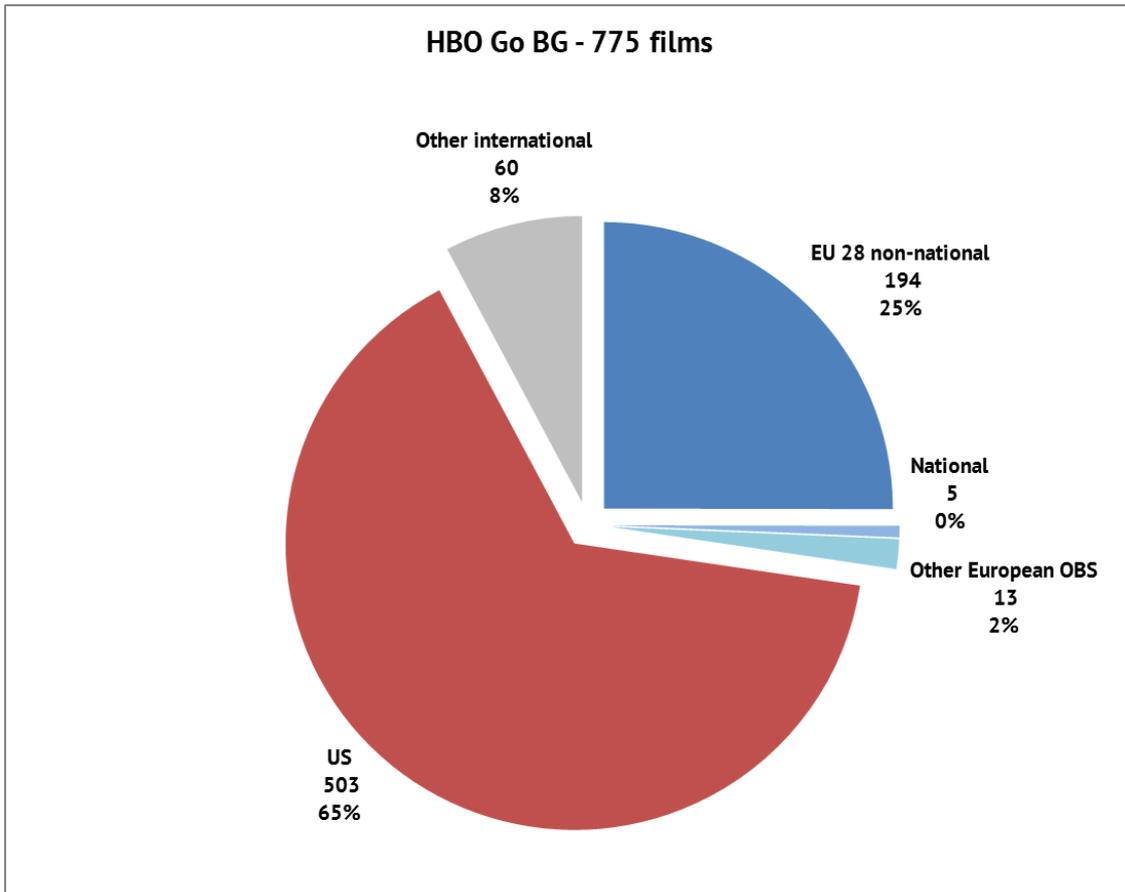
The highest **share of co-productions** corresponded to those of national origin (60%). The lowest corresponds to US co-productions (13%).

Table 41. BG HBO Go – Country of origin of films, in units and percentage

HBO Go BG					
Total films					
878					
Breakdown by Region of Origin					
775					88%
European OBS			International		
212			563		
27%			73%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
199	26%	13	2%	503	65%
					60
					8%
Of which EU 28 non-national		Of which National			
194	25%	5	1%		

Source: European Audiovisual Observatory

Figure 155 – BG HBO Go – Share of films by country of origin, in units and %



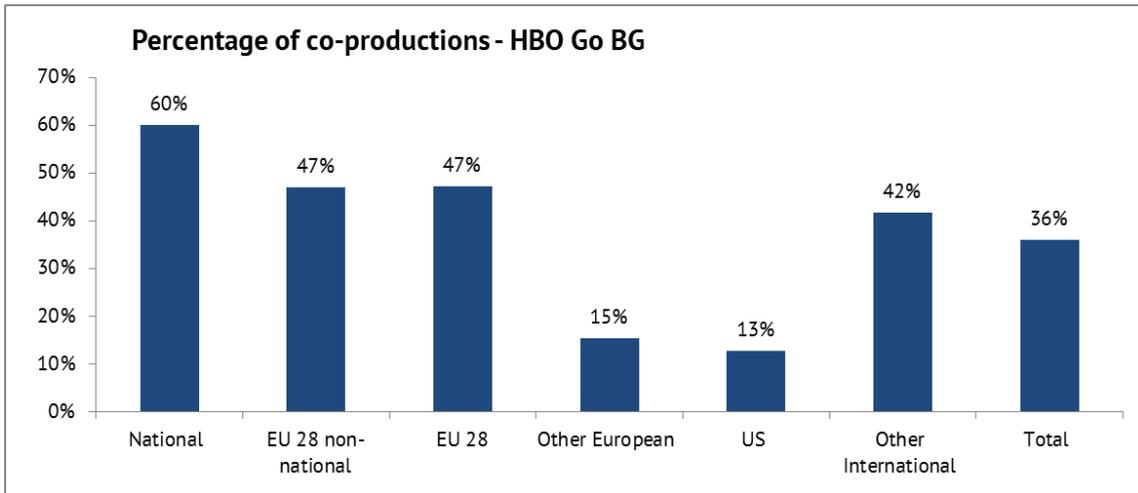
Source: European Audiovisual Observatory

Table 42. BG HBO Go – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	60%
EU 28 non-national	91	47%
EU 28	94	47%
Other European	2	15%
US	64	13%
Other International	25	42%
<b>Total</b>	<b>279</b>	<b>36%</b>

Source: European Audiovisual Observatory

**Figure 156 – BG HBO Go – Percentage of co-productions**



Source: European Audiovisual Observatory

### 3.5.4. Horizon GO (Czech Republic)

A total of 927 films have been retrieved from Horizon GO's catalogue, from which 575 films (62%) have been identified with their country of origin.

The **share of EU 28 films reached 47%** in the Czech catalogue (273 films), from which 28% are films from EU non-national origin and 20% are films of national origin.

The **share of US films** was just **40%** of films in the catalogue, while other international films reached 11% of total films.

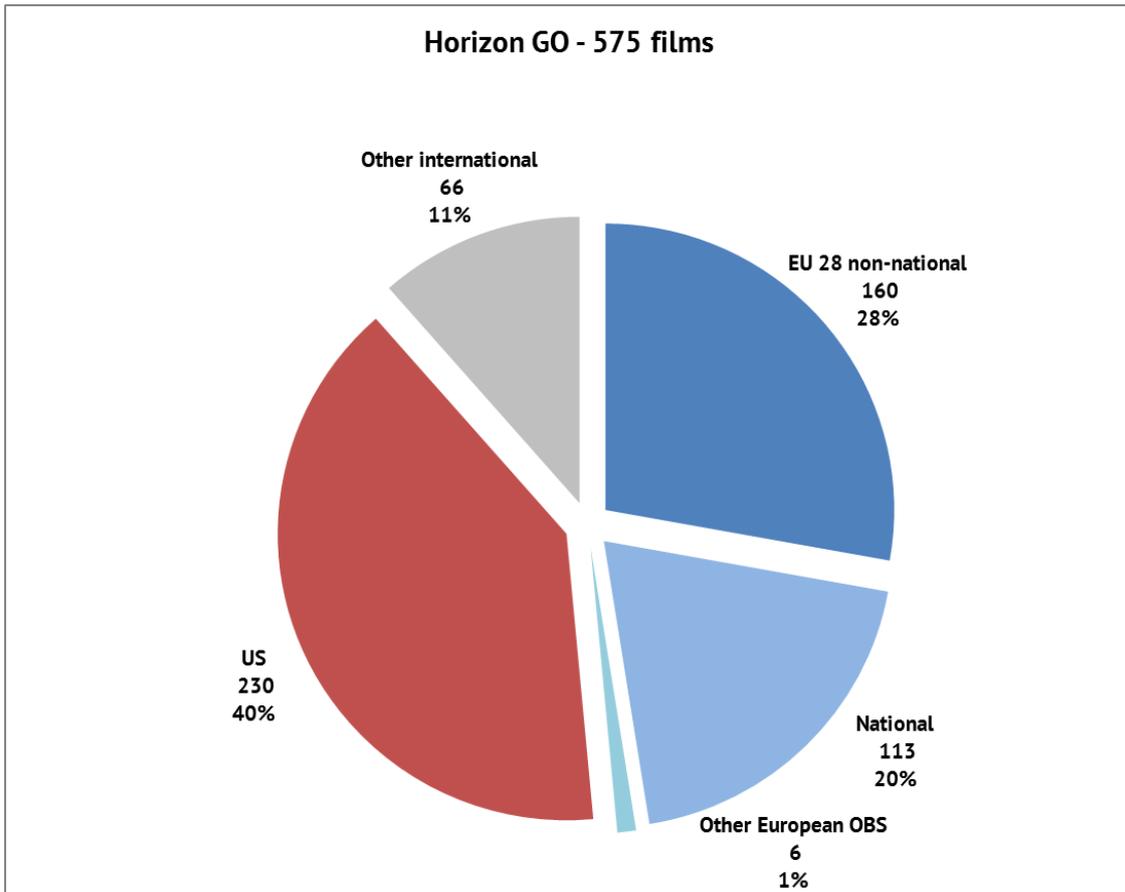
The highest **share of co-productions** corresponded to those of other European origin (83%). The lowest corresponds to national co-productions (15%).

**Table 43. CZ Horizon GO – Country of origin of films, in units and percentage**

Horizon GO Total films				
927				
<b>Breakdown by Region of Origin</b>				
575				62%
European OBS			International	
279		49%	296	
279		51%		
Of which EU 28	Of which other European OBS	Of which US		Of which other International
273	6	230	66	
47%	1%	40%	11%	
Of which EU 28 non-national		Of which National		
160	28%	113	20%	

Source: European Audiovisual Observatory

Figure 157 – CZ Horizon GO – Share of films by country of origin, in units and %



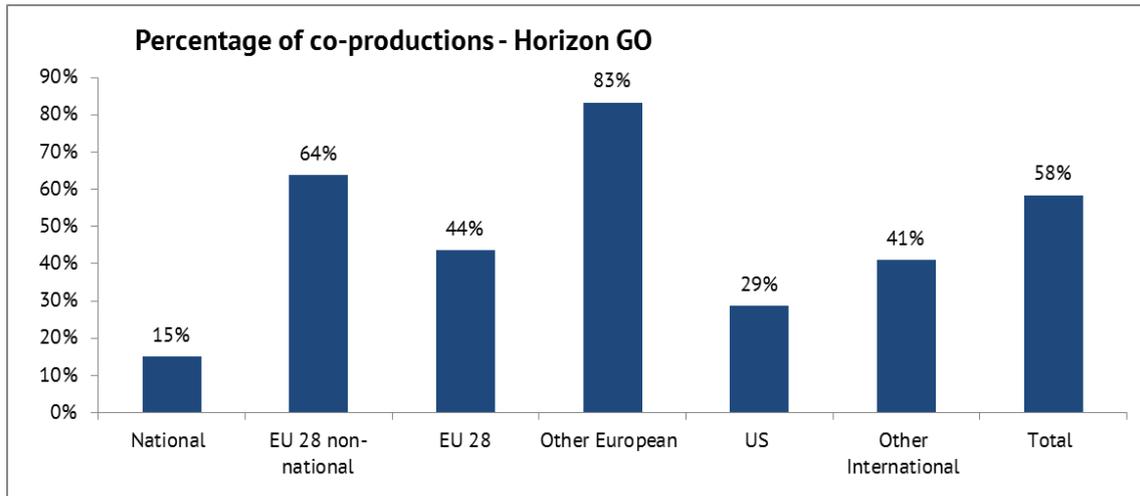
Source: European Audiovisual Observatory

Table 44. CZ Horizon GO – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	17	15%
EU 28 non-national	102	64%
EU 28	119	44%
Other European	5	83%
US	66	29%
Other International	27	41%
<b>Total</b>	<b>336</b>	<b>58%</b>

Source: European Audiovisual Observatory

Figure 158 – CZ Horizon GO – Percentage of co-productions



Source: European Audiovisual Observatory

### 3.5.5. Sky Now (United Kingdom)

A total of 1 332 films have been retrieved from Sky Now’s catalogue, from which 1 300 films (98%) have been identified with their country of origin.

The **share of EU 28 films was only 15%** in the United Kingdom catalogue (197 films), from which 7% are films from EU non-national origin and 8% are national films.

The **share of US films** reached **78%** of films in the catalogue, while other international films counted for 7% of total films.

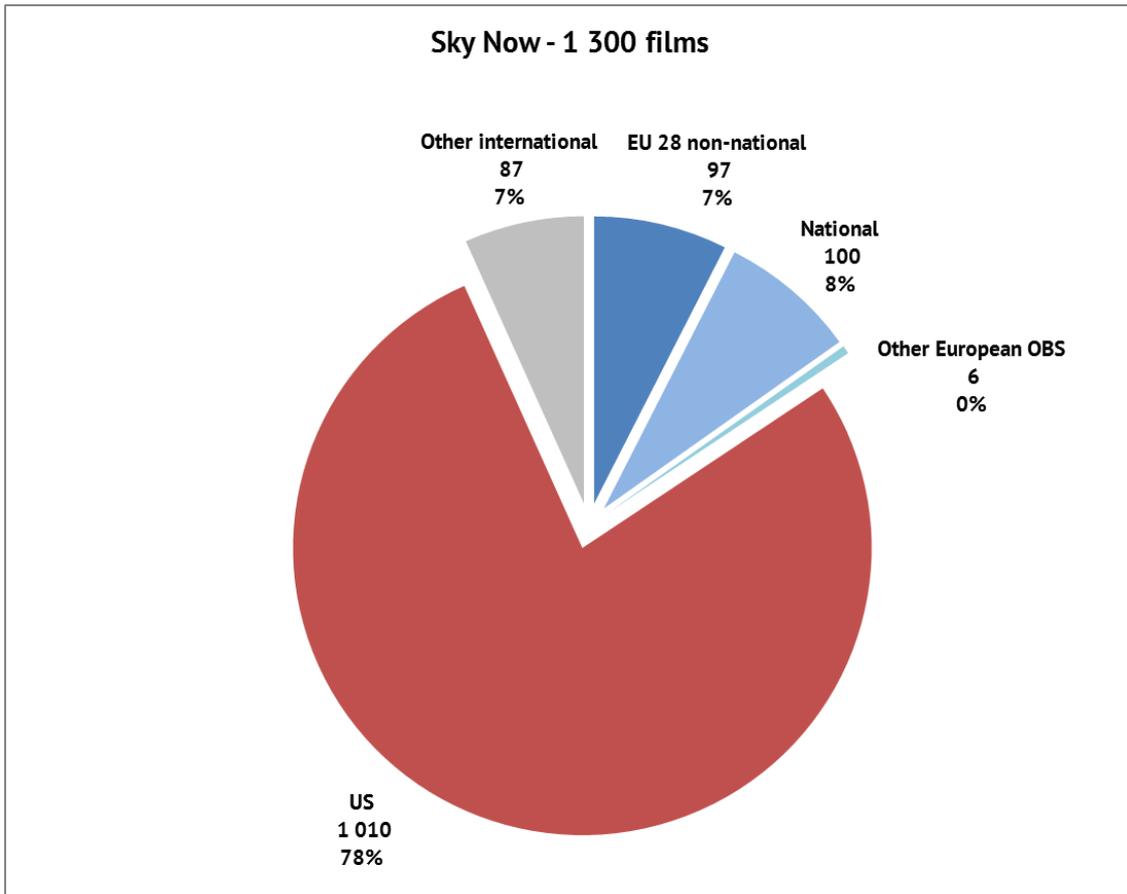
The highest **share of co-productions** corresponded to those of EU non-national origin (61%). The lowest corresponds to other European co-productions (17%).

Table 45. GB Sky Now – Country of origin of films, in units and percentage

Sky Now Total films 1 332				
<b>Breakdown by Region of Origin</b>				
1 300				98%
European OBS			International	
203		16%	1 097	
			84%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International
197	15%	6	0%	
			1 010	78%
			87	7%
Of which EU 28 non-national		Of which National		
97	7%	100	8%	

Source: European Audiovisual Observatory

Figure 159 – GB Sky Now – Share of films by country of origin, in units and %



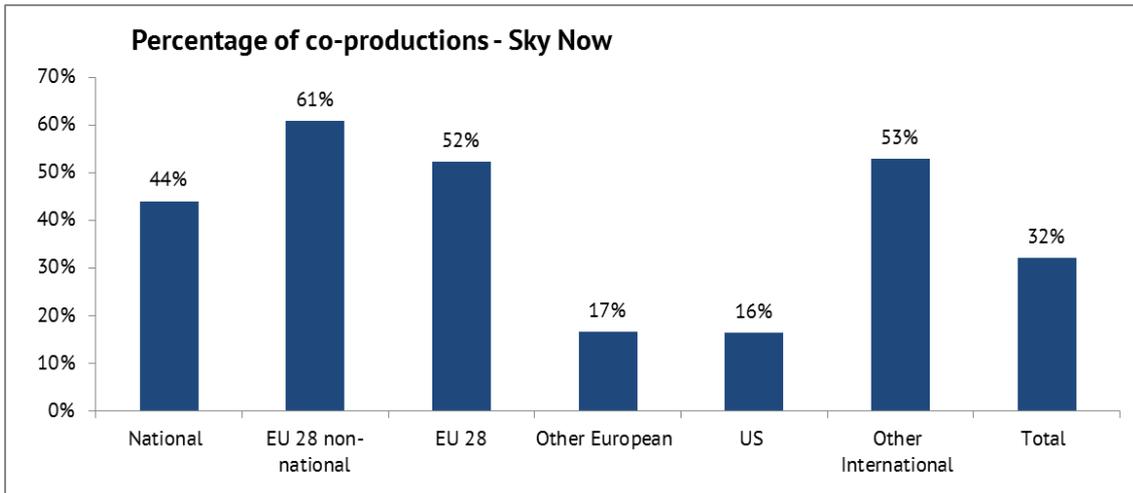
Source: European Audiovisual Observatory

Table 46. GB Sky Now – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	44	44%
EU 28 non-national	59	61%
EU 28	103	52%
Other European	1	17%
US	165	16%
Other International	46	53%
<b>Total</b>	<b>418</b>	<b>32%</b>

Source: European Audiovisual Observatory

Figure 160 – GB Sky Now – Percentage of co-productions



Source: European Audiovisual Observatory

### 3.5.6. TIMVISION (Italy)

A total of 509 films have been retrieved from TIMVISION’s catalogue, from which 482 films (95%) have been identified with their country of origin.

The **share of EU 28 films reached 41%** in the Italian catalogue (199 films), from which 23% are films from EU non-national origin and 18% are films of national origin.

The **share of US films** was almost half of films with **49%** of the catalogue, while other international films represented 9% of total films.

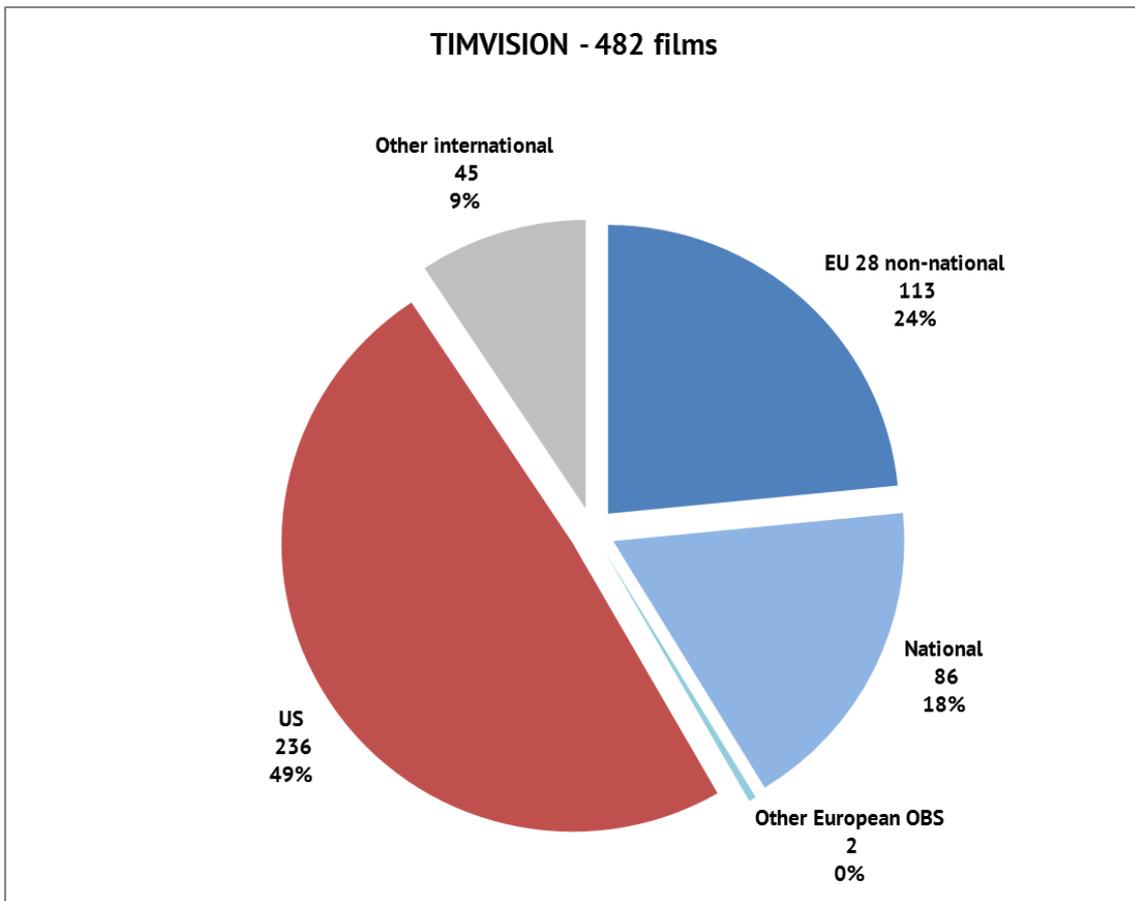
The highest **share of co-productions** corresponded to those of EU non-national origin (56%). The lowest corresponds to other European co-productions (0%).

Table 47. IT TIMVISION – Country of origin of films, in units and percentage

TIMVISION Total films					
509					
Breakdown by Region of Origin					95%
European OBS				International	
201		42%		281	
201		42%		281	
Of which EU 28	Of which other European OBS	Of which US	Of which other International		
199	2	236	45	41%	0%
		49%	9%		
Of which EU 28 non-national		Of which National			
113	86	23%	18%		

Source: European Audiovisual Observatory

Figure 161 – IT TIMVISION – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

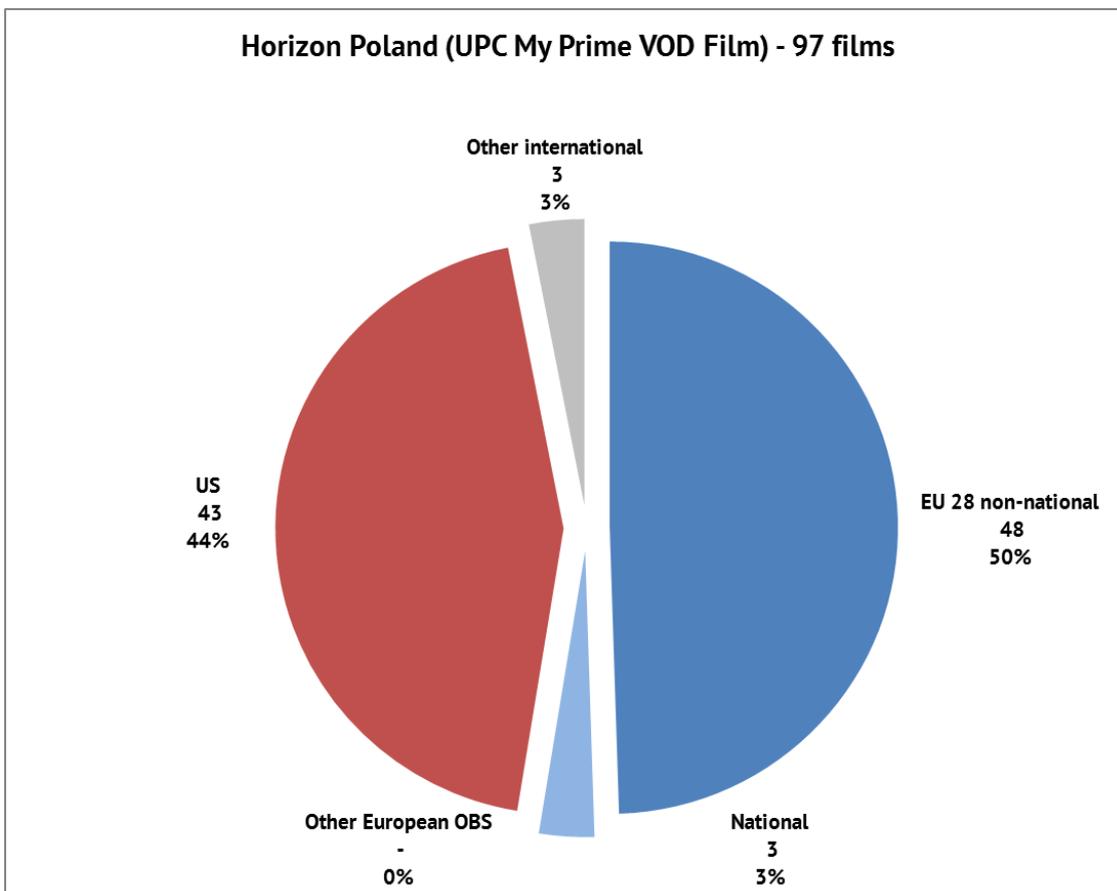
Table 48. IT TIMVISION – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	16	19%
EU 28 non-national	63	56%
EU 28	79	40%
Other European	-	0%
US	46	19%
Other International	17	38%
<b>Total</b>	<b>221</b>	<b>46%</b>

Source: European Audiovisual Observatory



**Figure 163 – PL Horizon Poland (UPC My Prime VOD Film) – Share of films by country of origin, in units and %**



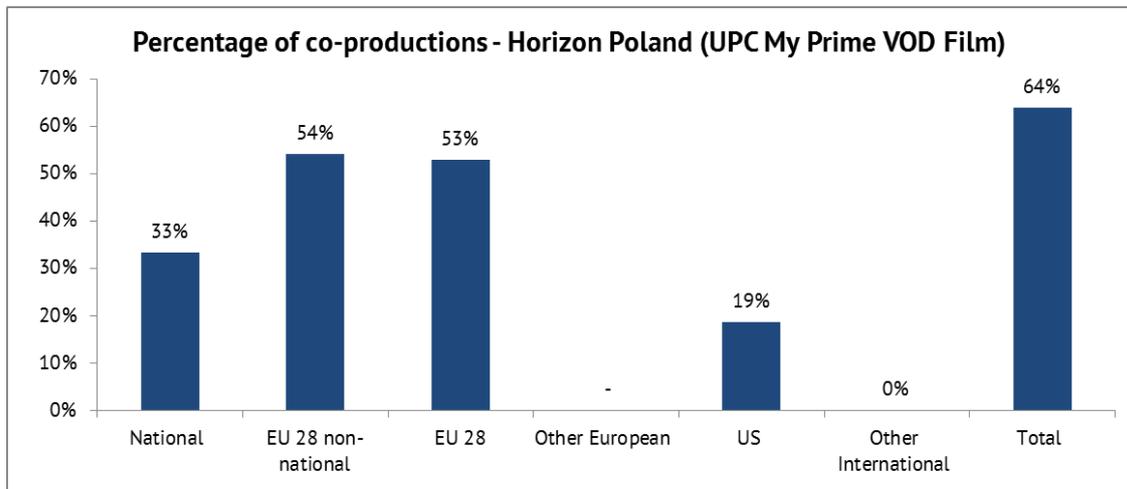
Source: European Audiovisual Observatory

**Table 50. PL Horizon Poland (UPC My Prime VOD Film) – Number and share of co-productions by country of origin**

	Number of co-productions	Percentage of co-productions
National	1	33%
EU 28 non-national	26	54%
EU 28	27	53%
Other European	-	0%
US	8	19%
Other International	-	0%
<b>Total</b>	<b>62</b>	<b>64%</b>

Source: European Audiovisual Observatory

Figure 164 – PL Horizon Poland (UPC My Prime VOD Film) – Percentage of co-productions



Source: European Audiovisual Observatory

### 3.5.8. Comparison between national SVOD services

Main findings:

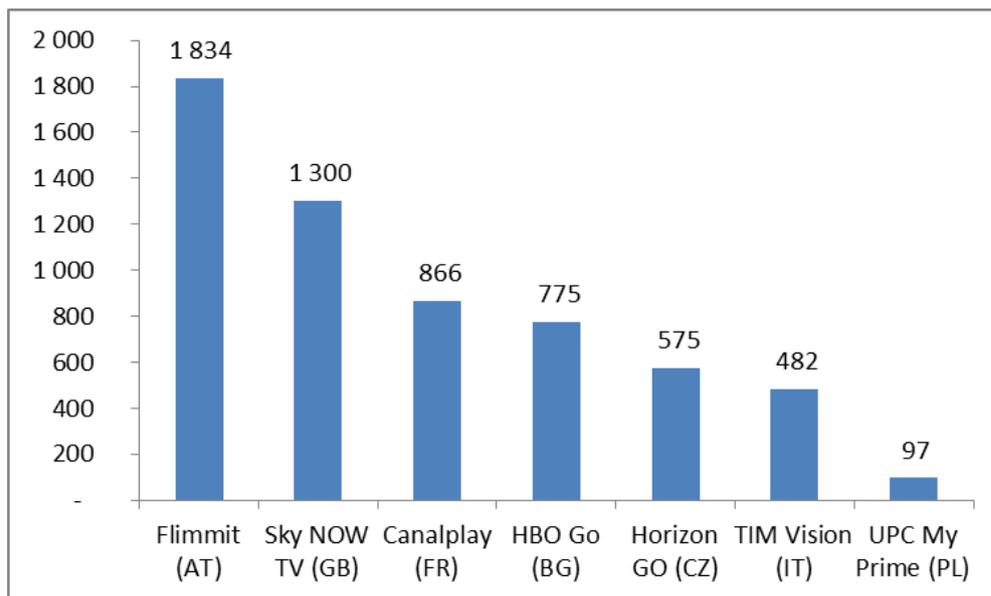
- The biggest (Flimmit) and the smallest (UPC My Prime) catalogues in size, are the two with the **highest EU films share in their catalogue**, with **84%** in the case of Flimmit in Austria and **53%** for UPC My Prime in Poland.
- The second biggest catalogue in size, **Sky Now** from United Kingdom, is the one with **lowest EU films share (15%)** in its catalogue, and also the one with the **lowest share of EU non-national films (7%)**.
- US films are dominant in Sky Now catalogue, which had a **78% share of US films** and in HBO Go's catalogue in Bulgaria, with a **65% share of US films**. Except for Flimmit (lowest share of US films at 8%), the remaining four services have a share of US films between 40% and 49%.
- The third biggest catalogue in size (Canal Play France) reached a 32% share of national films in its catalogue, only surpassed by **Flimmit with a 49% share of national films** for the Austrian service catalogue.



### 3.5.8.1. Size of catalogues

7 national SVOD services have been analysed. Austria's Flimmit is the biggest catalogue with 1 834 film titles, followed by United Kingdom's Sky Now (1 300 films) and France's Canalplay (866 films). Horizon Poland's UPC My Prime, at the bottom of the list, counts only 97 film titles.

**Figure 165 – All national SVOD services – Number of films per national catalogue, in units**



Source: European Audiovisual Observatory

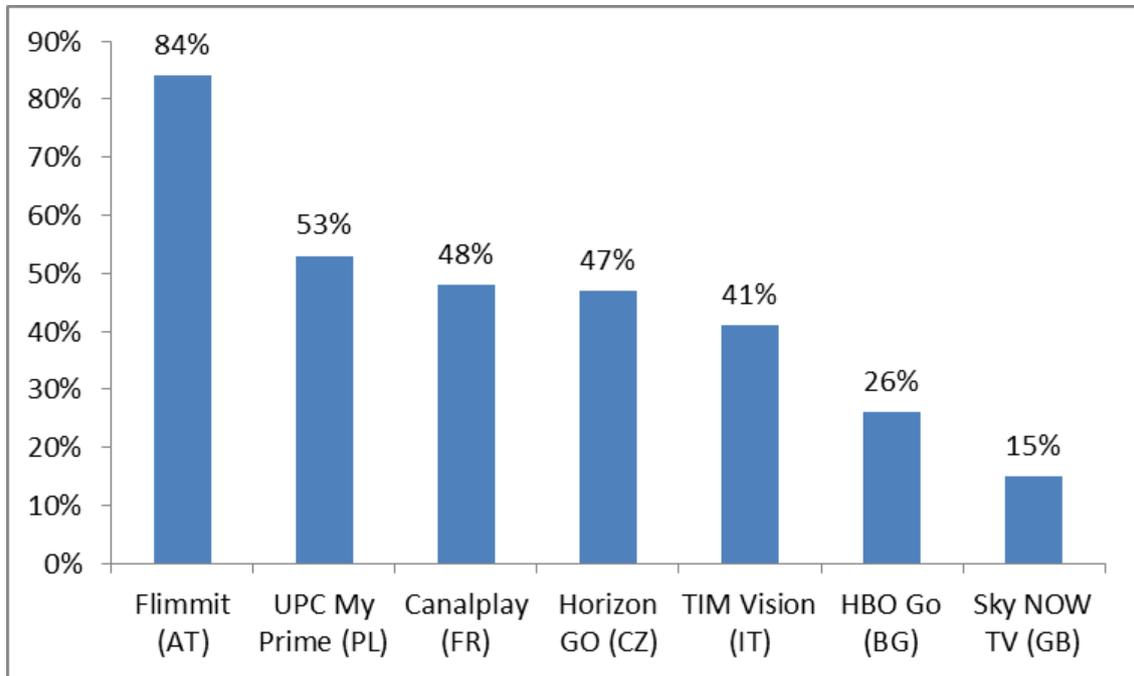
### 3.5.8.2. Region of origin

- Share of EU films: the share of EU films varies extremely from 84% in the catalogue of Flimmit to 15% in the catalogue of Sky Now TV.
- Share of EU non-national films varies from 49% in the catalogue of UPC My Prime to 7% in the catalogue of Sky Now TV.
- Share of National films: from 49% in the catalogue of Flimmit to 1% in the catalogue of HBO Go.
- Share of other European films: represents 2% in the catalogues of Flimmit and HBO Go, 1% in the catalogues of Canalplay and Horizon Go and 0% in the three other catalogues.
- Share of US films: The share of US films varies from 78% in the catalogue of Sky Now TV to 8% in the catalogue of Flimmit.
- Share of other international films: Other international films represent 11% in the catalogue of Horizon Go and 3% in the catalogue of UPC My Prime.



3.5.8.2.1. Share of EU 28 Films

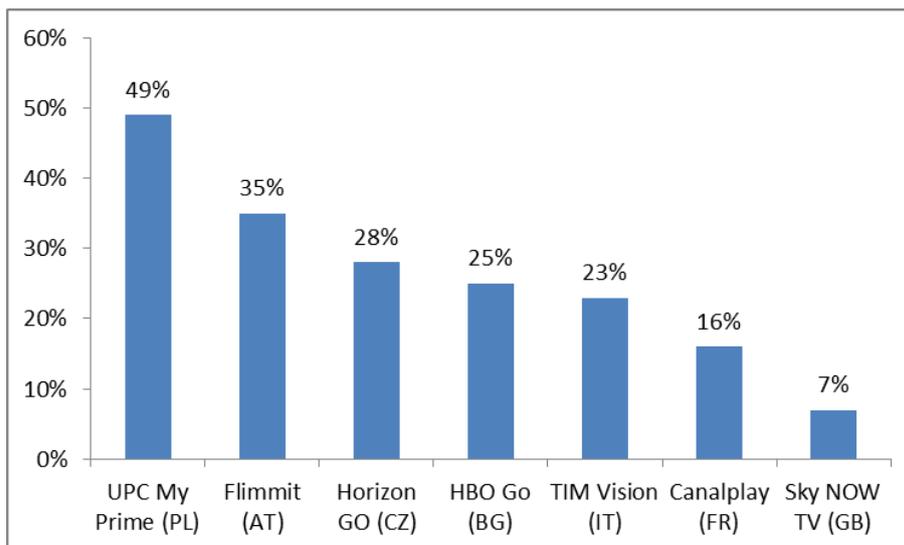
**Figure 166 – All national SVOD services – Share of EU 28 films per national SVOD service, in %**



Source: European Audiovisual Observatory

3.5.8.2.2. Share of EU non-national films

**Figure 167 – All national SVOD services – Share of EU non-national films per national SVOD service, in %**

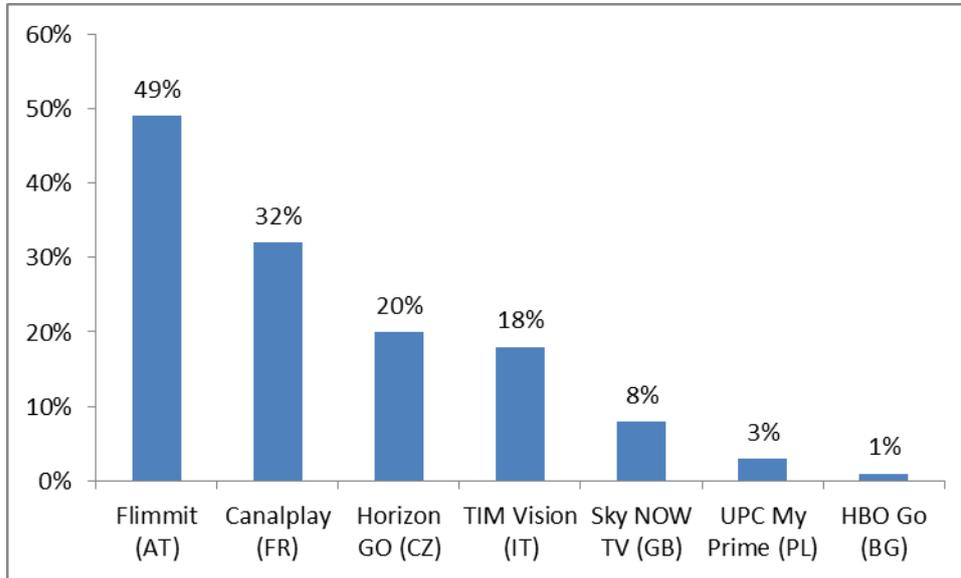


Source: European Audiovisual Observatory



### 3.5.8.2.3. Share of national films

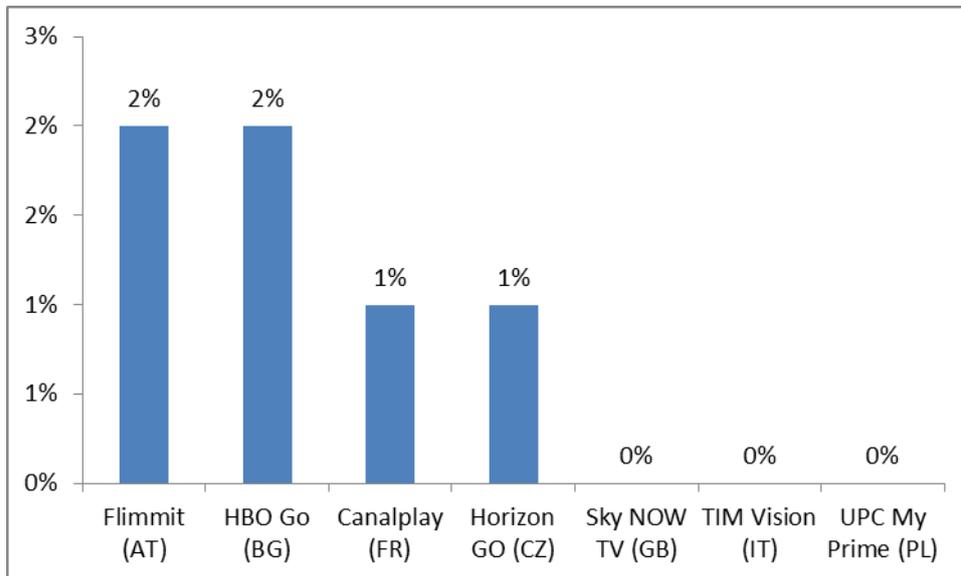
**Figure 168 – All national SVOD services – Share of national films per national SVOD service, in %**



Source: European Audiovisual Observatory

### 3.5.8.2.4. Share of other European films

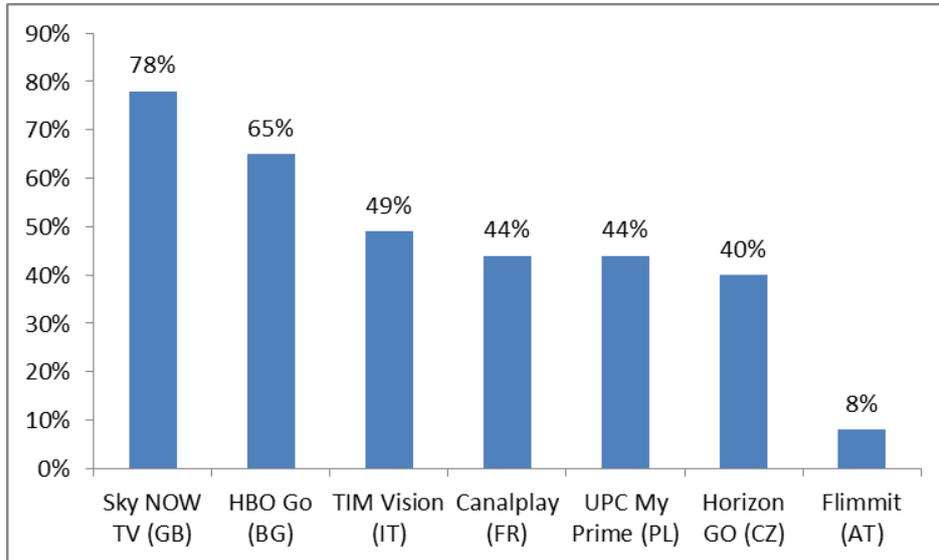
**Figure 169 – All national SVOD services – Share of other European films per national SVOD service, in %**



Source: European Audiovisual Observatory

3.5.8.2.5. Share of US films

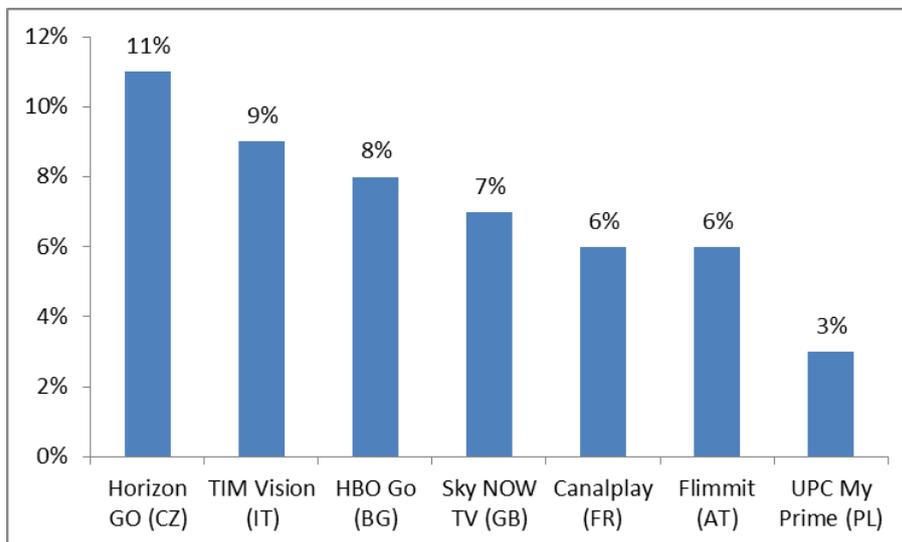
**Figure 170 – All national SVOD services – Share of US films per national SVOD service, in %**



Source: European Audiovisual Observatory

3.5.8.2.6. Share of other international films

**Figure 171 – All national SVOD services – Share of other international films per national SVOD service, in %**



Source: European Audiovisual Observatory

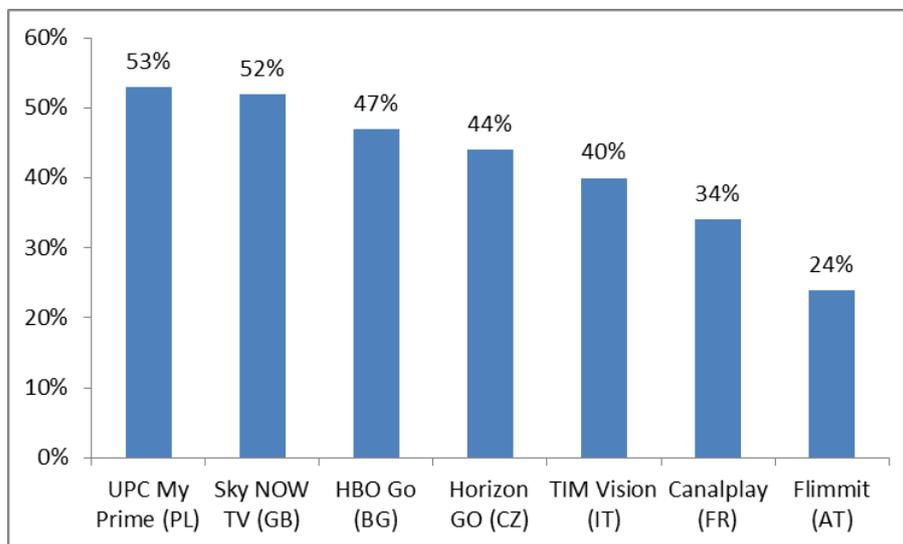


### 3.5.8.3. Co-productions

- All national SVOD national services have a share of EU non-national co-productions above 42%.
- **Flimmit in Austria** comes first in share of other international co-productions (56%) and second in other European (43%) and US co-productions (26%); but has the lowest shares in national (12%), EU 28 (24%) and EU non-national co-productions (42%).
- Of all national services, **HBO Go in Bulgaria** has the highest share on national co-productions (60%) and the lowest share of US co-productions (13%).
- **Horizon Go in the Czech Republic** comes first in other European (83%), EU non-national (64%) and US (29%) co-productions. On the other hand, its share of national co-productions is very low (15%).
- **Sky Now TV in the United Kingdom** was strong in EU non-national (61%), other international (53%), EU 28 (52%) and national (44%) co-productions; but rather low in US (16%) and other European co-productions (17%).
- **In Poland, UPC My Prime** was the national service with the highest share of EU 28 co-productions (53%) but showed a 0% share of other European and of other international co-productions.

#### 3.5.8.3.1. Share of EU 28 co-productions

**Figure 172 – All national SVOD services – Share of EU 28 co-productions per national SVOD service, in %**

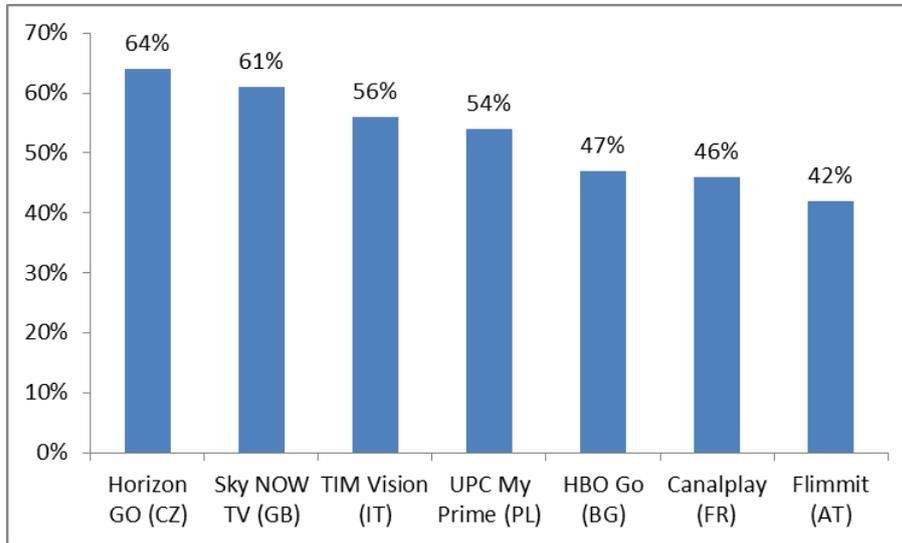


Source: European Audiovisual Observatory



### 3.5.8.3.2. Share of EU non-national co-productions

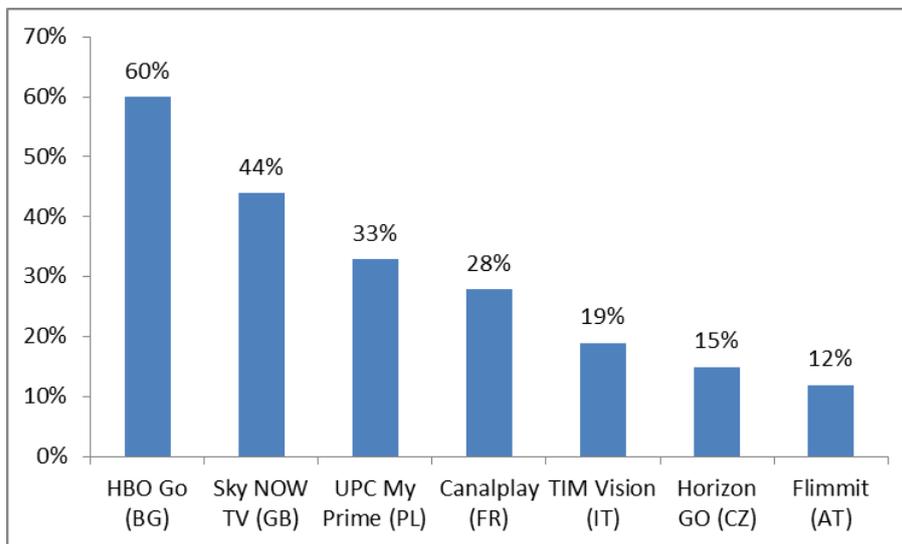
**Figure 173 – All national SVOD services – Share of EU non-national co-productions per national SVOD service, in %**



Source: European Audiovisual Observatory

### 3.5.8.3.3. Share of national co-productions

**Figure 174 – All national SVOD services – Share of national co-productions per national SVOD service, in %**

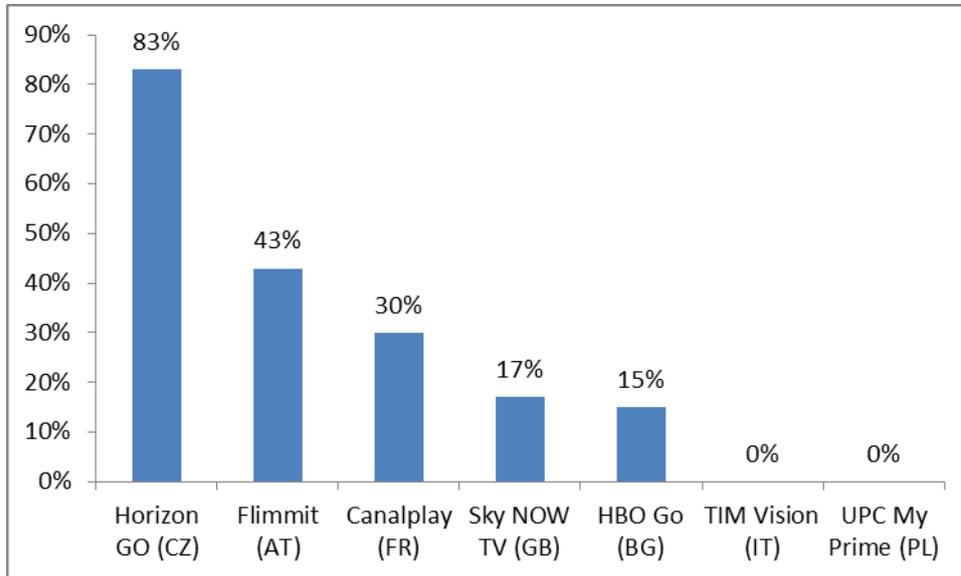


Source: European Audiovisual Observatory



### 3.5.8.3.4. Share of other European co-productions

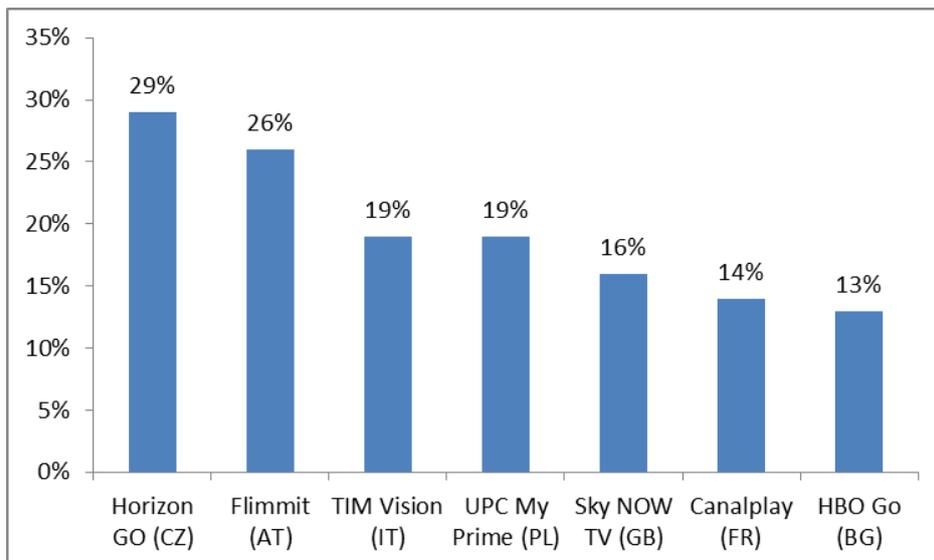
**Figure 175 – All national SVOD services – Share of other European co-productions per national SVOD service, in %**



Source: European Audiovisual Observatory

### 3.5.8.3.5. Share of US co-productions

**Figure 176 – All national SVOD services – Share of US co-productions per national SVOD service, in %**

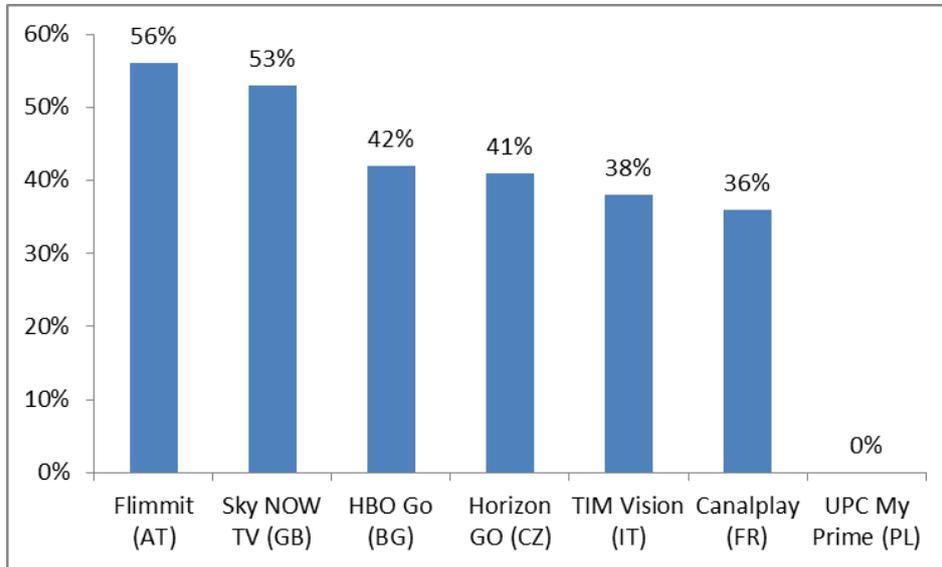


Source: European Audiovisual Observatory



3.5.8.3.6. Share of other international co-productions

**Figure 177 – All national SVOD services – Share of other international co-productions per national SVOD service, in %**



Source: European Audiovisual Observatory





## 4. Appendix: VOD Services – Catalogues details per country

### 4.1. TVOD services - Catalogues details per country

#### 4.1.1. Apple iTunes – country catalogue details

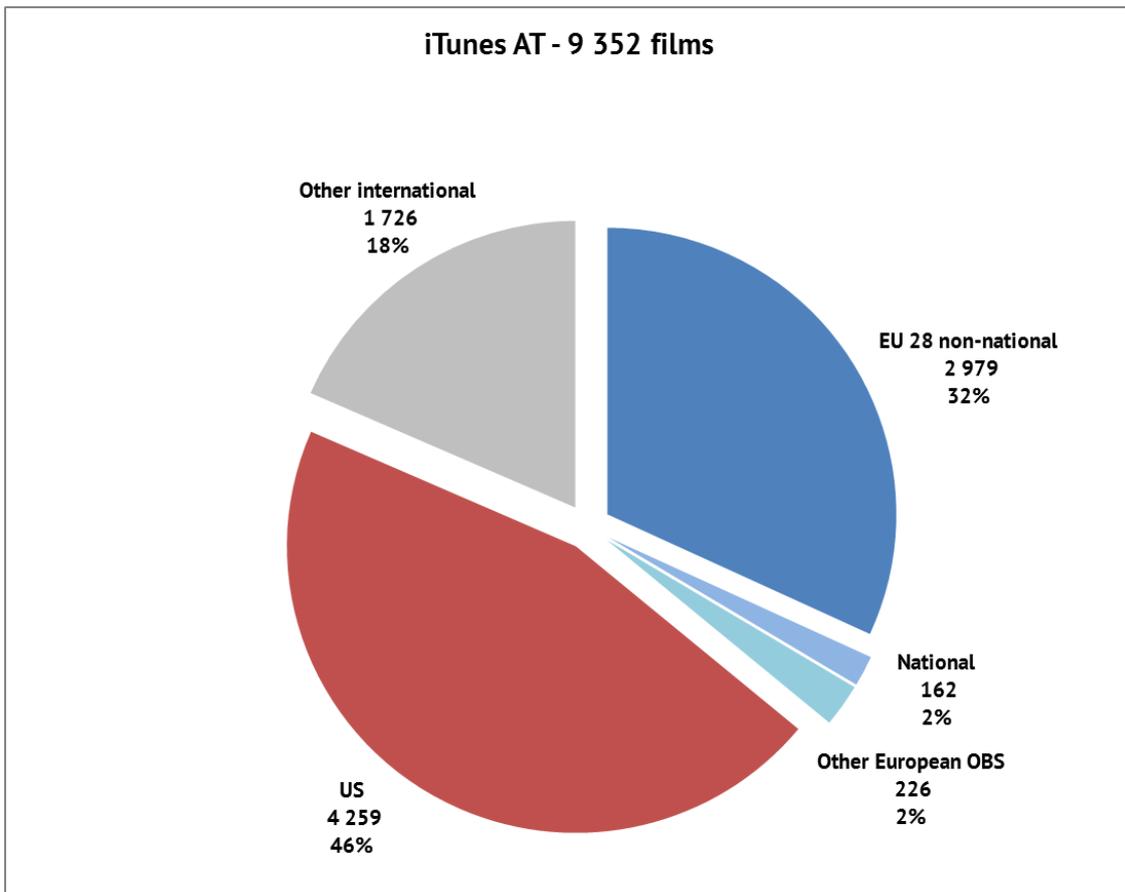
- Austria (AT)

**Table 51. AT iTunes – Country of origin of films, in units and percentage**

iTunes AT						
Total films						
11 315						
Breakdown by Region of Origin						
9 352					83%	
European OBS			International			
3 367			36%	5 985		64%
<i>Of which EU 28</i>		<i>Of which other European OBS</i>	<i>Of which US</i>		<i>Of which other International</i>	
3 141	34%	226	2%	4 259	46%	
<i>Of which EU 28 non-national</i>		<i>Of which National</i>				
2 979	32%	162	2%			

Source: European Audiovisual Observatory

Figure 178 – AT iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

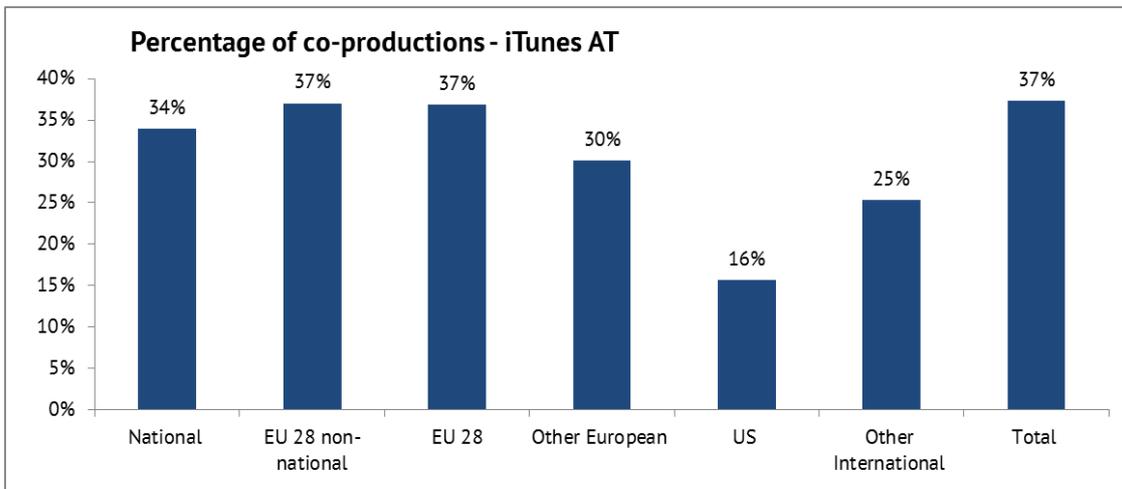
Table 52. AT iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	55	34%
EU 28 non-national	1 103	37%
EU 28	1 158	37%
Other European	68	30%
US	666	16%
Other International	437	25%
<b>Total</b>	<b>3 487</b>	<b>37%</b>

Source: European Audiovisual Observatory



Figure 179 – AT iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

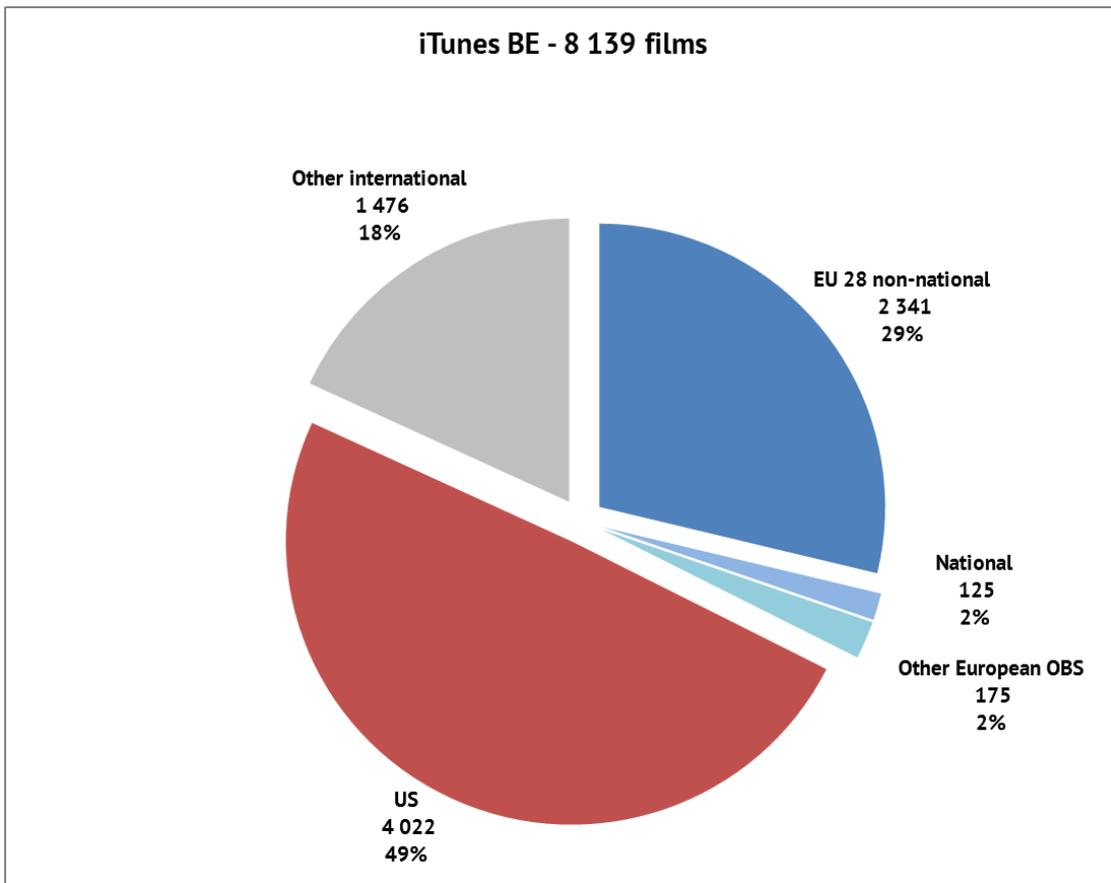
- Belgium (BE)

Table 53. BE iTunes – Country of origin of films, in units and percentage

iTunes BE							
Total films							
9 523							
Breakdown by Region of Origin					85%		
European OBS				International			
2 641				5 498			
32%				68%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
2 466	30%	175	2%	4 022	49%	1 476	18%
Of which EU 28 non-national		Of which National					
2 341	29%	125	2%				

Source: European Audiovisual Observatory

Figure 180 – BE iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

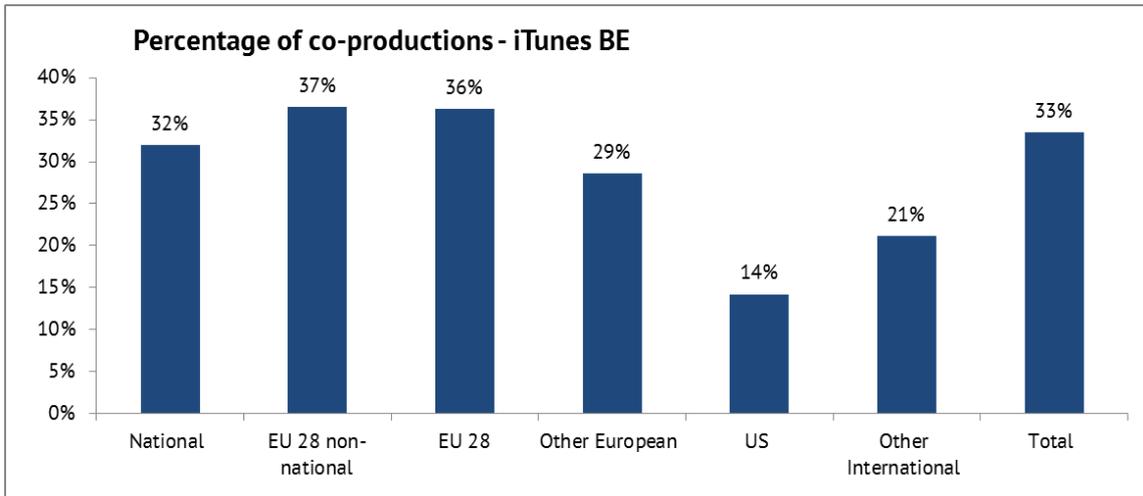
Table 54. BE iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	40	32%
EU 28 non-national	855	37%
EU 28	895	36%
Other European	50	29%
US	571	14%
Other International	312	21%
<b>Total</b>	<b>2 723</b>	<b>33%</b>

Source: European Audiovisual Observatory



Figure 181 – BE iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

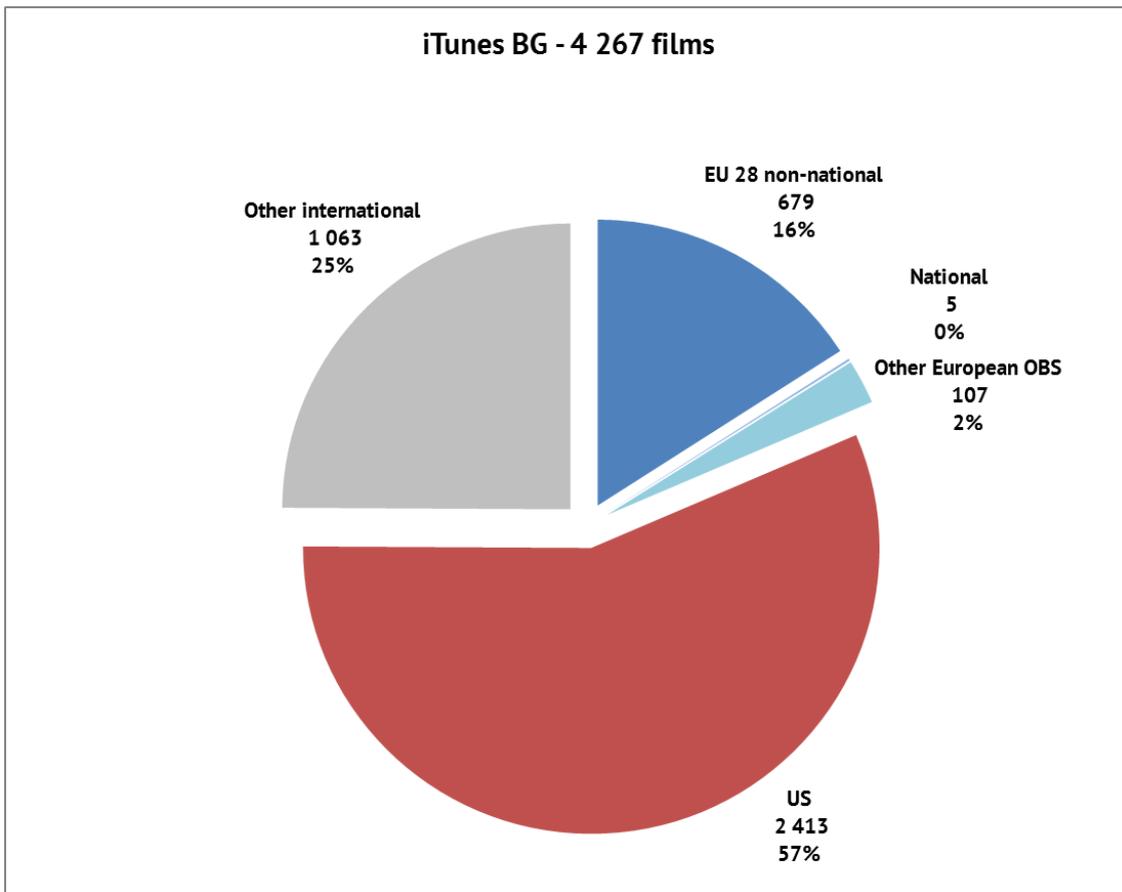
▪ Bulgaria (BG)

Table 55. BG iTunes – Country of origin of films, in units and percentage

iTunes BG Total films 4 853					
<b>Breakdown by Region of Origin</b>					<b>88%</b>
<b>European OBS</b>				<b>International</b>	
791				3 476	
19%				81%	
Of which EU 28		Of which other European OBS		Of which US	
684	16%	107	3%	2 413	57%
				Of which other International	
				1 063	25%
Of which EU 28 non-national		Of which National			
679	16%	5	0%		

Source: European Audiovisual Observatory

Figure 182 – BG iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

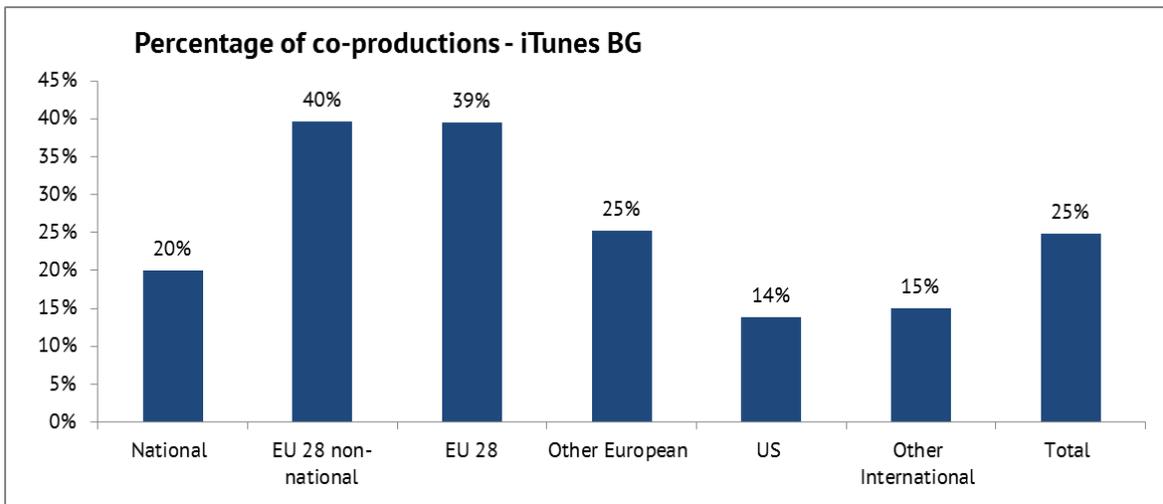
Table 56. BG iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	20%
EU 28 non-national	269	40%
EU 28	270	39%
Other European	27	25%
US	334	14%
Other International	159	15%
<b>Total</b>	<b>1 060</b>	<b>25%</b>

Source: European Audiovisual Observatory



Figure 183 – BG iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

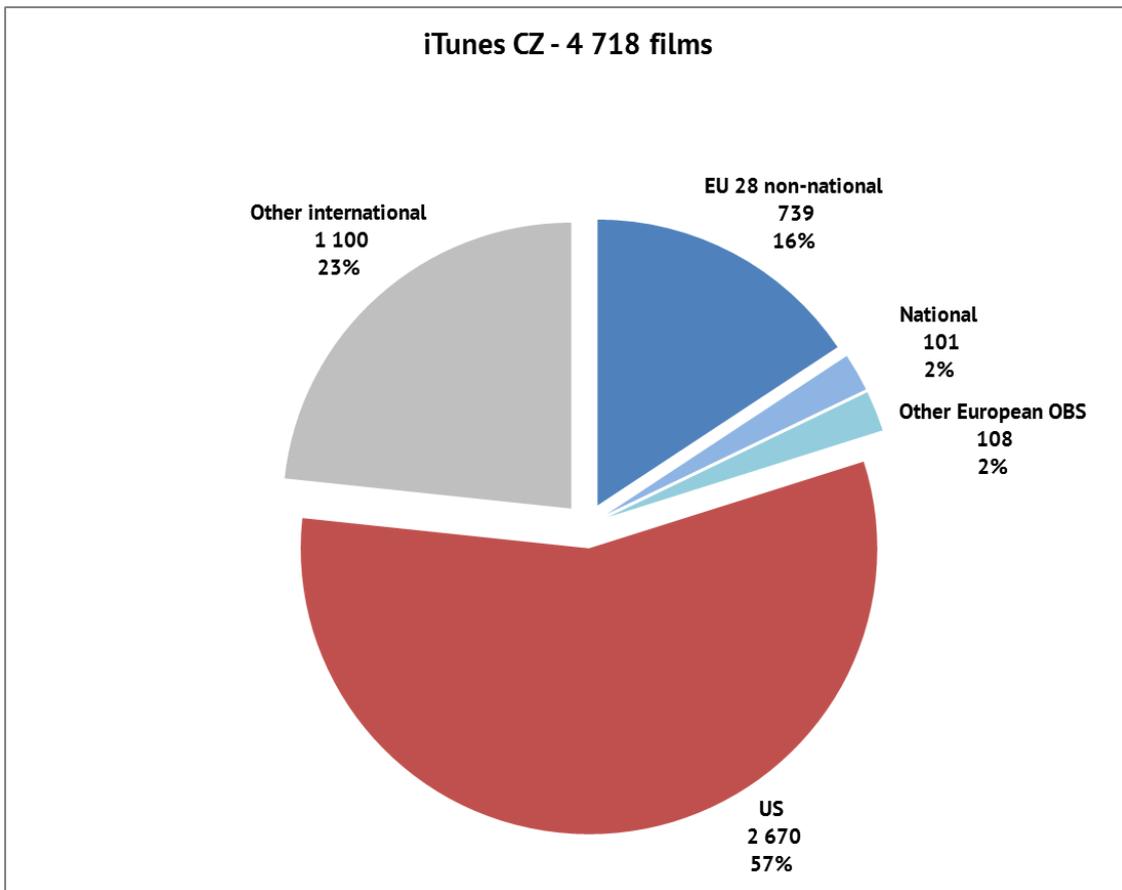
- Czech Republic (CZ)

Table 57. CZ iTunes – Country of origin of films, in units and percentage

iTunes CZ Total films 5 517							
<b>Breakdown by Region of Origin</b>							
<b>4 718</b>					<b>86%</b>		
<b>European OBS</b>			<b>International</b>				
948			20%	3 770		80%	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>		<i>Of which other International</i>	
840	18%	108	2%	2 670	57%	1 100	23%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>					
739	16%	101	2%				

Source: European Audiovisual Observatory

Figure 184 – CZ iTunes – Share of films by country of origin, in units and %



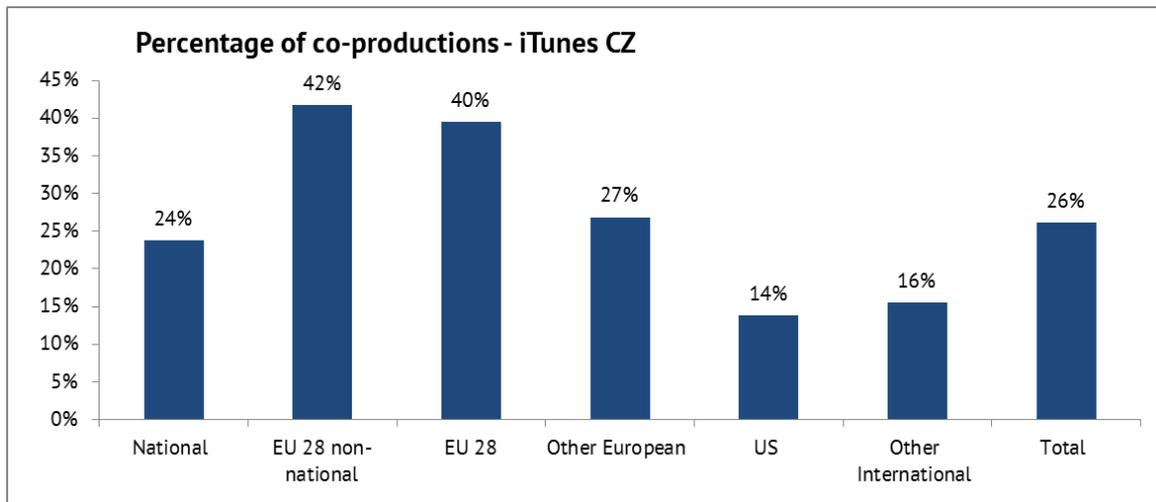
Source: European Audiovisual Observatory

Table 58. CZ iTunes - Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	24	24%
EU 28 non-national	308	42%
EU 28	332	40%
Other European	29	27%
US	369	14%
Other International	171	16%
<b>Total</b>	<b>1 233</b>	<b>26%</b>

Source: European Audiovisual Observatory

Figure 185 – CZ iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

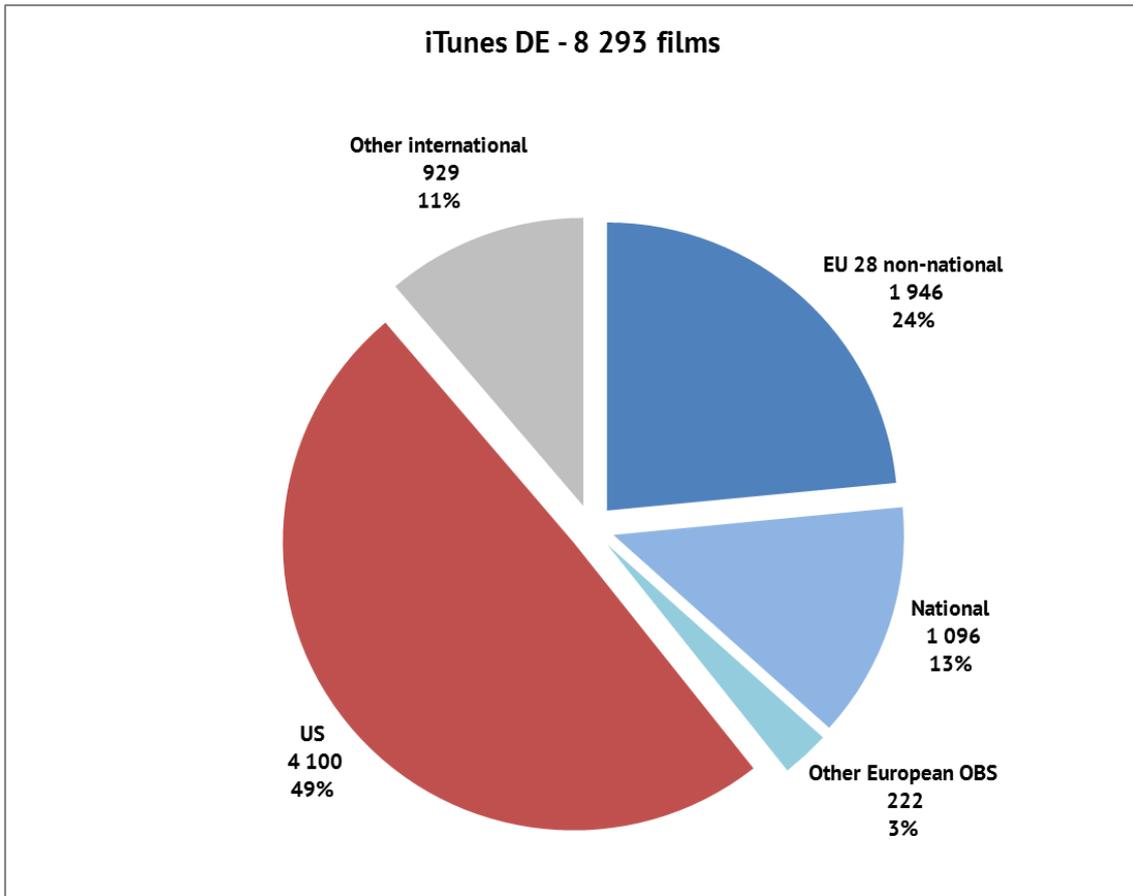
- Germany (DE)

Table 59. DE iTunes – Country of origin of films, in units and percentage

iTunes DE Total films 10 042							
<b>Breakdown by Region of Origin</b>							
<b>8 293</b>					<b>83%</b>		
<b>European OBS</b>			<b>International</b>				
3 264			39%	5 029		61%	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>		<i>Of which other International</i>	
3 042	37%	222	3%	4 100	49%	929	11%
<i>Of which EU 28 non-national</i>		<i>Of which National</i>					
1 946	23%	1 096	13%				

Source: European Audiovisual Observatory

Figure 186 – DE iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

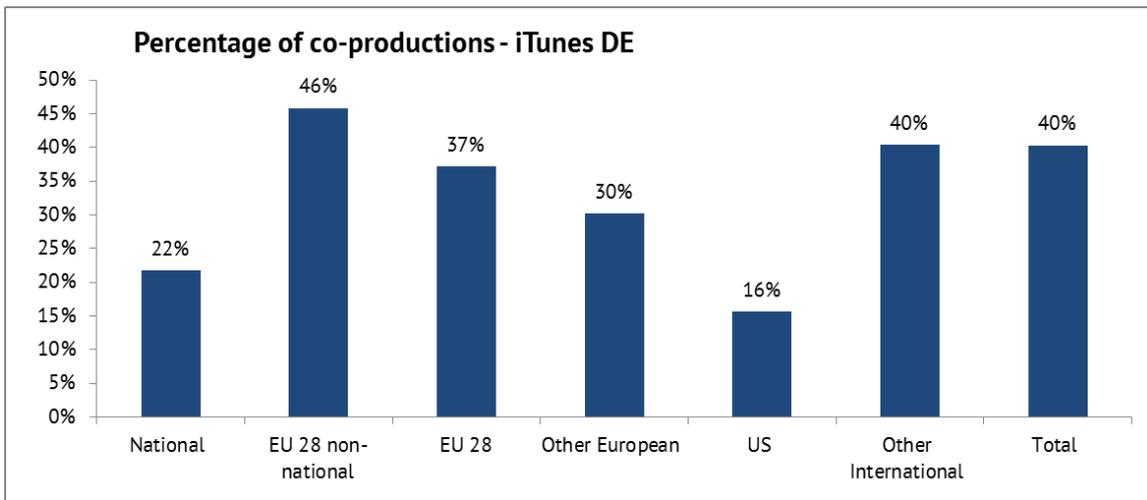
Table 60. DE iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	238	22%
EU 28 non-national	892	46%
EU 28	1 130	37%
Other European	67	30%
US	641	16%
Other International	375	40%
<b>Total</b>	<b>3 343</b>	<b>40%</b>

Source: European Audiovisual Observatory



Figure 187 – DE iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

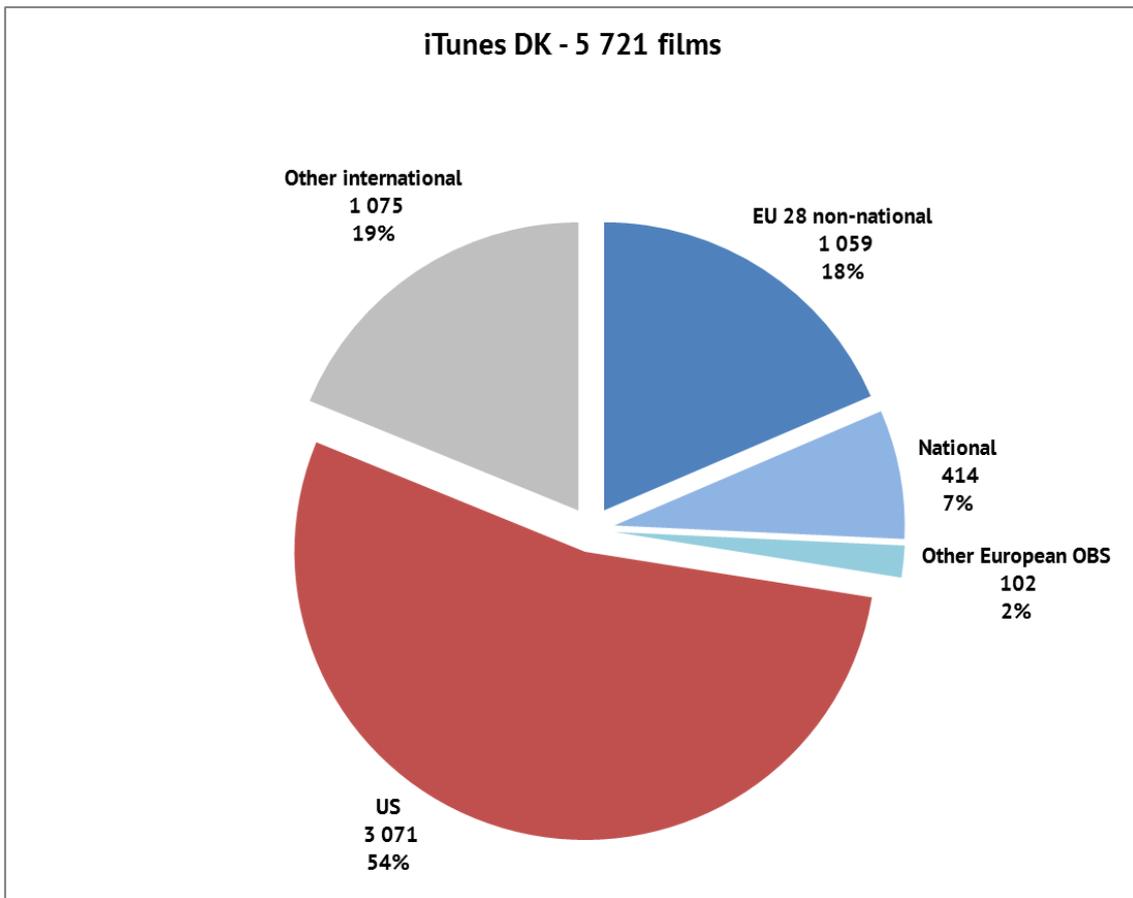
- Denmark (DK)

Table 61. DK iTunes – Country of origin of films, in units and percentage

iTunes DK				
Total films				
6 443				
Breakdown by Region of Origin				
5 721				89%
European OBS			International	
1 575			28%	4 146
			72%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International
1 473	26%	102	2%	3 071
			54%	1 075
				19%
Of which EU 28 non-national	Of which National			
1 059	19%	414	7%	

Source: European Audiovisual Observatory

Figure 188 – DK iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

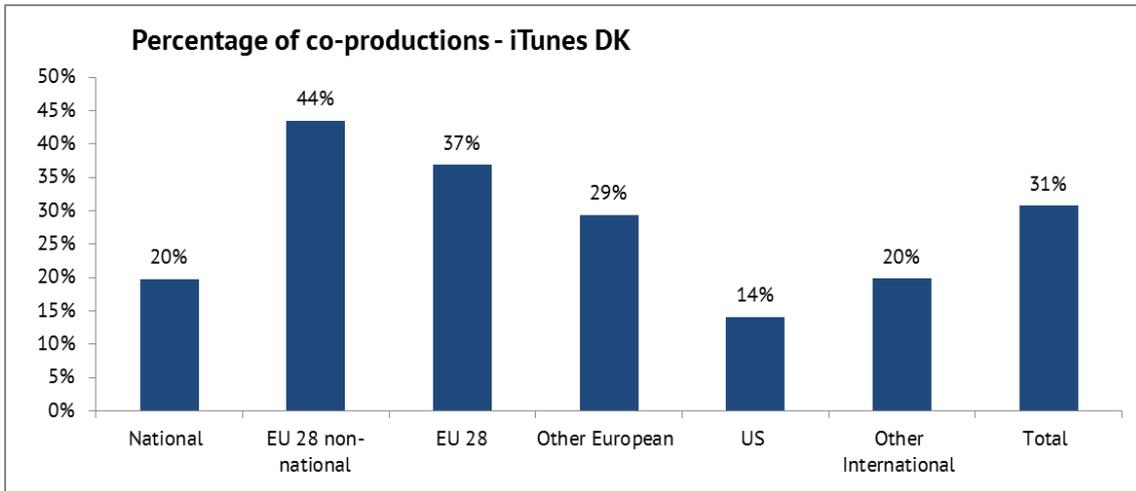
Table 62. DK iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	82	20%
EU 28 non-national	461	44%
EU 28	543	37%
Other European	30	29%
US	433	14%
Other International	214	20%
<b>Total</b>	<b>1 763</b>	<b>31%</b>

Source: European Audiovisual Observatory



Figure 189 – DK iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

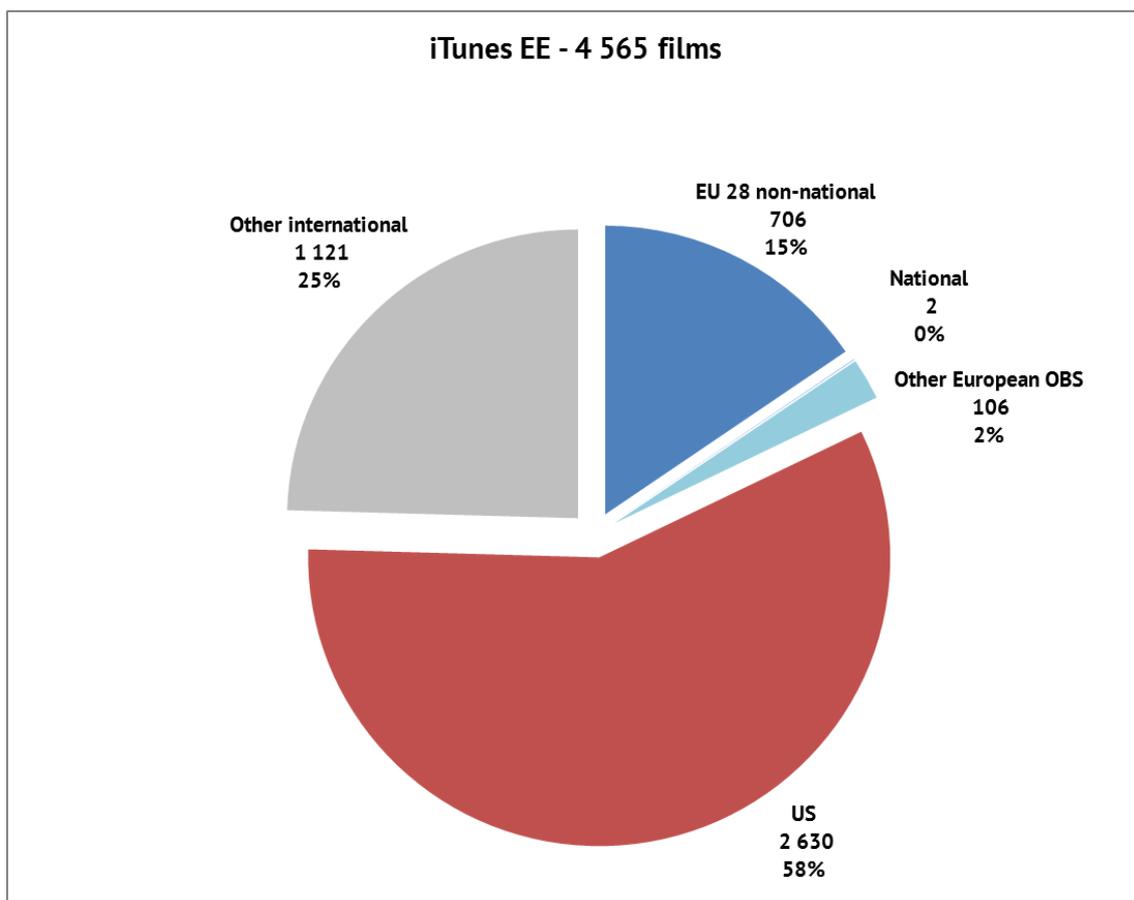
- Estonia (EE)

Table 63. EE iTunes – Country of origin of films, in units and percentage

iTunes EE Total films					
5 163					
<b>Breakdown by Region of Origin</b>					<b>88%</b>
<b>European OBS</b>				<b>International</b>	
814				3 751	
18%				82%	
<i>Of which EU 28</i>		<i>Of which other European OBS</i>		<i>Of which US</i>	
708		106		2 630	
16%		2%		58%	
<i>Of which EU 28 non-national</i>		<i>Of which National</i>		<i>Of which other International</i>	
706		2		1 121	
15%		0%		25%	

Source: European Audiovisual Observatory

Figure 190 – EE iTunes – Share of films by country of origin, in units and %



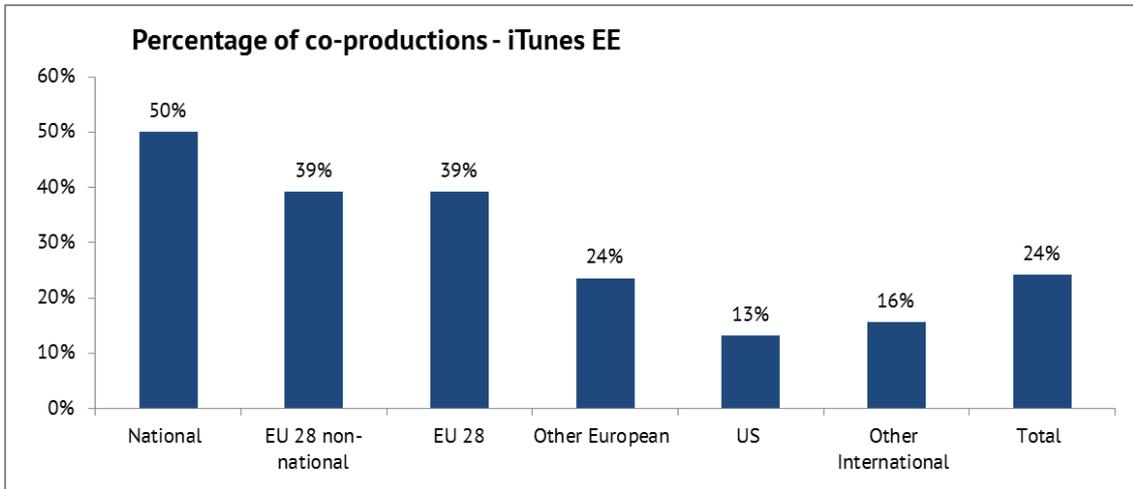
Source: European Audiovisual Observatory

Table 64. EE iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	50%
EU 28 non-national	277	39%
EU 28	278	39%
Other European	25	24%
US	348	13%
Other International	175	16%
<b>Total</b>	<b>1 104</b>	<b>24%</b>

Source: European Audiovisual Observatory

**Figure 191 – EE iTunes – Percentage of co-productions**



Source: European Audiovisual Observatory

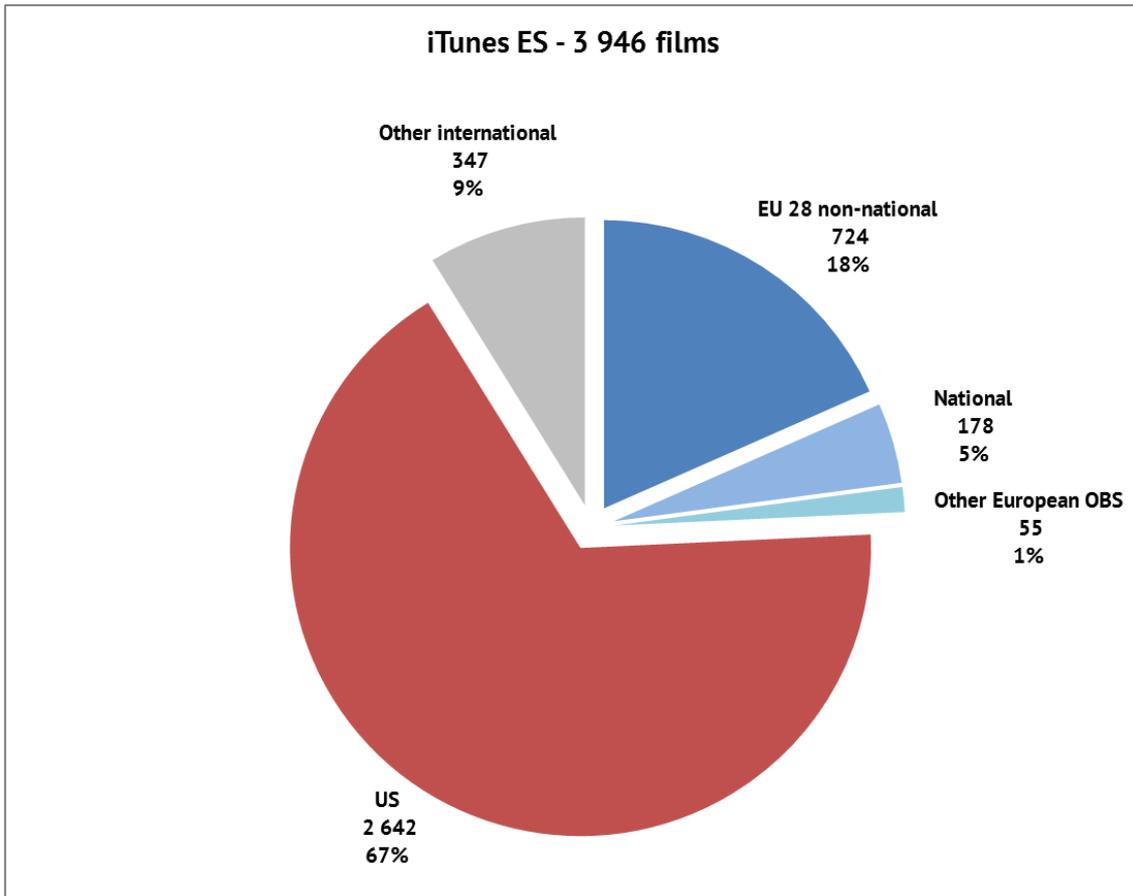
- Spain (ES)

**Table 65. ES iTunes – Country of origin of films, in units and percentage**

iTunes ES							
Total films							
4 469							
Breakdown by Region of Origin					88%		
European OBS				International			
957				2 989			
24%				76%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
902	23%	55	1%	2 642	67%	347	9%
Of which EU 28 non-national		Of which National					
724	18%	178	5%				

Source: European Audiovisual Observatory

Figure 192 – ES iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

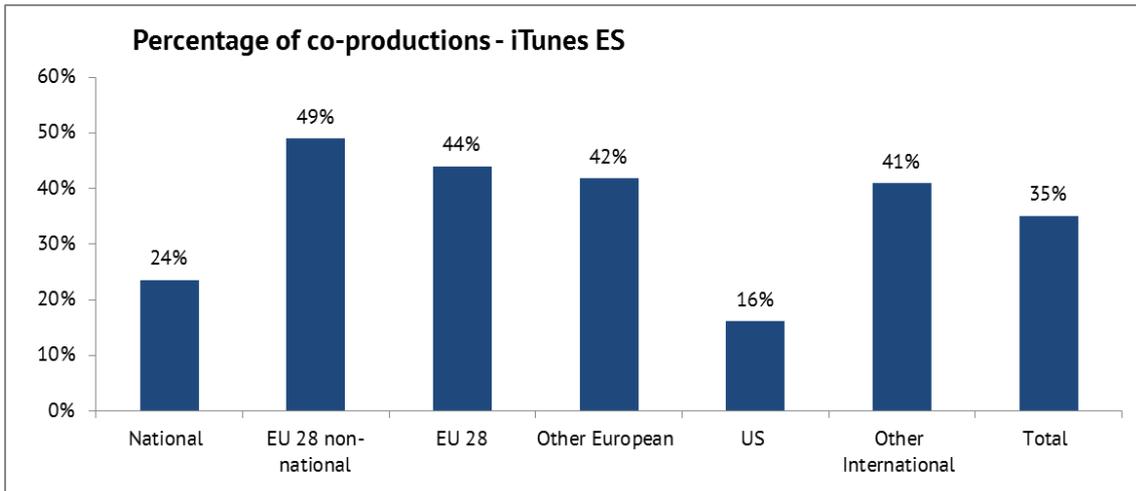
Table 66. ES iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	42	24%
EU 28 non-national	355	49%
EU 28	397	44%
Other European	23	42%
US	426	16%
Other International	142	41%
<b>Total</b>	<b>1 385</b>	<b>35%</b>

Source: European Audiovisual Observatory



Figure 193 – ES iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

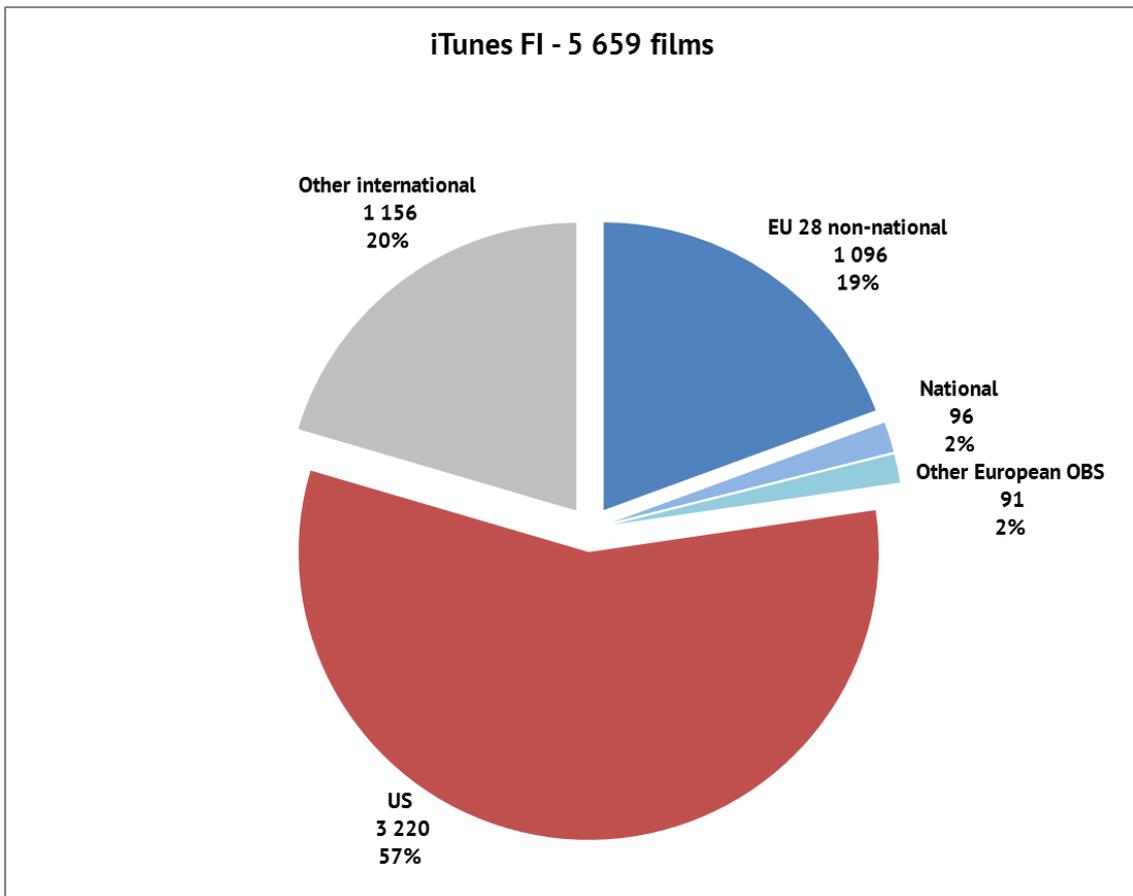
- Finland (FI)

Table 67. FI iTunes – Country of origin of films, in units and percentage

iTunes FI								
Total films								
6 272								
Breakdown by Region of Origin								
5 659					90%			
European OBS			International					
1 283			4 376					
			23%			77%		
Of which EU 28		Of which other European OBS		Of which US		Of which other International		
1 192	21%	91	2%	3 220	57%	1 156	20%	
Of which EU 28 non-national		Of which National						
1 096	19%	96	2%					

Source: European Audiovisual Observatory

Figure 194 – FI iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

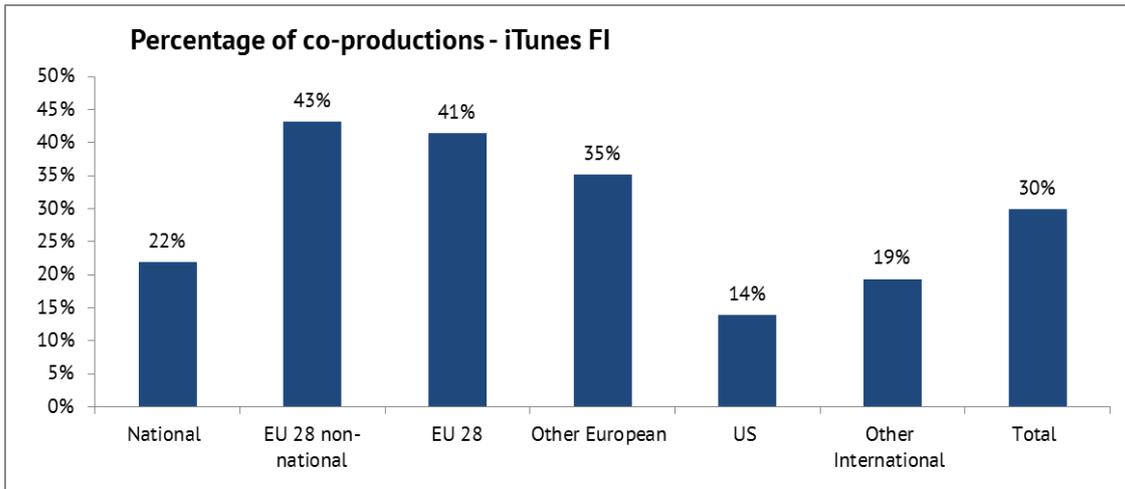
Table 68. FI iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	21	22%
EU 28 non-national	473	43%
EU 28	494	41%
Other European	32	35%
US	449	14%
Other International	224	19%
<b>Total</b>	<b>1 693</b>	<b>30%</b>

Source: European Audiovisual Observatory



Figure 195 – FI iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

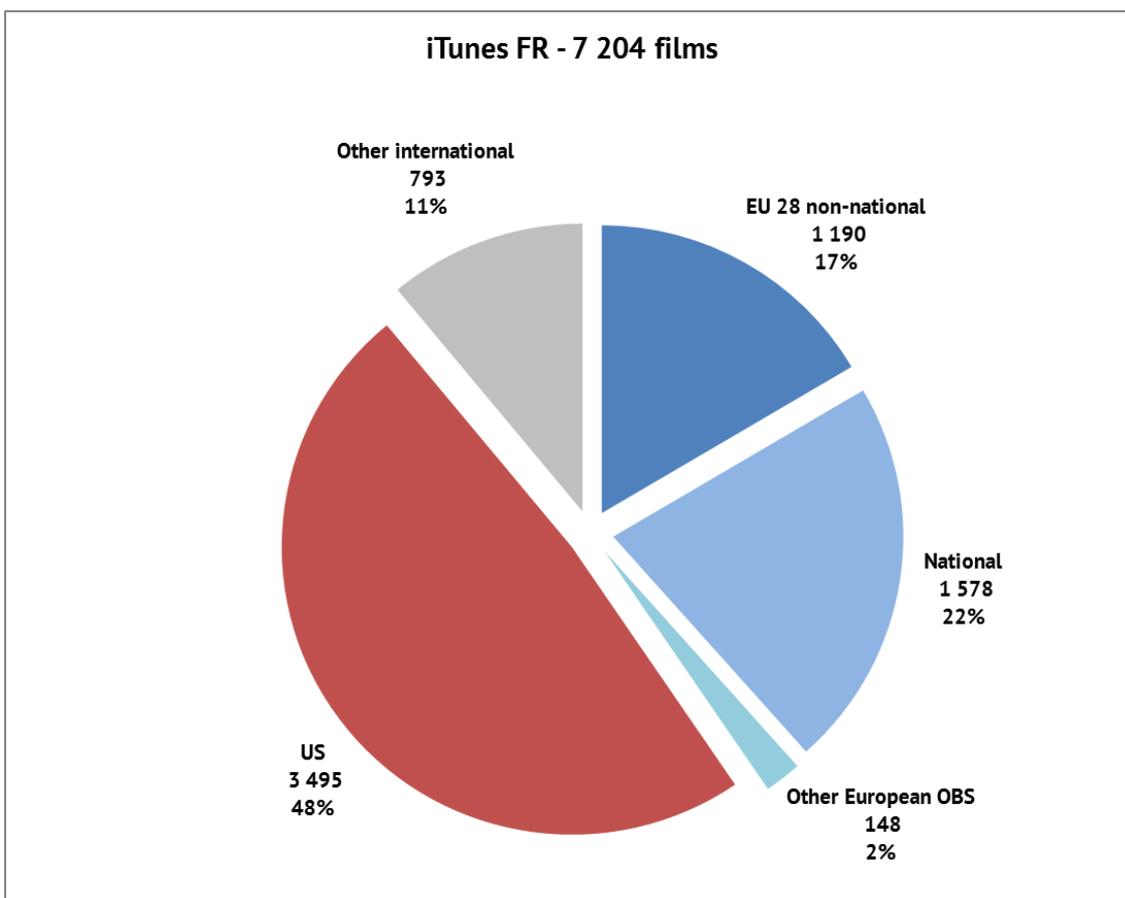
- France (FR)

Table 69. FR iTunes – Country of origin of films, in units and percentage

iTunes FR Total films 8 601					
<b>Breakdown by Region of Origin</b>					
7 204					84%
European OBS 2 916			40%	International 4 288	
Of which EU 28		Of which other European OBS	Of which US		Of which other International
2 768	38%	148	2%	3 495	49%
Of which EU 28 non-national		Of which National		793	11%
1 190	17%	1 578	22%		

Source: European Audiovisual Observatory

Figure 196 – FR iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

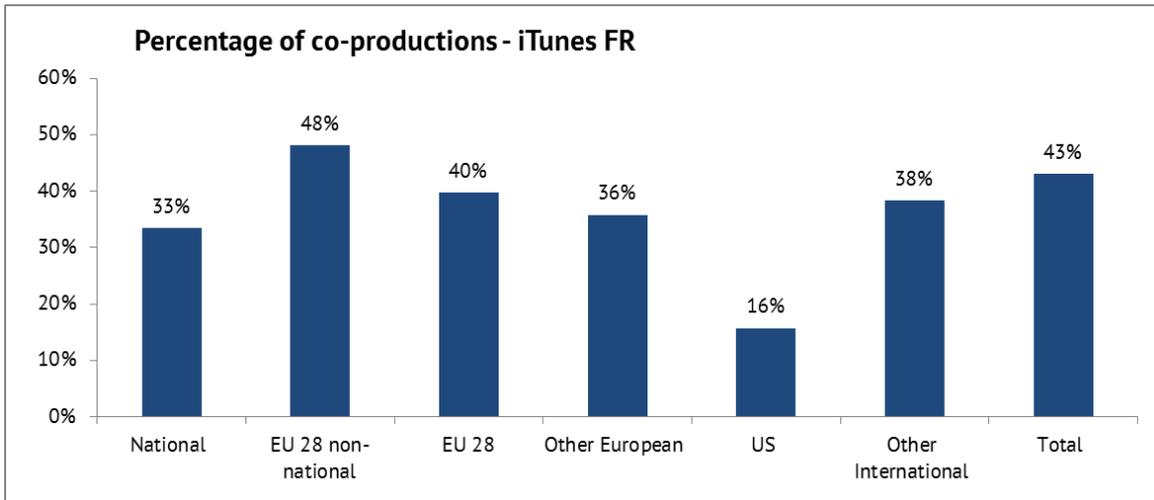
Table 70. FR iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	527	33%
EU 28 non-national	572	48%
EU 28	1 099	40%
Other European	53	36%
US	550	16%
Other International	304	38%
<b>Total</b>	<b>3 105</b>	<b>43%</b>

Source: European Audiovisual Observatory



Figure 197 – FR iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

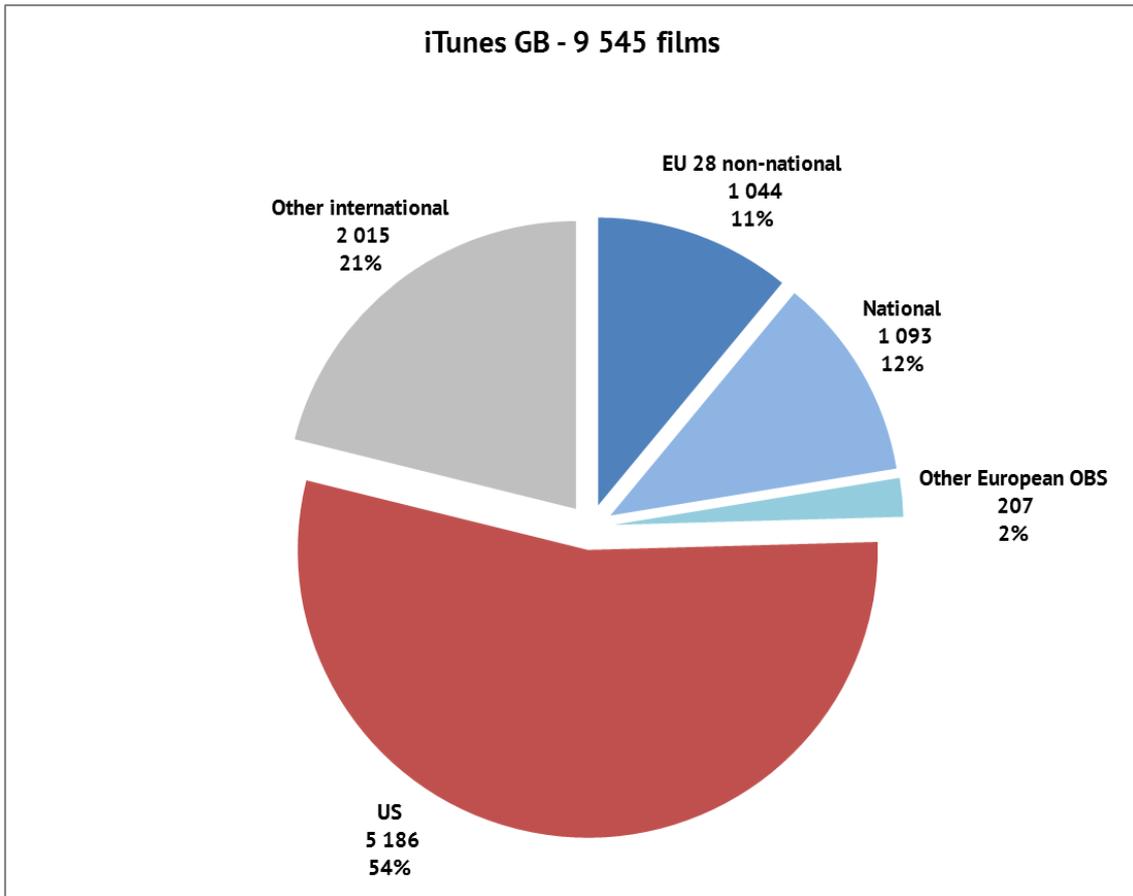
United Kingdom (GB)

Table 71. GB iTunes – Country of origin of films, in units and percentage

iTunes GB					
Total films					
11 455					
Breakdown by Region of Origin					
9 545					83%
European OBS			International		
2 344			25%	7 201	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
2 137	22%	207	2%	5 186	54%
				2 015	21%
Of which EU 28 non-national		Of which National			
1 044	11%	1 093	11%		

Source: European Audiovisual Observatory

Figure 198 – GB iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

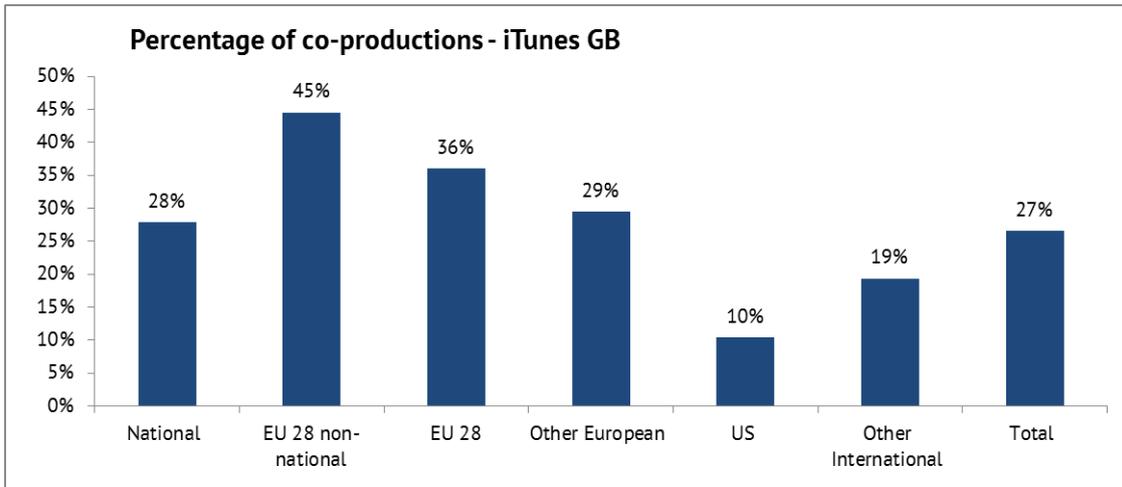
Table 72. GB iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	305	28%
EU 28 non-national	465	45%
EU 28	770	36%
Other European	61	29%
US	540	10%
Other International	390	19%
<b>Total</b>	<b>2 531</b>	<b>27%</b>

Source: European Audiovisual Observatory



Figure 199 – GB iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

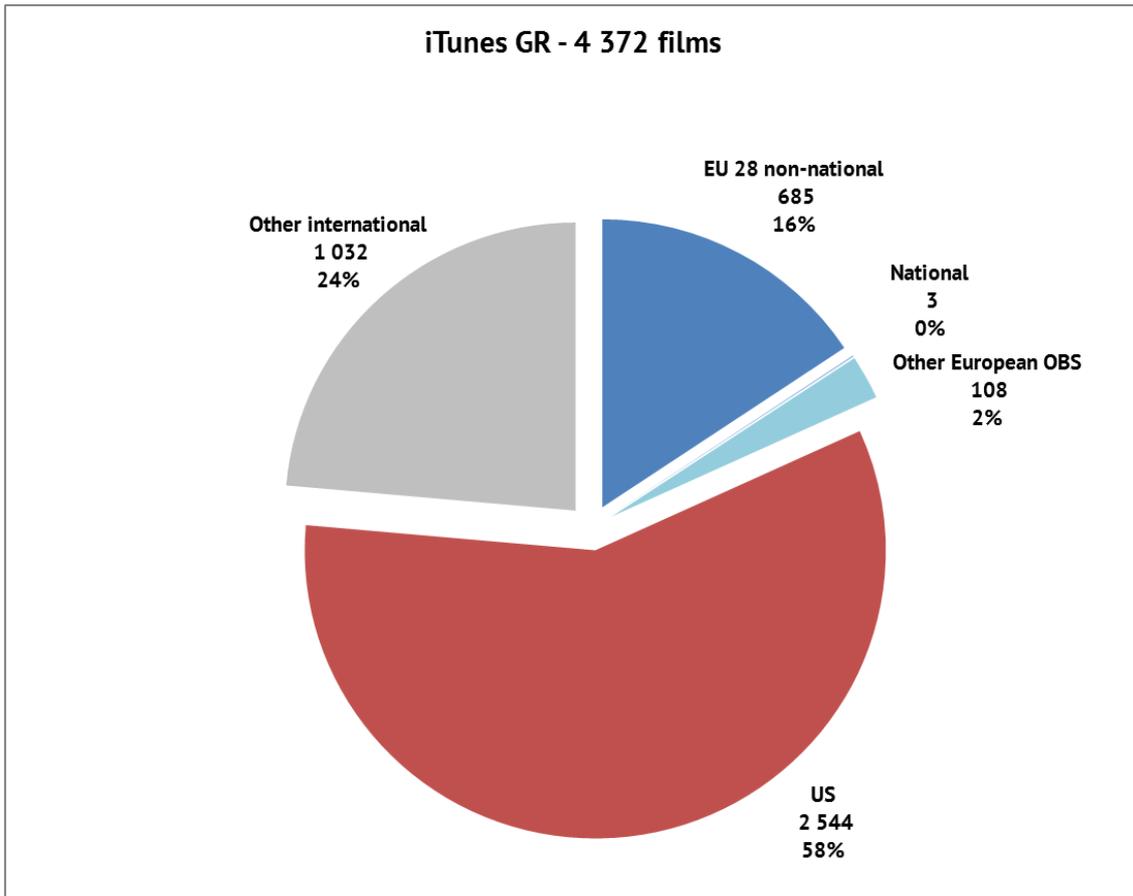
- Greece (GR)

Table 73. GR iTunes – Country of origin of films, in units and percentage

iTunes GR					
Total films					
4 979					
Breakdown by Region of Origin					
4 372				88%	
European OBS			International		
796			18%	3 576	
			82%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
688	16%	108	2%	2 544	58%
				1 032	24%
Of which EU 28 non-national		Of which National			
685	16%	3	0%		

Source: European Audiovisual Observatory

Figure 200 – GR iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

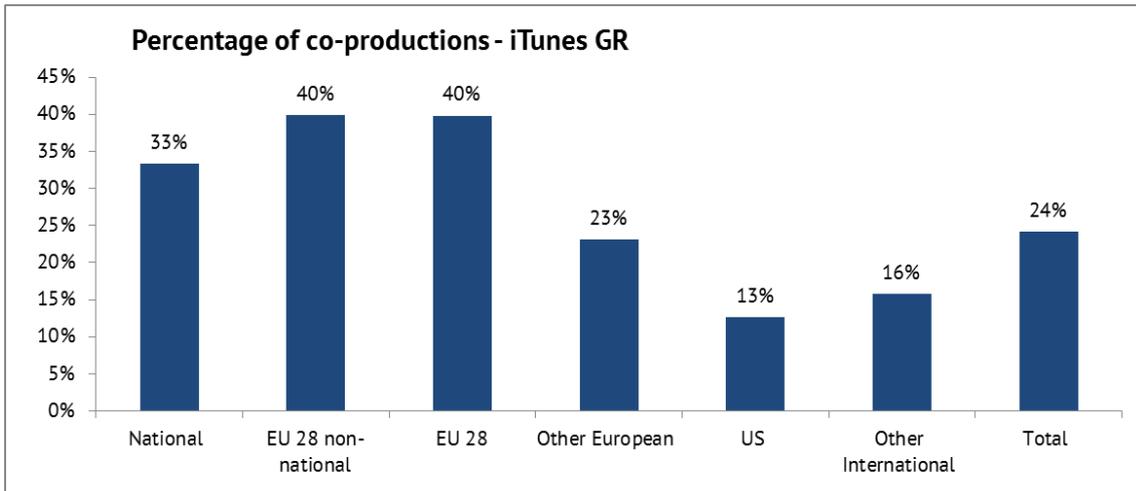
Table 74. GR iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	33%
EU 28 non-national	273	40%
EU 28	274	40%
Other European	25	23%
US	322	13%
Other International	163	16%
<b>Total</b>	<b>1 058</b>	<b>24%</b>

Source: European Audiovisual Observatory



Figure 201 – GR iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

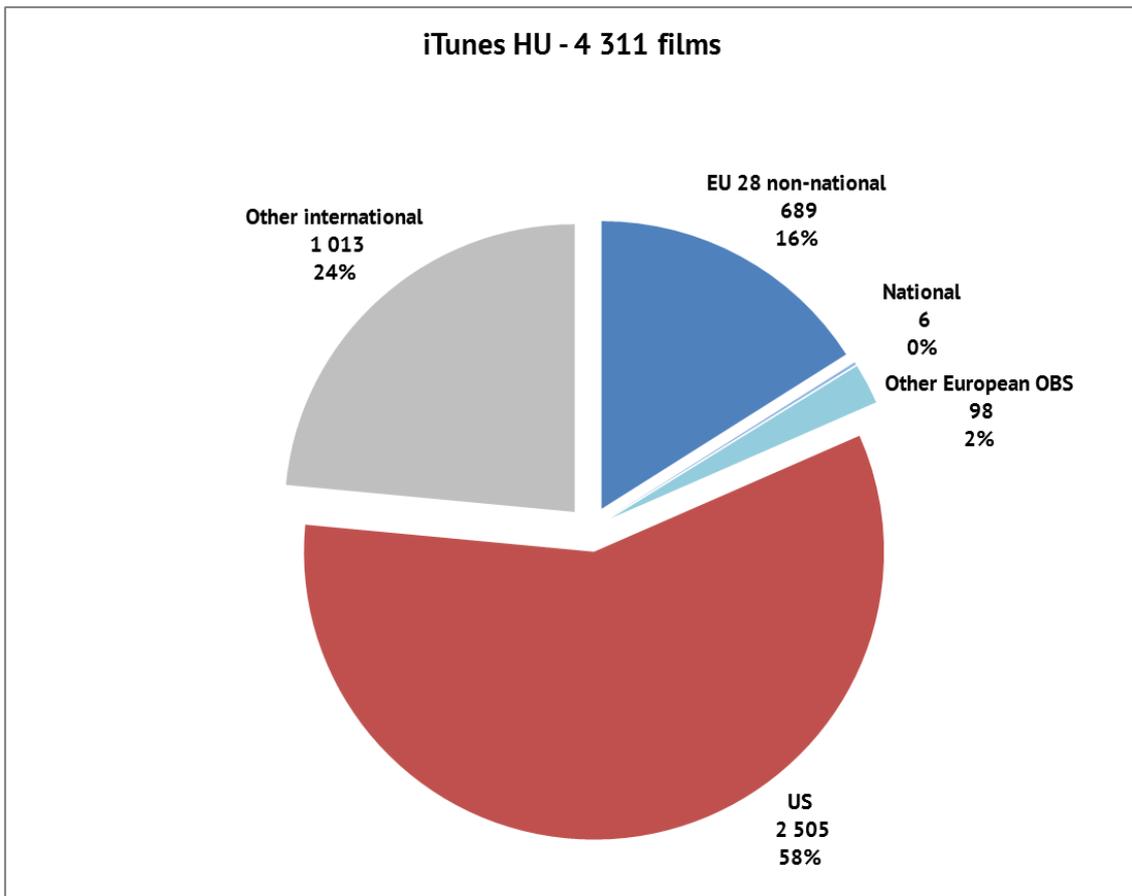
- Hungary (HU)

Table 75. HU iTunes – Country of origin of films, in units and percentage

iTunes HU							
Total films							
4 885							
Breakdown by Region of Origin							
4 311					88%		
European OBS			International				
793			18%	3 518		82%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
695	16%	98	2%	2 505	58%	1 013	23%
Of which EU 28 non-national		Of which National					
689	16%	6	0%				

Source: European Audiovisual Observatory

Figure 202 – HU iTunes – Share of films by country of origin, in units and %



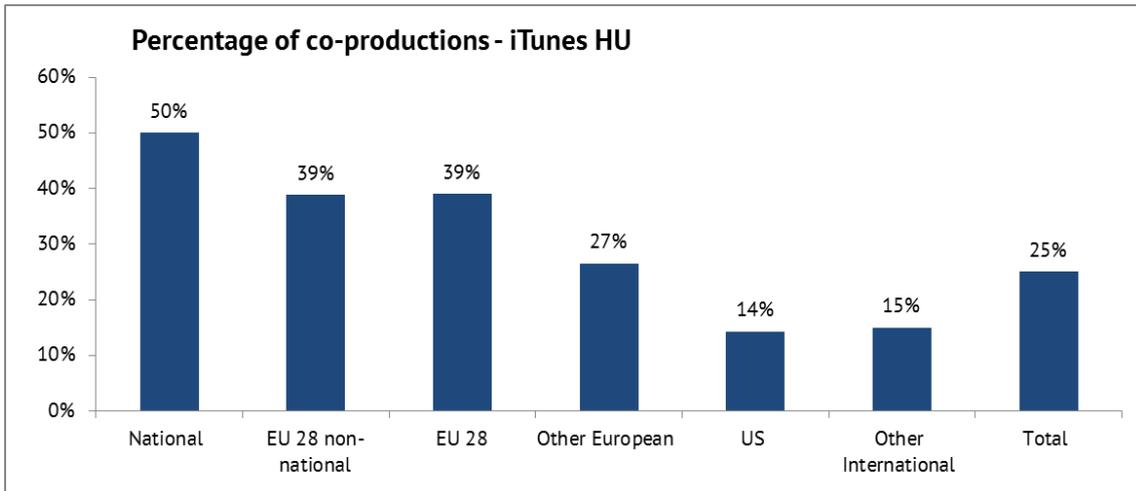
Source: European Audiovisual Observatory

Table 76. HU iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	50%
EU 28 non-national	268	39%
EU 28	271	39%
Other European	26	27%
US	359	14%
Other International	152	15%
<b>Total</b>	<b>1 079</b>	<b>25%</b>

Source: European Audiovisual Observatory

**Figure 203 – HU iTunes – Percentage of co-productions**



Source: European Audiovisual Observatory

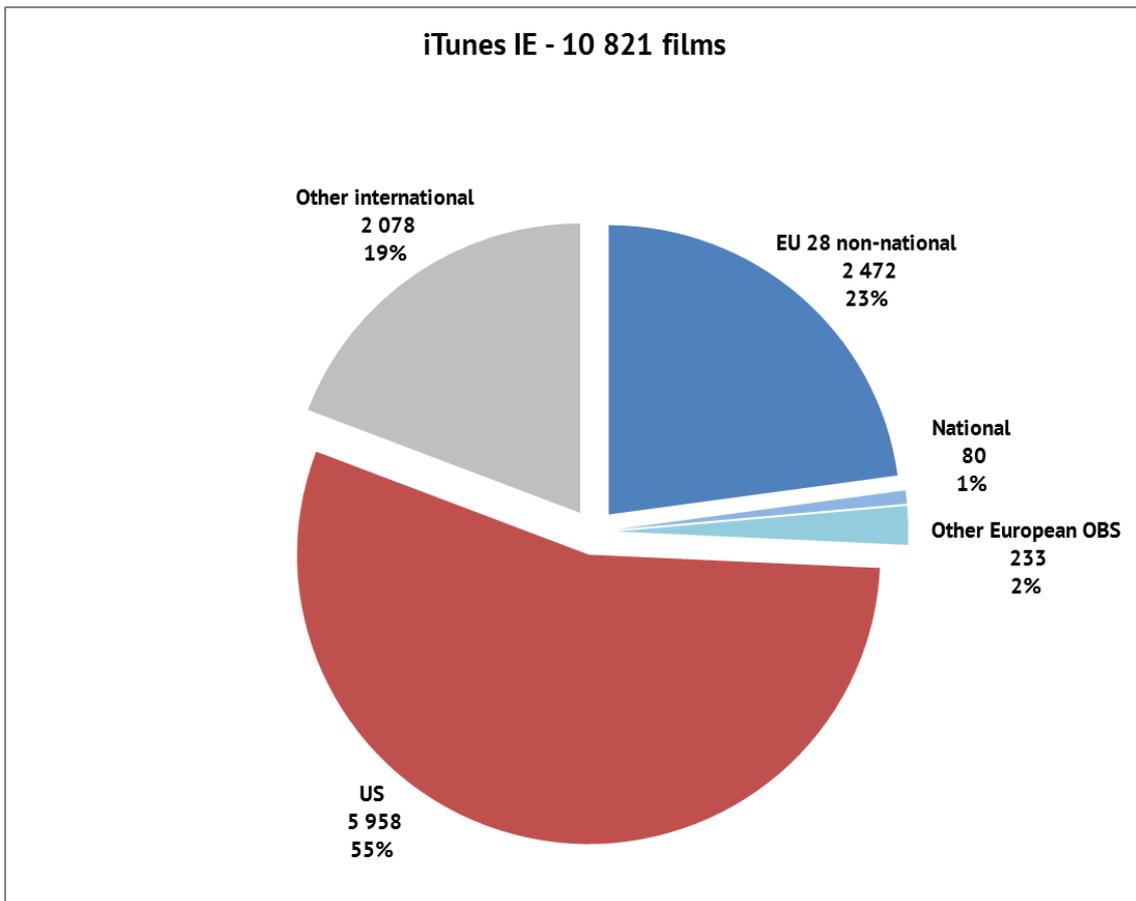
- Ireland (IE)

**Table 77. IE iTunes – Country of origin of films, in units and percentage**

iTunes IE					
Total films					
12 097					
Breakdown by Region of Origin					
10 821					89%
European OBS			International		
2 785			26%	8 036	
				74%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
2 552	24%	233	2%	5 958	55%
				2 078	19%
Of which EU 28 non-national	Of which National				
2 472	23%	80	1%		

Source: European Audiovisual Observatory

Figure 204 – IE iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

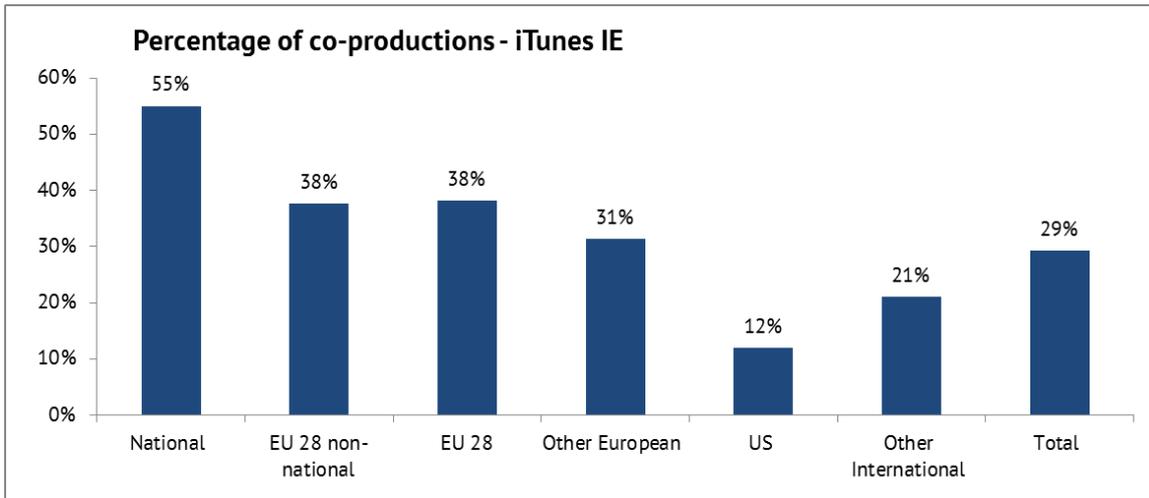
Table 78. IE iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	44	55%
EU 28 non-national	930	38%
EU 28	974	38%
Other European	73	31%
US	713	12%
Other International	437	21%
<b>Total</b>	<b>3 171</b>	<b>29%</b>

Source: European Audiovisual Observatory



Figure 205 – IE iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

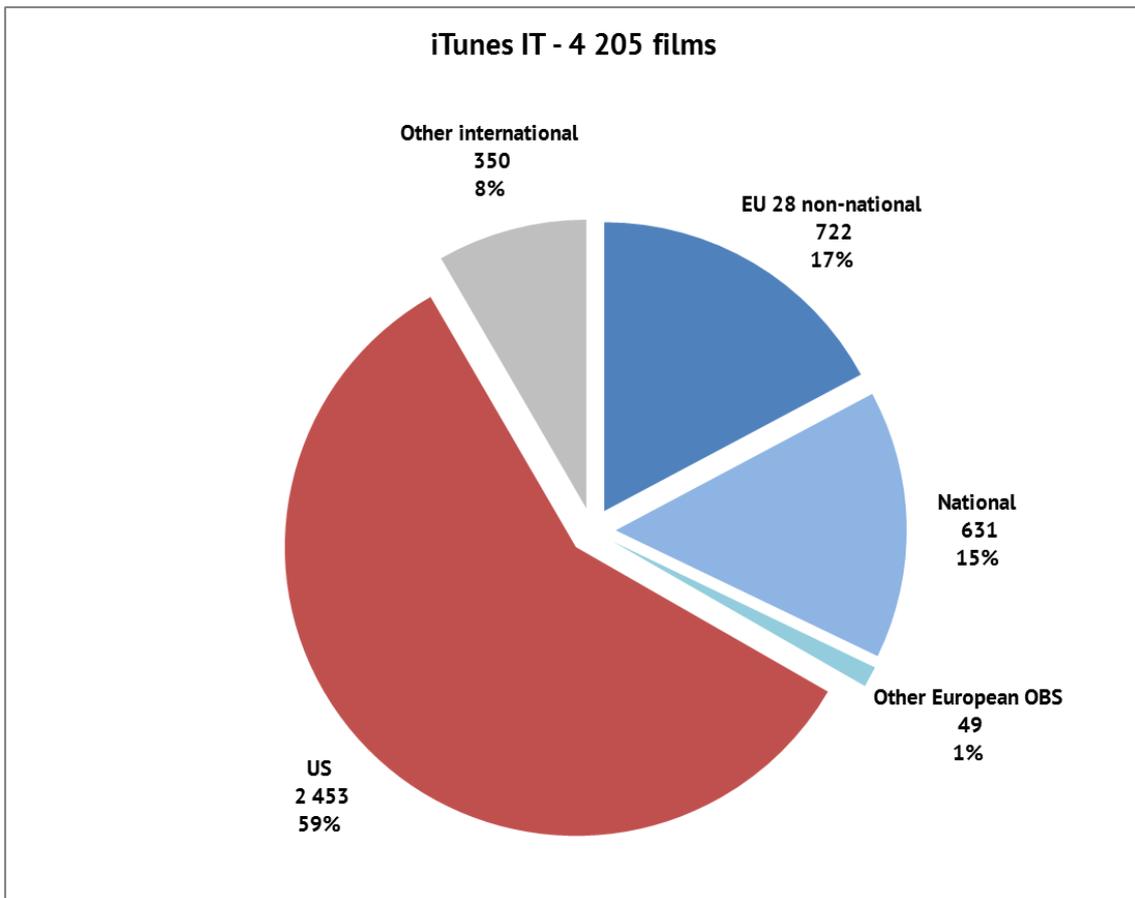
- Italy (IT)

Table 79. T iTunes – Country of origin of films, in units and percentage

iTunes IT					
Total films					
4 791					
Breakdown by Region of Origin					
4 205					88%
European OBS			International		
1 402			33%	2 803	
Of which EU 28		Of which other European OBS		Of which US	
1 353	32%	49	1%	2 453	58%
				350	8%
Of which EU 28 non-national		Of which National			
722	17%	631	15%		

Source: European Audiovisual Observatory

Figure 206 – IT iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

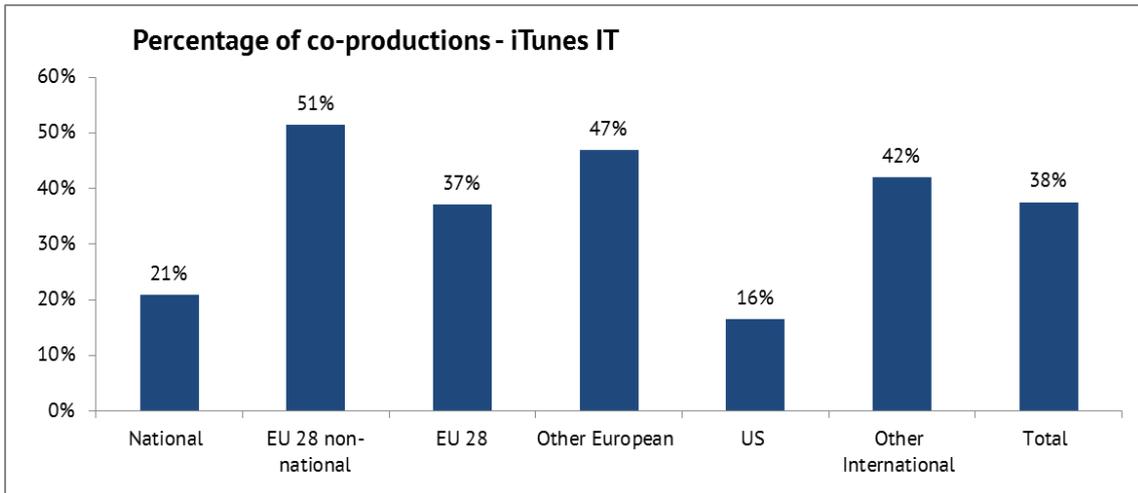
Table 80. IT iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	132	21%
EU 28 non-national	371	51%
EU 28	503	37%
Other European	23	47%
US	404	16%
Other International	147	42%
<b>Total</b>	<b>1 580</b>	<b>38%</b>

Source: European Audiovisual Observatory



Figure 207 – IT iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

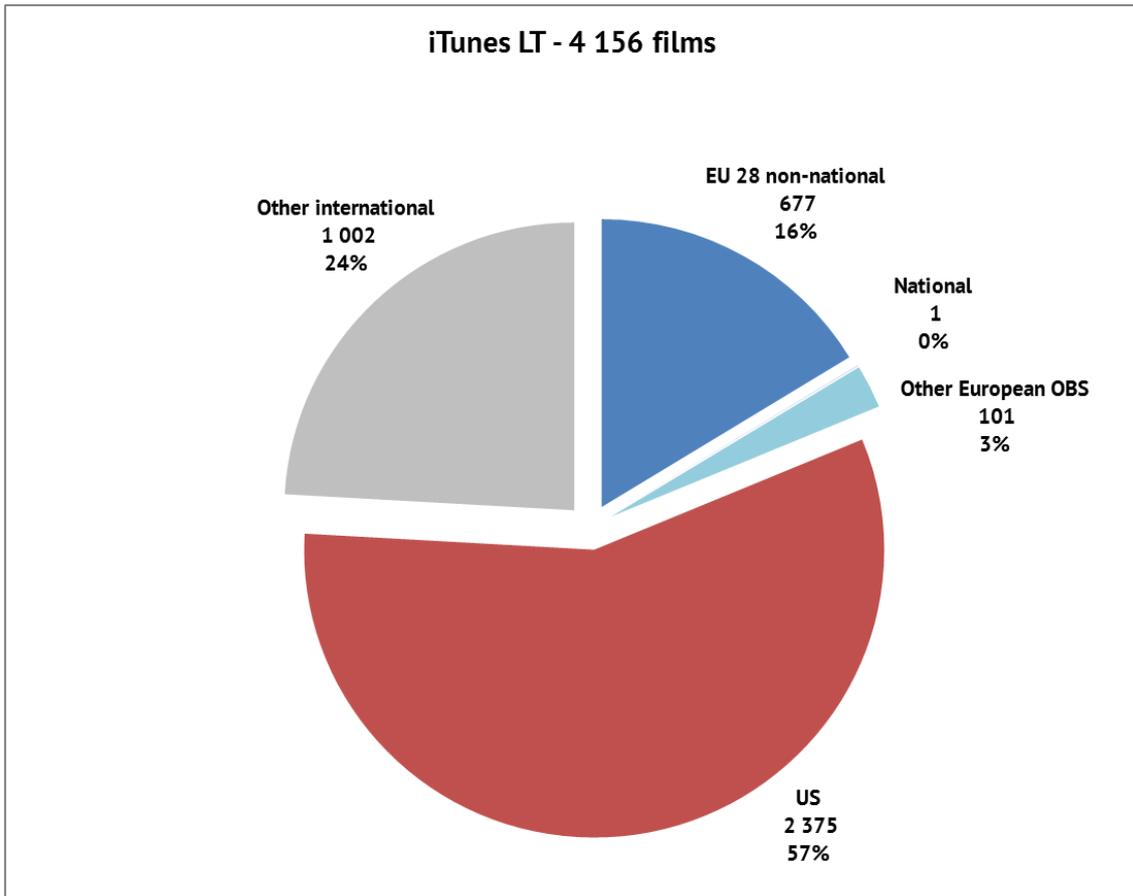
- Lithuania (LT)

Table 81. LT iTunes – Country of origin of films, in units and percentage

iTunes LT					
Total films					
4 699					
Breakdown by Region of Origin					
4 156					88%
European OBS			International		
779			19%	3 377	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
678	16%	101	2%	2 375	57%
				1 002	24%
Of which EU 28 non-national		Of which National			
677	16%	1	0%		

Source: European Audiovisual Observatory

Figure 208 – LT iTunes – Share of films by country of origin, in units and %



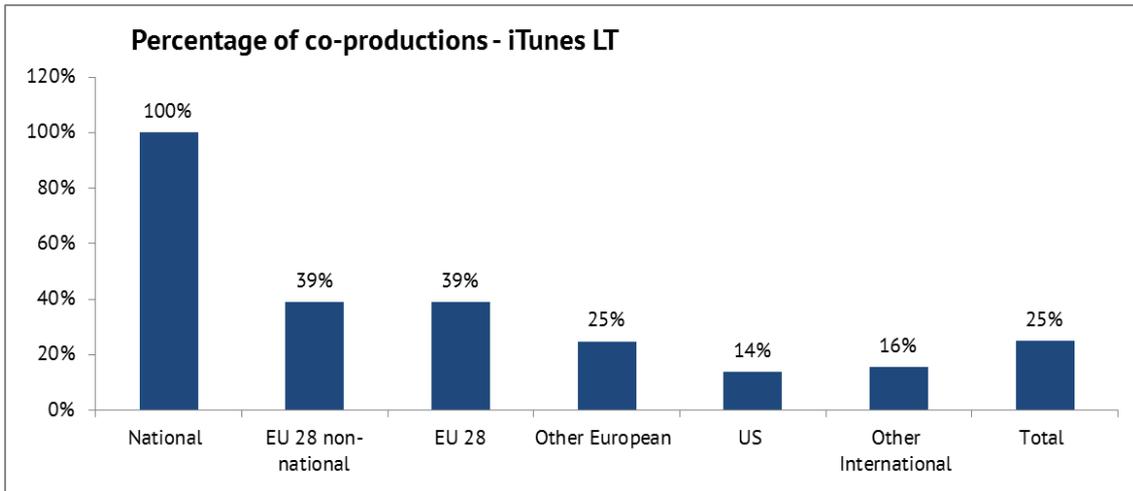
Source: European Audiovisual Observatory

Table 82. LT iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	100%
EU 28 non-national	263	39%
EU 28	264	39%
Other European	25	25%
US	326	14%
Other International	156	16%
<b>Total</b>	<b>1 035</b>	<b>25%</b>

Source: European Audiovisual Observatory

**Figure 209 – LT iTunes – Percentage of co-productions**



Source: European Audiovisual Observatory

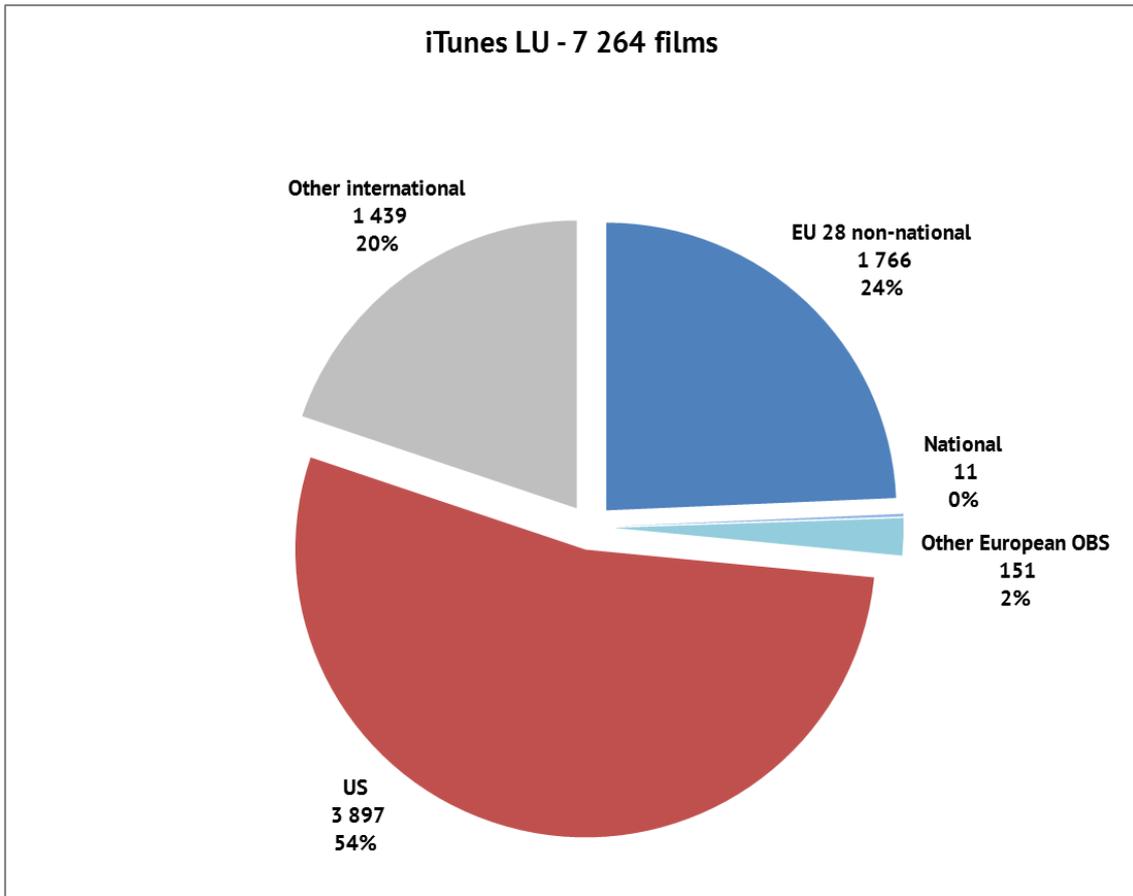
- Luxembourg (LU)

**Table 83. LU iTunes – Country of origin of films, in units and percentage**

iTunes LU					
Total films					
8 611					
Breakdown by Region of Origin					
7 264					84%
European OBS			International		
1 928			5 336		
27%			73%		
Of which EU 28		Of which other European OBS		Of which US	
1 777	24%	151	2%	3 897	54%
				Of which other International	
				1 439	20%
Of which EU 28 non-national		Of which National			
1 766	24%	11	0%		

Source: European Audiovisual Observatory

Figure 210 – LU iTunes – Share of films by country of origin, in units and %



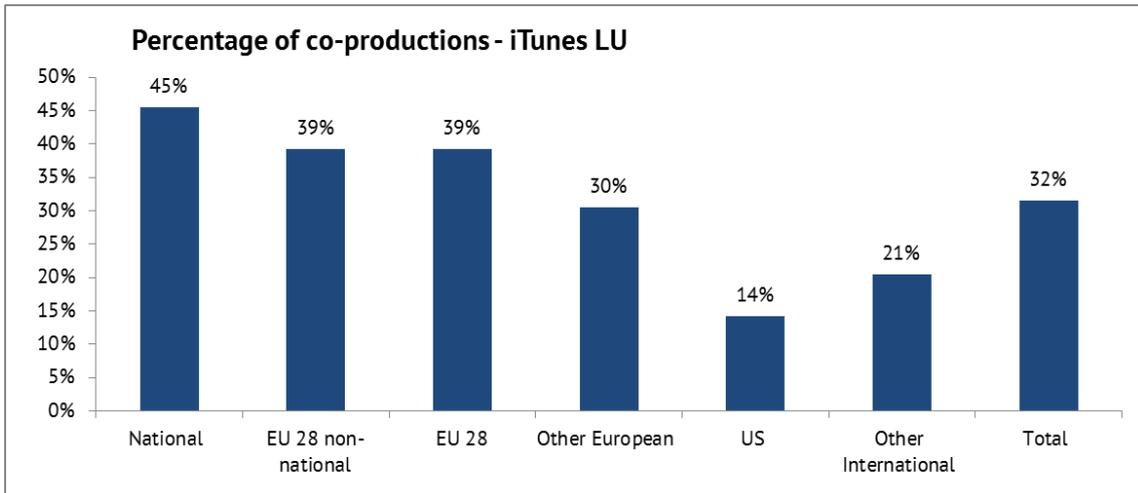
Source: European Audiovisual Observatory

Table 84. LU iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	5	45%
EU 28 non-national	693	39%
EU 28	698	39%
Other European	46	30%
US	552	14%
Other International	295	21%
<b>Total</b>	<b>2 289</b>	<b>32%</b>

Source: European Audiovisual Observatory

Figure 211 – LU iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

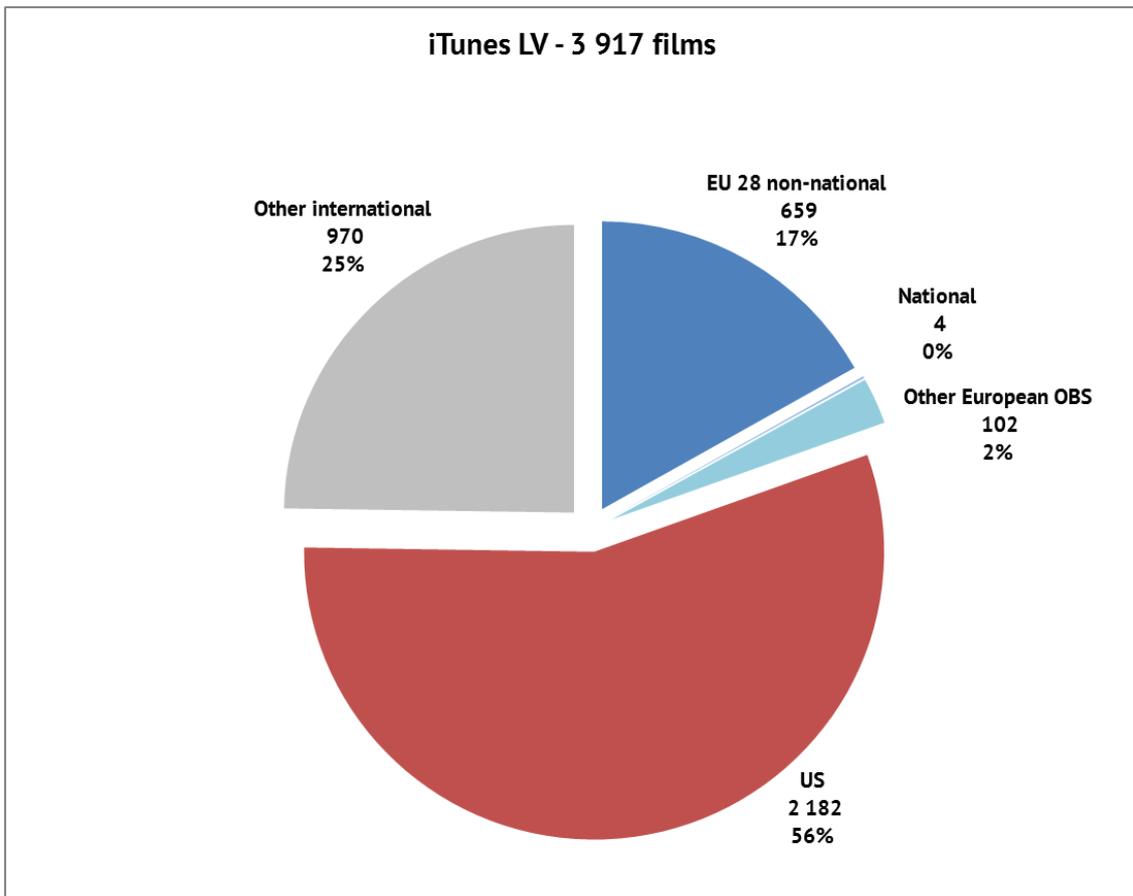
- Latvia (LV)

Table 85. LV iTunes – Country of origin of films, in units and percentage

iTunes LV					
Total films					
4 466					
Breakdown by Region of Origin					
3 917					88%
European OBS			International		
765			3 152		
20%			80%		
Of which EU 28		Of which other European OBS		Of which US	
663	17%	102	3%	2 182	56%
				Of which other International	
				970	25%
Of which EU 28 non-national		Of which National			
659	17%	4	0%		

Source: European Audiovisual Observatory

Figure 212 – LV iTunes – Share of films by country of origin, in units and %



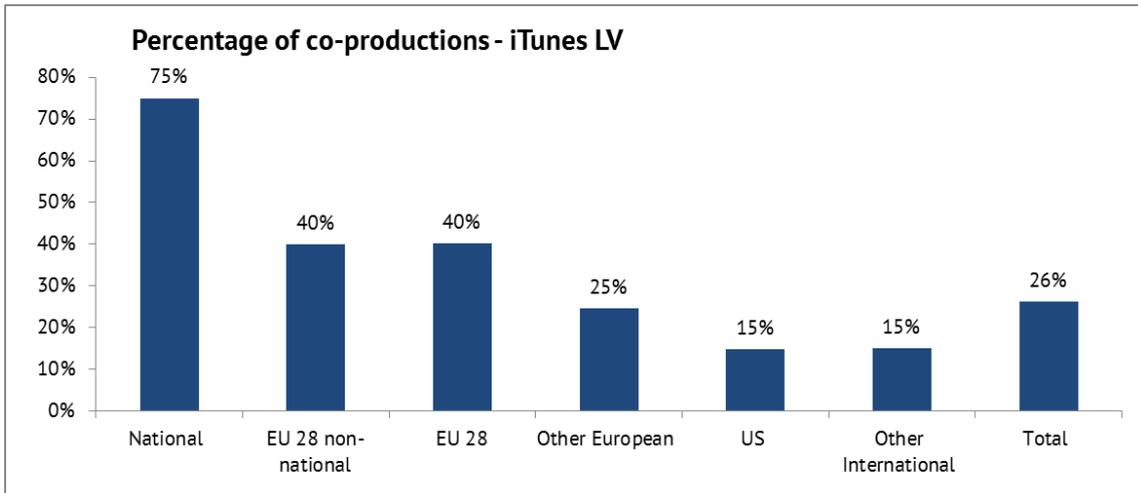
Source: European Audiovisual Observatory

Table 86. LV iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	75%
EU 28 non-national	263	40%
EU 28	266	40%
Other European	25	25%
US	321	15%
Other International	145	15%
<b>Total</b>	<b>1 023</b>	<b>26%</b>

Source: European Audiovisual Observatory

Figure 213 – LV iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

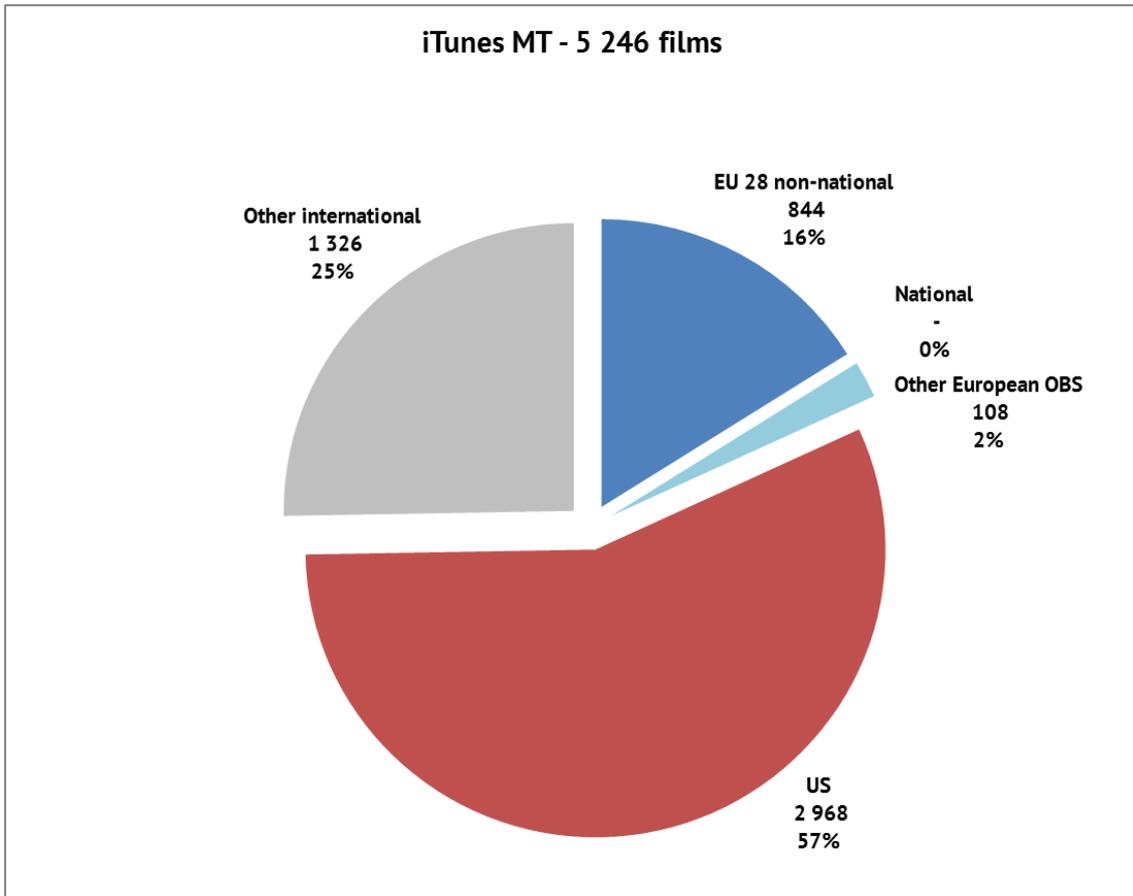
- Malta (MT)

Table 87. MT iTunes – Country of origin of films, in units and percentage

iTunes MT Total films 5 913					
<b>Breakdown by Region of Origin</b>					
5 246					89%
European OBS			International		
952			4 294		
18%			82%		
Of which EU 28		Of which other European OBS		Of which US	
844		108		2 968	
16%		2%		57%	
Of which EU 28 non-national		Of which National		Of which other International	
844		0		1 326	
16%		0%		25%	

Source: European Audiovisual Observatory

Figure 214 – MT iTunes – Share of films by country of origin, in units and %



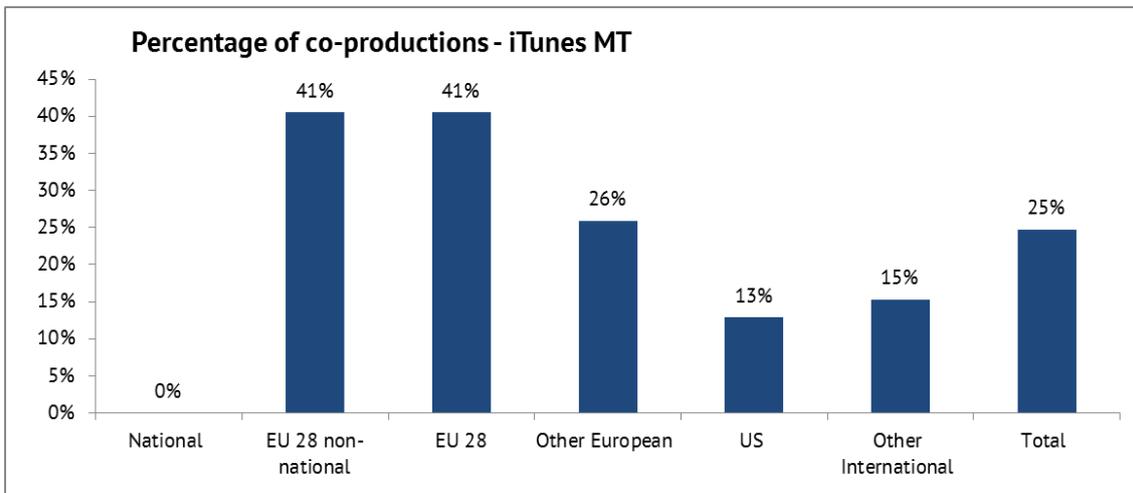
Source: European Audiovisual Observatory

Table 88. MT iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	-
EU 28 non-national	342	41%
EU 28	342	41%
Other European	28	26%
US	384	13%
Other International	203	15%
<b>Total</b>	<b>1 299</b>	<b>25%</b>

Source: European Audiovisual Observatory

Figure 215 – MT iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

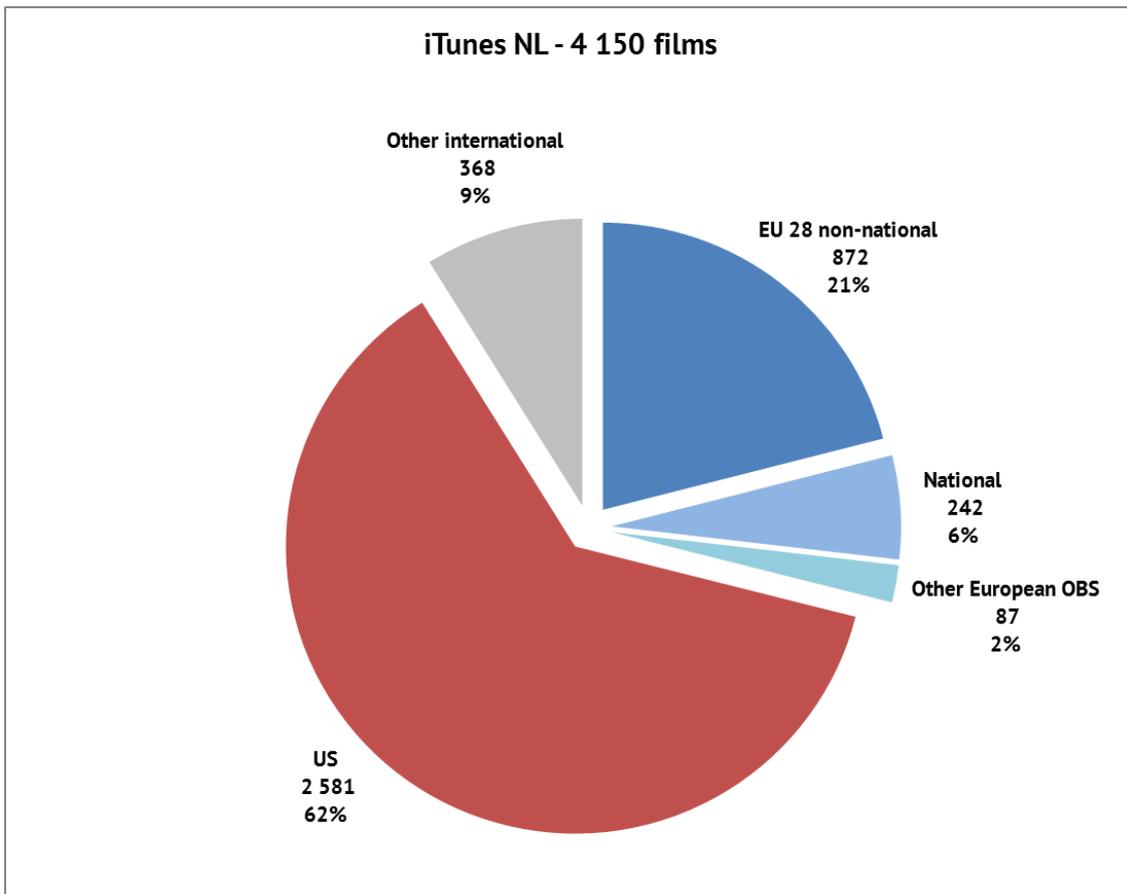
- Netherlands (NL)

Table 89. NL iTunes – Country of origin of films, in units and percentage

iTunes NL					
Total films					
4 639					
Breakdown by Region of Origin					
4 150					89%
European OBS			International		
1 201			29%	2 949	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
1 114	27%	87	2%	2 581	62%
				368	9%
Of which EU 28 non-national		Of which National			
872	21%	242	6%		

Source: European Audiovisual Observatory

Figure 216 – NL iTunes – Share of films by country of origin, in units and %



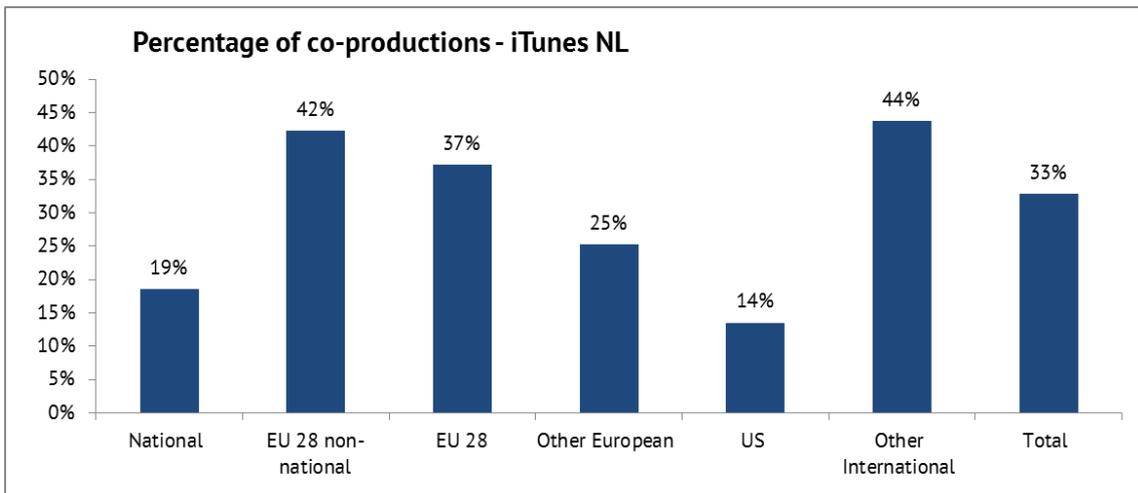
Source: European Audiovisual Observatory

Table 90. NL iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	45	19%
EU 28 non-national	369	42%
EU 28	414	37%
Other European	22	25%
US	349	14%
Other International	161	44%
<b>Total</b>	<b>1 360</b>	<b>33%</b>

Source: European Audiovisual Observatory

Figure 217 – NL iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

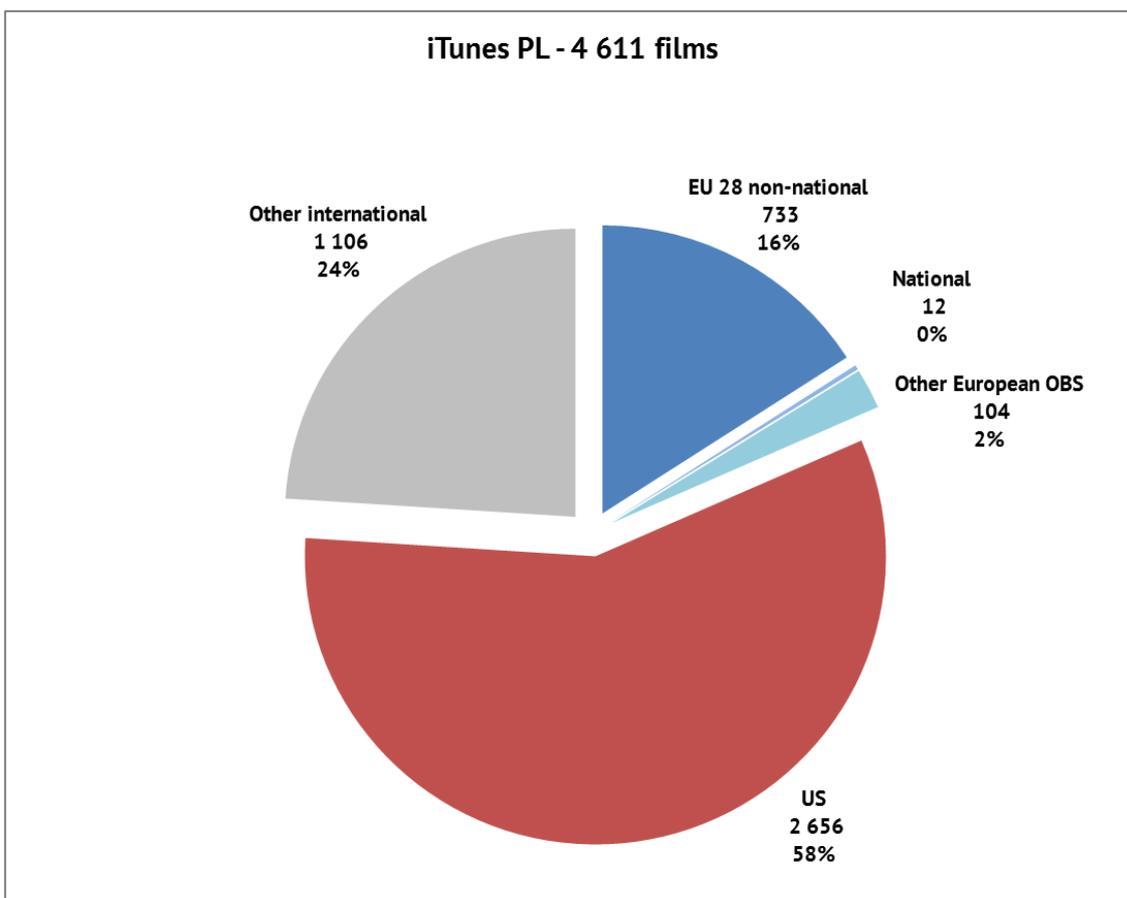
- Poland (PL)

Table 91. PL iTunes – Country of origin of films, in units and percentage

iTunes PL							
Total films							
5 231							
Breakdown by Region of Origin							
4 611					88%		
European OBS			International				
849			3 762				
18%			82%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
745	16%	104	2%	2 656	58%	1 106	24%
Of which EU 28 non-national		Of which National					
733	16%	12	0%				

Source: European Audiovisual Observatory

Figure 218 – PL iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

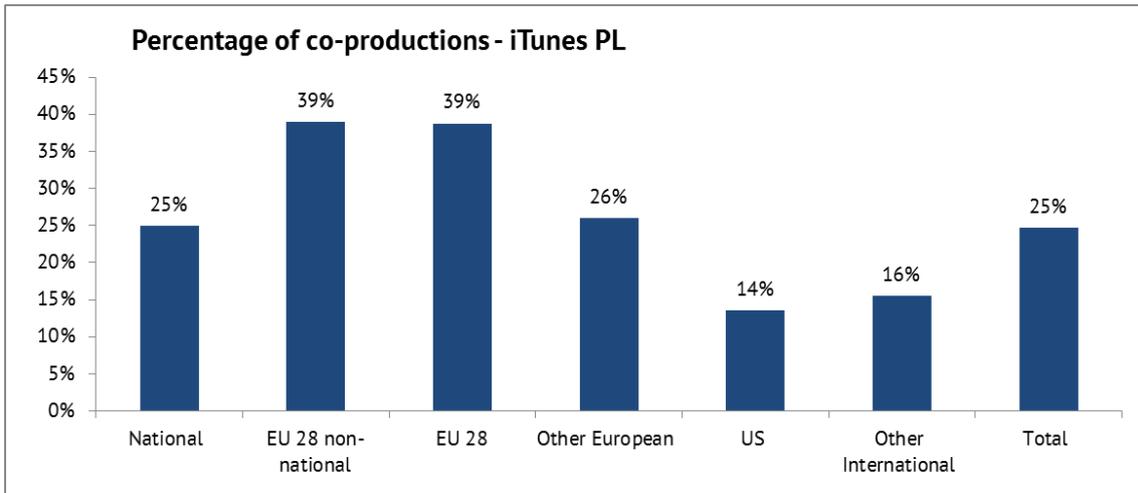
Table 92. PL iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	25%
EU 28 non-national	286	39%
EU 28	289	39%
Other European	27	26%
US	361	14%
Other International	172	16%
<b>Total</b>	<b>1 138</b>	<b>25%</b>

Source: European Audiovisual Observatory



Figure 219 – PL iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

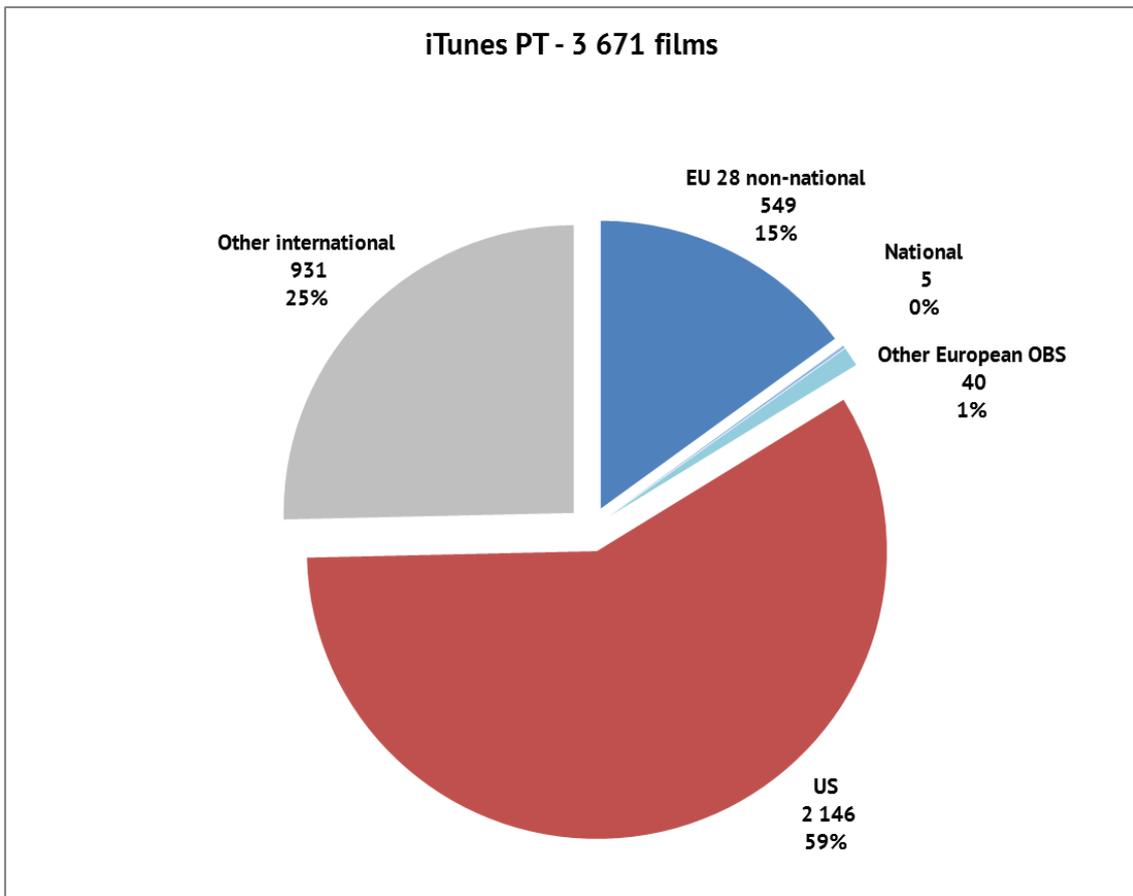
- Portugal (PT)

Table 93. PT iTunes – Country of origin of films, in units and percentage

iTunes PT							
Total films							
4 190							
Breakdown by Region of Origin							
3 671					88%		
European OBS			International				
594			16%	3 077		84%	
Of which EU 28		Of which other European OBS	Of which US		Of which other International		
554	15%	40	1%	2 146	58%	931	25%
Of which EU 28 non-national		Of which National					
549	15%	5	0%				

Source: European Audiovisual Observatory

Figure 220 – PT iTunes – Share of films by country of origin, in units and %



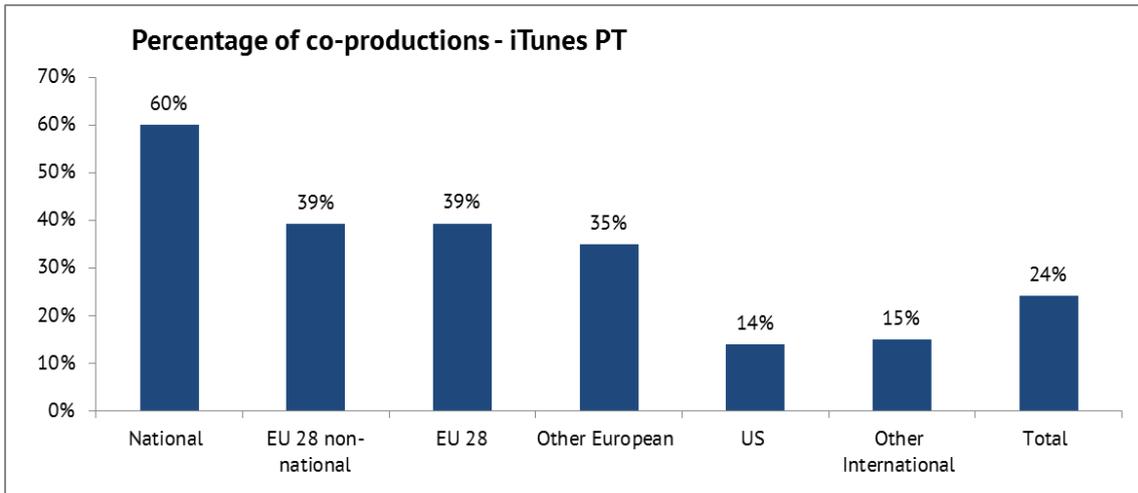
Source: European Audiovisual Observatory

Table 94. PT iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	60%
EU 28 non-national	215	39%
EU 28	218	39%
Other European	14	35%
US	299	14%
Other International	139	15%
<b>Total</b>	<b>888</b>	<b>24%</b>

Source: European Audiovisual Observatory

Figure 221 – PT iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

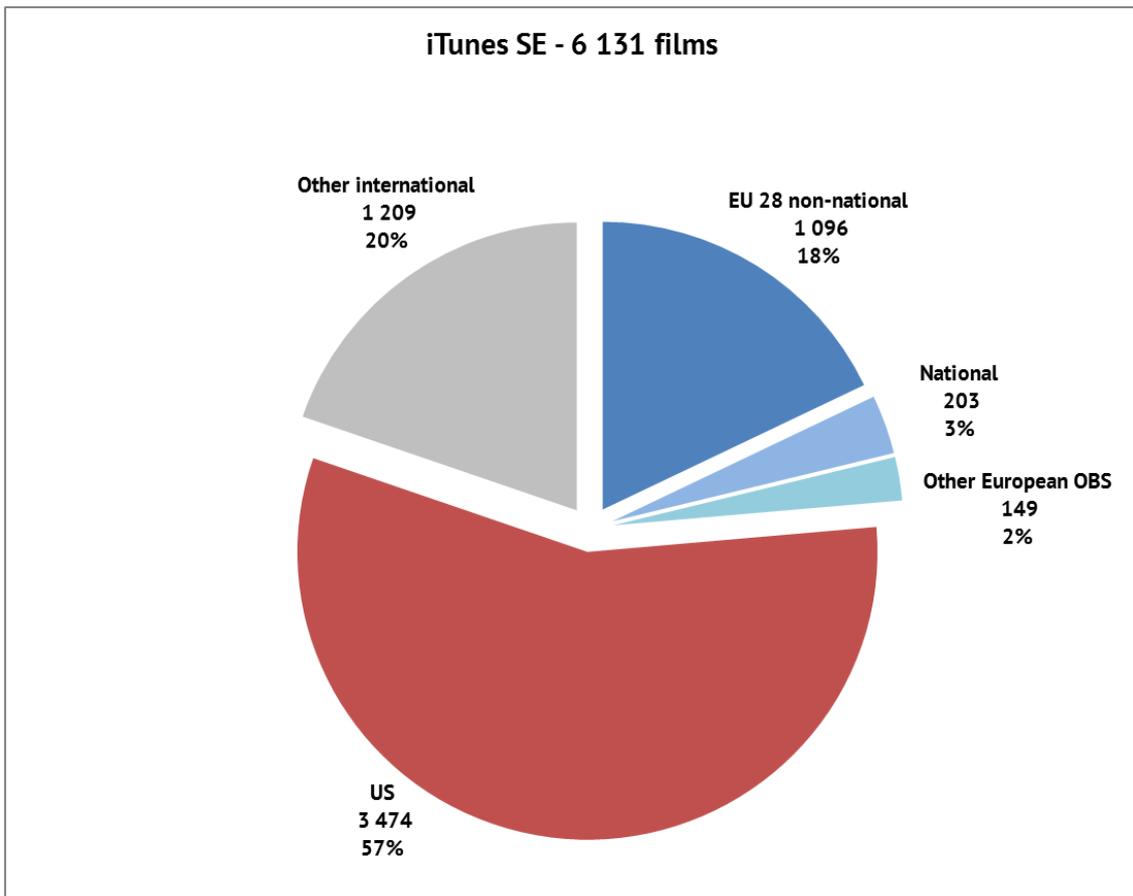
- Sweden (SE)

Table 95. SE iTunes – Country of origin of films, in units and percentage

iTunes SE					
Total films					
6 840					
Breakdown by Region of Origin					
6 131					90%
European OBS			International		
1 448			24%	4 683	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
1 299	21%	149	2%	3 474	57%
				1 209	20%
Of which EU 28 non-national		Of which National			
1 096	18%	203	3%		

Source: European Audiovisual Observatory

Figure 222 – SE iTunes – Share of films by country of origin, in units and %



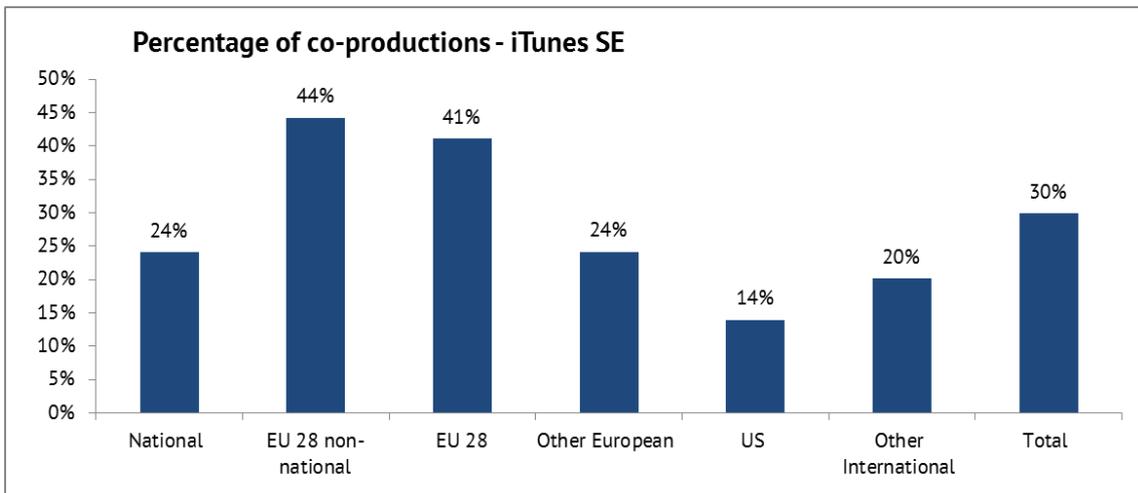
Source: European Audiovisual Observatory

Table 96. SE iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	49	24%
EU 28 non-national	485	44%
EU 28	534	41%
Other European	36	24%
US	485	14%
Other International	244	20%
<b>Total</b>	<b>1 833</b>	<b>30%</b>

Source: European Audiovisual Observatory

Figure 223 – SE iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

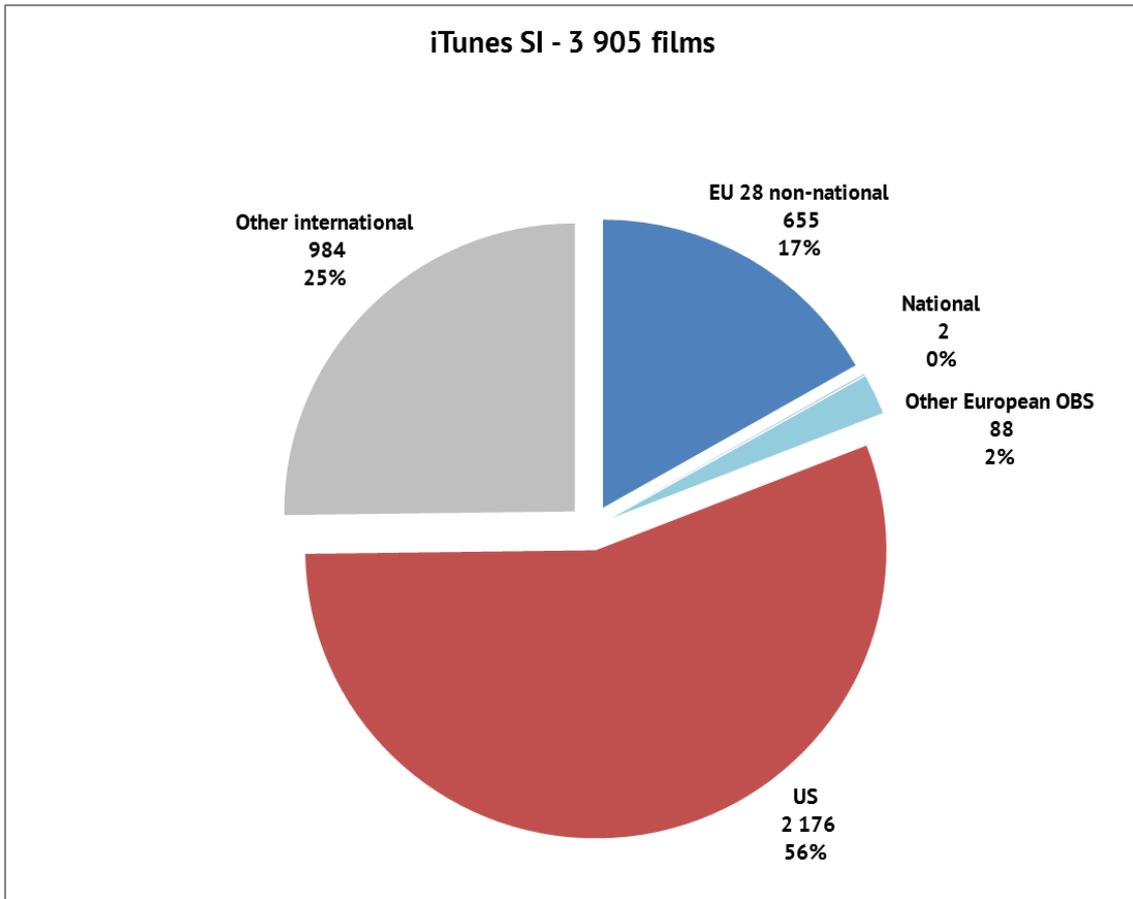
- Slovenia (SI)

Table 97. SI iTunes – Country of origin of films, in units and percentage

iTunes SI							
Total films							
4 434							
Breakdown by Region of Origin							
3 905					88%		
European OBS			International				
745			19%	3 160		81%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
657	17%	88	2%	2 176	56%	984	25%
Of which EU 28 non-national		Of which National					
655	17%	2	0%				

Source: European Audiovisual Observatory

Figure 224 – SI iTunes – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

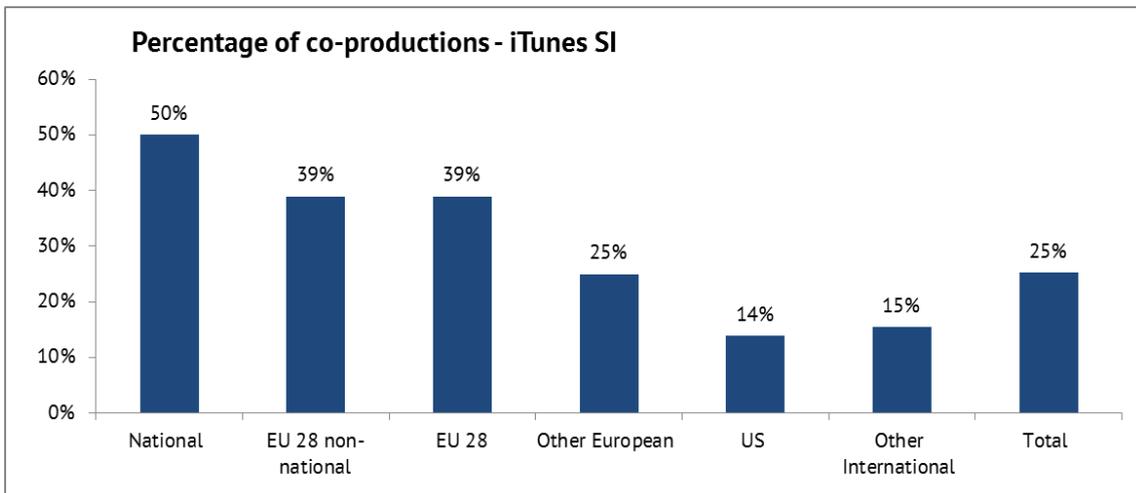
Table 98. SI iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	50%
EU 28 non-national	255	39%
EU 28	256	39%
Other European	22	25%
US	302	14%
Other International	152	15%
<b>Total</b>	<b>988</b>	<b>25%</b>

Source: European Audiovisual Observatory



Figure 225 – SI iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

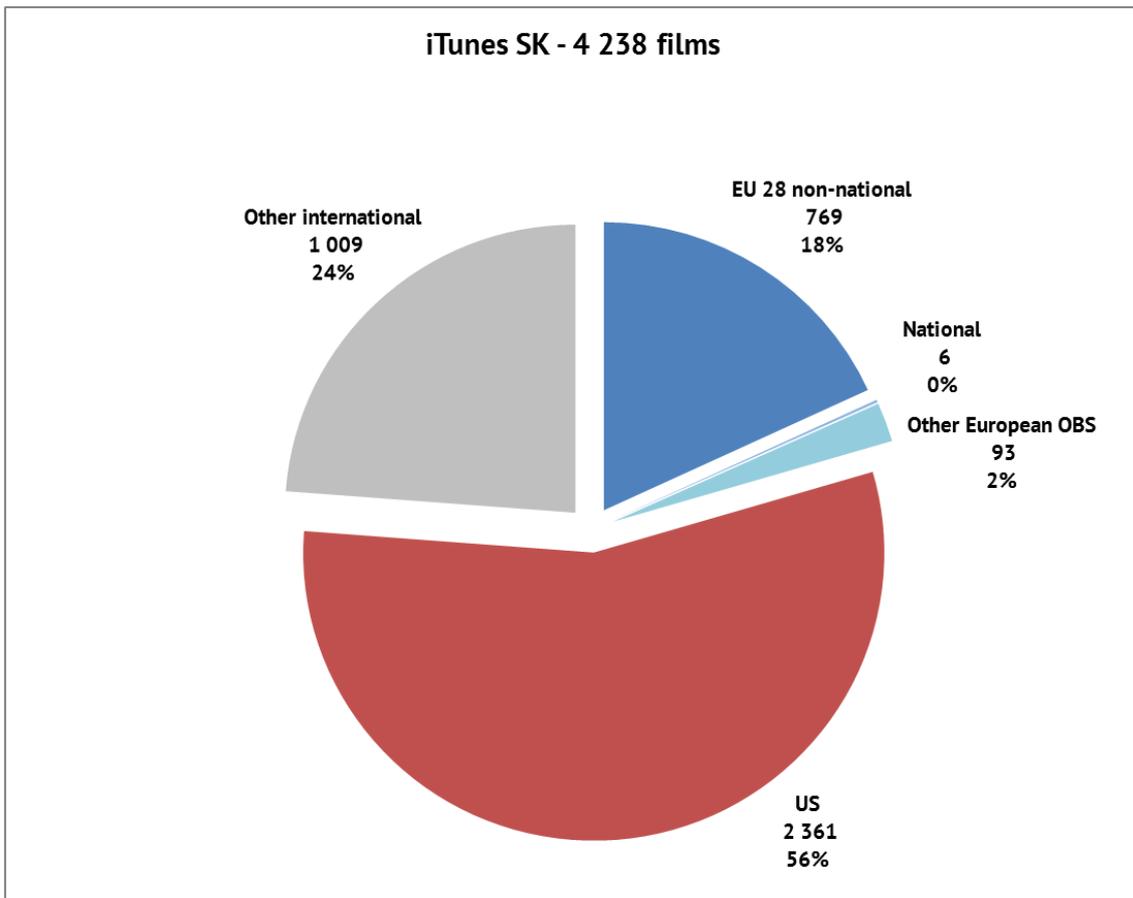
- Slovakia (SK)

Table 99. SK iTunes – Country of origin of films, in units and percentage

iTunes SK Total films							
4 922							
Breakdown by Region of Origin					86%		
European OBS				International			
868				20%			
3 370				80%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
775	18%	93	2%	2 361	56%	1 009	24%
Of which EU 28 non-national		Of which National					
769	18%	6	0%				

Source: European Audiovisual Observatory

Figure 226 – SK iTunes – Share of films by country of origin, in units and %



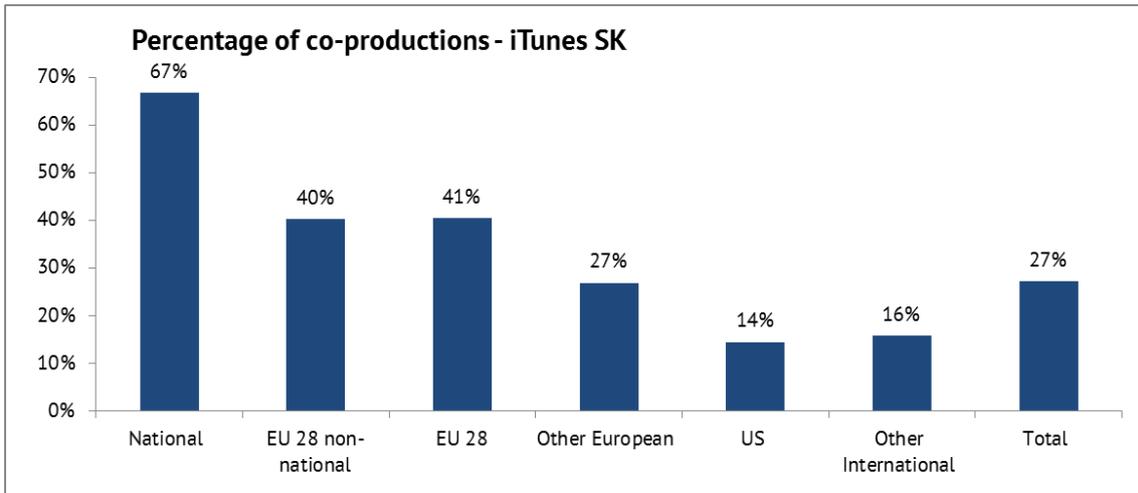
Source: European Audiovisual Observatory

Table 100. SK iTunes – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	4	67%
EU 28 non-national	310	40%
EU 28	314	41%
Other European	25	27%
US	341	14%
Other International	159	16%
<b>Total</b>	<b>1 153</b>	<b>27%</b>

Source: European Audiovisual Observatory

Figure 227 – SK iTunes – Percentage of co-productions



Source: European Audiovisual Observatory

### 4.1.2. ChiliTV – country catalogue details

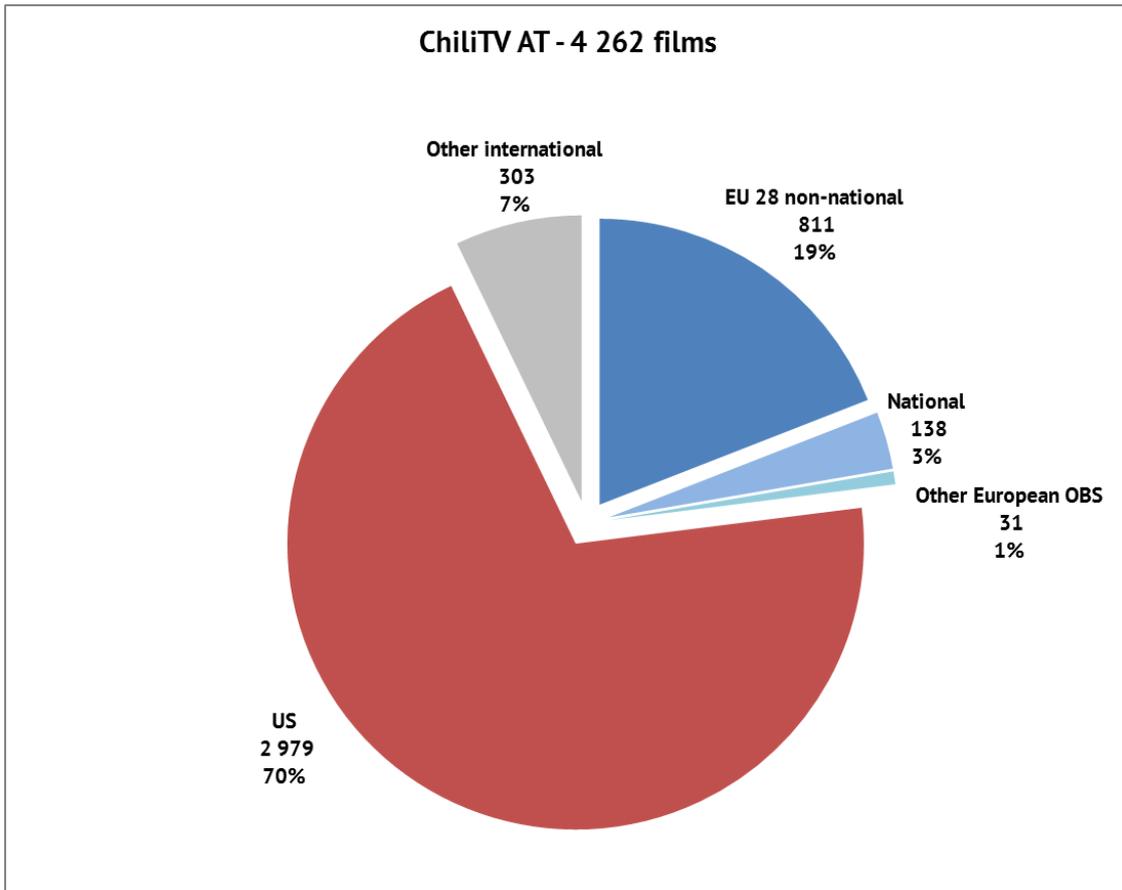
- Austria (AT)

Table 101. AT ChiliTV – Country of origin of films, in units and percentage

ChiliTV AT Total films 4 286					
Breakdown by Region of Origin					
4 262				99%	
European OBS			International		
980			23%		
			3 282		
			77%		
Of which EU 28		Of which other European OBS		Of which US	
949		31		2 979	
22%		1%		70%	
				Of which other International	
				303	
				7%	
Of which EU 28 non-national		Of which National			
811		138			
19%		3%			

Source: European Audiovisual Observatory

Figure 228 – AT ChiliTV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

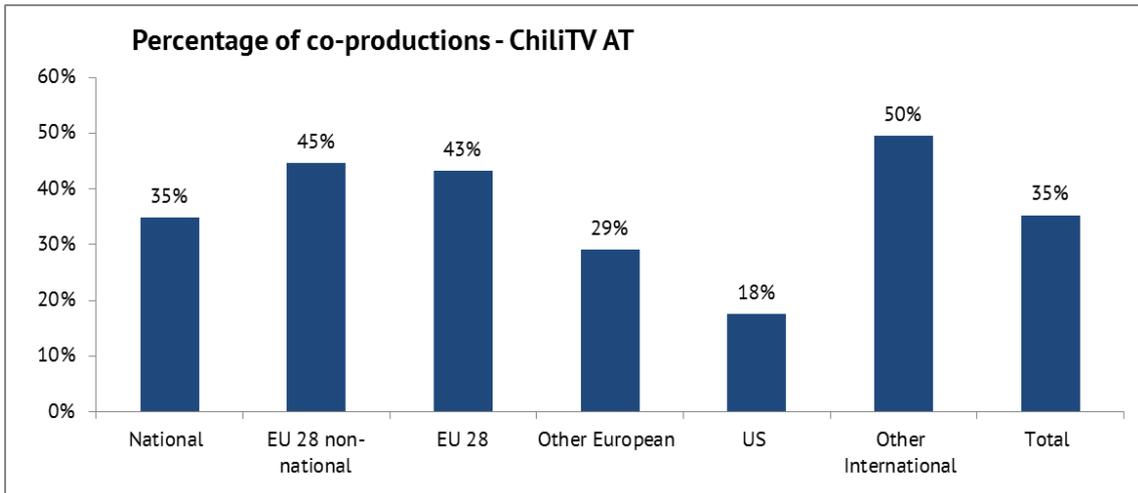
Table 102. AT ChiliTV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	48	35%
EU 28 non-national	362	45%
EU 28	410	43%
Other European	9	29%
US	524	18%
Other International	150	50%
<b>Total</b>	<b>1 503</b>	<b>35%</b>

Source: European Audiovisual Observatory



Figure 229 – AT ChiliTV – Percentage of co-productions



Source: European Audiovisual Observatory

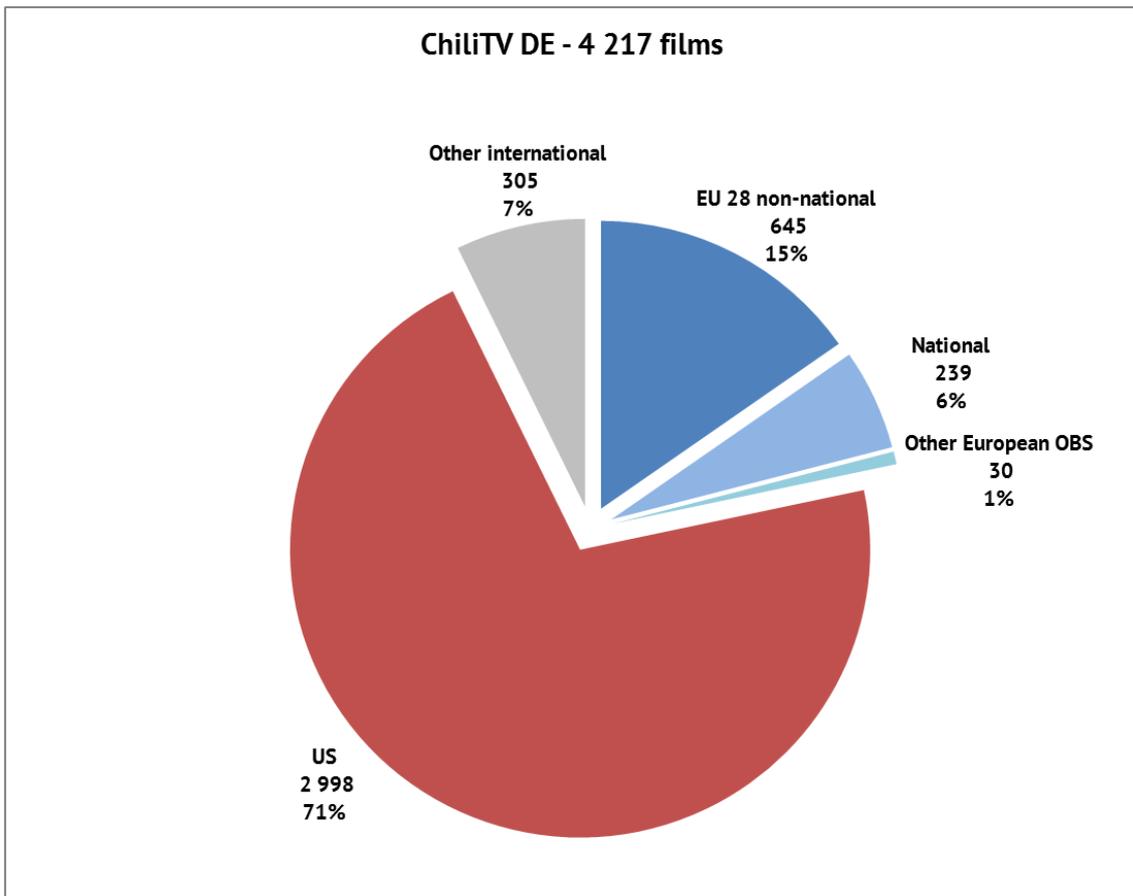
- Germany (DE)

Table 103. DE ChiliTV – Country of origin of films, in units and percentage

ChiliTV DE Total films					
4 240					
Breakdown by Region of Origin					
4 217					99%
European OBS			International		
914			3 303		
22%			78%		
Of which EU 28		Of which other European OBS		Of which US	
884	21%	30	1%	2 998	71%
				Of which other International	
				305	7%
Of which EU 28 non-national		Of which National			
645	15%	239	6%		

Source: European Audiovisual Observatory

Figure 230 – DE ChiliTV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

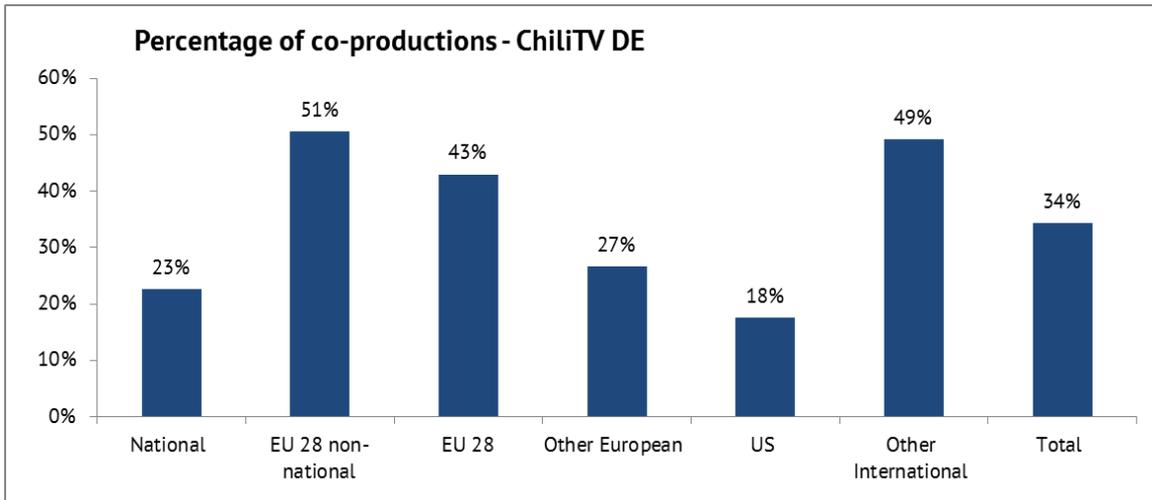
Table 104. DE ChiliTV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	54	23%
EU 28 non-national	326	51%
EU 28	380	43%
Other European	8	27%
US	527	18%
Other International	150	49%
<b>Total</b>	<b>1 445</b>	<b>34%</b>

Source: European Audiovisual Observatory



Figure 231 – DE ChiliTV – Percentage of co-productions



Source: European Audiovisual Observatory

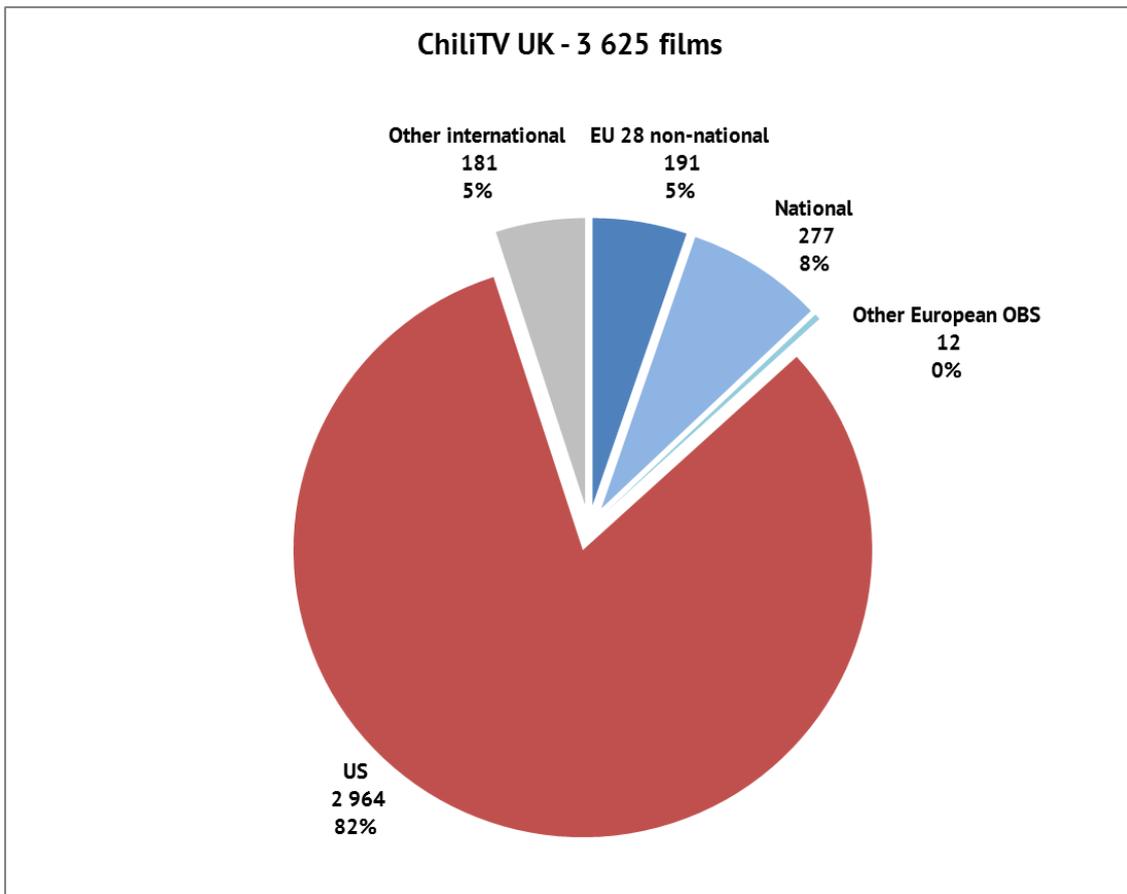
- United Kingdom (GB)

Table 105. GB ChiliTV UK – Country of origin of films, in units and percentage

ChiliTV UK Total films 3 633					
Breakdown by Region of Origin					
3 625				100%	
European OBS			International		
480			3 145		
13%			87%		
Of which EU 28		Of which other European OBS		Of which US	
468		12		2 964	
13%		0%		82%	
Of which EU 28 non-national		Of which National		Of which other International	
191		277		181	
5%		8%		5%	

Source: European Audiovisual Observatory

Figure 232 – GB ChiliTV UK – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

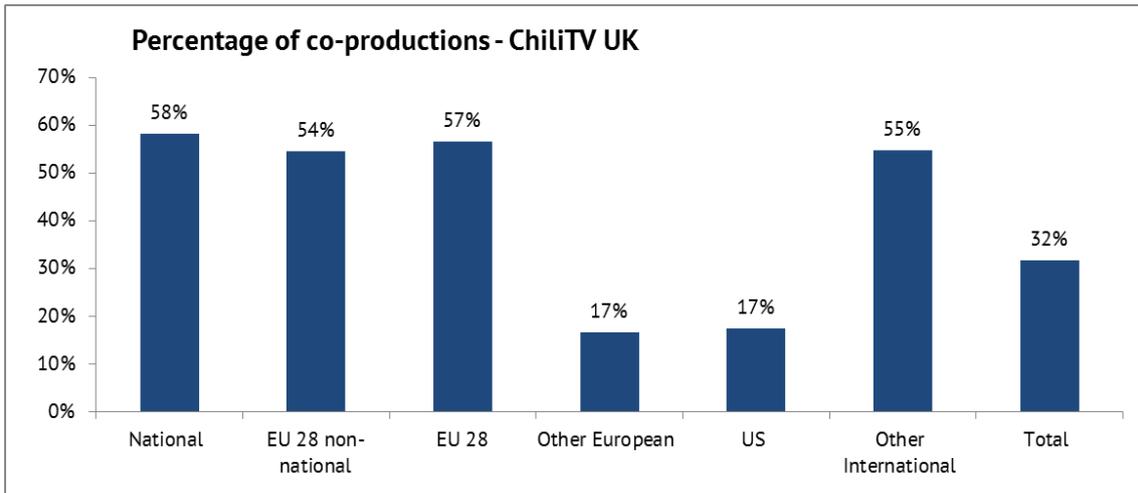
Table 106. GB ChiliTV UK – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	161	58%
EU 28 non-national	104	54%
EU 28	265	57%
Other European	2	17%
US	518	17%
Other International	99	55%
<b>Total</b>	<b>1 149</b>	<b>32%</b>

Source: European Audiovisual Observatory



Figure 233 – GB ChiliTV UK – Percentage of co-productions



Source: European Audiovisual Observatory

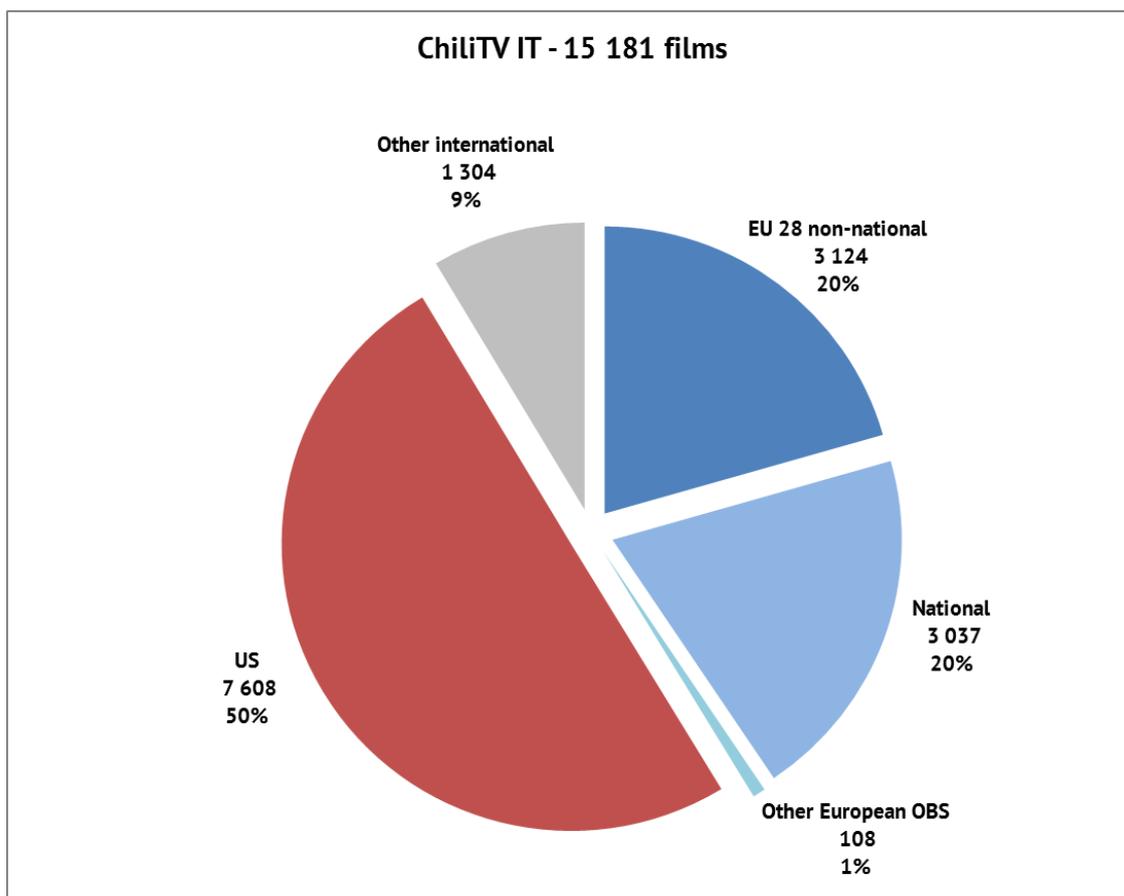
- Italy (I)

Table 107. IT ChiliTV – Country of origin of films, in units and percentage

ChiliTV IT					
Total films					
15 247					
Breakdown by Region of Origin					
15 181				100%	
European OBS			International		
6 269			8 912		
41%			59%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
6 161	41%	108	1%	7 608	50%
				1 304	9%
Of which EU 28 non-national		Of which National			
3 124	21%	3 037			
		20%			

Source: European Audiovisual Observatory

Figure 234 – IT ChiliTV -- Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

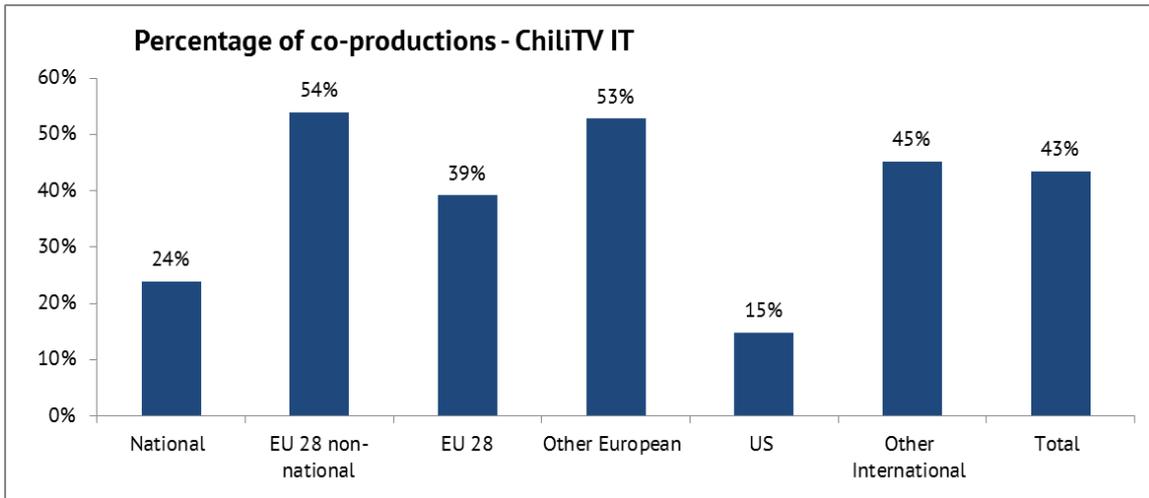
Table 108. IT ChiliTV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	727	24%
EU 28 non-national	1 686	54%
EU 28	2 413	39%
Other European	57	53%
US	1 130	15%
Other International	590	45%
<b>Total</b>	<b>6 603</b>	<b>43%</b>

Source: European Audiovisual Observatory



Figure 235 – IT ChiliTV – Percentage of co-productions



Source: European Audiovisual Observatory

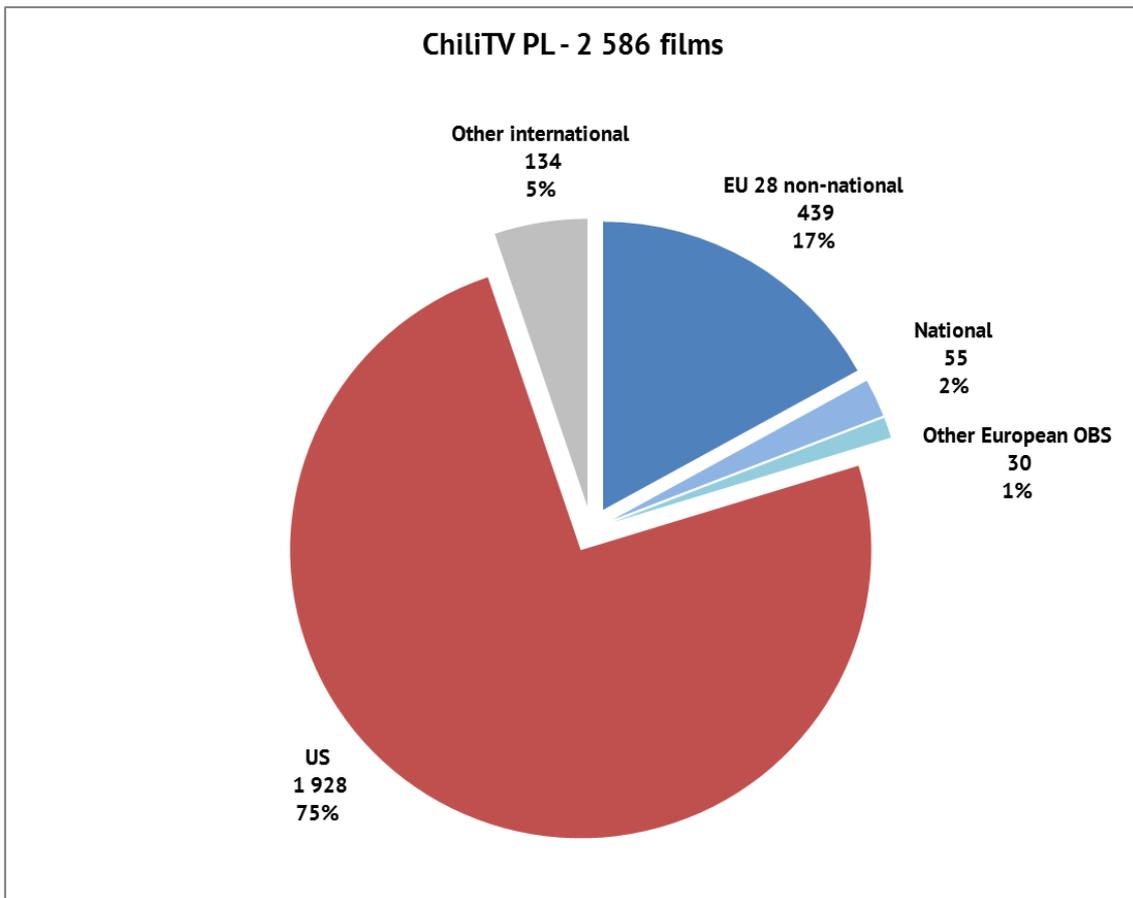
- Poland (PL)

Table 109. PL ChiliTV – Country of origin of films, in units and percentage

ChiliTV PL				
Total films				
2 587				
Breakdown by Region of Origin				
2 586				100%
European OBS			International	
524			20%	2 062
			80%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International
494	19%	30	1%	1 928
			75%	134
				5%
Of which EU 28 non-national	Of which National			
439	17%	55	2%	

Source: European Audiovisual Observatory

Figure 236 – PL ChiliTV – Share of films by country of origin, in units and %



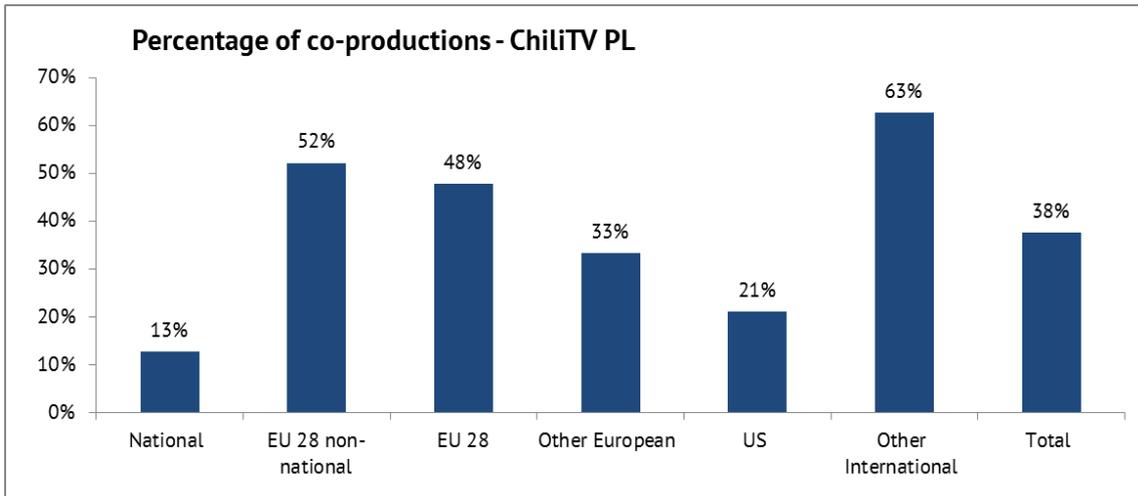
Source: European Audiovisual Observatory

Table 110. PL ChiliTV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	7	13%
EU 28 non-national	229	52%
EU 28	236	48%
Other European	10	33%
US	408	21%
Other International	84	63%
<b>Total</b>	<b>974</b>	<b>38%</b>

Source: European Audiovisual Observatory

Figure 237 – PL ChiliTV – Percentage of co-productions



Source: European Audiovisual Observatory

### 4.1.3. Microsoft Films & TV series – country catalogue details

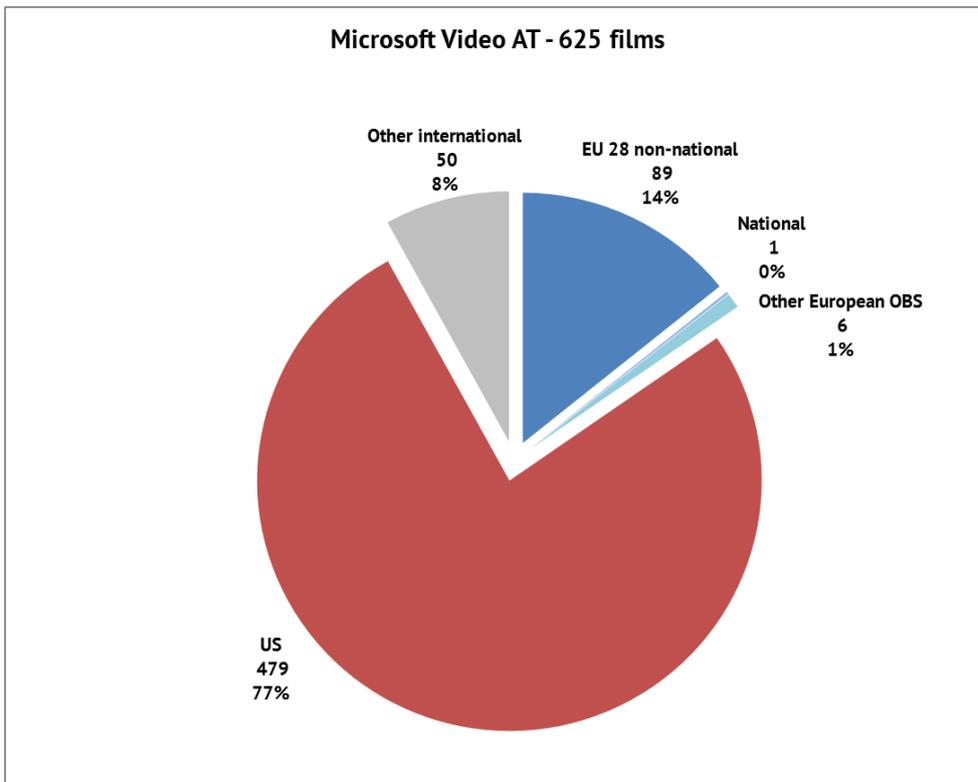
- Austria (AT)

Table 111. AT Microsoft Video – Country of origin of films, in units and percentage

Microsoft Video AT					
Total films					
655					
Breakdown by Region of Origin					
625					95%
European OBS			International		
96			529		
15%			85%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
90	14%	6	1%	479	77%
				50	8%
Of which EU 28 non-national		Of which National			
89	14%	1	0%		

Source: European Audiovisual Observatory

Figure 238 – AT Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

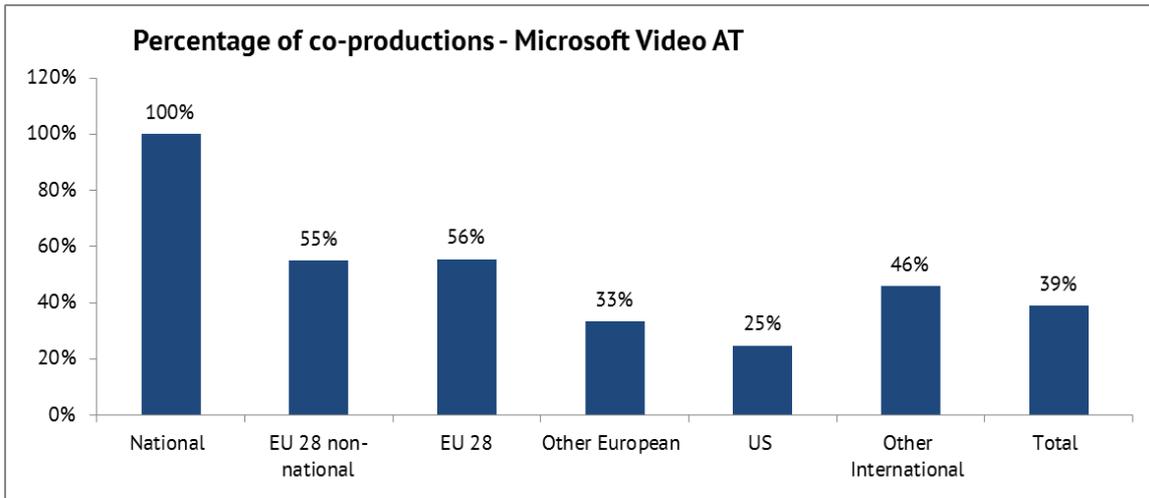
Table 112. AT Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	56	34%
EU 28 non-national	1 105	37%
EU 28	1 161	37%
Other European	69	30%
US	669	16%
Other International	436	25%
<b>Total</b>	<b>3 496</b>	<b>37%</b>

Source: European Audiovisual Observatory



Figure 239 – AT Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

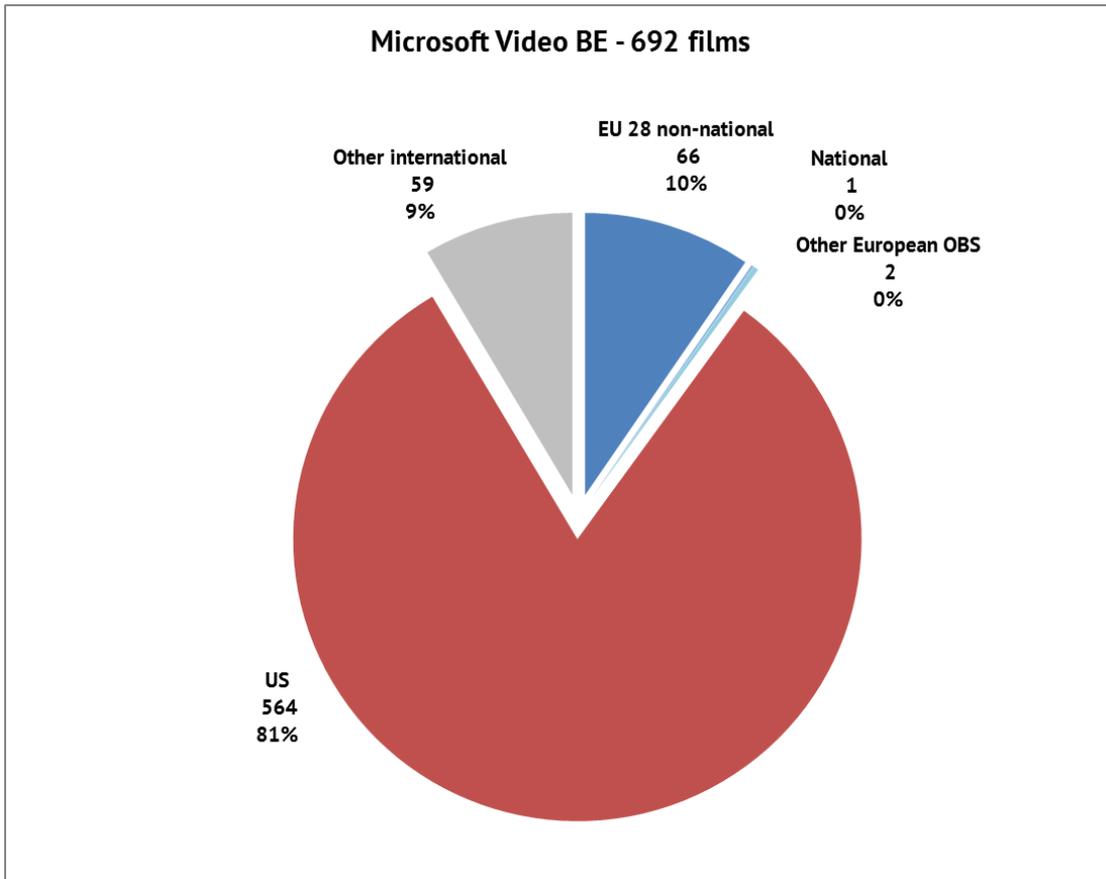
- Belgium (BE)

Table 113. BE Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video BE							
Total films							
721							
Breakdown by Region of Origin					96%		
European OBS				International			
69				623			
				10%			
				90%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
67	10%	2	0%	564	82%	59	9%
Of which EU 28 non-national		Of which National					
66	10%	1	0%				

Source: European Audiovisual Observatory

Figure 240 – BE Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

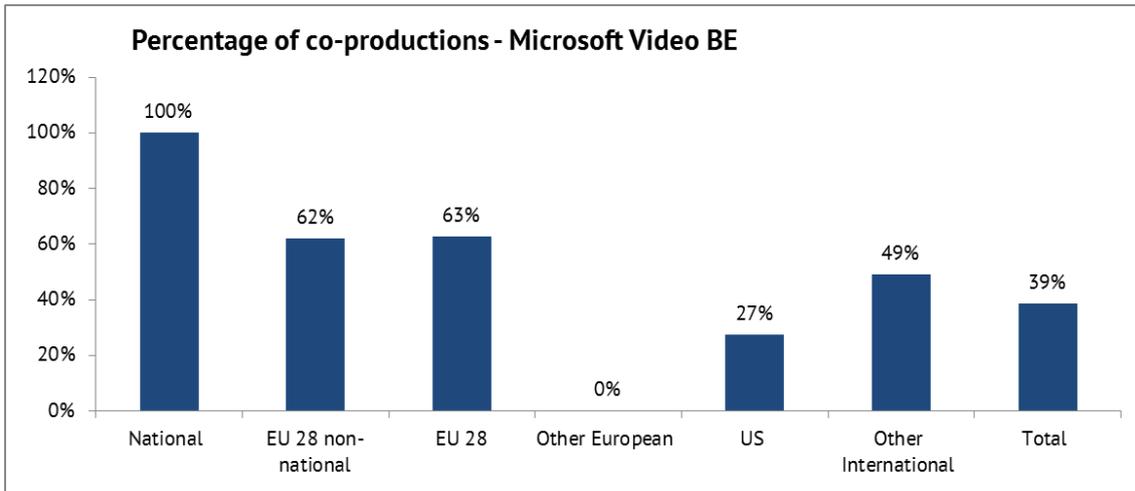
Table 114. BE Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	100%
EU 28 non-national	41	62%
EU 28	42	63%
Other European	-	0%
US	154	27%
Other International	29	49%
<b>Total</b>	<b>267</b>	<b>39%</b>

Source: European Audiovisual Observatory



Figure 241 – BE Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

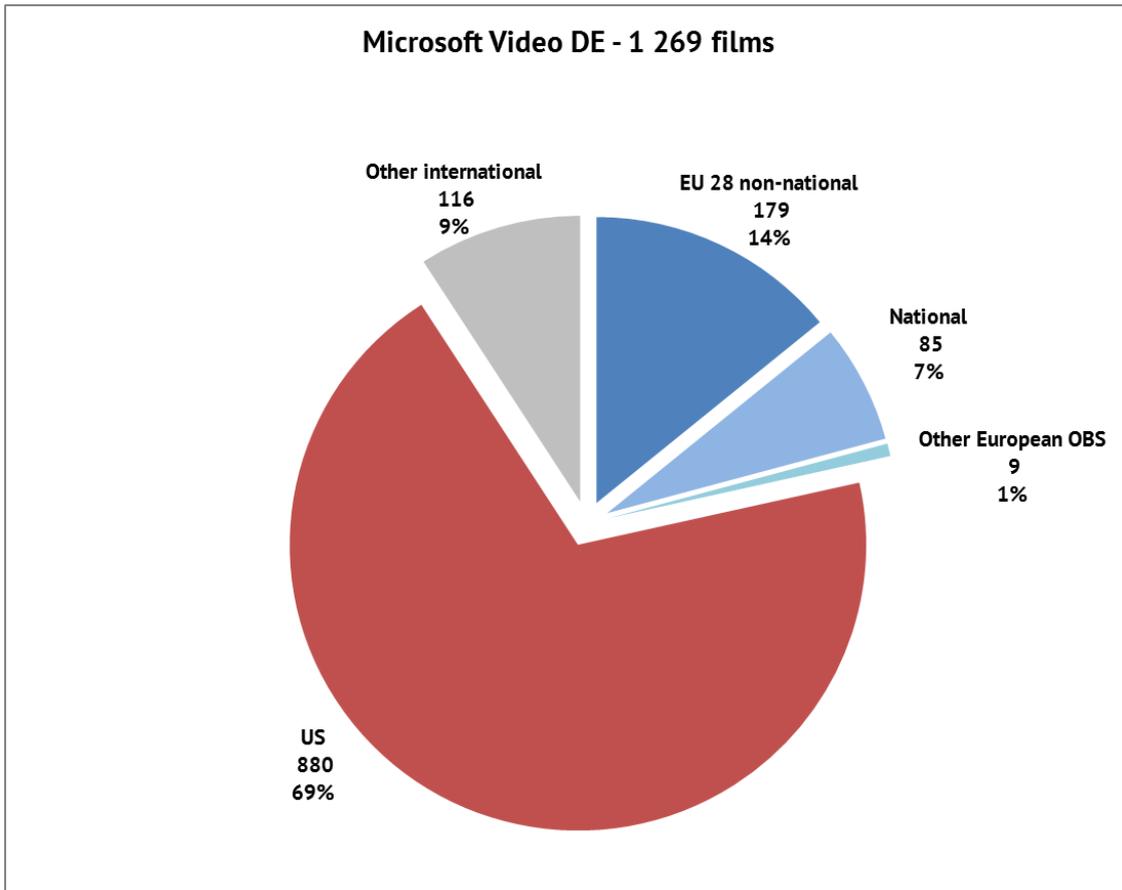
- Germany (DE)

Table 115. DE Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video DE							
Total films							
1 328							
Breakdown by Region of Origin							
1 269					96%		
European OBS			International				
273			996				
22%			78%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
264	21%	9	1%	880	69%	116	9%
Of which EU 28 non-national		Of which National					
179	14%	85	7%				

Source: European Audiovisual Observatory

Figure 242 – DE Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

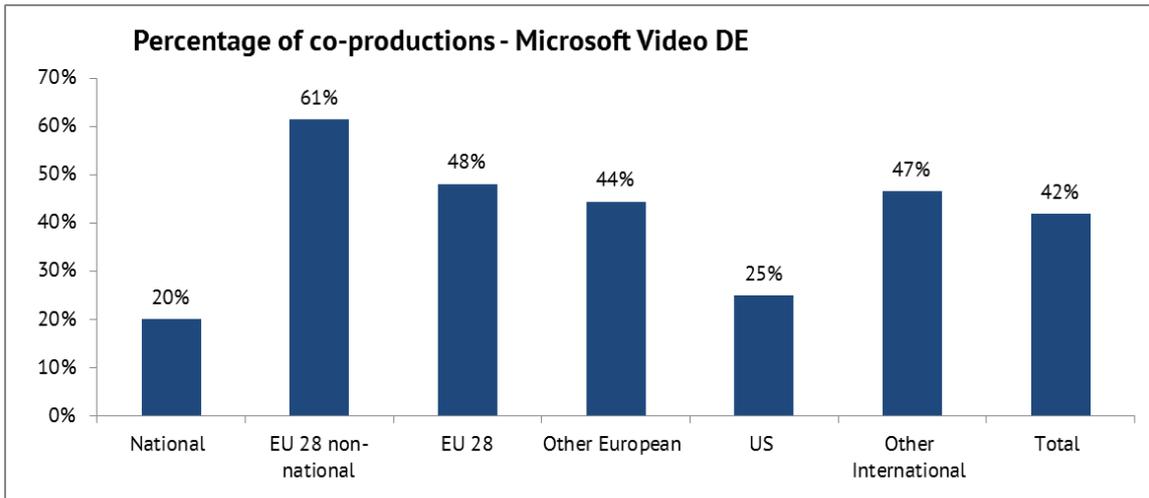
Table 116. DE Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	17	20%
EU 28 non-national	110	61%
EU 28	127	48%
Other European	4	44%
US	220	25%
Other International	54	47%
<b>Total</b>	<b>532</b>	<b>42%</b>

Source: European Audiovisual Observatory



Figure 243 – DE Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

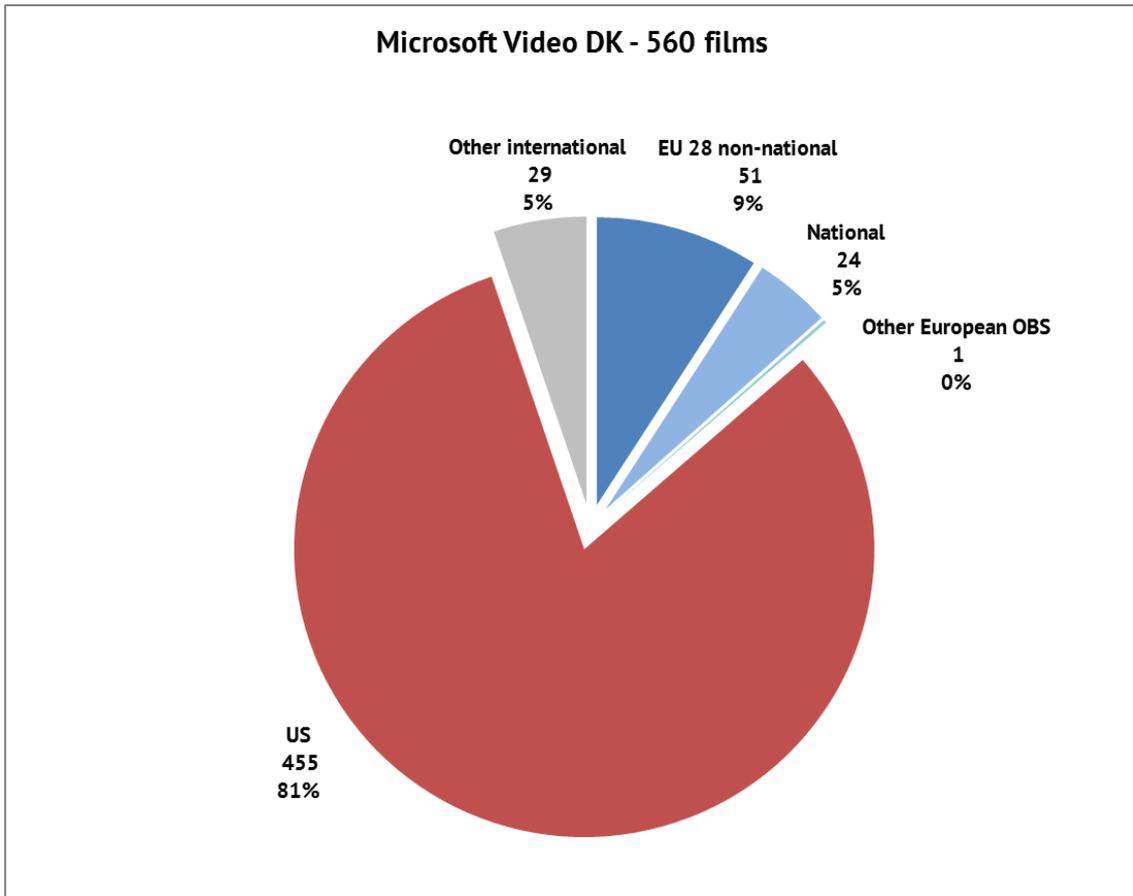
- Denmark (DK)

Table 117. DK Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video DK							
Total films							
570							
Breakdown by Region of Origin							
560					98%		
European OBS				International			
76				14%	484	86%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
75	13%	1	0%	455	81%	29	5%
Of which EU 28 non-national		Of which National					
51	9%	24	4%				

Source: European Audiovisual Observatory

Figure 244 – DK Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

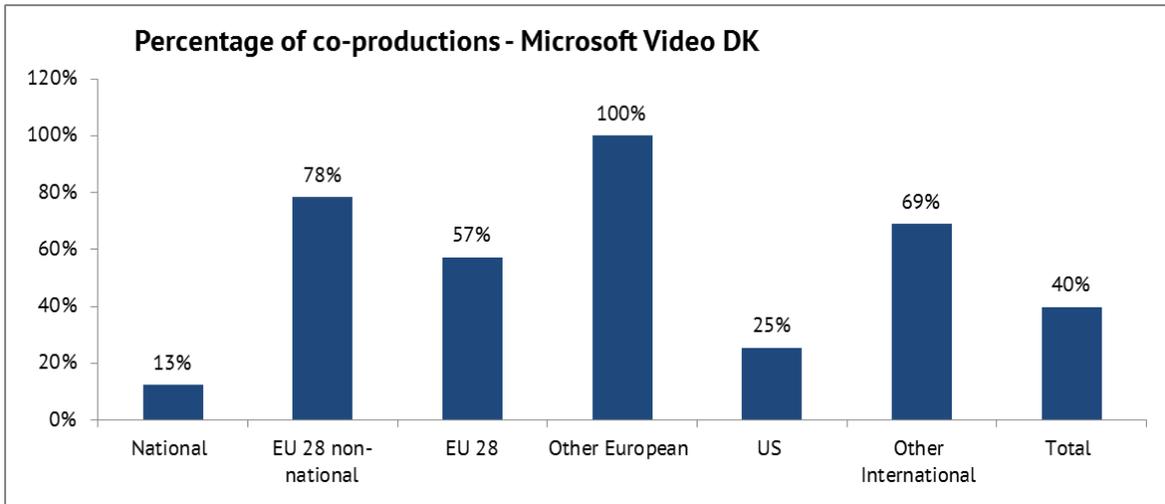
Table 118. DK Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	13%
EU 28 non-national	40	78%
EU 28	43	57%
Other European	1	100%
US	116	25%
Other International	20	69%
<b>Total</b>	<b>223</b>	<b>40%</b>

Source: European Audiovisual Observatory



Figure 245 – DK Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

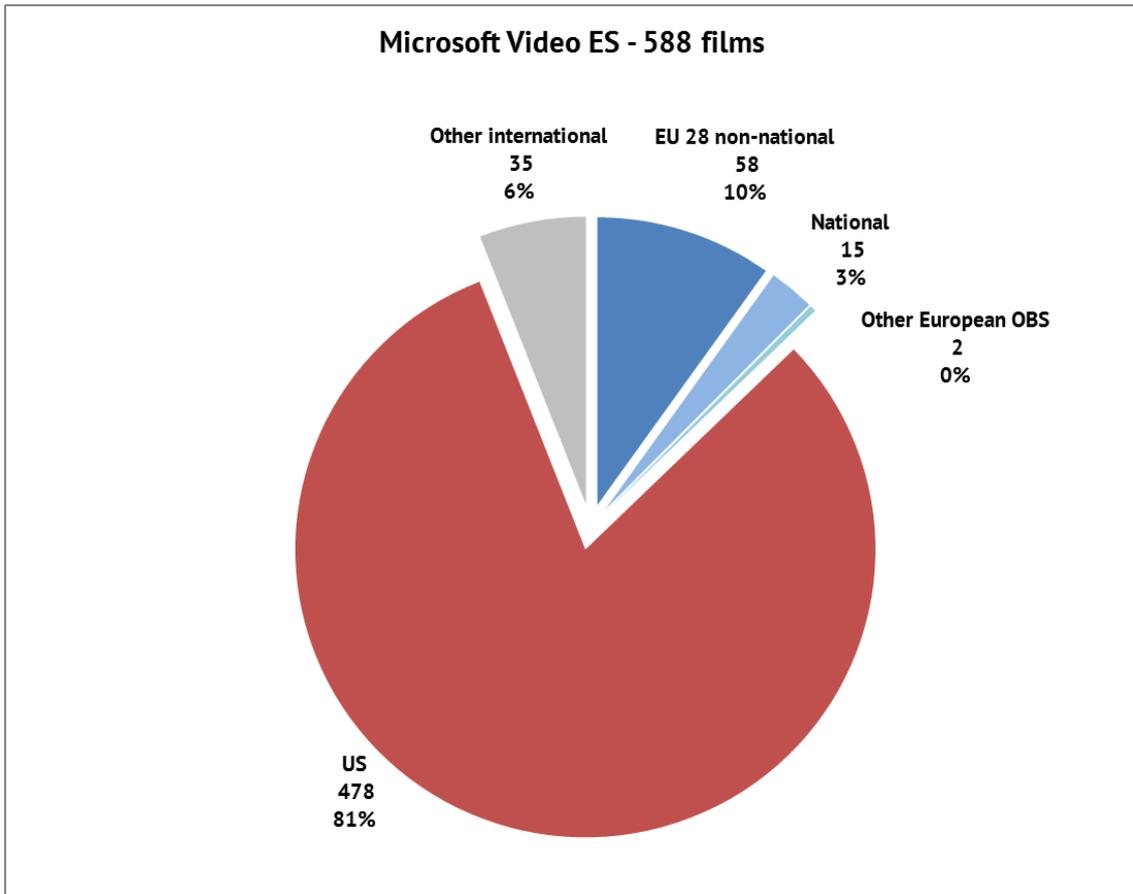
- Spain (ES)

Table 119. ES Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video ES							
Total films							
604							
Breakdown by Region of Origin							
588					97%		
European OBS			International				
75			513				
13%			87%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
73	12%	2	0%	478	81%	35	6%
Of which EU 28 non-national		Of which National					
58	10%	15	3%				

Source: European Audiovisual Observatory

Figure 246 – ES Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

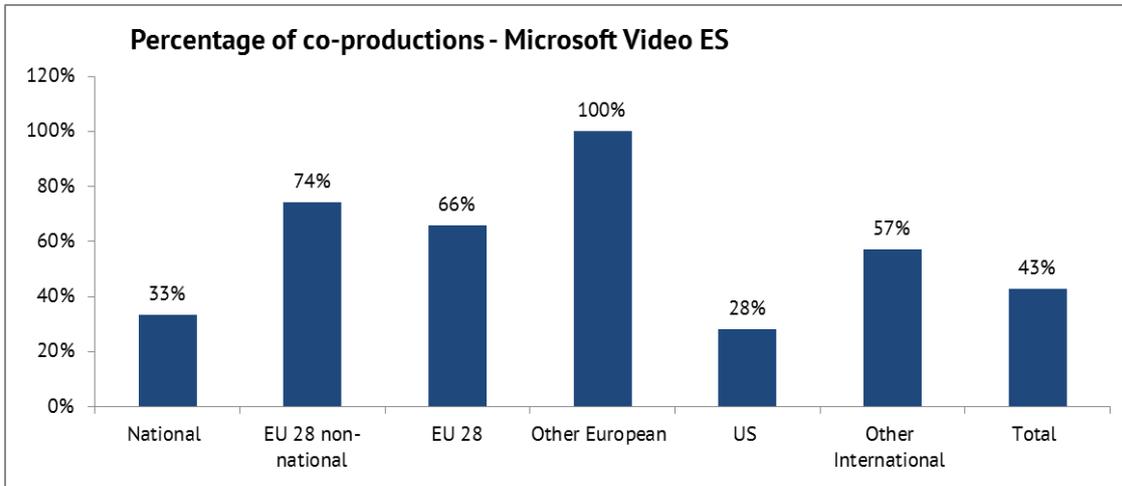
Table 120. ES Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	5	33%
EU 28 non-national	43	74%
EU 28	48	66%
Other European	2	100%
US	134	28%
Other International	20	57%
<b>Total</b>	<b>252</b>	<b>43%</b>

Source: European Audiovisual Observatory



Figure 247 – ES Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

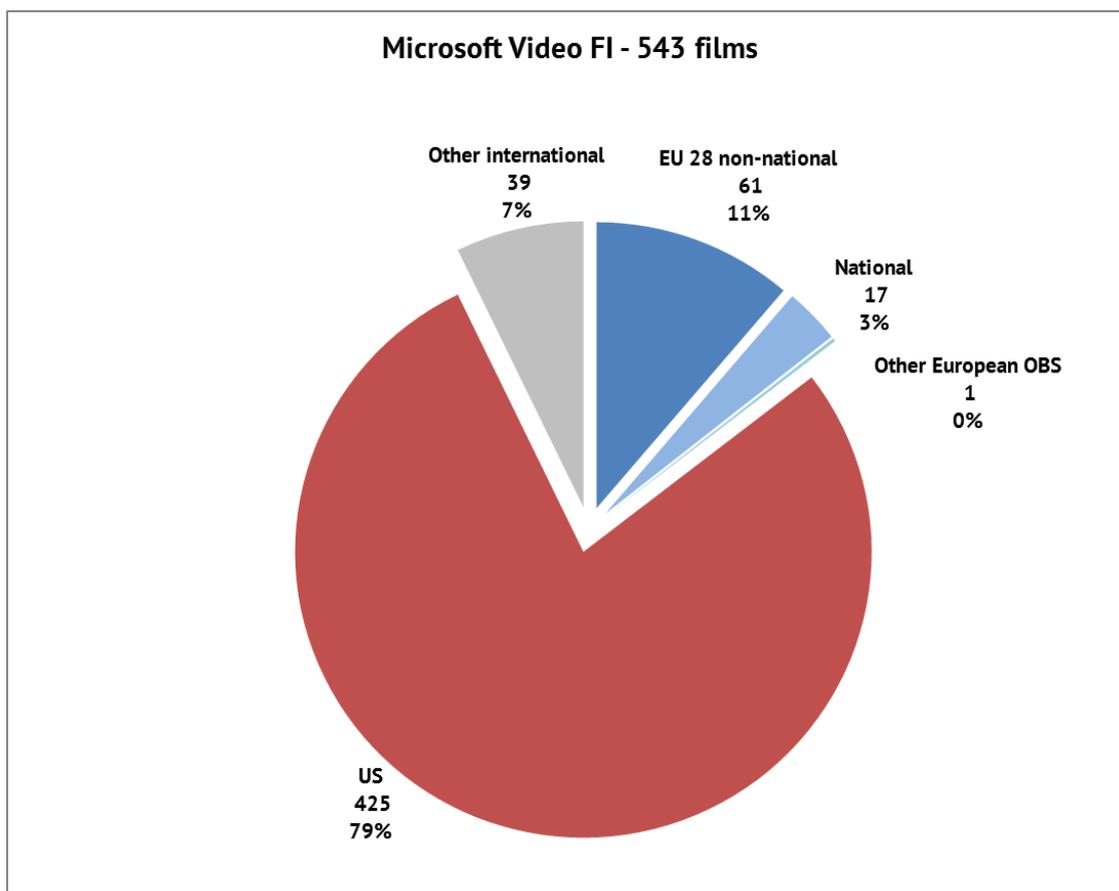
Finland (FI)

Table 121. FI Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video FI					
Total films					
558					
Breakdown by Region of Origin					
543					97%
European OBS			International		
79			464		
15%			85%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
78	14%	1	0%	425	78%
				39	7%
Of which EU 28 non-national		Of which National			
61	11%	17	3%		

Source: European Audiovisual Observatory

Figure 248 – FI Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

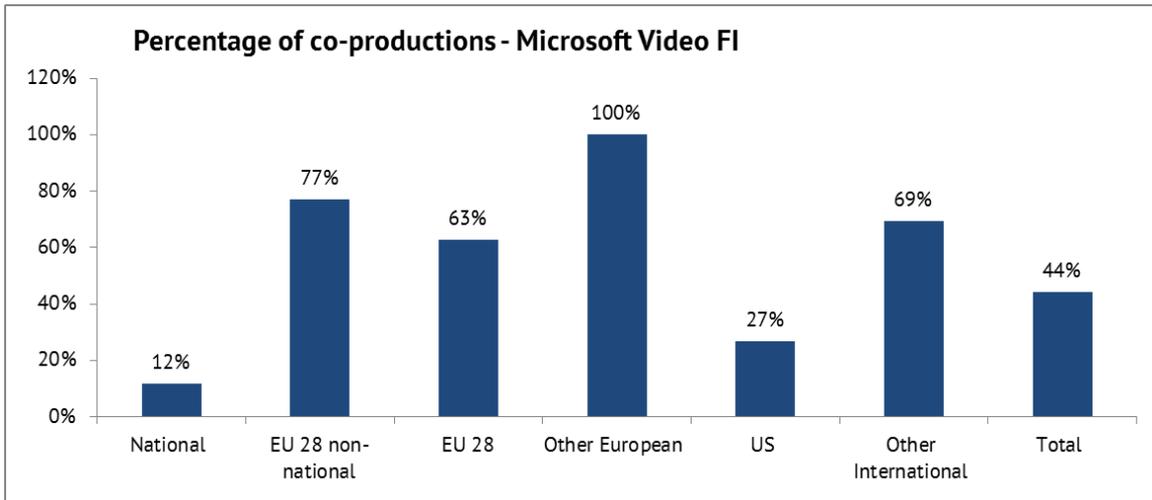
Table 122. FI Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	2	12%
EU 28 non-national	47	77%
EU 28	49	63%
Other European	1	100%
US	114	27%
Other International	27	69%
<b>Total</b>	<b>240</b>	<b>44%</b>

Source: European Audiovisual Observatory



Figure 249 – FI Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

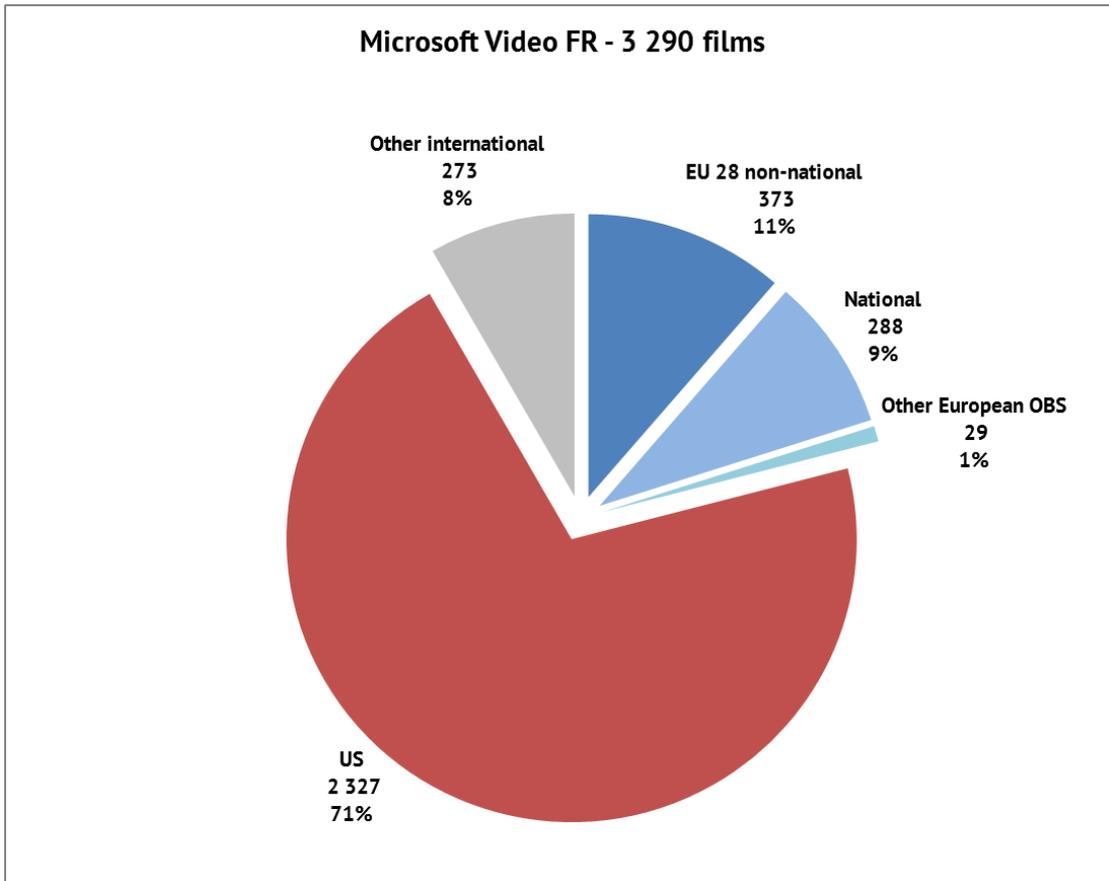
- France (FR)

Table 123. FR Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video FR					
Total films					
3 626					
Breakdown by Region of Origin					
3 290					91%
European OBS			International		
690			2 600		
21%			79%		
Of which EU 28		Of which other European OBS		Of which US	
661	20%	29	1%	2 327	71%
				Of which other International	
				273	8%
Of which EU 28 non-national		Of which National			
373	11%	288	9%		

Source: European Audiovisual Observatory

Figure 250 – FR Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

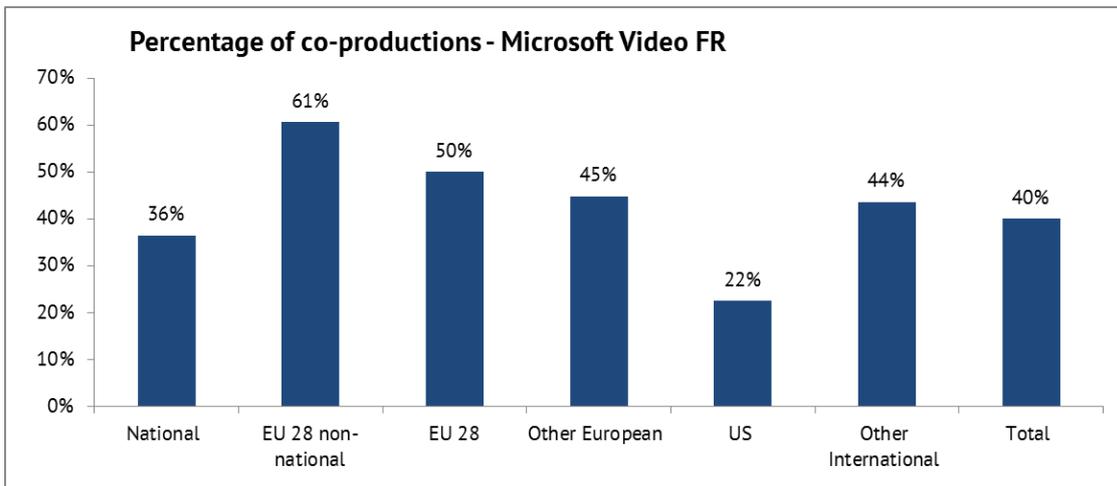
Table 124. FR Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	105	36%
EU 28 non-national	226	61%
EU 28	331	50%
Other European	13	45%
US	523	22%
Other International	119	44%
<b>Total</b>	<b>1 317</b>	<b>40%</b>

Source: European Audiovisual Observatory



Figure 251 – FR Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

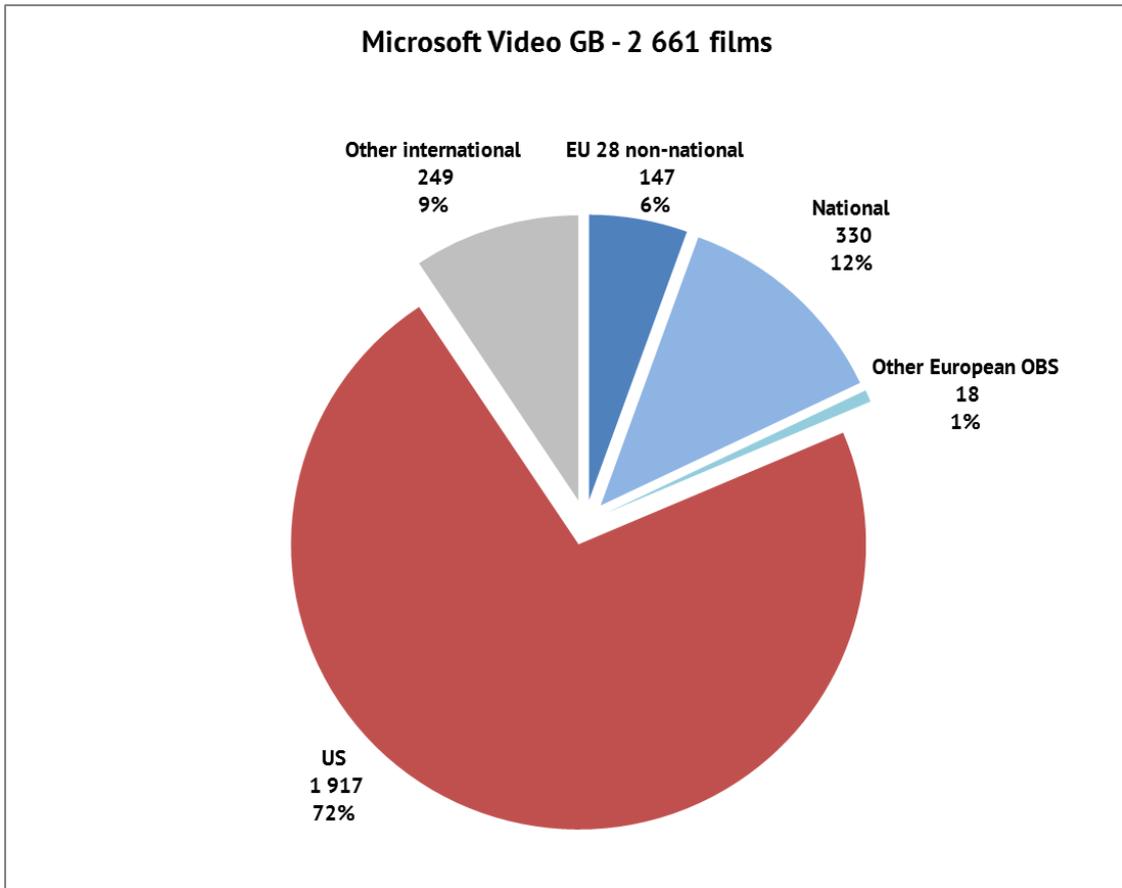
- United Kingdom (GB)

Table 125. GB Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video GB							
Total films							
2 843							
Breakdown by Region of Origin					94%		
European OBS				International			
495				2 166			
19%				81%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
477	18%	18	1%	1 917	72%	249	9%
Of which EU 28 non-national		Of which National					
147	6%	330	12%				

Source: European Audiovisual Observatory

Figure 252 – GB Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

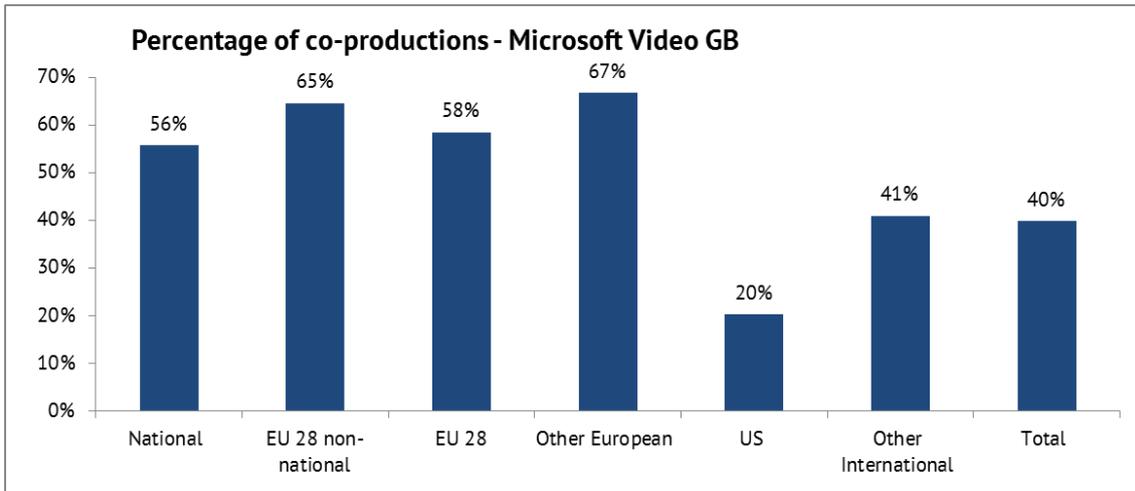
Table 126. GB Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	184	56%
EU 28 non-national	95	65%
EU 28	279	58%
Other European	12	67%
US	388	20%
Other International	102	41%
<b>Total</b>	<b>1 060</b>	<b>40%</b>

Source: European Audiovisual Observatory



Figure 253 – GB Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

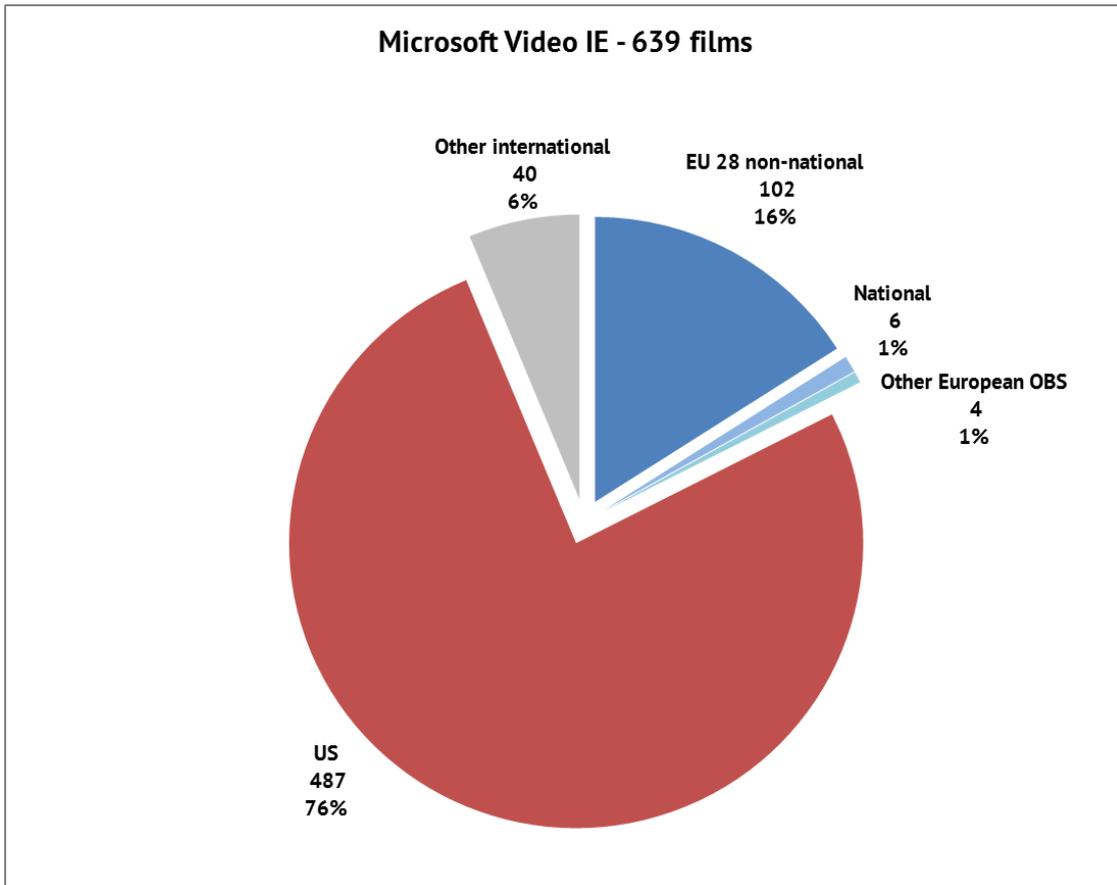
- Ireland (IE)

Table 127. IE Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video IE					
Total films					
669					
Breakdown by Region of Origin					96%
European OBS				International	
112				527	
18%				82%	
Of which EU 28		Of which other European OBS		Of which US	
108		4		487	
17%		1%		76%	
40%		6%		6%	
Of which EU 28 non-national		Of which National			
102		6			
16%		1%			

Source: European Audiovisual Observatory

Figure 254 – IE Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

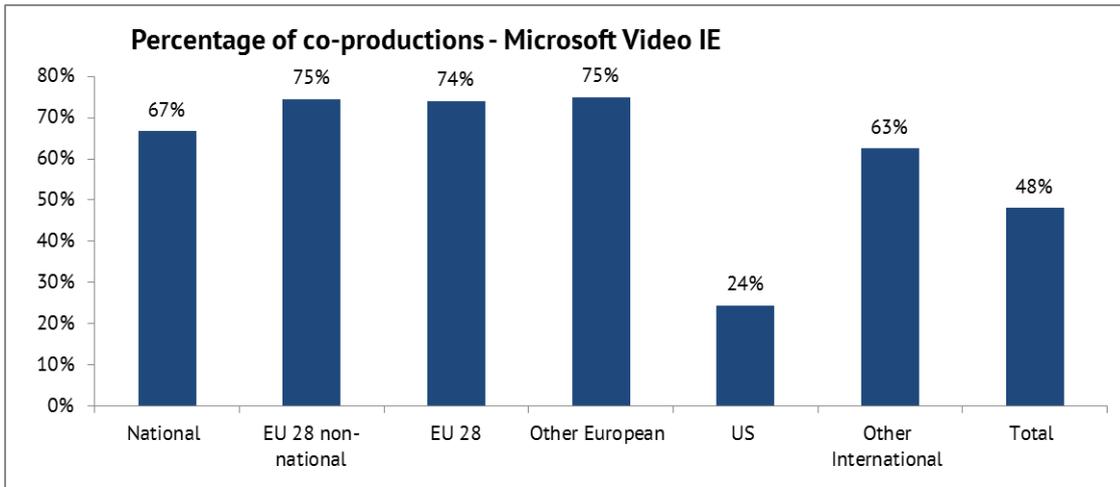
Table 128. IE Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	4	67%
EU 28 non-national	76	75%
EU 28	80	74%
Other European	3	75%
US	119	24%
Other International	25	63%
<b>Total</b>	<b>307</b>	<b>48%</b>

Source: European Audiovisual Observatory



Figure 255 – IE Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

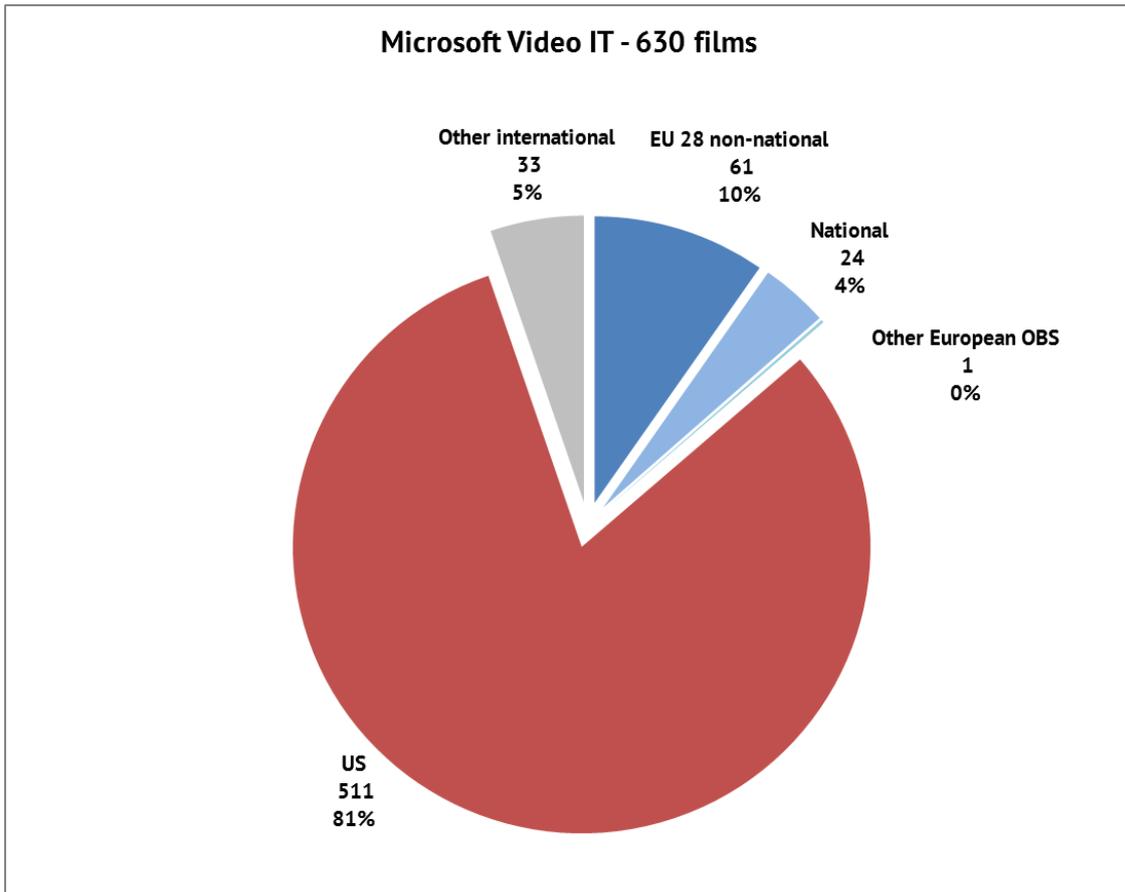
- Italy (IT)

Table 129. IT Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video IT					
Total films					
646					
Breakdown by Region of Origin					98%
European OBS				International	
86				544	
14%				86%	
Of which EU 28		Of which other European OBS		Of which US	
85	13%	1	0%	511	81%
				Of which other International	
				33	5%
Of which EU 28 non-national		Of which National			
61	10%	24	4%		

Source: European Audiovisual Observatory

Figure 256 – IT Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

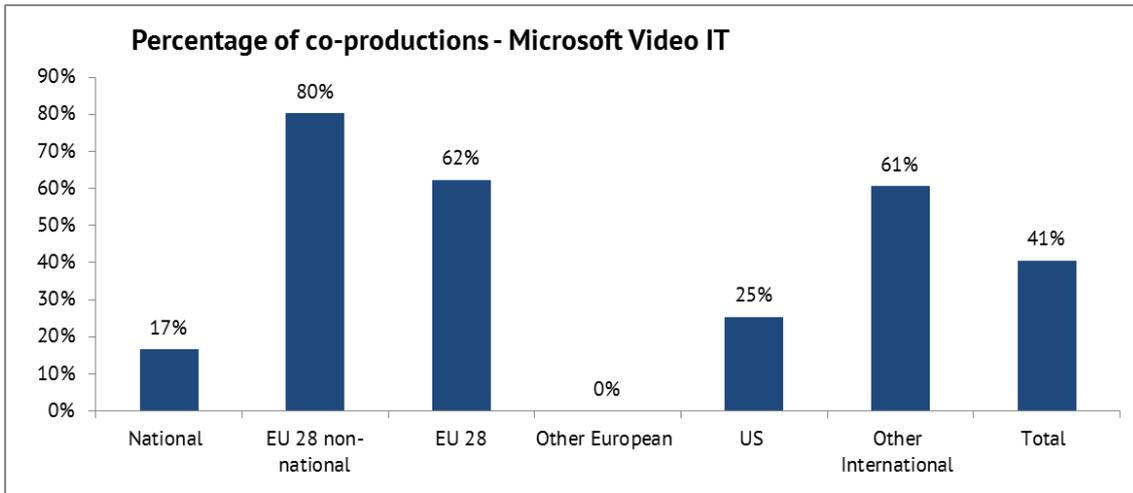
Table 130. IT Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	4	17%
EU 28 non-national	49	80%
EU 28	53	62%
Other European	-	0%
US	130	25%
Other International	20	61%
<b>Total</b>	<b>256</b>	<b>41%</b>

Source: European Audiovisual Observatory



Figure 257 – IT Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

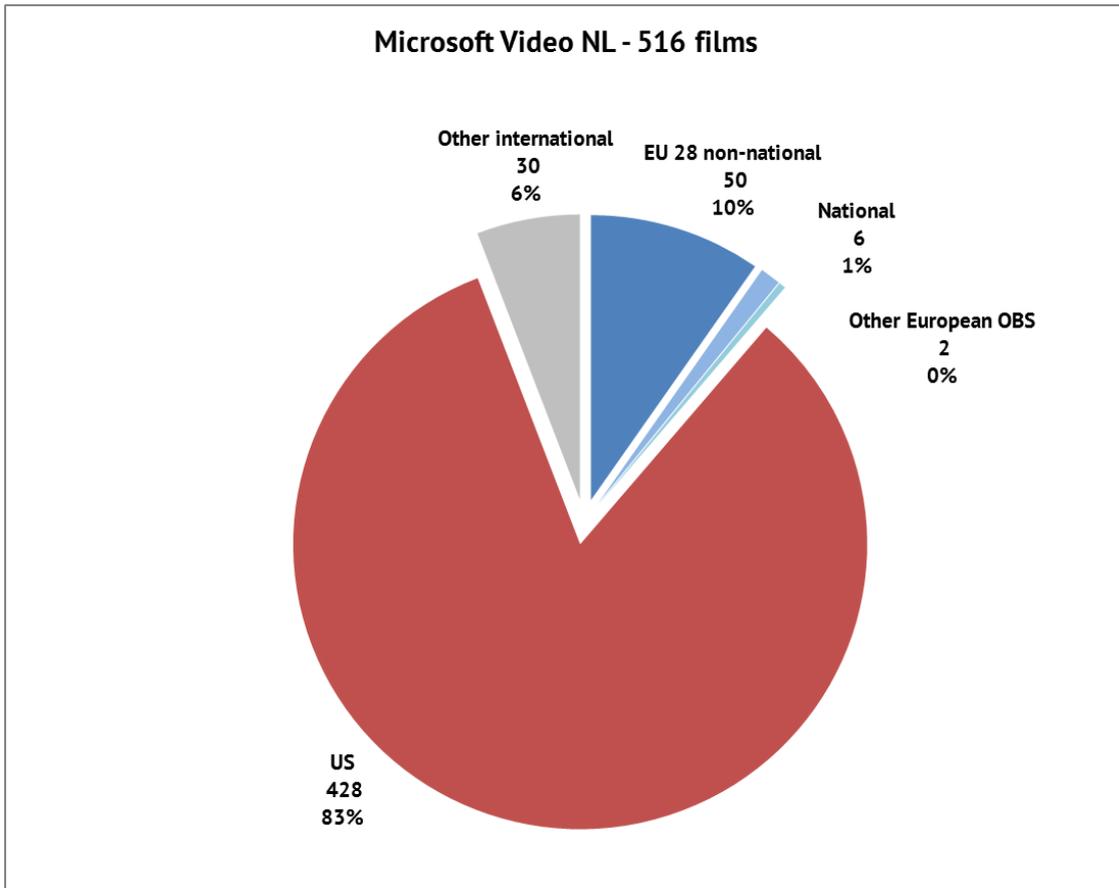
▪ Netherlands (NL)

Table 131. NL Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video NL					
Total films					
534					
Breakdown by Region of Origin					97%
European OBS				International	
58				458	
Of which EU 28		Of which other European OBS		Of which US	
56		2		428	
11%		0%		83%	
Of which EU 28 non-national		Of which National		Of which other International	
50		6		30	
10%		1%		6%	

Source: European Audiovisual Observatory

Figure 258 – NL Microsoft Films & TV series – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

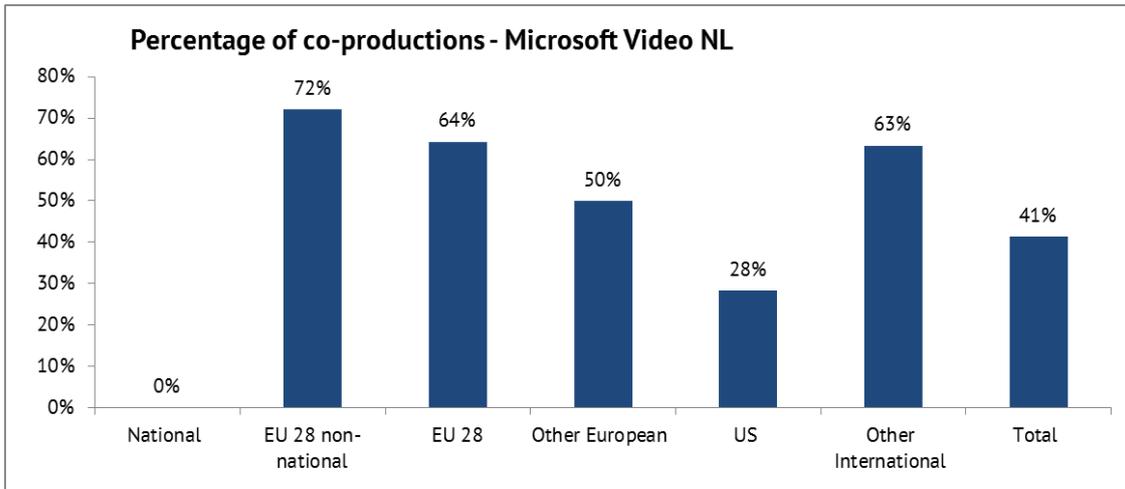
Table 132. NL Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	36	72%
EU 28	36	64%
Other European	1	50%
US	121	28%
Other International	19	63%
<b>Total</b>	<b>213</b>	<b>41%</b>

Source: European Audiovisual Observatory



Figure 259 – NL Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

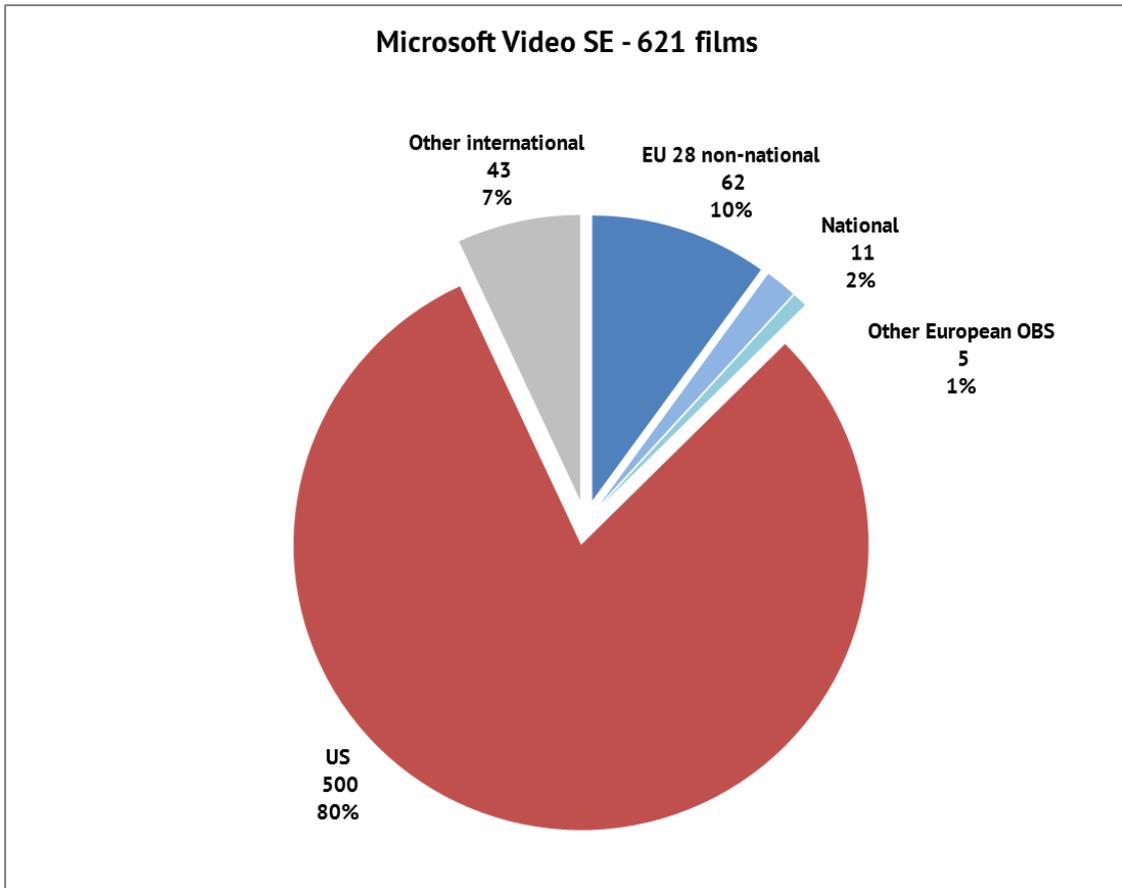
- Sweden (SE)

Table 133. SE Microsoft Films & TV series – Country of origin of films, in units and percentage

Microsoft Video SE					
Total films					
633					
Breakdown by Region of Origin					98%
European OBS				International	
78				543	
13%				87%	
Of which EU 28		Of which other European OBS		Of which US	
73	12%	5	1%	500	81%
				Of which other International	
				43	7%
Of which EU 28 non-national		Of which National			
62	10%	11	2%		

Source: European Audiovisual Observatory

Figure 260 – SE Microsoft Films & TV series – Share of films by country of origin, in units and %



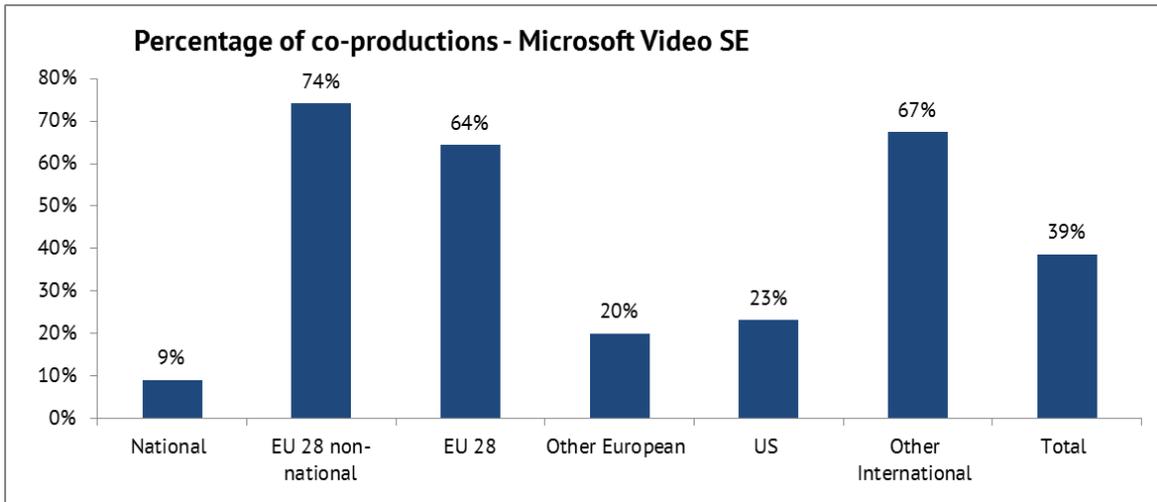
Source: European Audiovisual Observatory

Table 134. SE Microsoft Films & TV series – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	9%
EU 28 non-national	46	74%
EU 28	47	64%
Other European	1	20%
US	116	23%
Other International	29	67%
<b>Total</b>	<b>240</b>	<b>39%</b>

Source: European Audiovisual Observatory

Figure 261 – SE Microsoft Films & TV series – Percentage of co-productions



Source: European Audiovisual Observatory

#### 4.1.4. Rakuten TV – country catalogue details

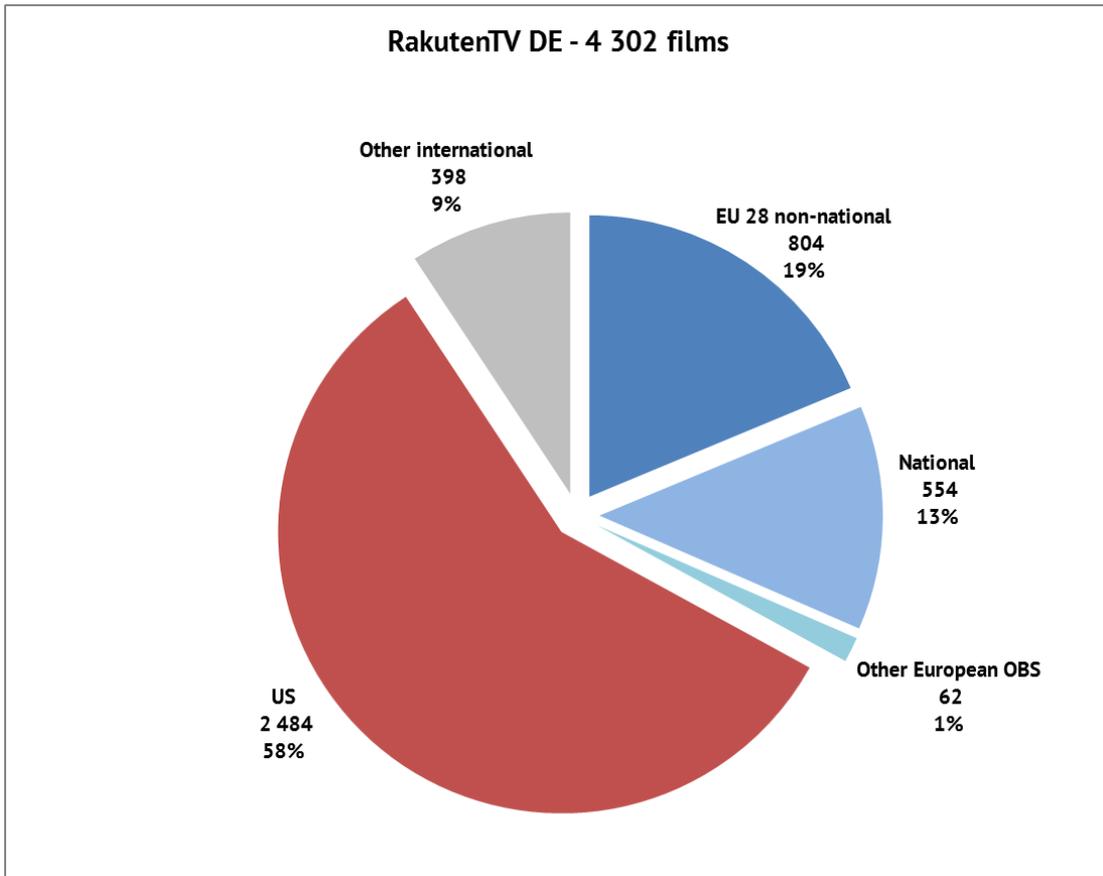
- Germany (DE)

Table 135. DE Rakuten TV – Country of origin of films, in units and percentage

RakutenTV DE Total films						
4 309						
Breakdown by Region of Origin						
4 302					100%	
European OBS			International			
1 420			2 882			
33%			67%			
Of which EU 28		Of which other European OBS	Of which US		Of which other International	
1 358	32%	62	1%	2 484	58%	
					398	9%
Of which EU 28 non-national		Of which National				
804	19%	554	13%			

Source: European Audiovisual Observatory

Figure 262 – DE Rakuten TV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

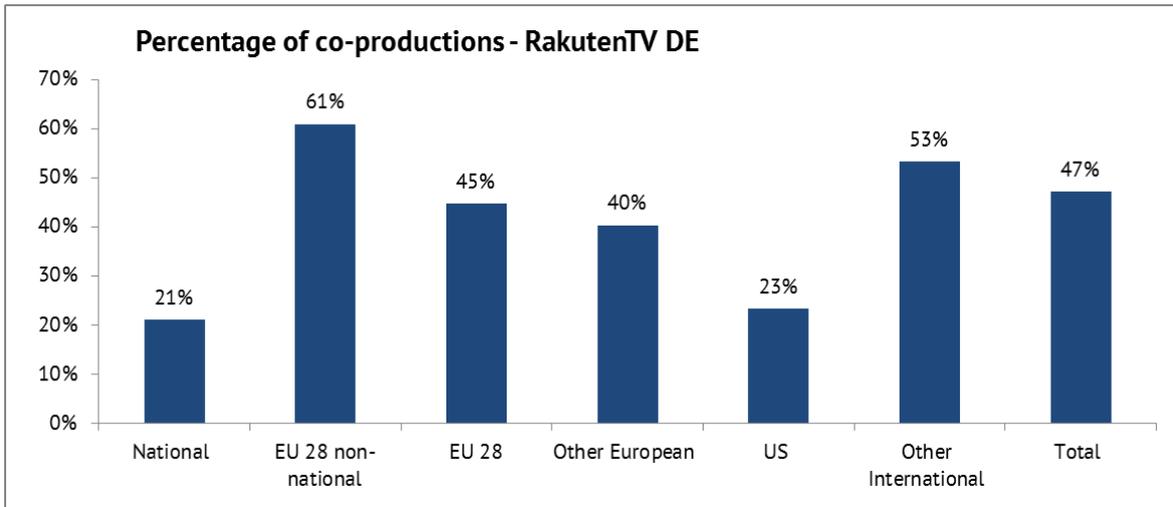
Table 136. DE Rakuten TV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	117	21%
EU 28 non-national	490	61%
EU 28	607	45%
Other European	25	40%
US	581	23%
Other International	212	53%
<b>Total</b>	<b>2 032</b>	<b>47%</b>

Source: European Audiovisual Observatory



Figure 263 – DE Rakuten TV – Percentage of co-productions



Source: European Audiovisual Observatory

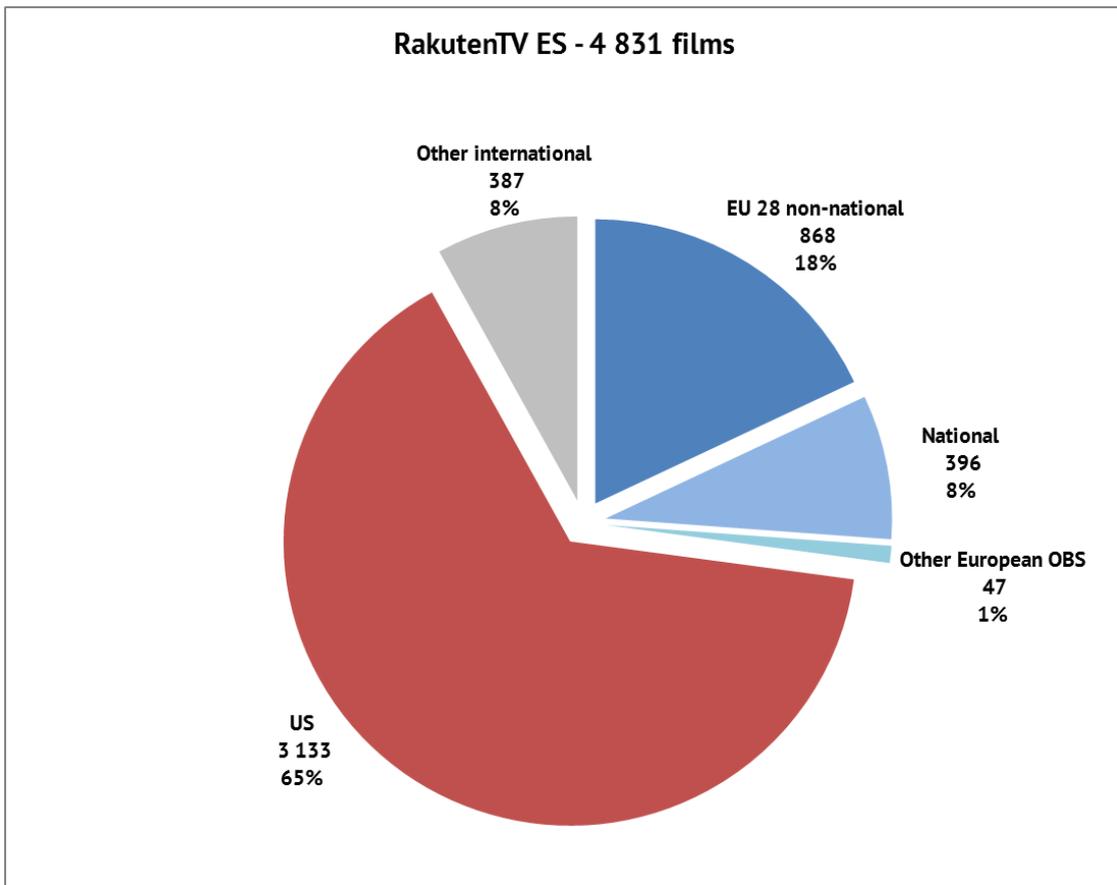
- Spain (ES)

Table 137. ES RakutenTV – Country of origin of films, in units and percentage

RakutenTV ES					
Total films					
4 831					
Breakdown by Region of Origin					
4 831				100%	
European OBS			International		
1 311			3 520		
27%			73%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
1 264	26%	47	1%	3 133	65%
				387	8%
Of which EU 28 non-national		Of which National			
868	18%	396			8%

Source: European Audiovisual Observatory

Figure 264 – ES RakutenTV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

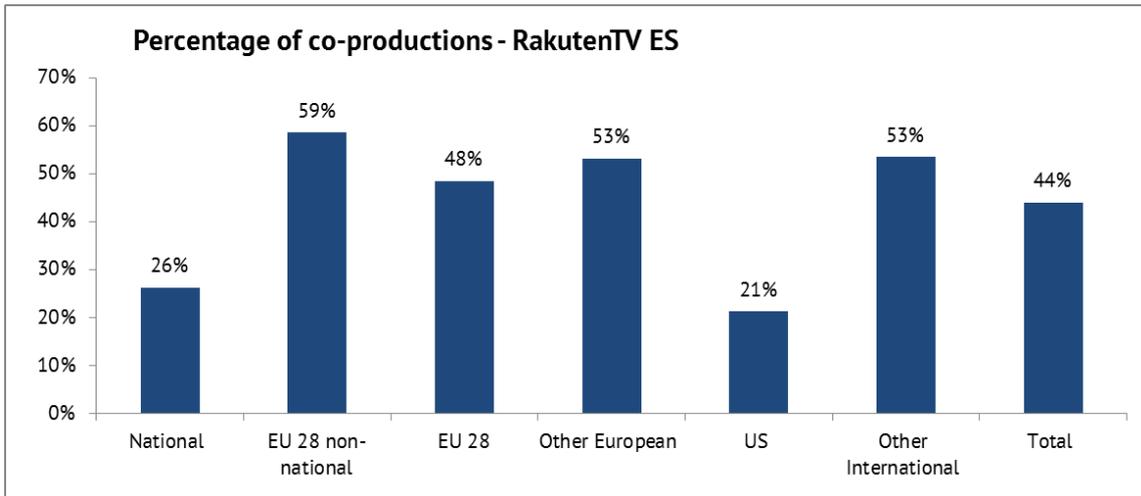
Table 138. ES Rakuten TV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	104	26%
EU 28 non-national	509	59%
EU 28	613	48%
Other European	25	53%
US	668	21%
Other International	207	53%
<b>Total</b>	<b>2 126</b>	<b>44%</b>

Source: European Audiovisual Observatory



Figure 265 – ES Rakuten TV – Percentage of co-productions



Source: European Audiovisual Observatory

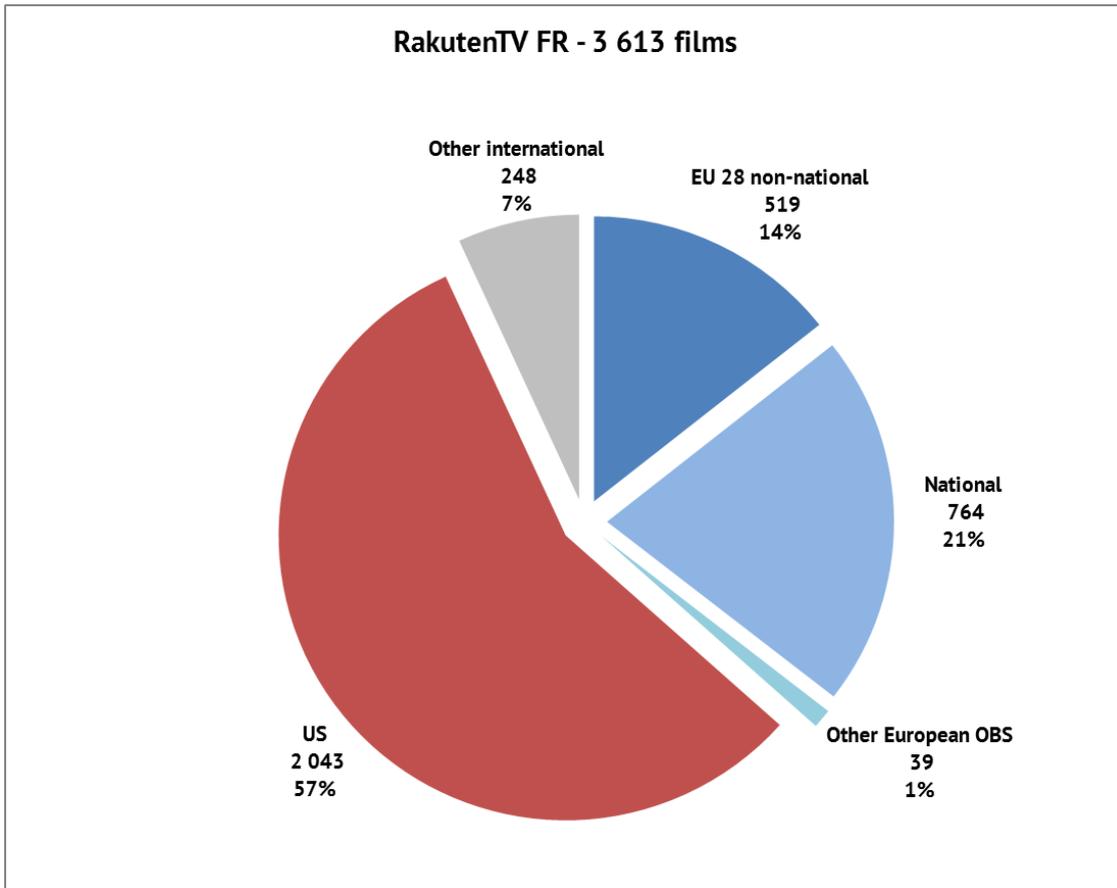
- France (FR)

Table 139. FR Rakuten TV – Country of origin of films, in units and percentage

RakutenTV FR Total films					
<b>3 614</b>					
Breakdown by Region of Origin					
<b>3 613</b>				<b>100%</b>	
European OBS			International		
1 322			2 291		
			63%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
1 283	36%	39	1%	2 043	57%
				248	7%
Of which EU 28 non-national		Of which National			
519	14%	764	21%		

Source: European Audiovisual Observatory

Figure 266 – FR Rakuten TV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

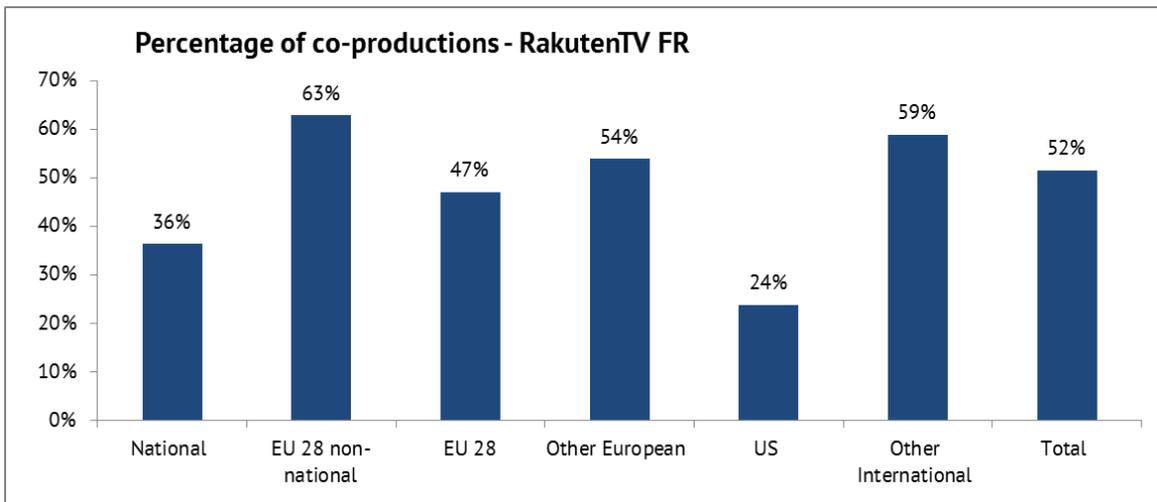
Table 140. FR Rakuten TV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	278	36%
EU 28 non-national	326	63%
EU 28	604	47%
Other European	21	54%
US	487	24%
Other International	146	59%
<b>Total</b>	<b>1 862</b>	<b>52%</b>

Source: European Audiovisual Observatory



Figure 267 – FR Rakuten TV – Percentage of co-productions



Source: European Audiovisual Observatory

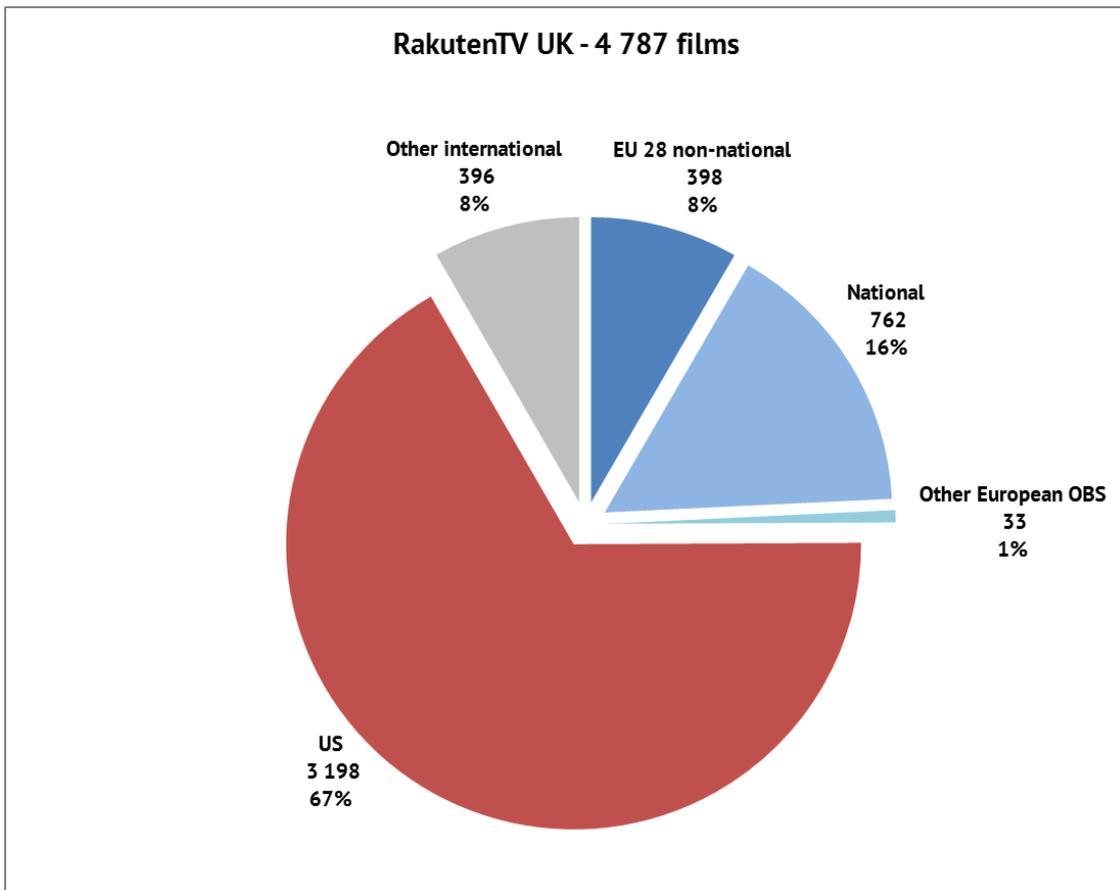
- United Kingdom (GB)

Table 141. GB Rakuten TV – Country of origin of films, in units and percentage

RakutenTV UK Total films 4 790			
Breakdown by Region of Origin			
4 787		100%	
European OBS		International	
1 193		3 594	
25%		75%	
Of which EU 28	Of which other European OBS	Of which US	Of which other International
1 160	33	3 198	396
24%	1%	67%	8%
Of which EU 28 non-national	Of which National		
398	762		
8%	16%		

Source: European Audiovisual Observatory

Figure 268 – GB Rakuten TV – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

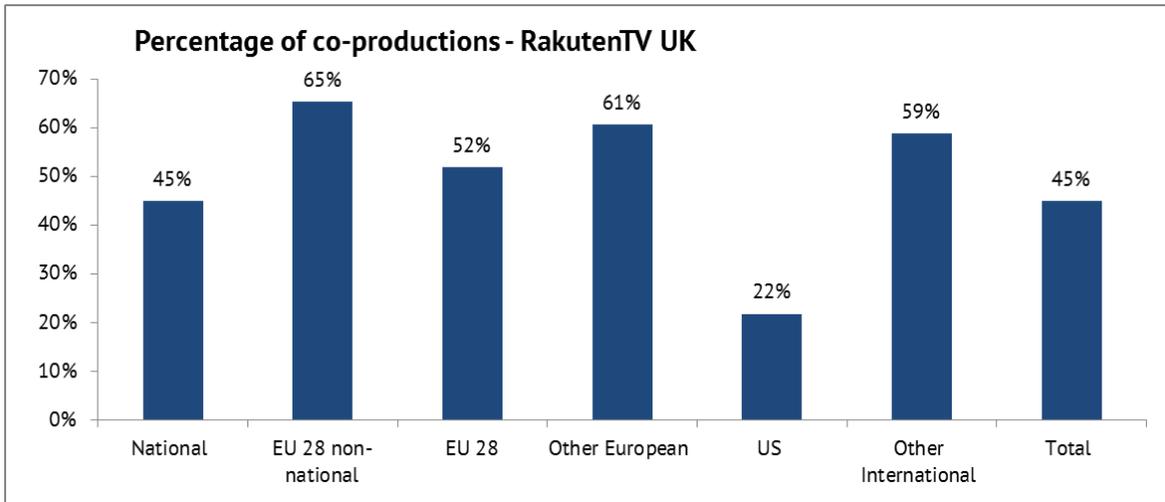
Table 142. GB Rakuten TV – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	342	45%
EU 28 non-national	260	65%
EU 28	602	52%
Other European	20	61%
US	697	22%
Other International	233	59%
<b>Total</b>	<b>2 154</b>	<b>45%</b>

Source: European Audiovisual Observatory



Figure 269 – GB Rakuten TV – Percentage of co-productions



Source: European Audiovisual Observatory

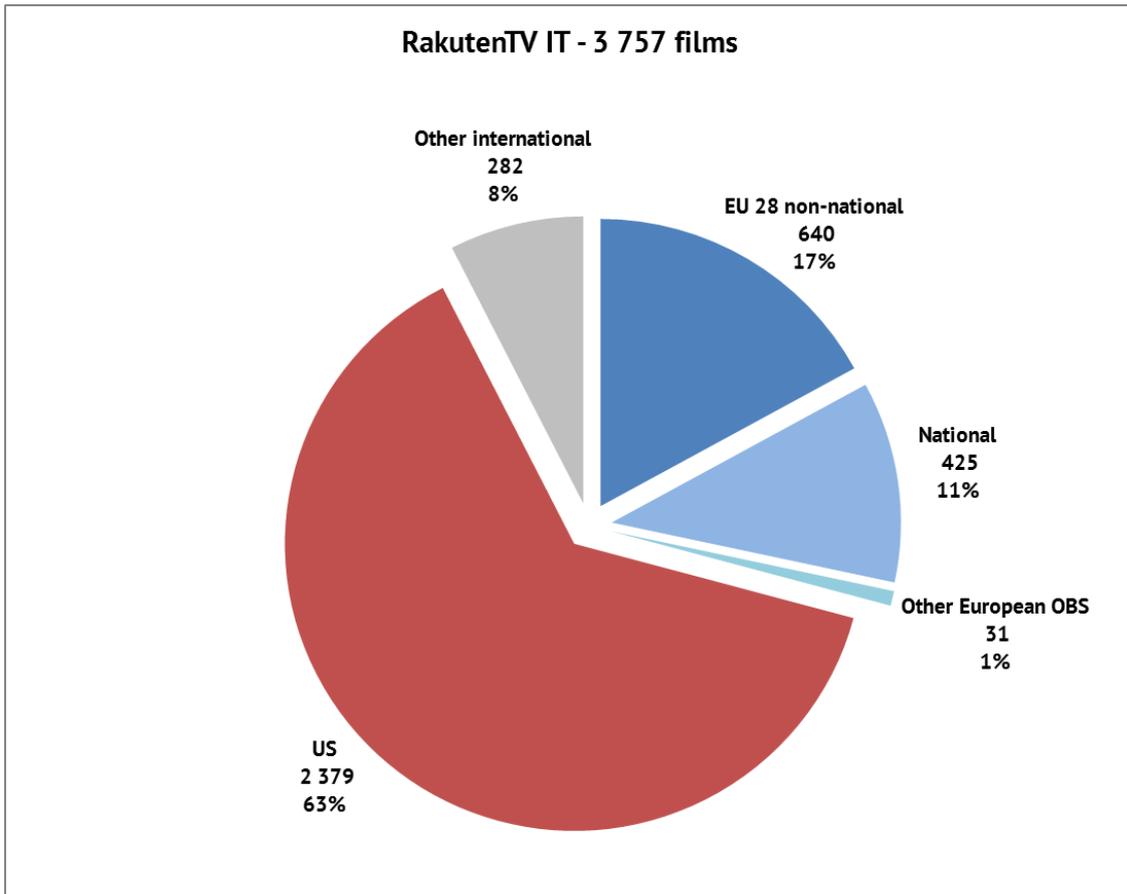
- Italy (IT)

Table 143. IT Rakuten TV – Country of origin of films, in units and percentage

RakutenTV IT				
Total films				
3 757				
Breakdown by Region of Origin				
3 757				
100%				
European OBS			International	
1 096			2 661	
29%			71%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International
1 065	31		2 379	282
28%	1%		63%	8%
Of which EU 28 non-national	Of which National			
640	425			
17%	11%			

Source: European Audiovisual Observatory

Figure 270 – IT Rakuten TV – Share of films by country of origin, in units and %



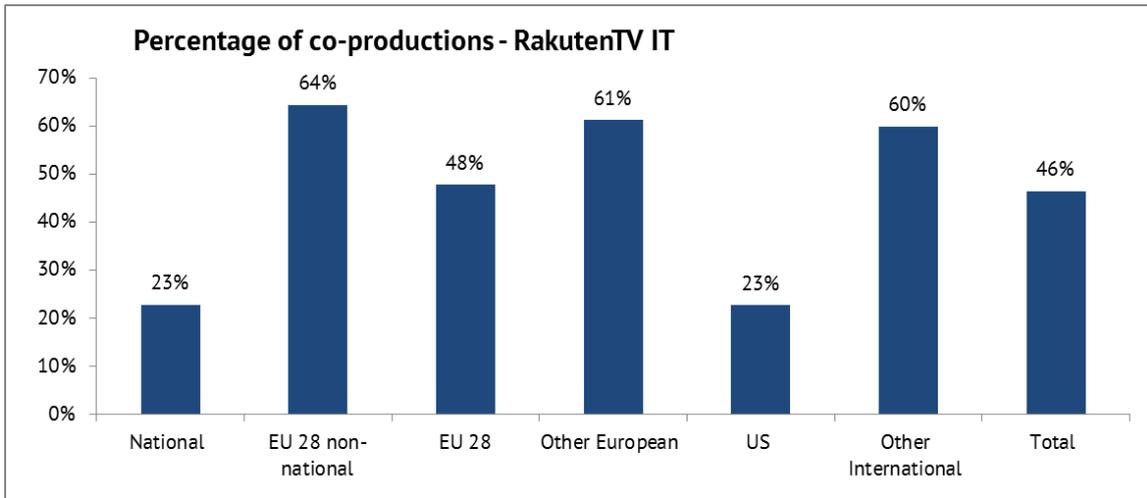
Source: European Audiovisual Observatory

Table 144. IT Rakuten TV -- Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	97	23%
EU 28 non-national	412	64%
EU 28	509	48%
Other European	19	61%
US	540	23%
Other International	169	60%
<b>Total</b>	<b>1 746</b>	<b>46%</b>

Source: European Audiovisual Observatory

Figure 271 – IT Rakuten TV – Percentage of co-productions



Source: European Audiovisual Observatory

## 4.2. SVOD services - Catalogues details per country

### 4.2.1. Netflix – country catalogue details

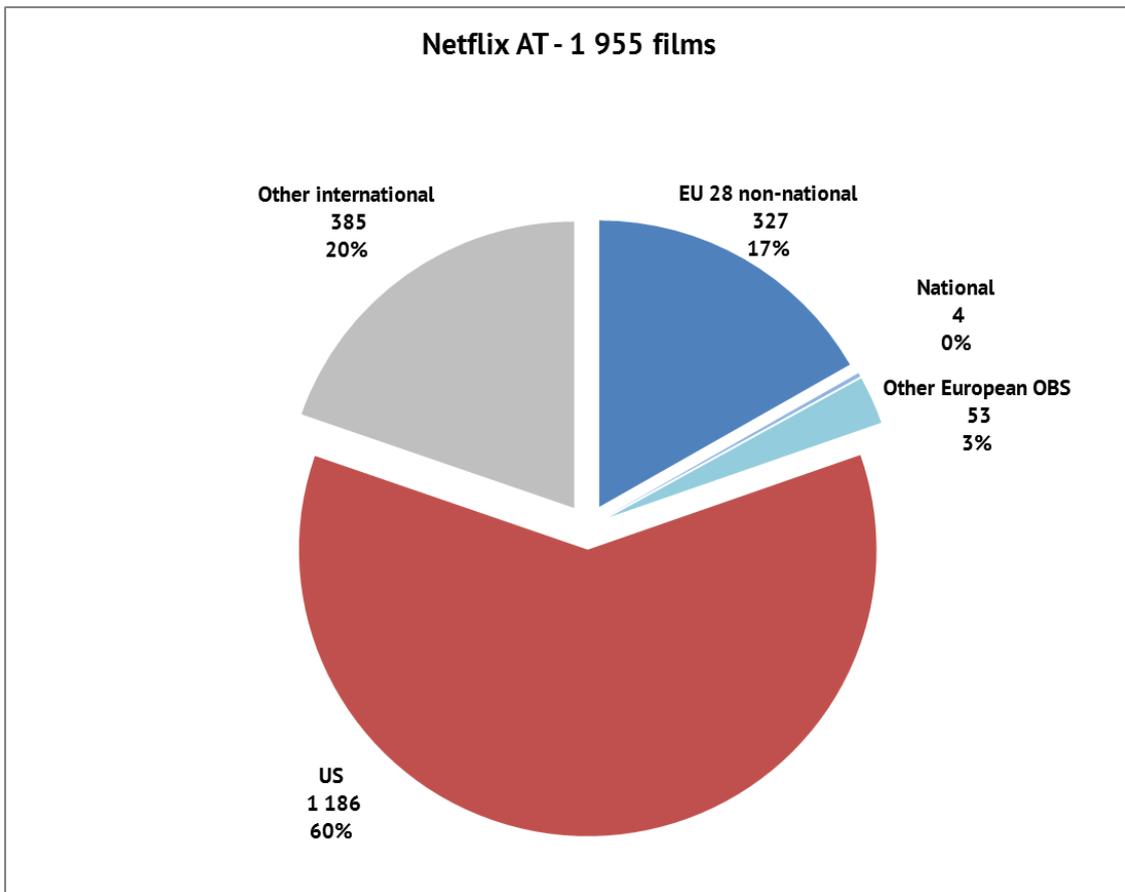
#### 4.2.1.1. Austria (AT)

Table 145. AT Netflix – Country of origin of films, in units and percentage

Netflix AT Total films 2 041					
<b>Breakdown by Region of Origin</b>					
1 955					96%
European OBS 384			20%	International 1 571	
Of which EU 28		Of which other European OBS	Of which US		Of which other International
331	17%	53	3%	1 186	61%
Of which EU 28 non-national		Of which National			
327	17%	4	0%		

Source: European Audiovisual Observatory

Figure 272 – AT Netflix – Share of films by country of origin, in units and %



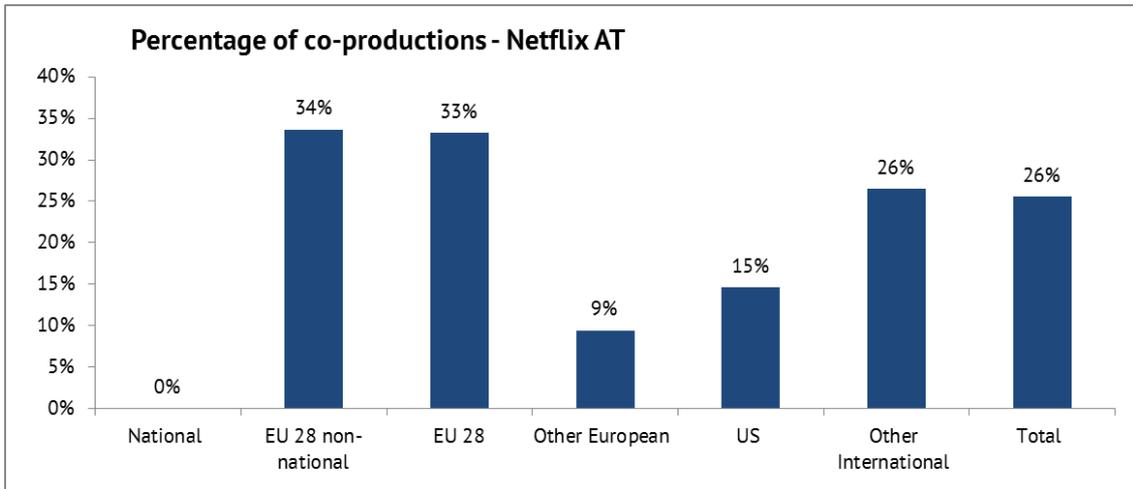
Source: European Audiovisual Observatory

Table 146. AT Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	110	34%
EU 28	110	33%
Other European	5	9%
US	173	15%
Other International	102	26%
<b>Total</b>	<b>500</b>	<b>26%</b>

Source: European Audiovisual Observatory

Figure 273 – AT Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

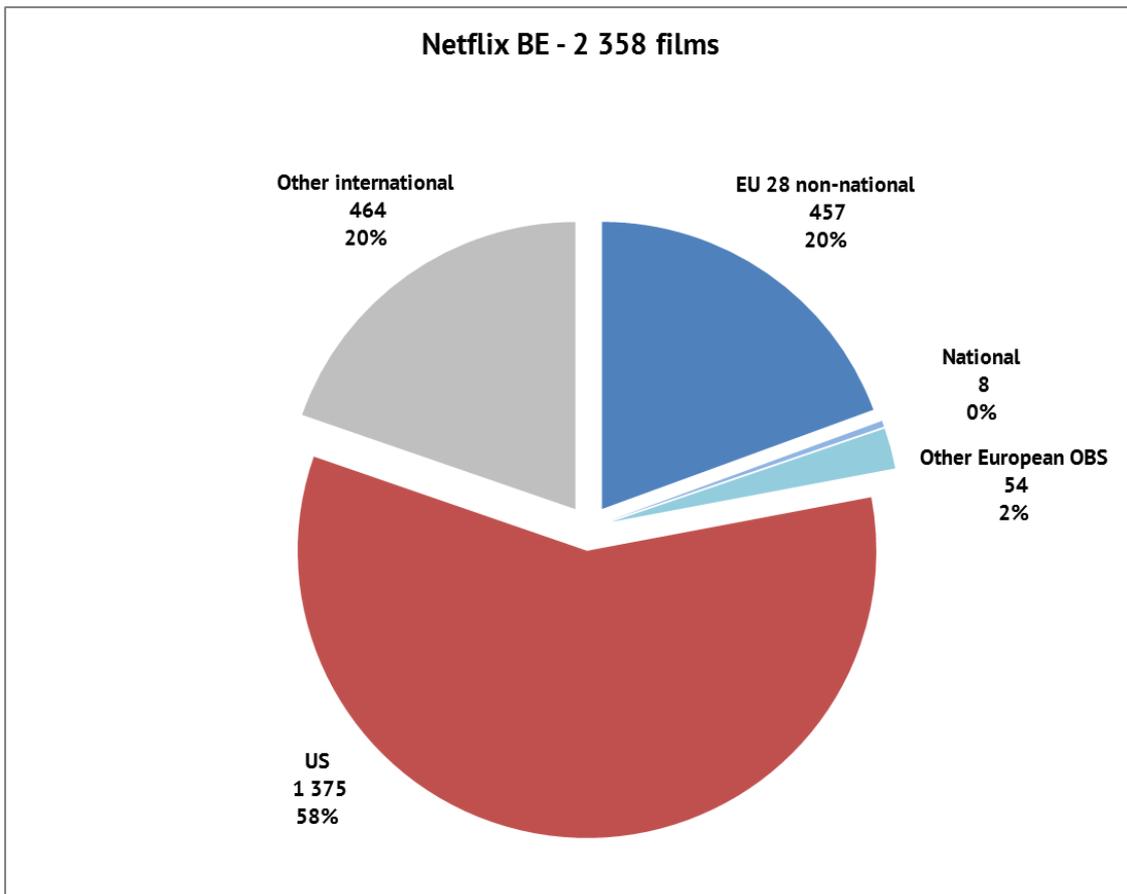
#### 4.2.1.2. Belgium (BE)

Table 147. BE Netflix – Country of origin of films, in units and percentage

Netflix BE							
Total films							
2 454							
Breakdown by Region of Origin							
2 358					96%		
European OBS			International				
519			22%	1 839		78%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
465	20%	54	2%	1 375	58%	464	20%
Of which EU 28 non-national		Of which National					
457	19%	8	0%				

Source: European Audiovisual Observatory

Figure 274 – BE Netflix – Share of films by country of origin, in units and %



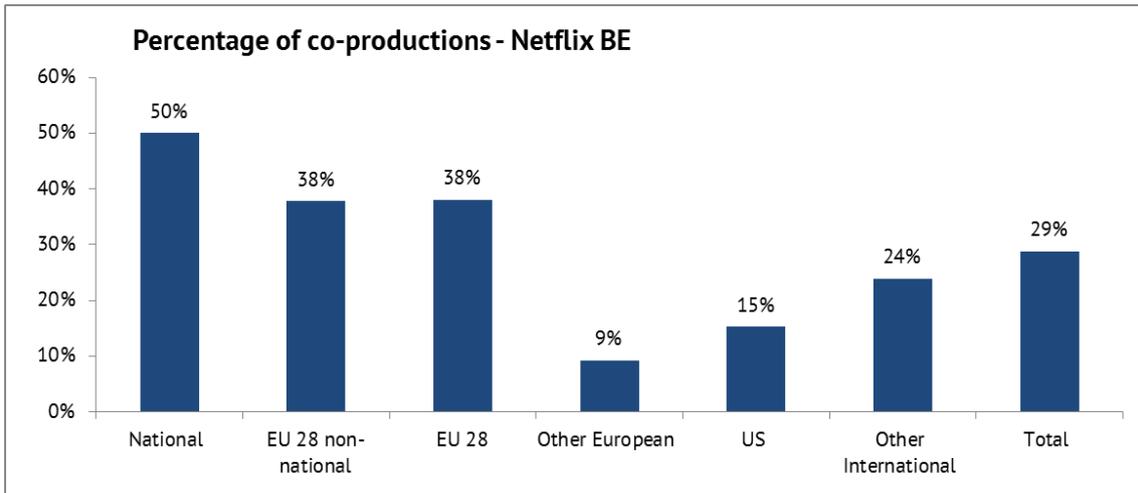
Source: European Audiovisual Observatory

Table 148. BE Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	4	50%
EU 28 non-national	173	38%
EU 28	177	38%
Other European	5	9%
US	210	15%
Other International	111	24%
<b>Total</b>	<b>680</b>	<b>29%</b>

Source: European Audiovisual Observatory

Figure 275 – BE Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

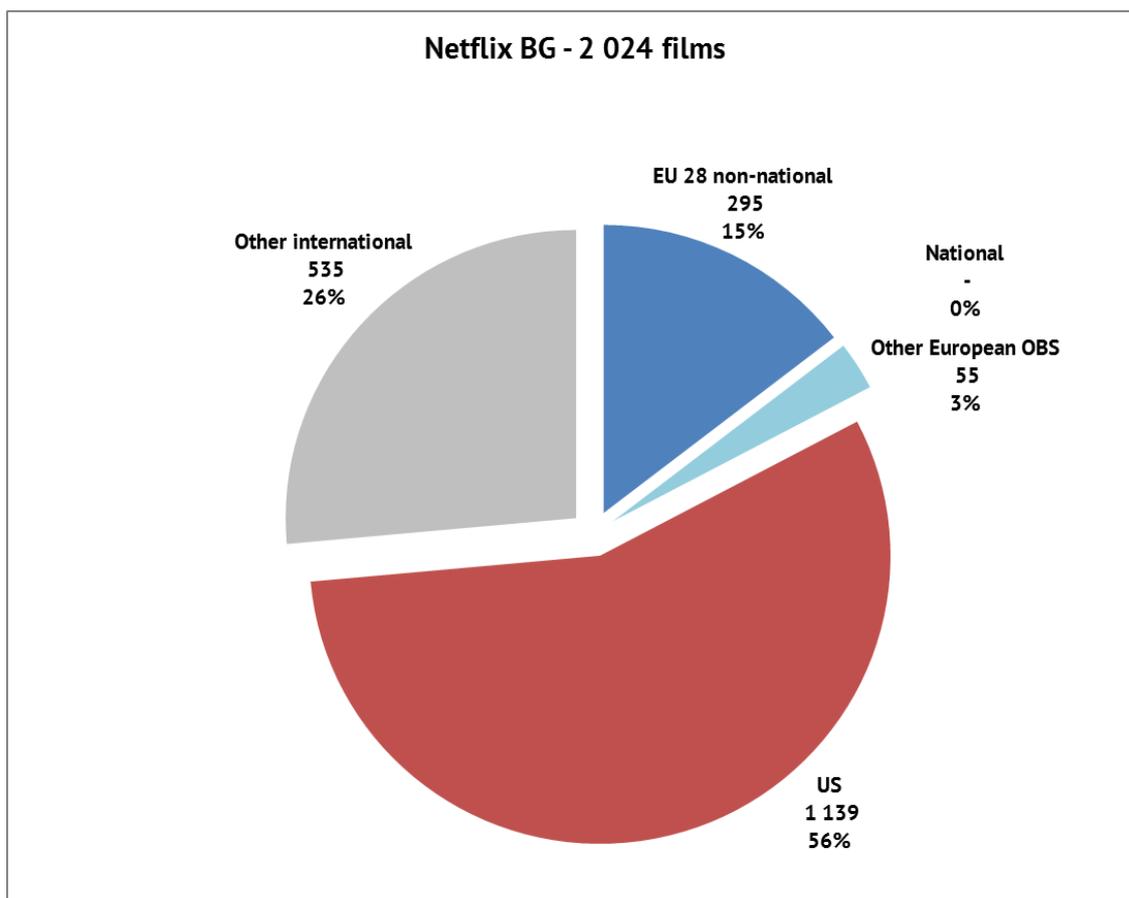
#### 4.2.1.3. Bulgaria (BG)

Table 149. BG Netflix – Country of origin of films, in units and percentage

Netflix BG Total films 2 121					
Breakdown by Region of Origin					
2 024					95%
European OBS			International		
350			17%	1 674	
				83%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
295	15%	55	3%	1 139	56%
				535	26%
Of which EU 28 non-national	Of which National				
295	15%	0	0%		

Source: European Audiovisual Observatory

Figure 276 – BG Netflix – Share of films by country of origin, in units and %



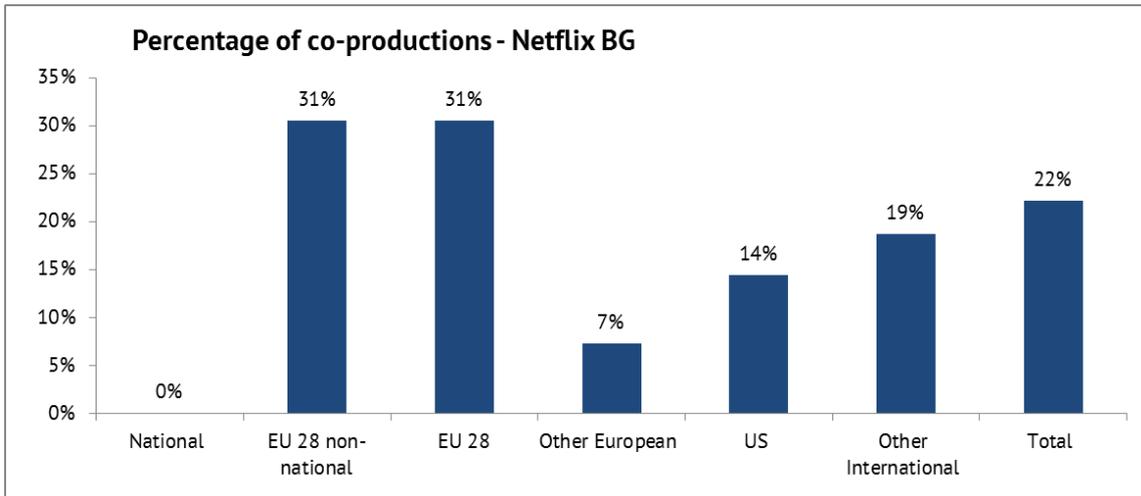
Source: European Audiovisual Observatory

Table 150. BG Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	90	31%
EU 28	90	31%
Other European	4	7%
US	164	14%
Other International	100	19%
<b>Total</b>	<b>448</b>	<b>22%</b>

Source: European Audiovisual Observatory

Figure 277 – BG Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

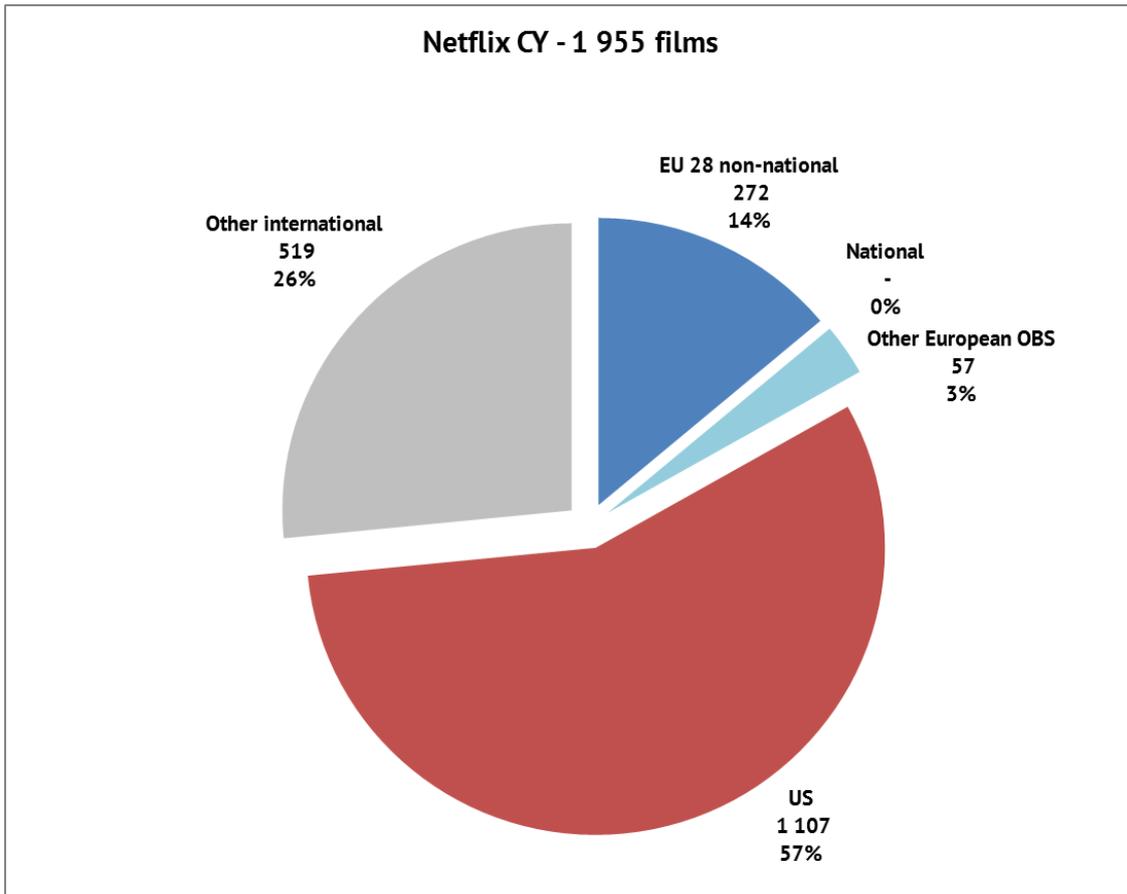
#### 4.2.1.4. Cyprus (CY)

Table 151. CY Netflix – Country of origin of films, in units and percentage

Netflix CY					
Total films					
2 048					
Breakdown by Region of Origin					
1 955					95%
European OBS			International		
329			17%	1 626	
				83%	
Of which EU 28	Of which other European OBS		Of which US	Of which other International	
272	14%	57	3%	1 107	57%
				519	27%
Of which EU 28 non-national		Of which National			
272	14%	0	0%		

Source: European Audiovisual Observatory

Figure 278 – CY Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

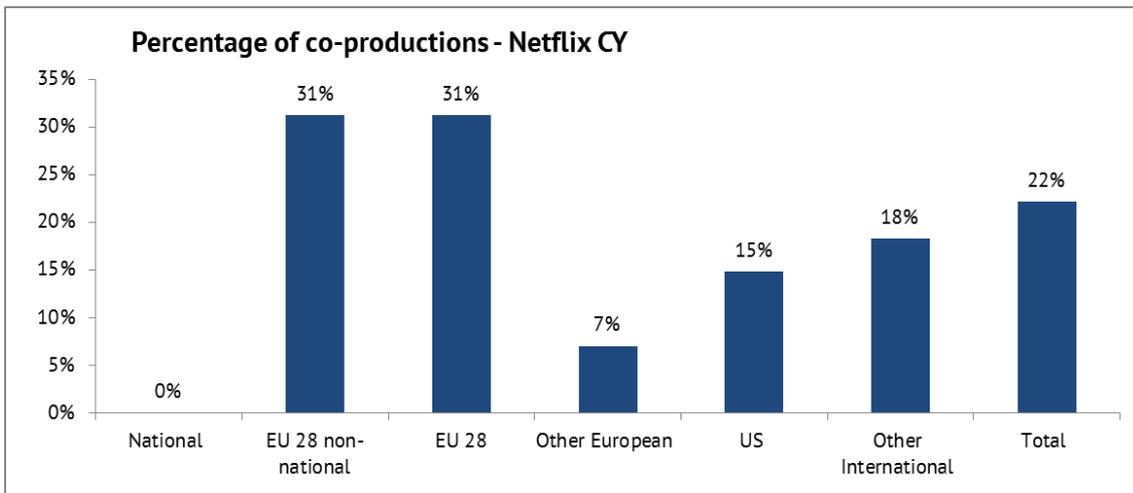
Table 152. CY Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	85	31%
EU 28	85	31%
Other European	4	7%
US	164	15%
Other International	95	18%
<b>Total</b>	<b>433</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 279 – CY Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

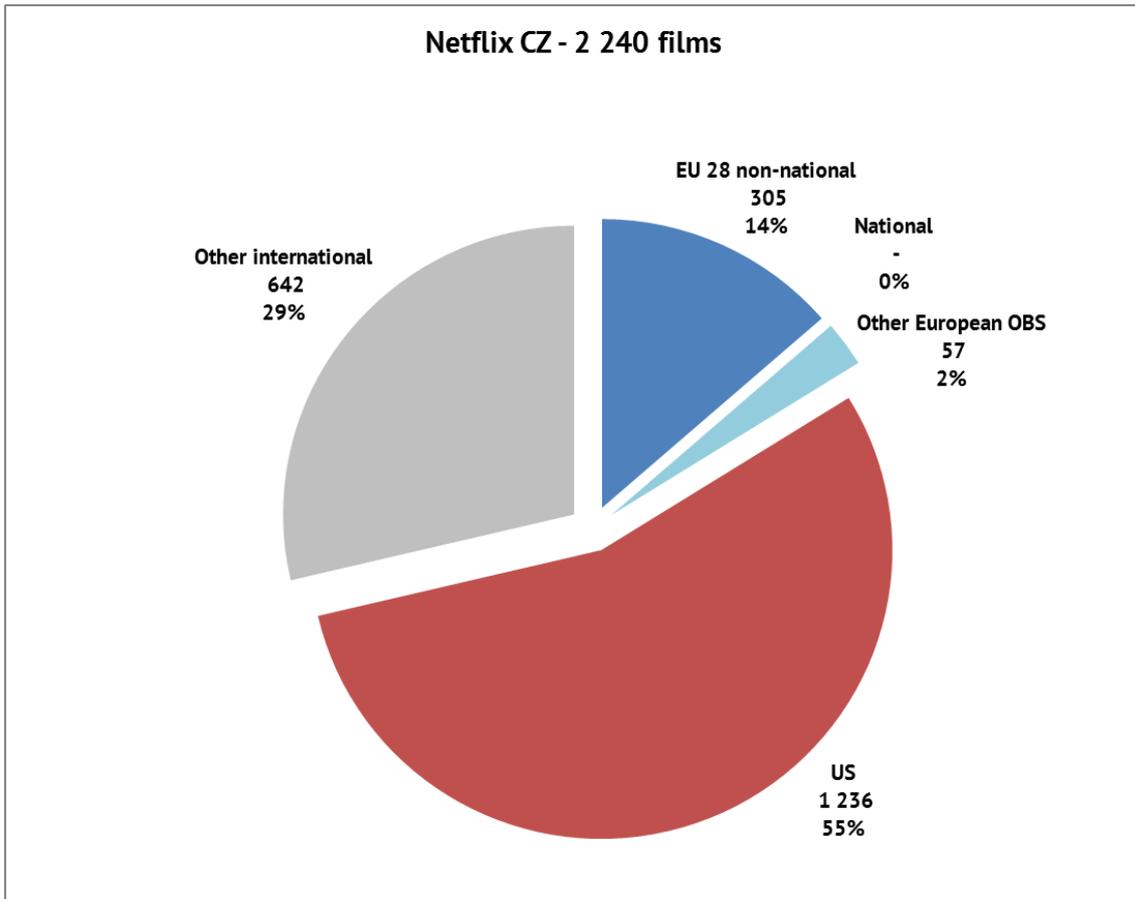
#### 4.2.1.5. Czech Republic (CZ)

Table 153. CZ Netflix – Country of origin of films, in units and percentage

Netflix CZ							
Total films							
2 339							
Breakdown by Region of Origin							
2 240					96%		
European OBS				International			
362				1 878			
16%				84%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
305	14%	57	3%	1 236	55%	642	29%
Of which EU 28 non-national		Of which National					
305	14%	0	0%				

Source: European Audiovisual Observatory

Figure 280 – CZ Netflix – Share of films by country of origin, in units and %



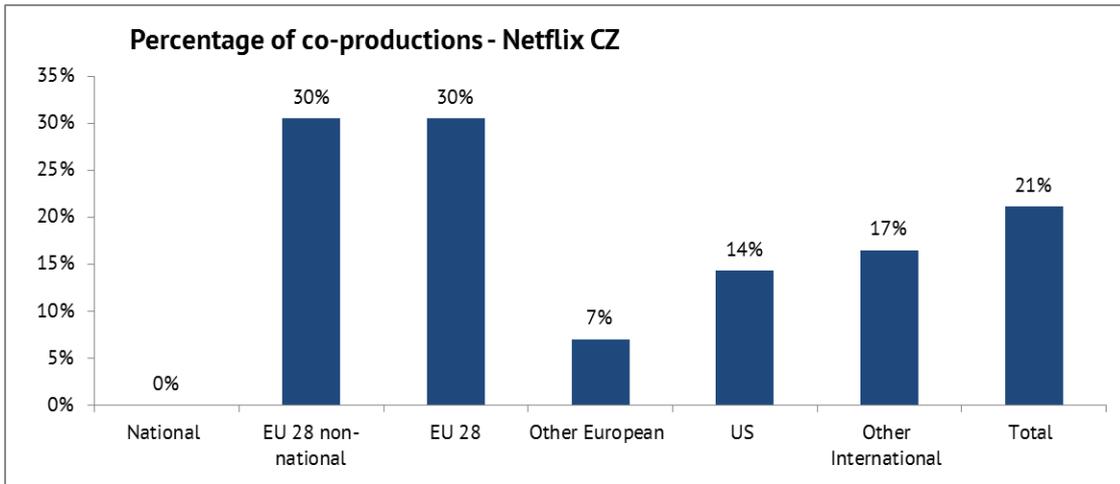
Source: European Audiovisual Observatory

Table 154. CZ Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	93	30%
EU 28	93	30%
Other European	4	7%
US	177	14%
Other International	106	17%
<b>Total</b>	<b>473</b>	<b>21%</b>

Source: European Audiovisual Observatory

Figure 281 – CZ Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

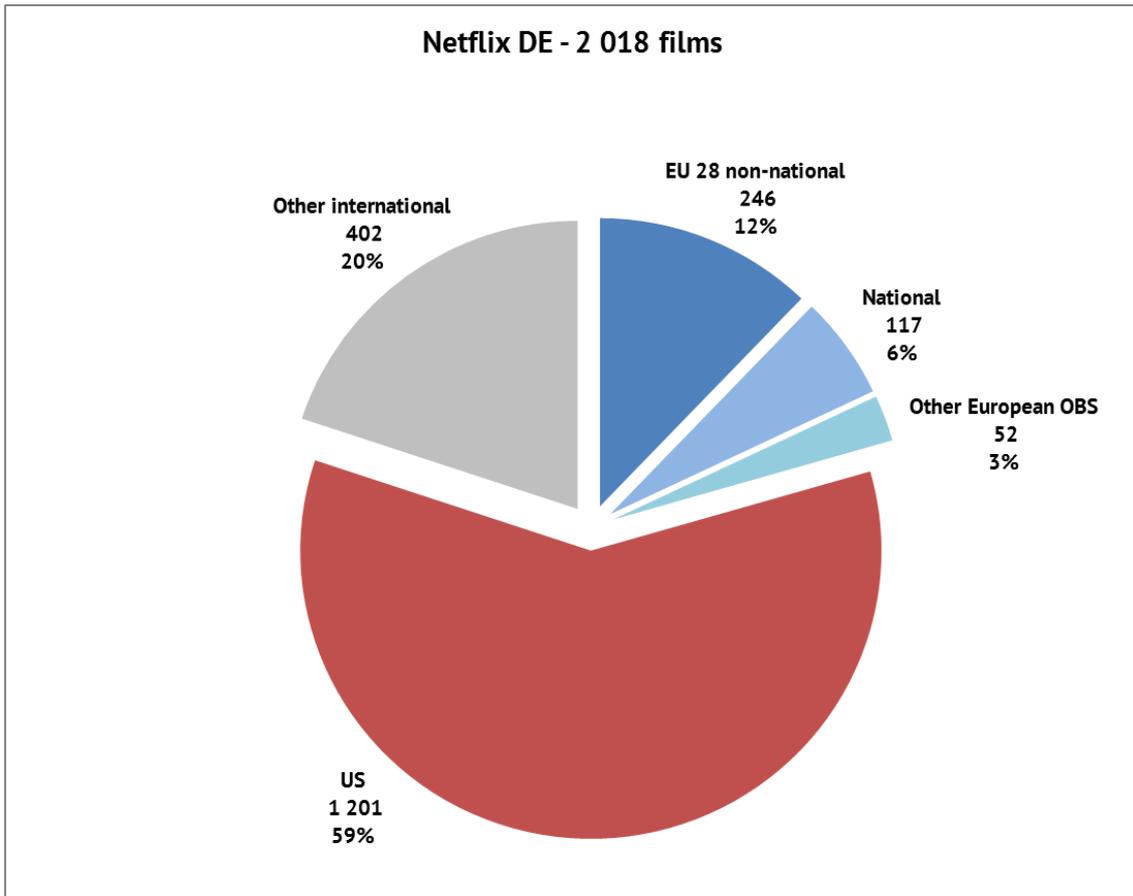
#### 4.2.1.6. Germany (DE)

Table 155. DE Netflix – Country of origin of films, in units and percentage

Netflix DE Total films					
2 115					
Breakdown by Region of Origin					
2 018					95%
European OBS				International	
415				1 603	
Of which EU 28		Of which other European OBS		Of which US	
363	18%	52	3%	1 201	60%
Of which EU 28 non-national		Of which National		Of which other International	
246	12%	117	6%	402	20%

Source: European Audiovisual Observatory

Figure 282 – DE Netflix – Share of films by country of origin, in units and %



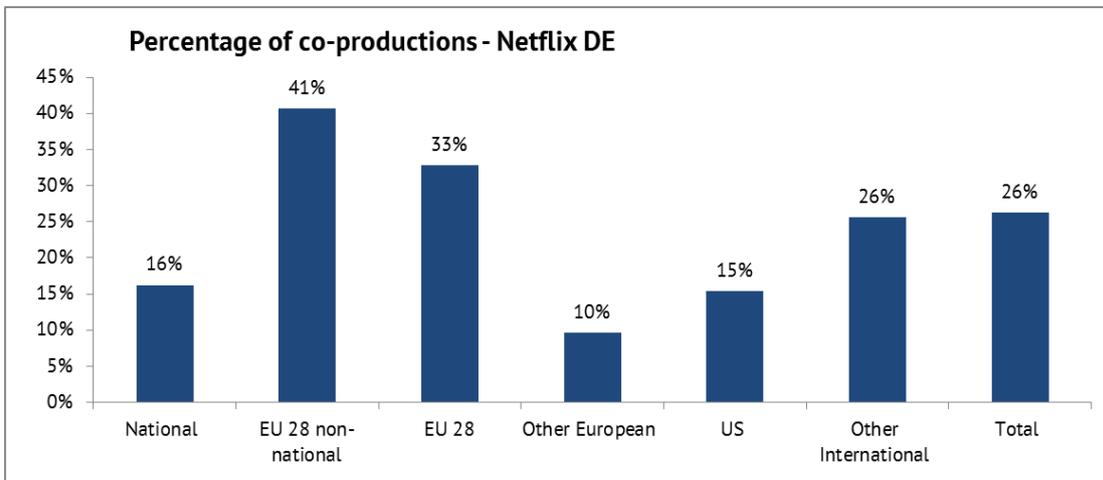
Source: European Audiovisual Observatory

Table 156. DE Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	19	16%
EU 28 non-national	100	41%
EU 28	119	33%
Other European	5	10%
US	185	15%
Other International	103	26%
<b>Total</b>	<b>531</b>	<b>26%</b>

Source: European Audiovisual Observatory

Figure 283 – DE Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

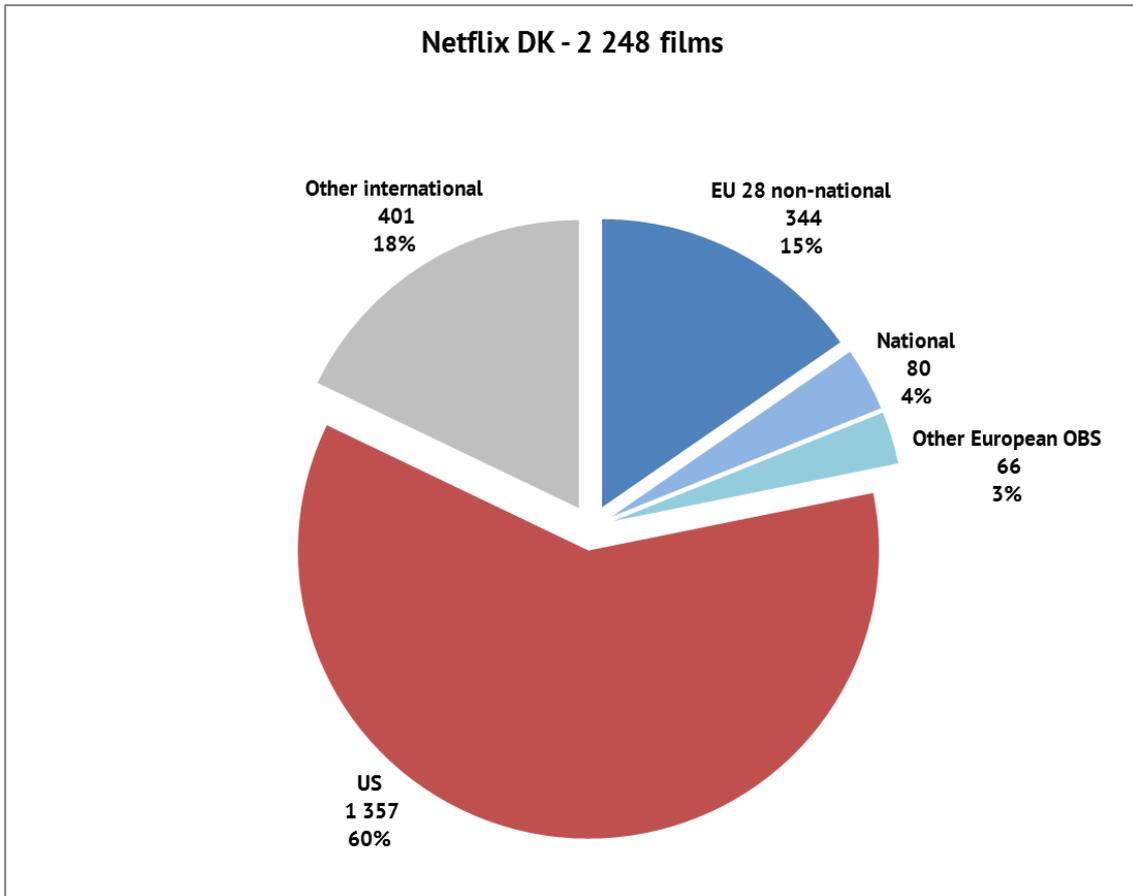
#### 4.2.1.7. Denmark (DK)

Table 157. DK Netflix – Country of origin of films, in units and percentage

Netflix DK					
Total films					
2 298					
Breakdown by Region of Origin					
2 248					98%
European OBS			International		
490			1 758		
22%			78%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
424	19%	66	3%	1 357	60%
				401	18%
Of which EU 28 non-national		Of which National			
344	15%	80	4%		

Source: European Audiovisual Observatory

Figure 284 – DK Netflix – Share of films by country of origin, in units and %



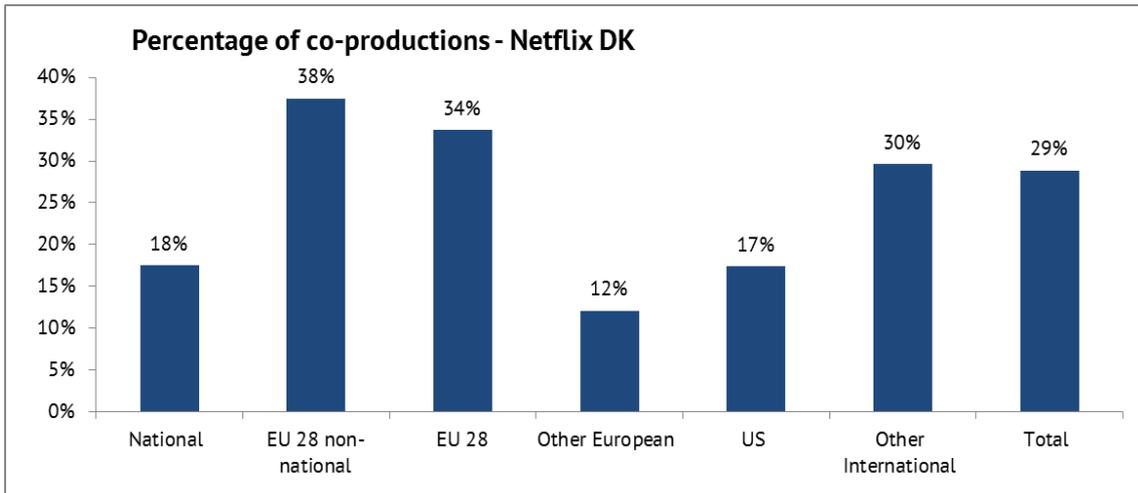
Source: European Audiovisual Observatory

Table 158. DK Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	14	18%
EU 28 non-national	129	38%
EU 28	143	34%
Other European	8	12%
US	236	17%
Other International	119	30%
<b>Total</b>	<b>649</b>	<b>29%</b>

Source: European Audiovisual Observatory

Figure 285 – DK Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

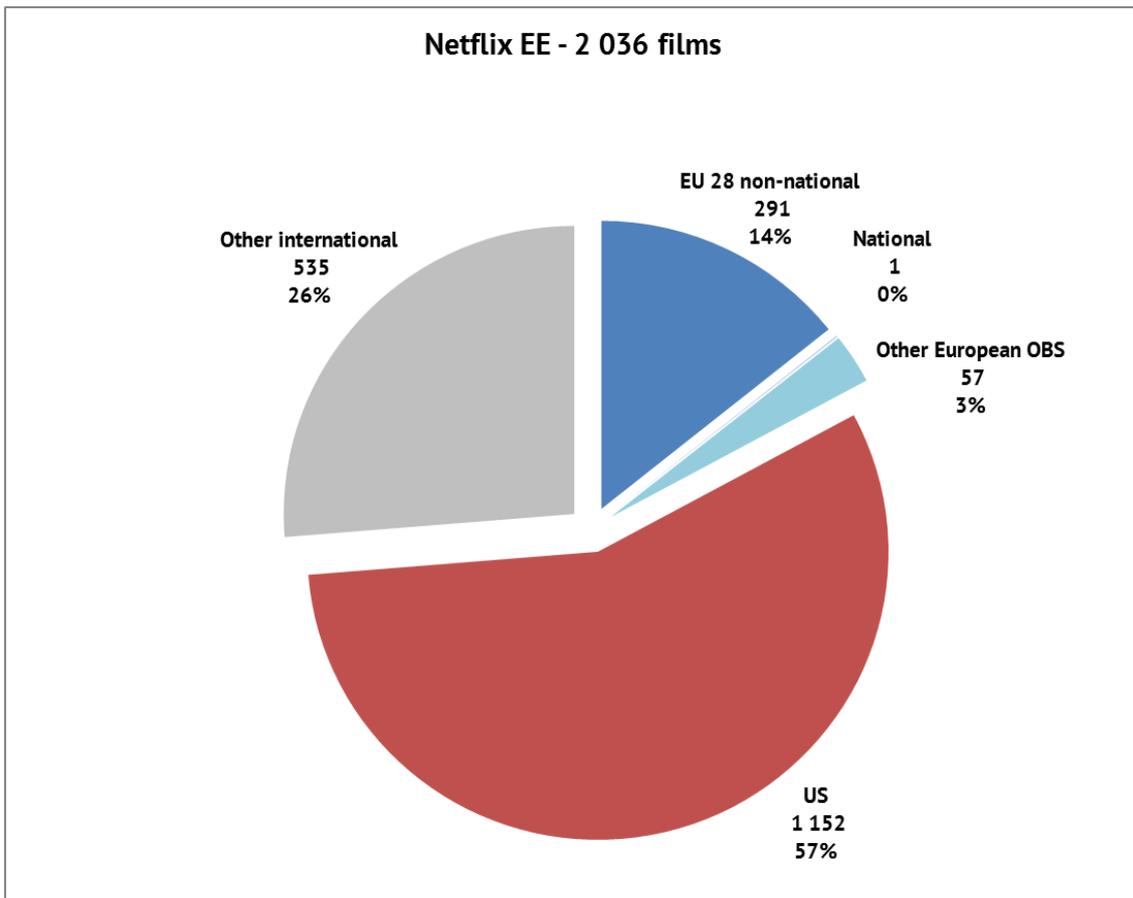
#### 4.2.1.8. Estonia (EE)

Table 159. EE Netflix – Country of origin of films, in units and percentage

Netflix EE							
Total films							
2 134							
Breakdown by Region of Origin							
2 036					95%		
European OBS				International			
349				1 687			
17%				83%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
292	14%	57	3%	1 152	57%	535	26%
Of which EU 28 non-national		Of which National					
291	14%	1	0%				

Source: European Audiovisual Observatory

Figure 286 – EE Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

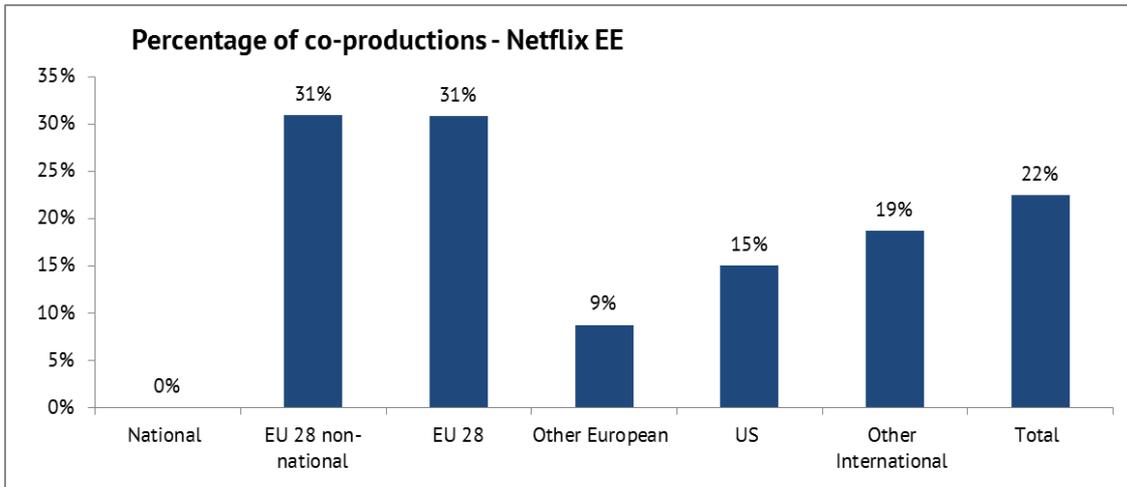
Table 160. EE Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	90	31%
EU 28	90	31%
Other European	5	9%
US	173	15%
Other International	100	19%
<b>Total</b>	<b>458</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 287 – EE Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

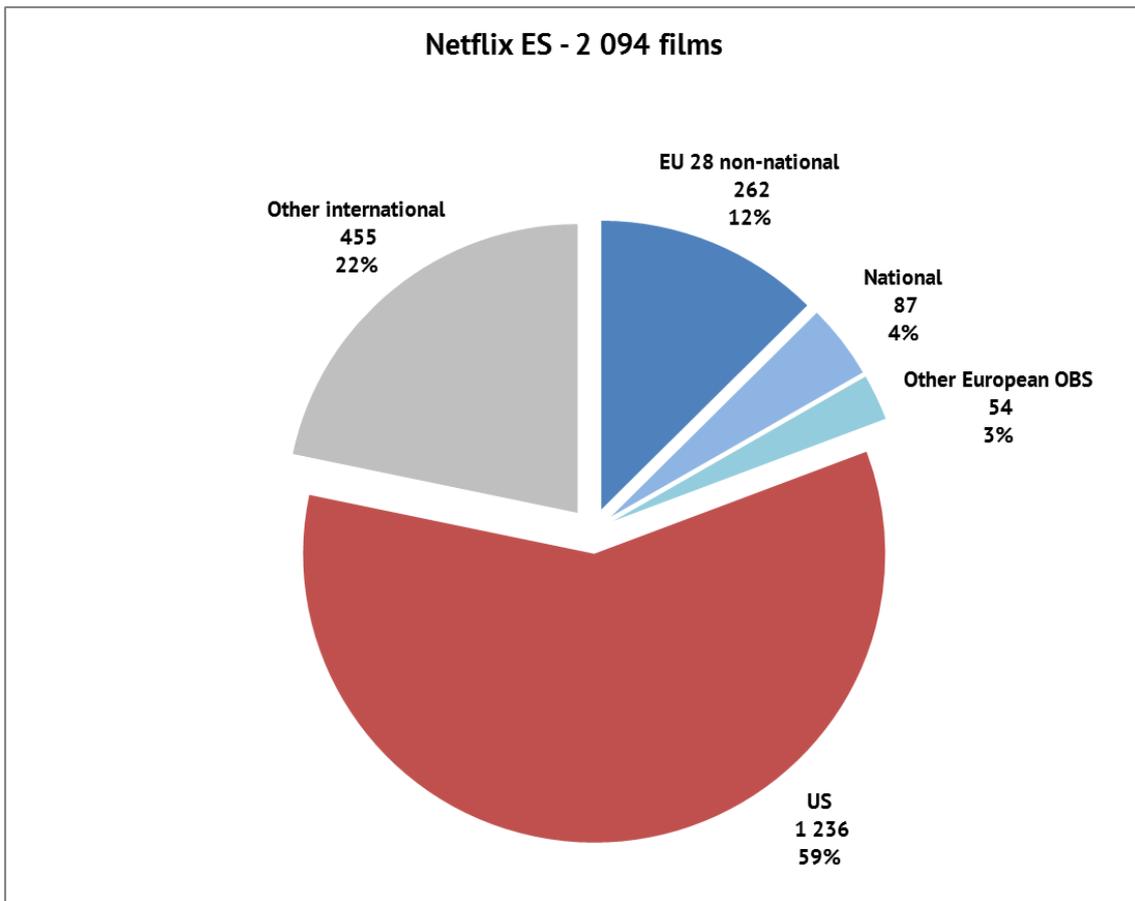
#### 4.2.1.9. Spain (ES)

Table 161. ES Netflix – Country of origin of films, in units and percentage

Netflix ES Total films 2 156					
<b>Breakdown by Region of Origin</b>					
2 094					97%
European OBS 403			19%	International 1 691	
Of which EU 28		Of which other European OBS		Of which US	Of which other International
349	17%	54	3%	1 236	59%
				455	22%
Of which EU 28 non-national		Of which National			
262	13%	87	4%		

Source: European Audiovisual Observatory

Figure 288 – ES Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

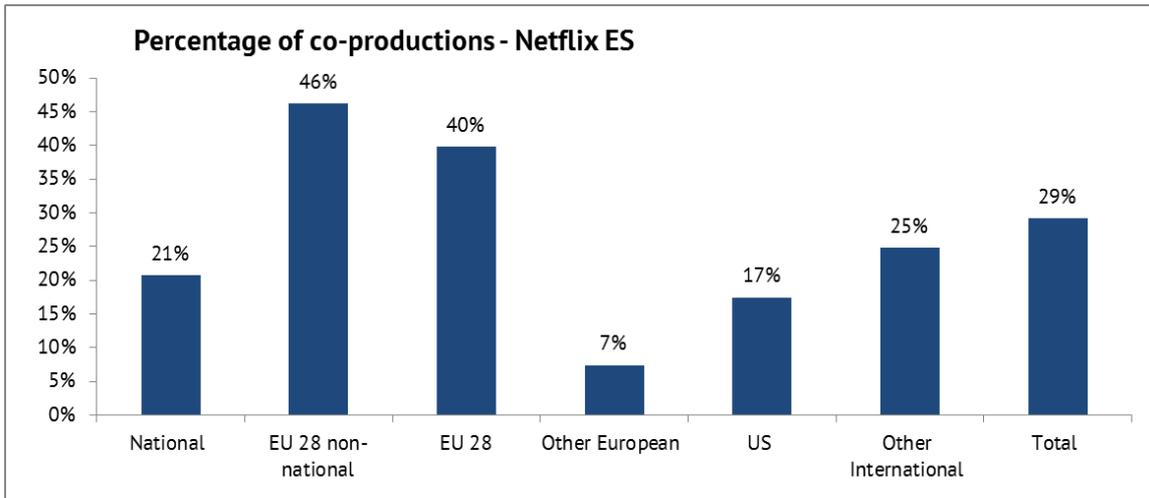
Table 162. ES Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	18	21%
EU 28 non-national	121	46%
EU 28	139	40%
Other European	4	7%
US	216	17%
Other International	113	25%
<b>Total</b>	<b>611</b>	<b>29%</b>

Source: European Audiovisual Observatory



Figure 289 – ES Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

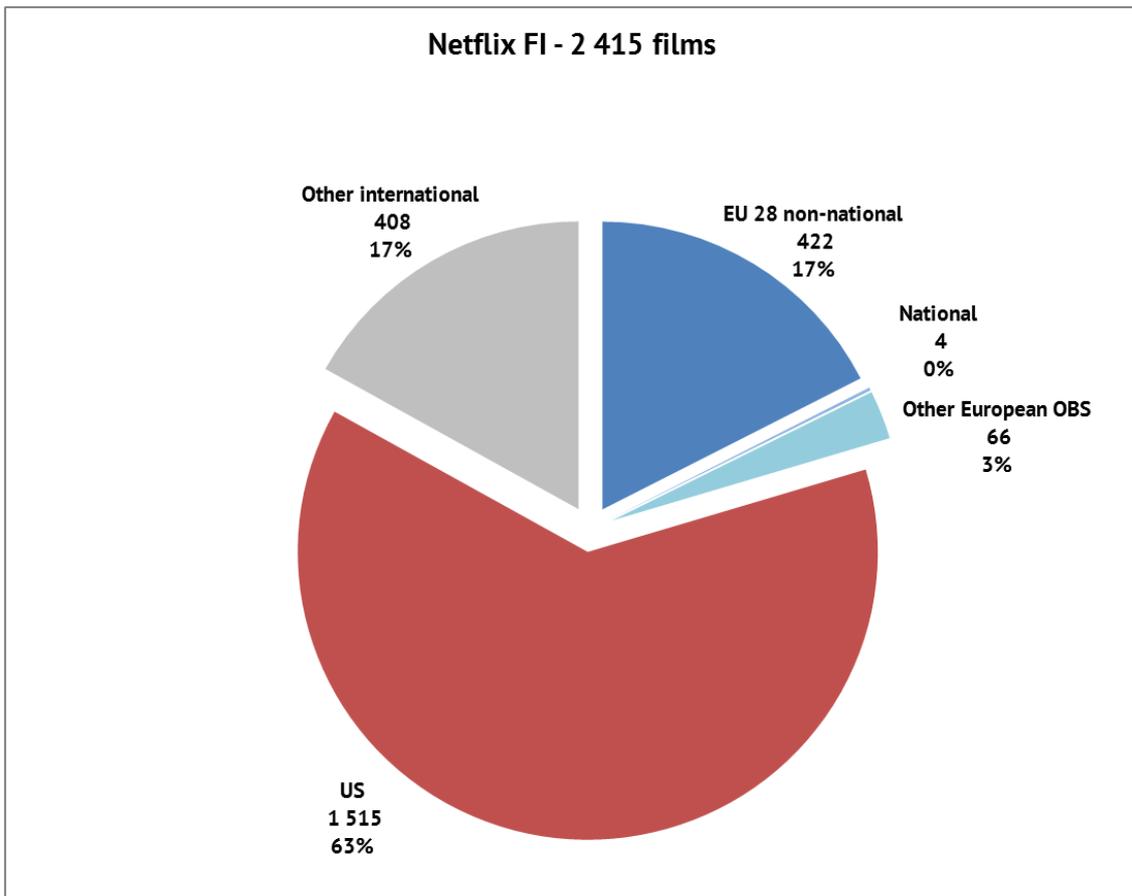
#### 4.2.1.10. Finland (FI)

Table 163. FI Netflix – Country of origin of films, in units and percentage

Netflix FI							
Total films							
2 466							
Breakdown by Region of Origin							
2 415					98%		
European OBS			International				
492			1 923				
20%			80%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
426	18%	66	3%	1 515	63%	408	17%
Of which EU 28 non-national		Of which National					
422	17%	4	0%				

Source: European Audiovisual Observatory

Figure 290 – FI Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

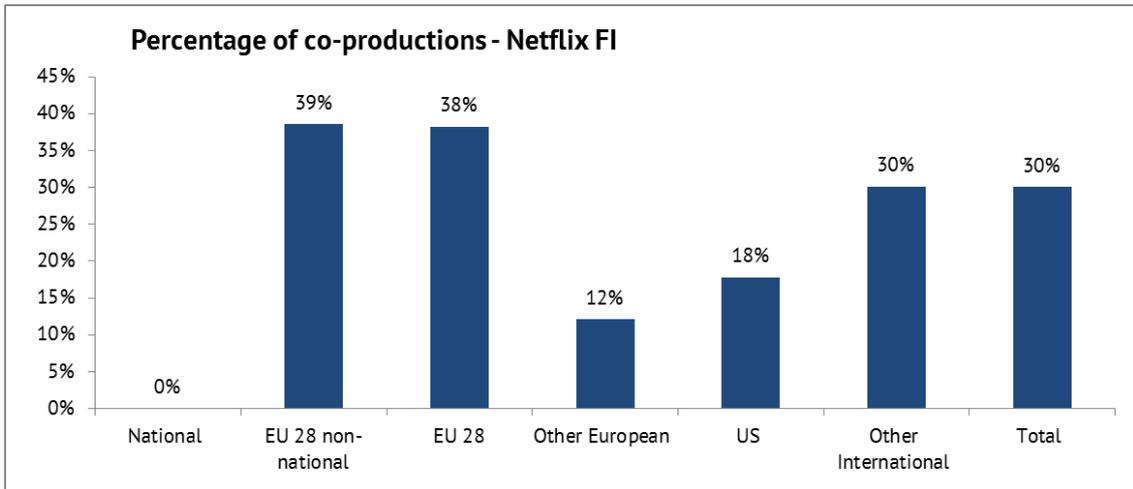
Table 164. FI Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	163	39%
EU 28	163	38%
Other European	8	12%
US	270	18%
Other International	123	30%
<b>Total</b>	<b>727</b>	<b>30%</b>

Source: European Audiovisual Observatory



Figure 291 – FI Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

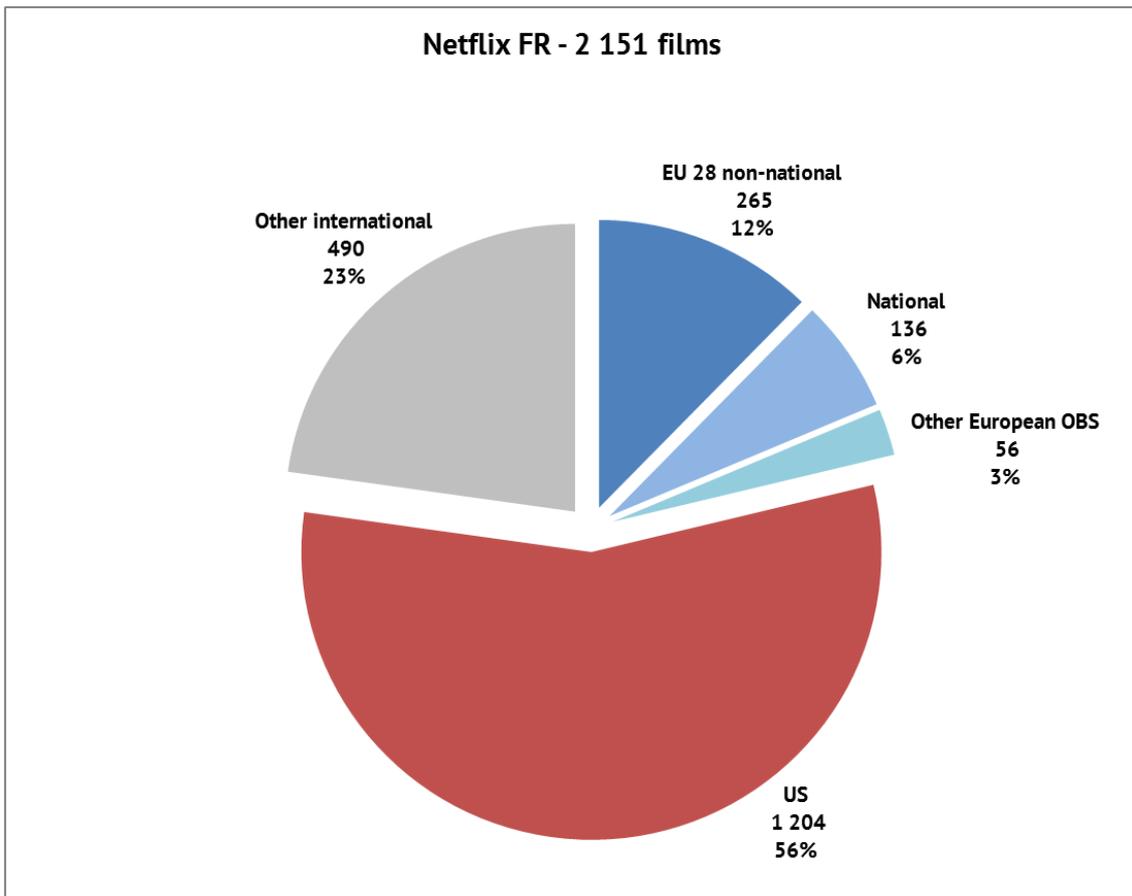
#### 4.2.1.11. France (FR)

Table 165. FR Netflix – Country of origin of films, in units and percentage

Netflix FR Total films							
2 238							
Breakdown by Region of Origin					96%		
European OBS				International			
457				1 694			
21%				79%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
401	19%	56	3%	1 204	56%	490	23%
Of which EU 28 non-national		Of which National					
265	12%	136	6%				

Source: European Audiovisual Observatory

Figure 292 – FR Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

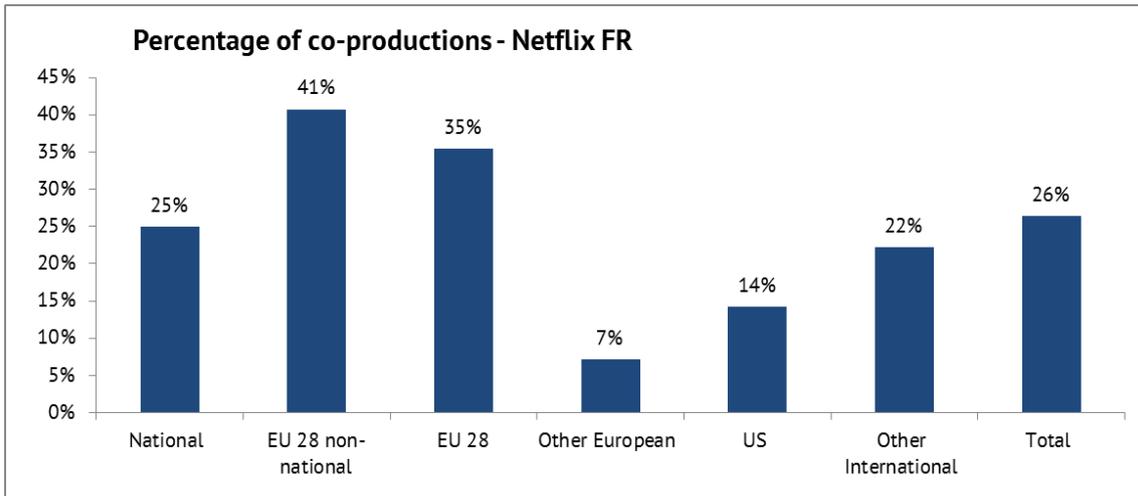
Table 166. FR Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	34	25%
EU 28 non-national	108	41%
EU 28	142	35%
Other European	4	7%
US	171	14%
Other International	109	22%
<b>Total</b>	<b>568</b>	<b>26%</b>

Source: European Audiovisual Observatory



Figure 293 – FR Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

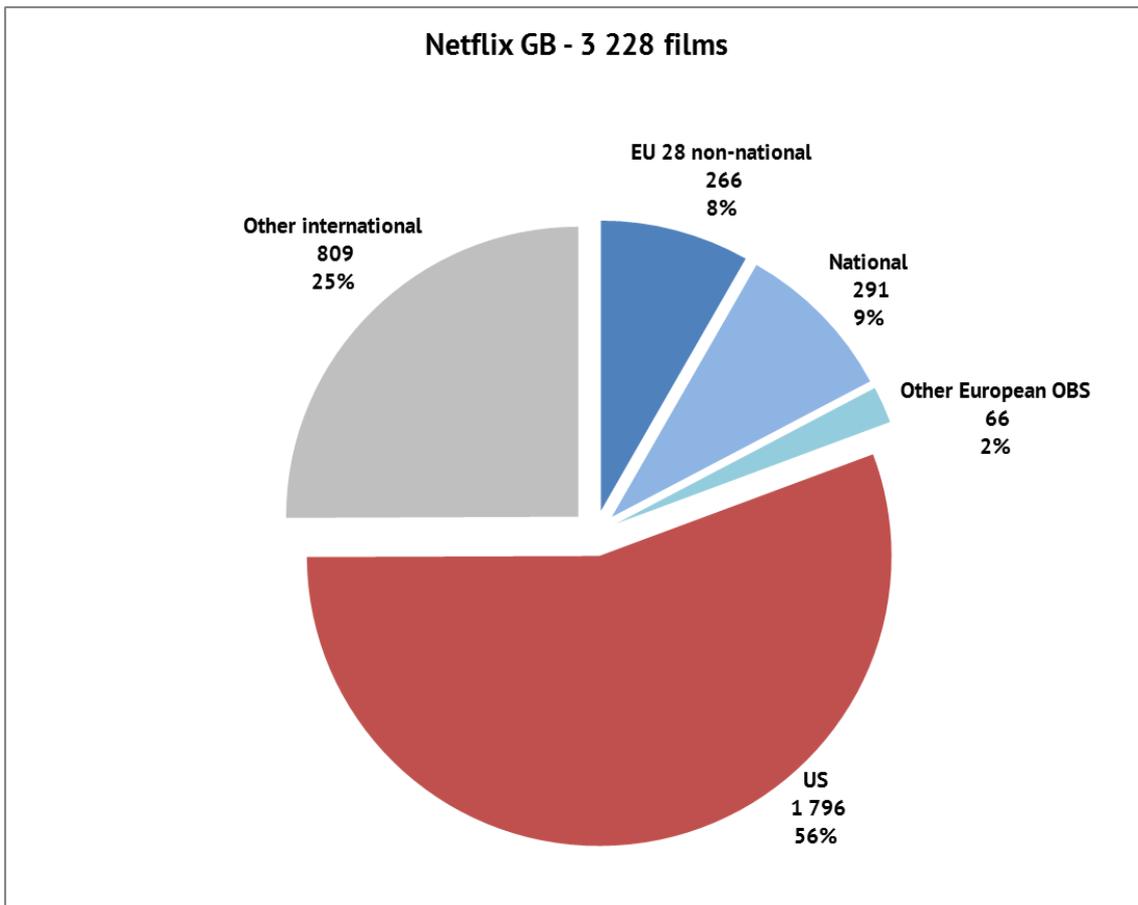
#### 4.2.1.12. United Kingdom (GB)

Table 167. GB Netflix – Country of origin of films, in units and percentage

Netflix GB								
Total films								
3 361								
Breakdown by Region of Origin								
3 228					96%			
European OBS			International					
623			19%	2 605		81%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International			
557	17%	66	2%	1 796	56%	809	25%	
Of which EU 28 non-national		Of which National						
266	8%	291	9%					

Source: European Audiovisual Observatory

Figure 294 – GB Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

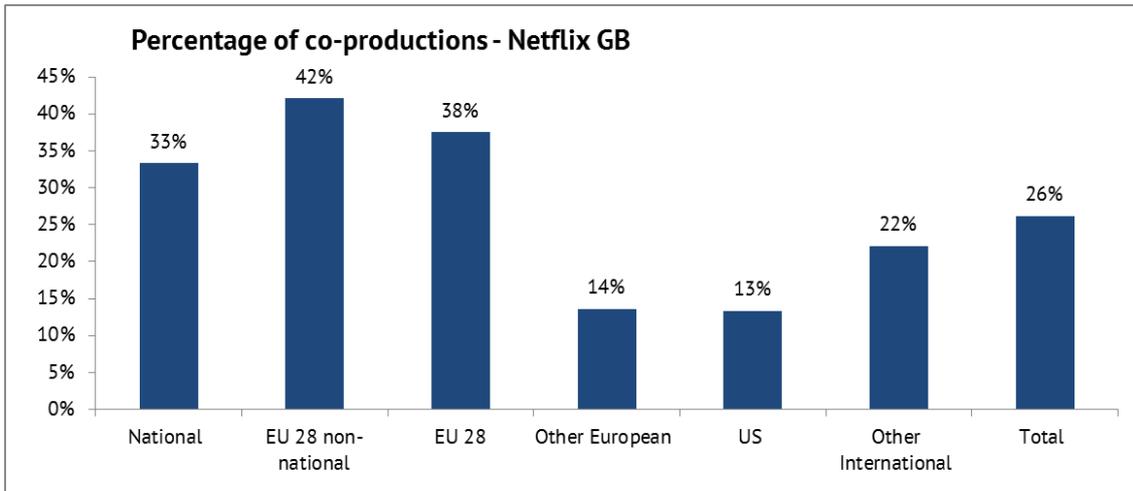
Table 168. GB Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	97	33%
EU 28 non-national	112	42%
EU 28	209	38%
Other European	9	14%
US	240	13%
Other International	179	22%
<b>Total</b>	<b>846</b>	<b>26%</b>

Source: European Audiovisual Observatory



Figure 295 – GB Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

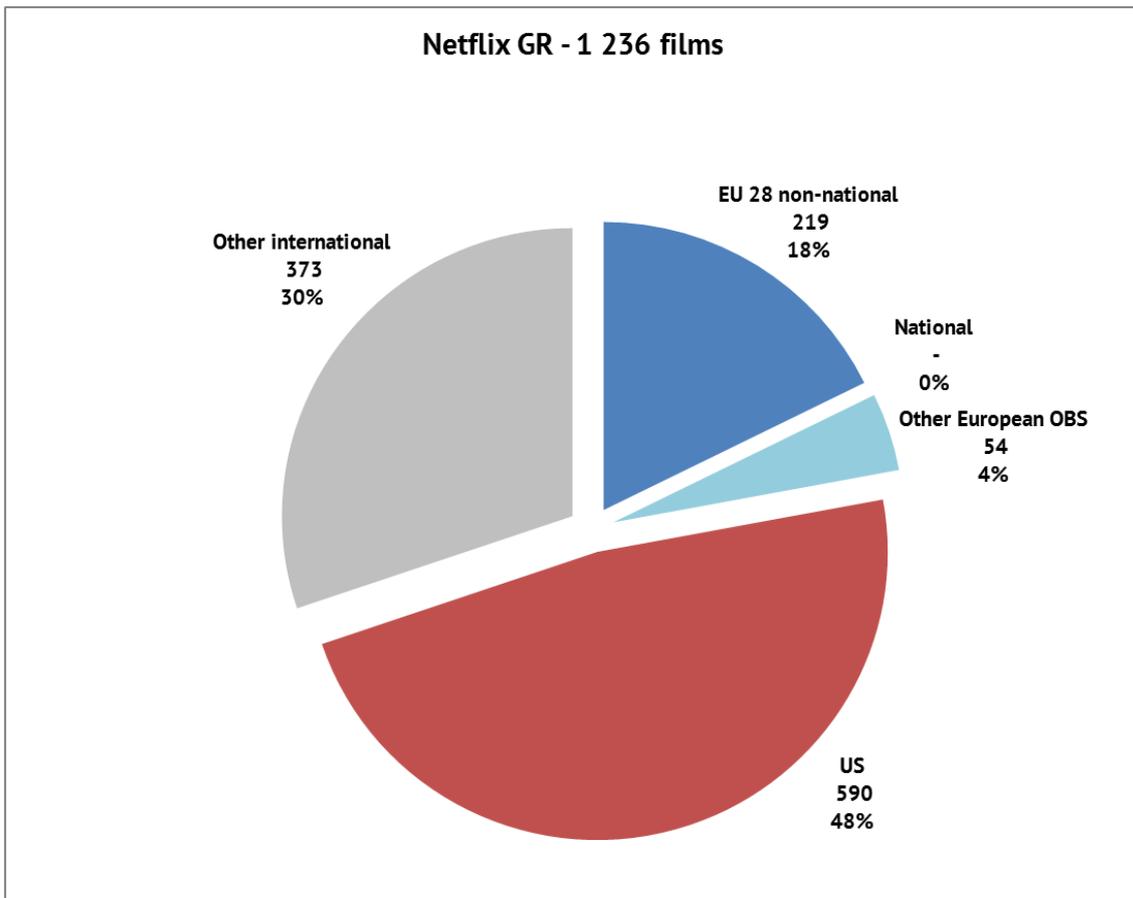
#### 4.2.1.13. Greece (GR)

Table 169. GR Netflix – Country of origin of films, in units and percentage

Netflix GR							
Total films							
1 300							
Breakdown by Region of Origin							
1 236					95%		
European OBS				International			
273				963			
22%				78%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
219	18%	54	4%	590	48%	373	30%
Of which EU 28 non-national		Of which National					
219	18%	0	0%				

Source: European Audiovisual Observatory

Figure 296 – GR Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

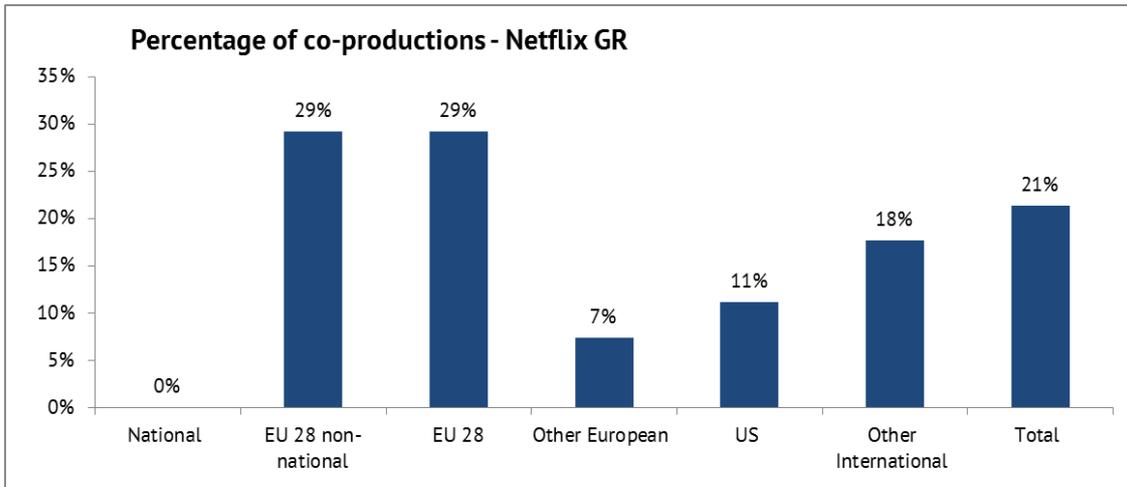
Table 170. GR Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	64	29%
EU 28	64	29%
Other European	4	7%
US	66	11%
Other International	66	18%
<b>Total</b>	<b>264</b>	<b>21%</b>

Source: European Audiovisual Observatory



Figure 297 – GR Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

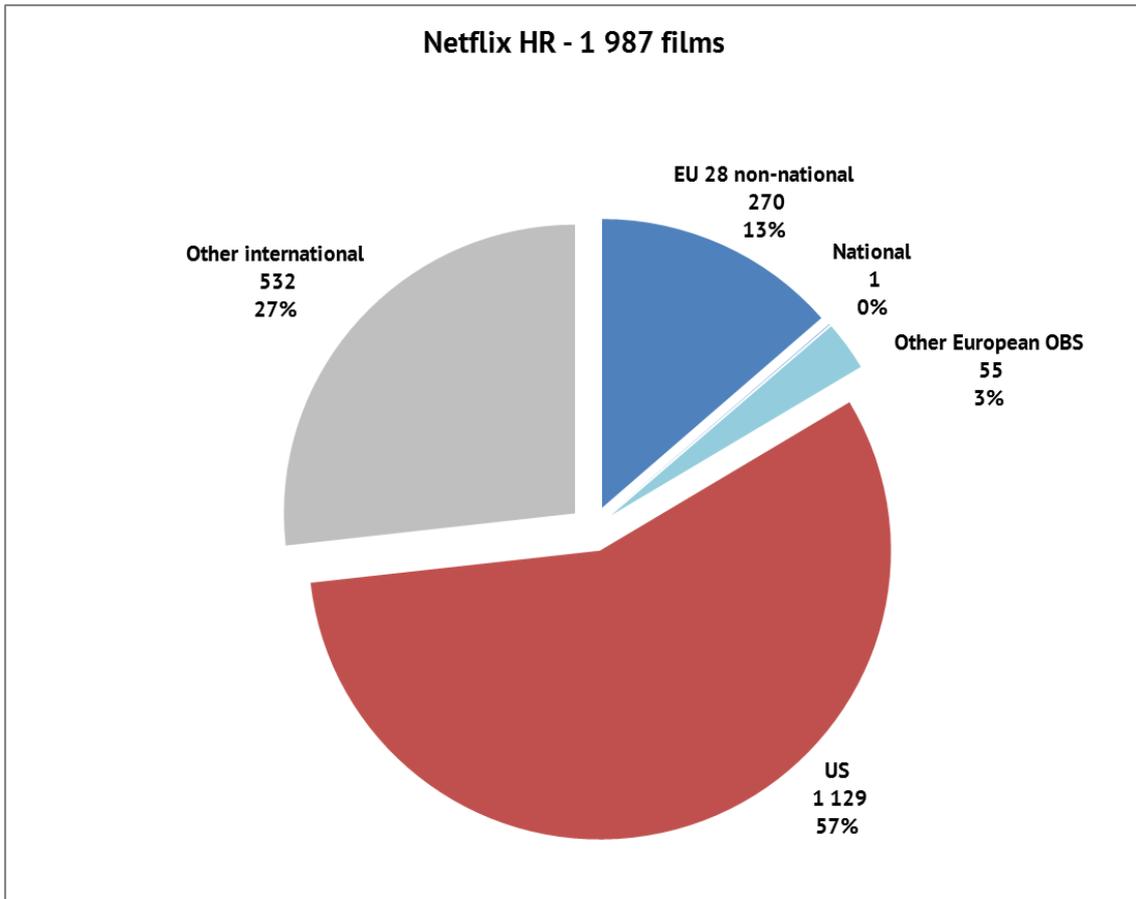
#### 4.2.1.14. Croatia (HR)

Table 171. HR Netflix – Country of origin of films, in units and percentage

Netflix HR							
Total films							
2 084							
Breakdown by Region of Origin							
1 987					95%		
European OBS			International				
326			1 661				
16%			84%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
271	14%	55	3%	1 129	57%	532	27%
Of which EU 28 non-national		Of which National					
270	14%	1	0%				

Source: European Audiovisual Observatory

Figure 298 – HR Netflix – Share of films by country of origin, in units and %



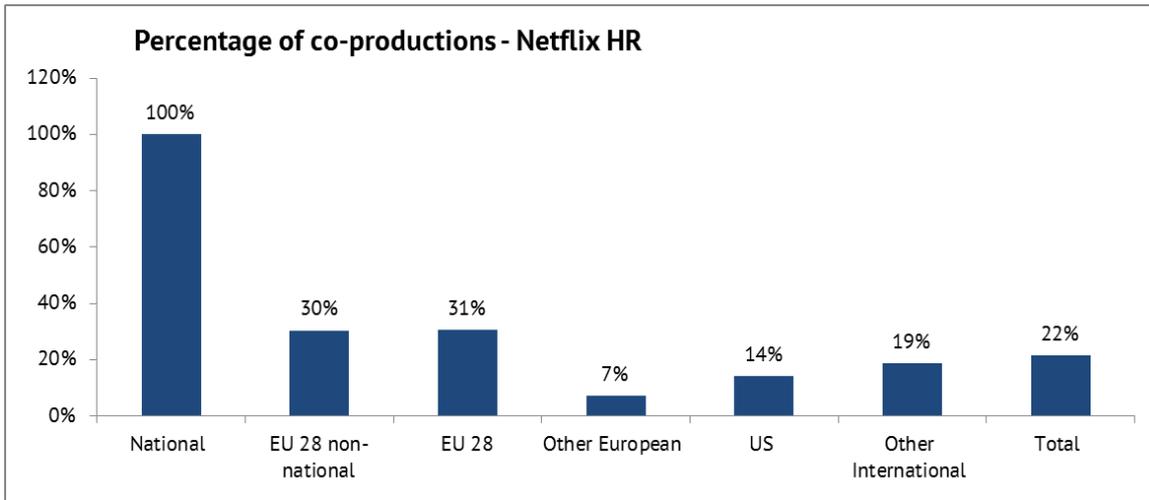
Source: European Audiovisual Observatory

Table 172. HR Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	100%
EU 28 non-national	82	30%
EU 28	83	31%
Other European	4	7%
US	159	14%
Other International	99	19%
<b>Total</b>	<b>428</b>	<b>22%</b>

Source: European Audiovisual Observatory

Figure 299 – HR Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

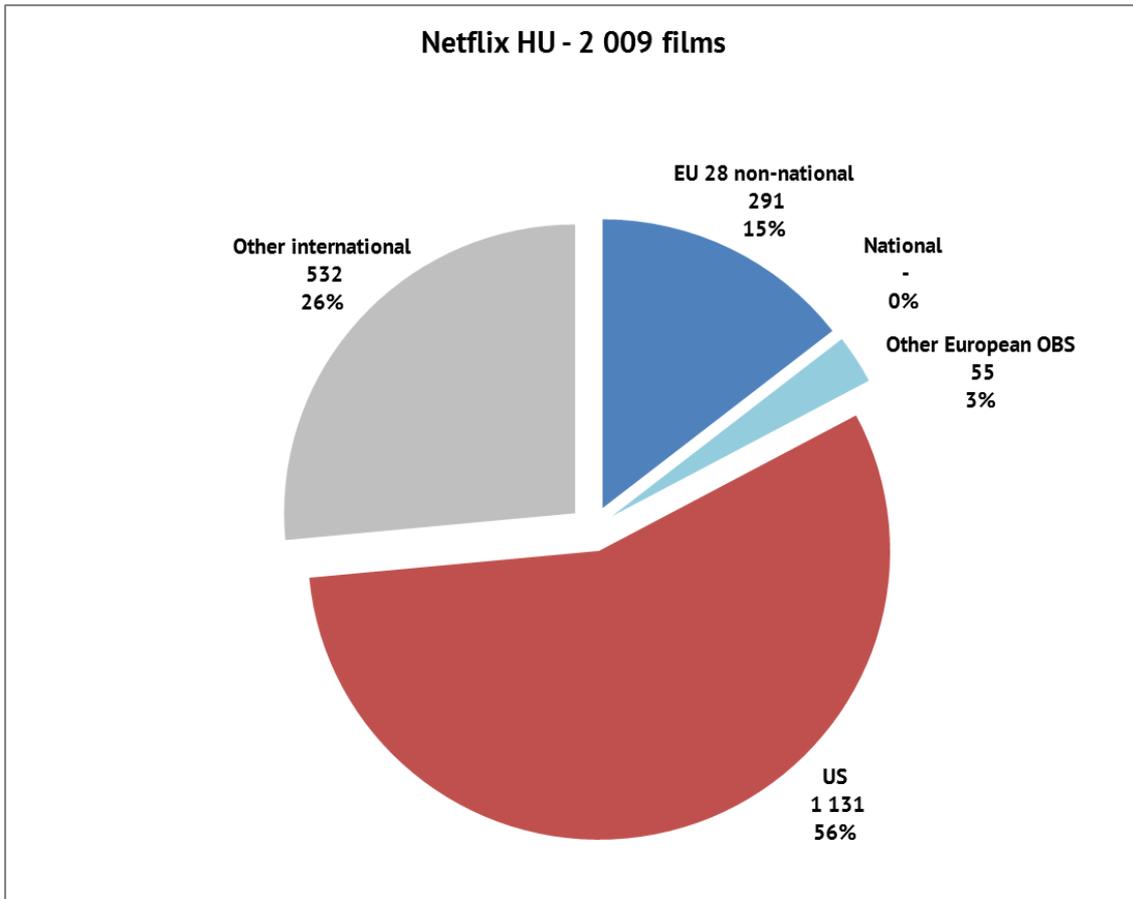
#### 4.2.1.15. Hungary (HU)

Table 173. HU Netflix – Country of origin of films, in units and percentage

Netflix HU Total films							
2 105							
Breakdown by Region of Origin							
2 009					95%		
European OBS				International			
346				1 663			
17%				83%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
291	14%	55	3%	1 131	56%	532	26%
Of which EU 28 non-national		Of which National					
291	14%	0	0%				

Source: European Audiovisual Observatory

Figure 300 – HU Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

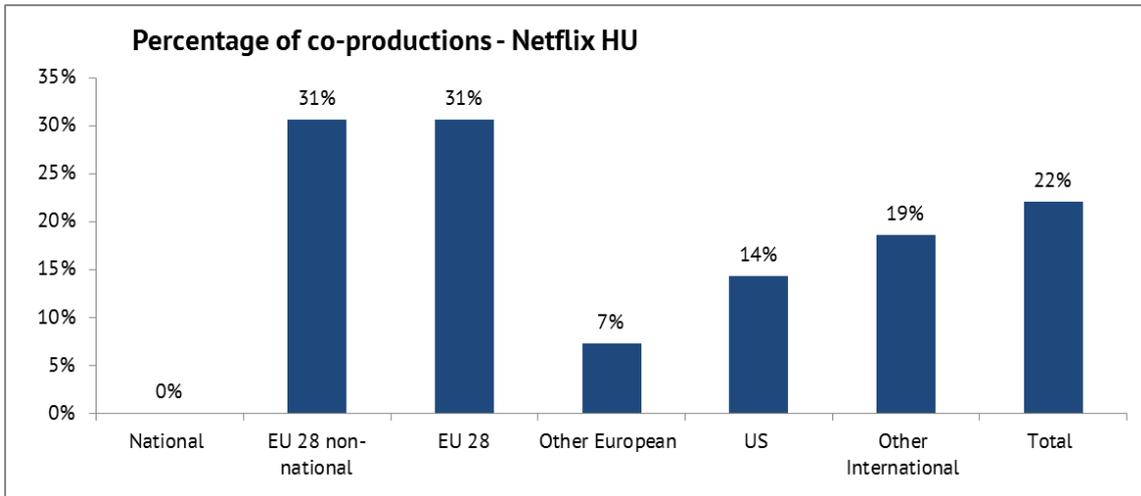
Table 174. HU Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	89	31%
EU 28	89	31%
Other European	4	7%
US	162	14%
Other International	99	19%
<b>Total</b>	<b>443</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 301 – HU Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

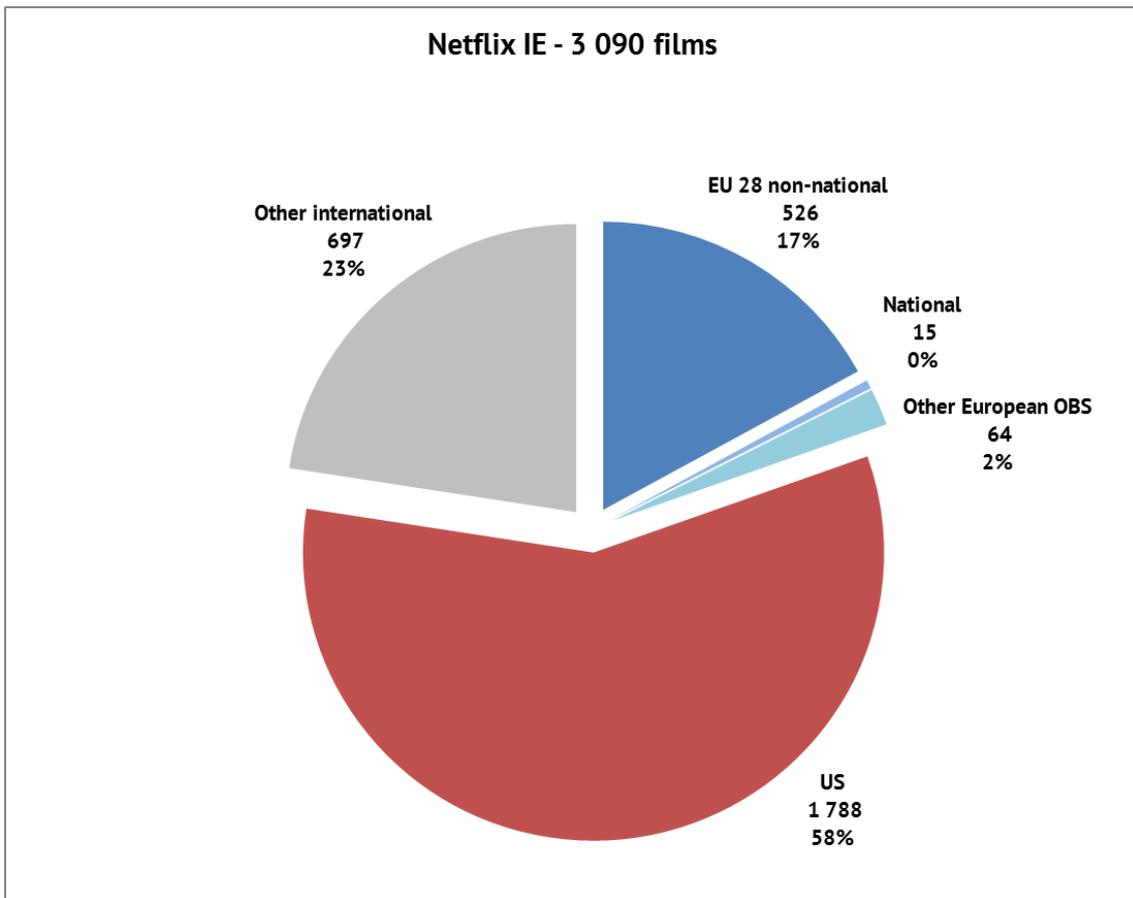
#### 4.2.1.16. Ireland (IE)

Table 175. IE Netflix – Country of origin of films, in units and percentage

Netflix IE							
Total films							
3 219							
Breakdown by Region of Origin							
3 090					96%		
European OBS				International			
605				20%	2 485	80%	
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
541	18%	64	2%	1 788	58%	697	23%
Of which EU 28 non-national		Of which National					
526	17%	15	0%				

Source: European Audiovisual Observatory

Figure 302 – IE Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

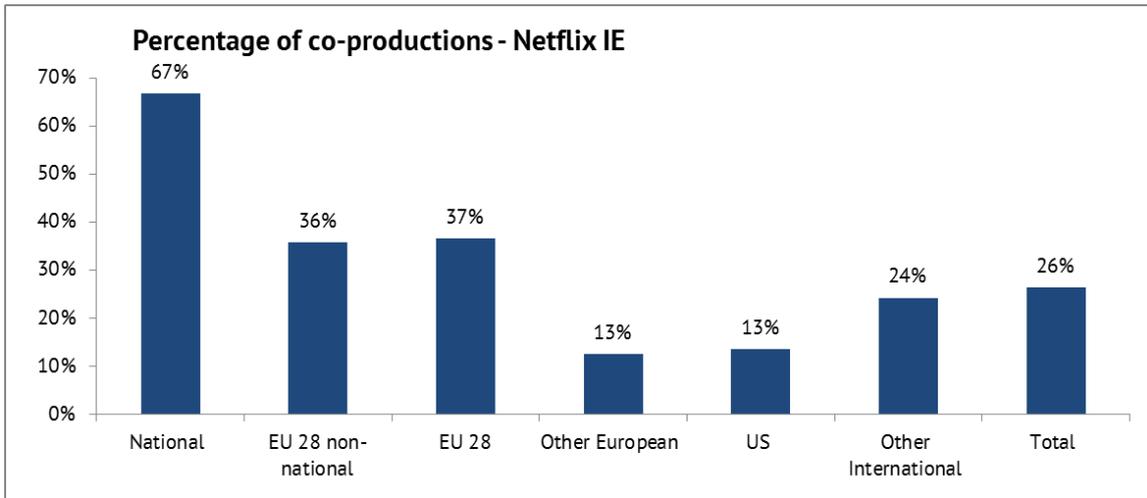
Table 176. IE Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	10	67%
EU 28 non-national	188	36%
EU 28	198	37%
Other European	8	13%
US	241	13%
Other International	169	24%
<b>Total</b>	<b>814</b>	<b>26%</b>

Source: European Audiovisual Observatory



Figure 303 – IE Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

#### 4.2.1.17. Italy (IT)

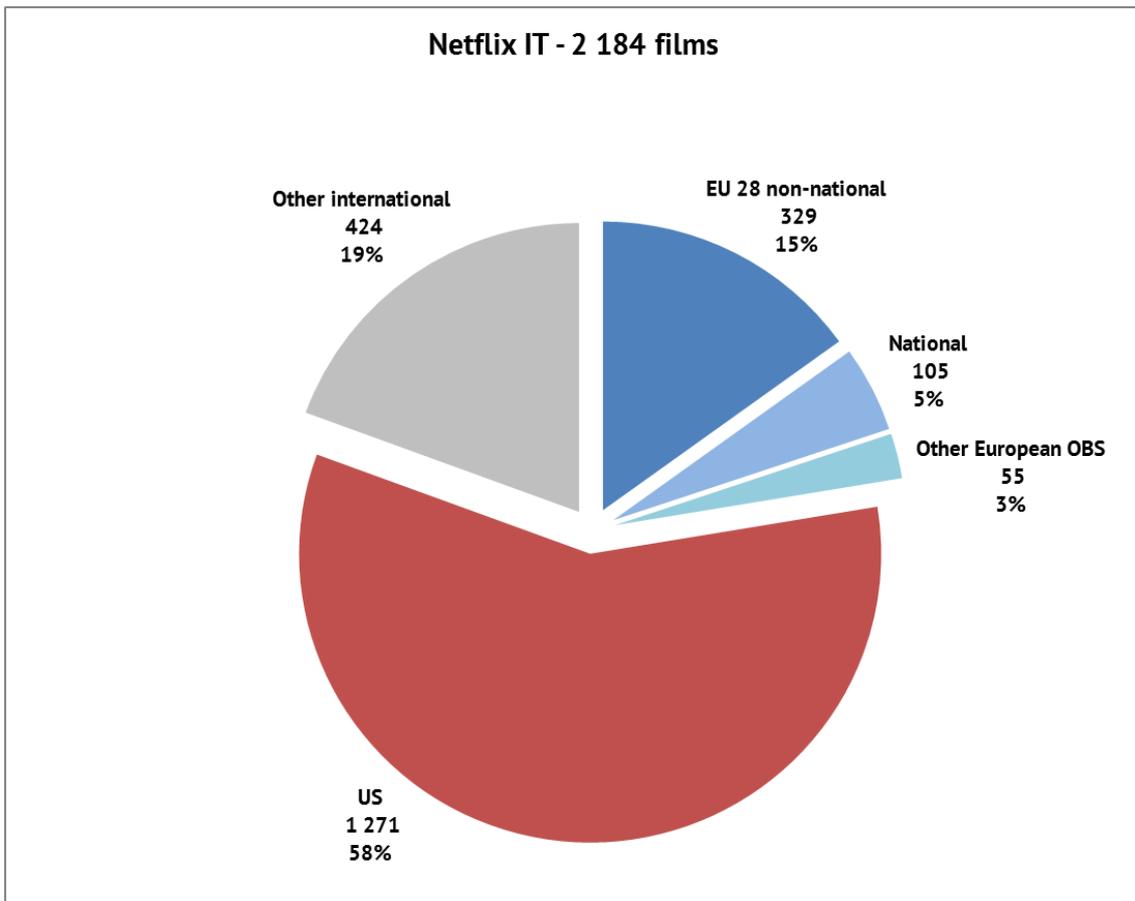
- Netflix
- TIMVISION

Table 177. T Netflix – Country of origin of films, in units and percentage

Netflix IT					
Total films					
2 241					
Breakdown by Region of Origin					
2 184					97%
European OBS			International		
489			1 695		
22%			78%		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
434	20%	55	3%	1 271	58%
				424	19%
Of which EU 28 non-national		Of which National			
329	15%	105	5%		

Source: European Audiovisual Observatory

Figure 304 – IT Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

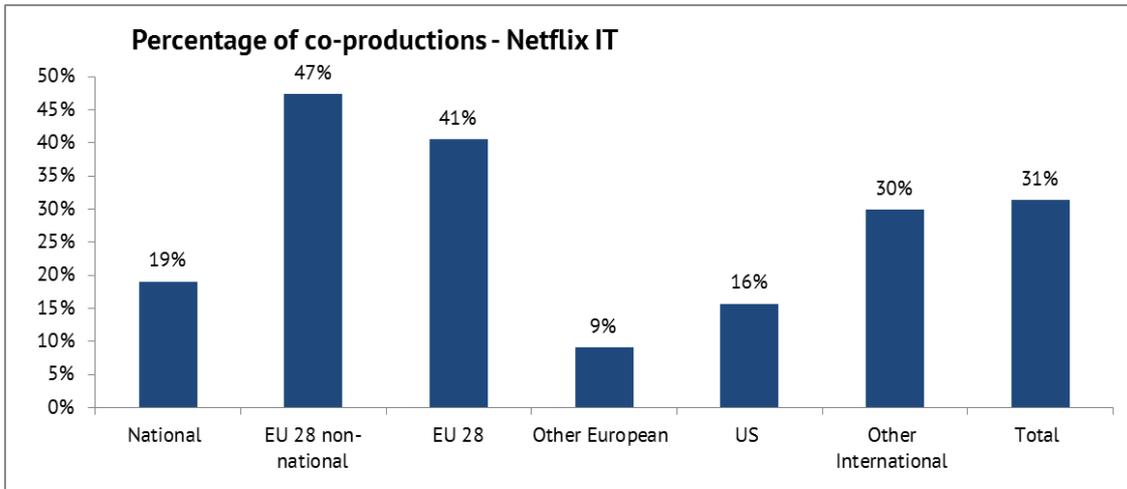
Table 178. IT Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	20	19%
EU 28 non-national	156	47%
EU 28	176	41%
Other European	5	9%
US	200	16%
Other International	127	30%
<b>Total</b>	<b>684</b>	<b>31%</b>

Source: European Audiovisual Observatory



Figure 305 – IT Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

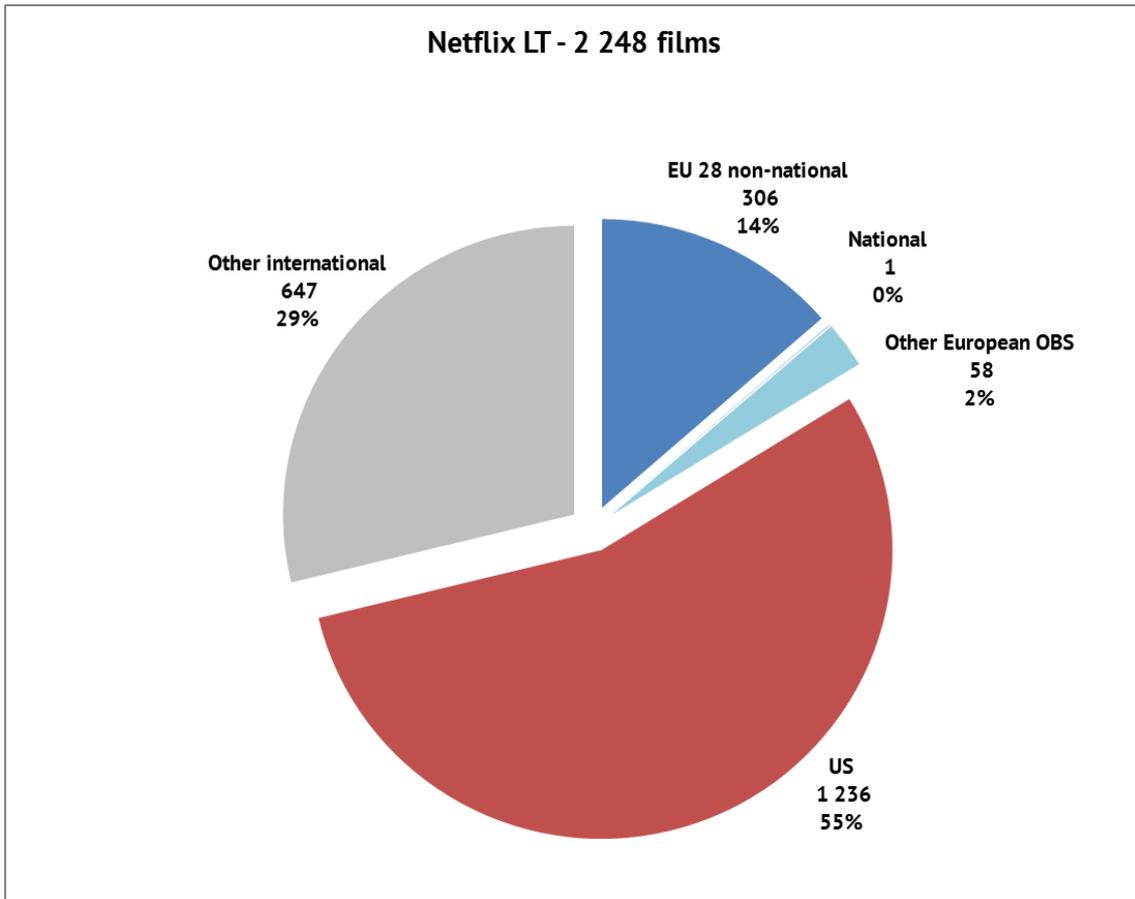
#### 4.2.1.18. Lithuania (LT)

Table 179. LT Netflix – Country of origin of films, in units and percentage

Netflix LT							
Total films							
2 349							
Breakdown by Region of Origin							
2 248					96%		
European OBS			International				
365			1 883				
16%			84%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
307	14%	58	3%	1 236	55%	647	29%
Of which EU 28 non-national		Of which National					
306	14%	1	0%				

Source: European Audiovisual Observatory

Figure 306 – LT Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

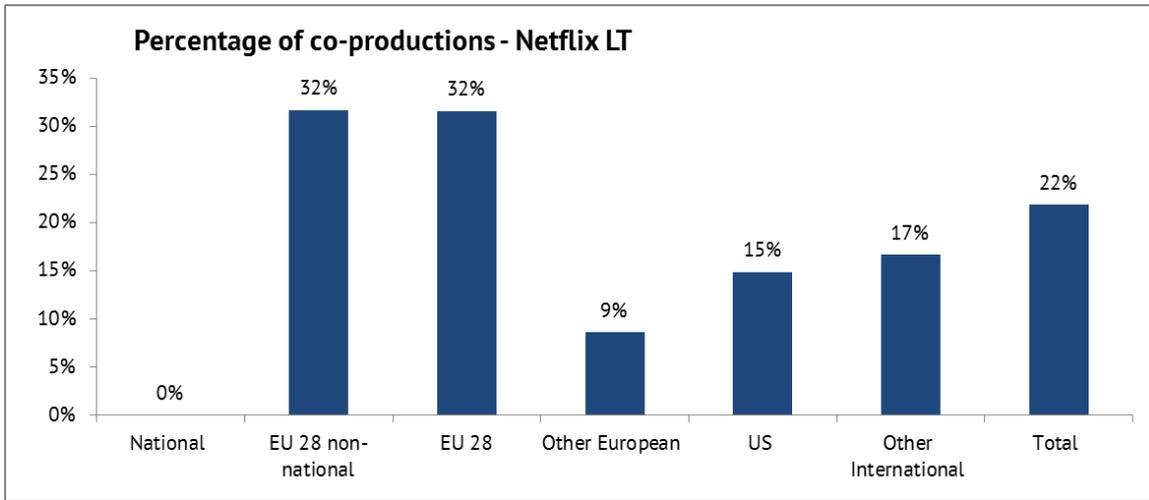
Table 180. LT Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	97	32%
EU 28	97	32%
Other European	5	9%
US	184	15%
Other International	108	17%
<b>Total</b>	<b>491</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 307 – LT Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

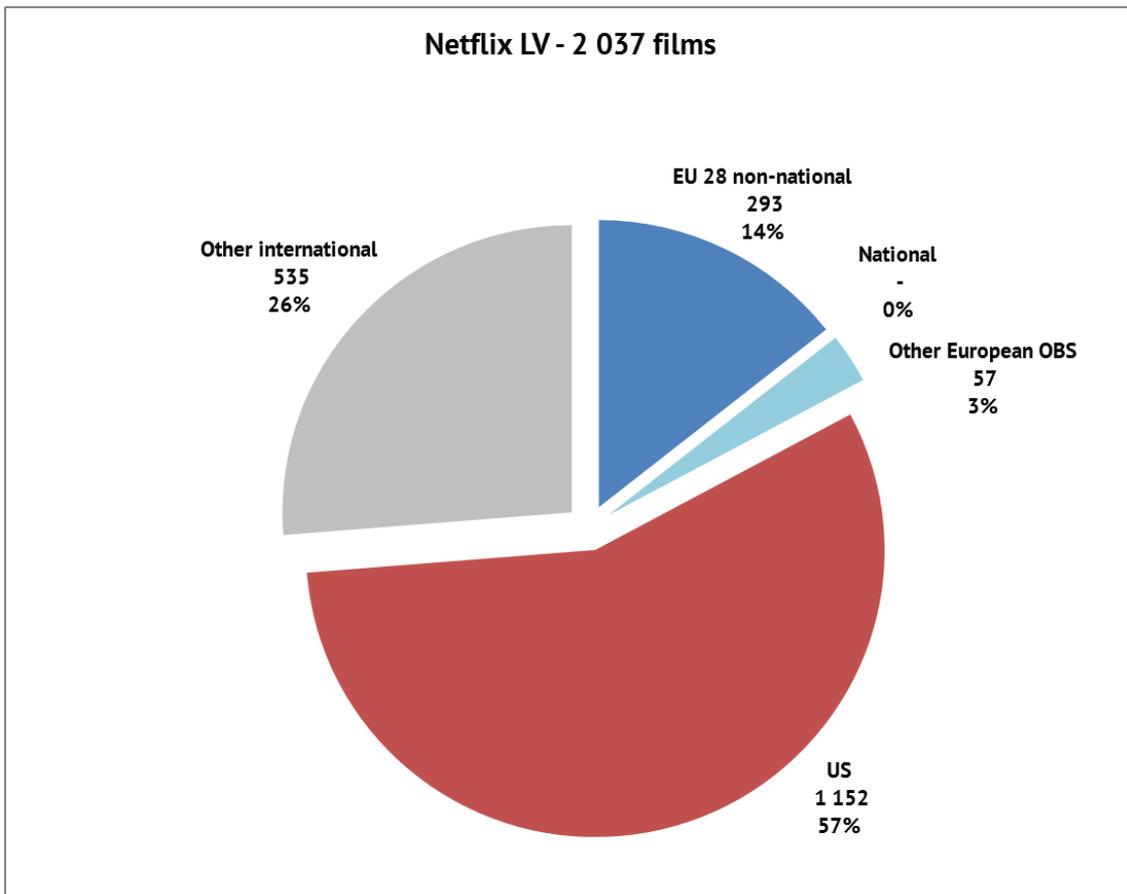
#### 4.2.1.19. Latvia (LV)

Table 181. LV Netflix – Country of origin of films, in units and percentage

Netflix LV					
Total films					
2 135					
Breakdown by Region of Origin					
2 037					95%
European OBS				International	
350				1 687	
17%				83%	
Of which EU 28		Of which other European OBS		Of which US	
293		57		1 152	
14%		3%		57%	
Of which EU 28 non-national		Of which National		Of which other International	
293		0		535	
14%		0%		26%	

Source: European Audiovisual Observatory

Figure 308 – LV Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

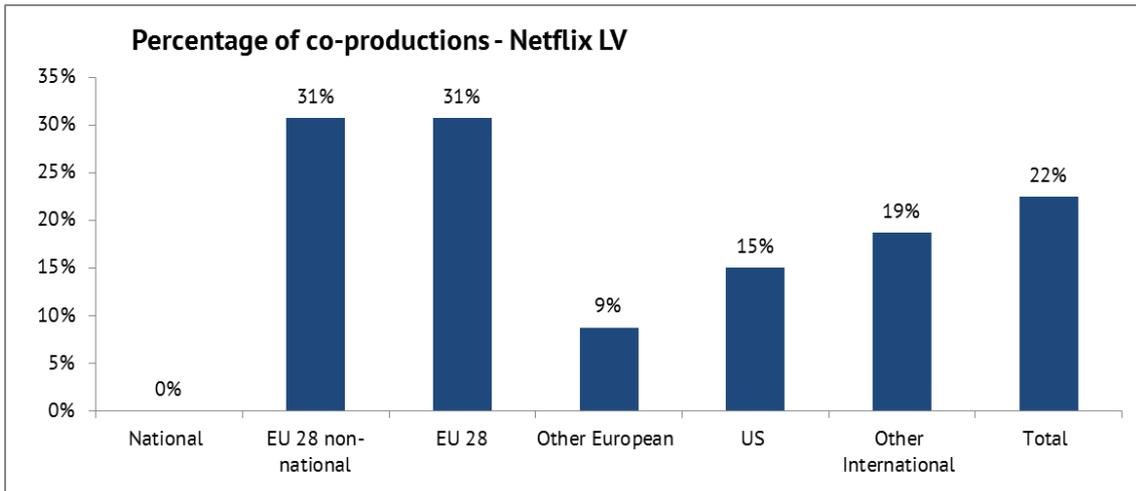
Table 182. LV Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	90	31%
EU 28	90	31%
Other European	5	9%
US	173	15%
Other International	100	19%
<b>Total</b>	<b>458</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 309 – LV Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

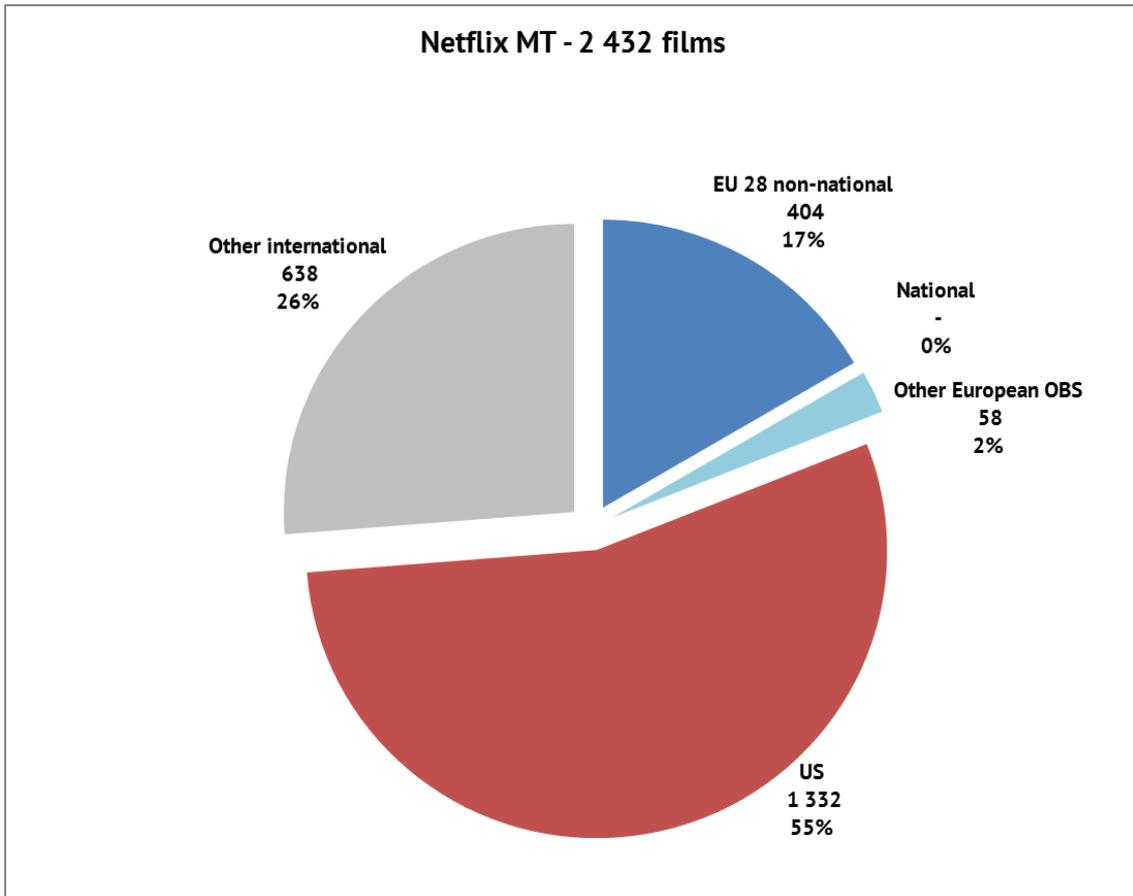
#### 4.2.1.20. Malta (MT)

Table 183. MT Netflix – Country of origin of films, in units and percentage

Netflix MT							
Total films							
2 556							
Breakdown by Region of Origin							
2 432					95%		
European OBS				International			
462				1 970			
19%				81%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
404	17%	58	2%	1 332	55%	638	26%
Of which EU 28 non-national		Of which National					
404	17%	0	0%				

Source: European Audiovisual Observatory

Figure 310 – MT Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

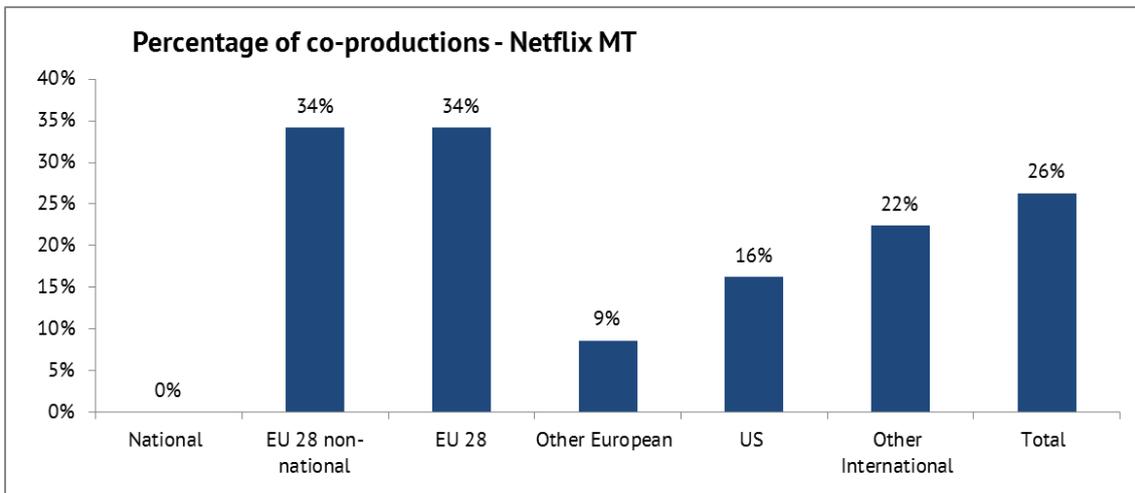
Table 184. MT Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	#DIV/0!
EU 28 non-national	138	34%
EU 28	138	34%
Other European	5	9%
US	216	16%
Other International	143	22%
<b>Total</b>	<b>640</b>	<b>26%</b>

Source: European Audiovisual Observatory



Figure 311 – MT Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

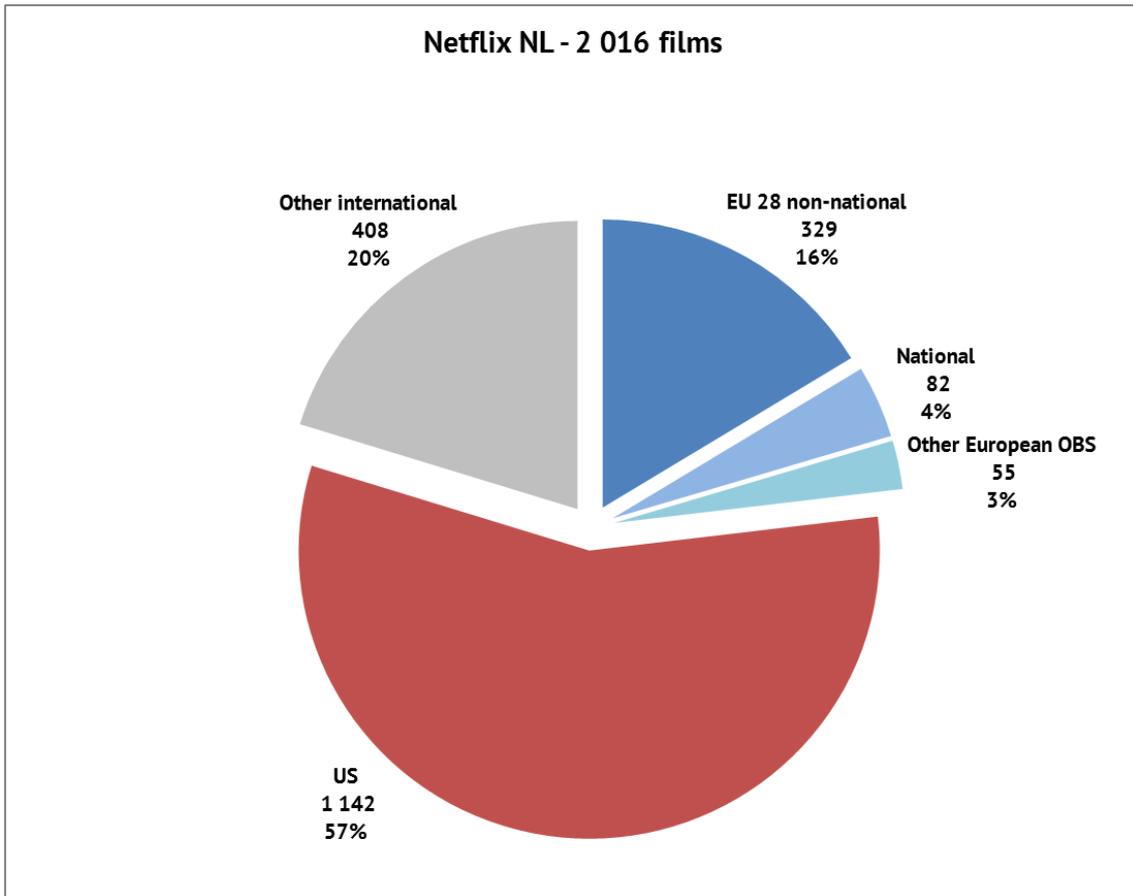
#### 4.2.1.21. Netherlands (NL)

Table 185. NL Netflix – Country of origin of films, in units and percentage

Netflix NL Total films 2 075					
Breakdown by Region of Origin					
2 016					97%
European OBS			International		
466			1 550		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
411	20%	55	3%	1 142	57%
Of which EU 28 non-national		Of which National			
329	16%	82	4%		

Source: European Audiovisual Observatory

Figure 312 – NL Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

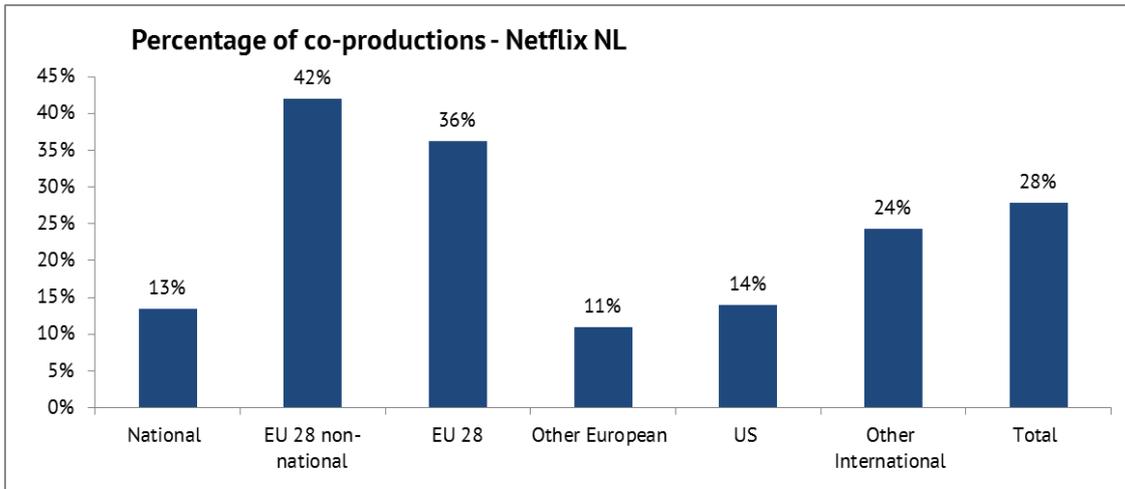
Table 186. NL Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	11	13%
EU 28 non-national	138	42%
EU 28	149	36%
Other European	6	11%
US	159	14%
Other International	99	24%
<b>Total</b>	<b>562</b>	<b>28%</b>

Source: European Audiovisual Observatory



Figure 313 – NL Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

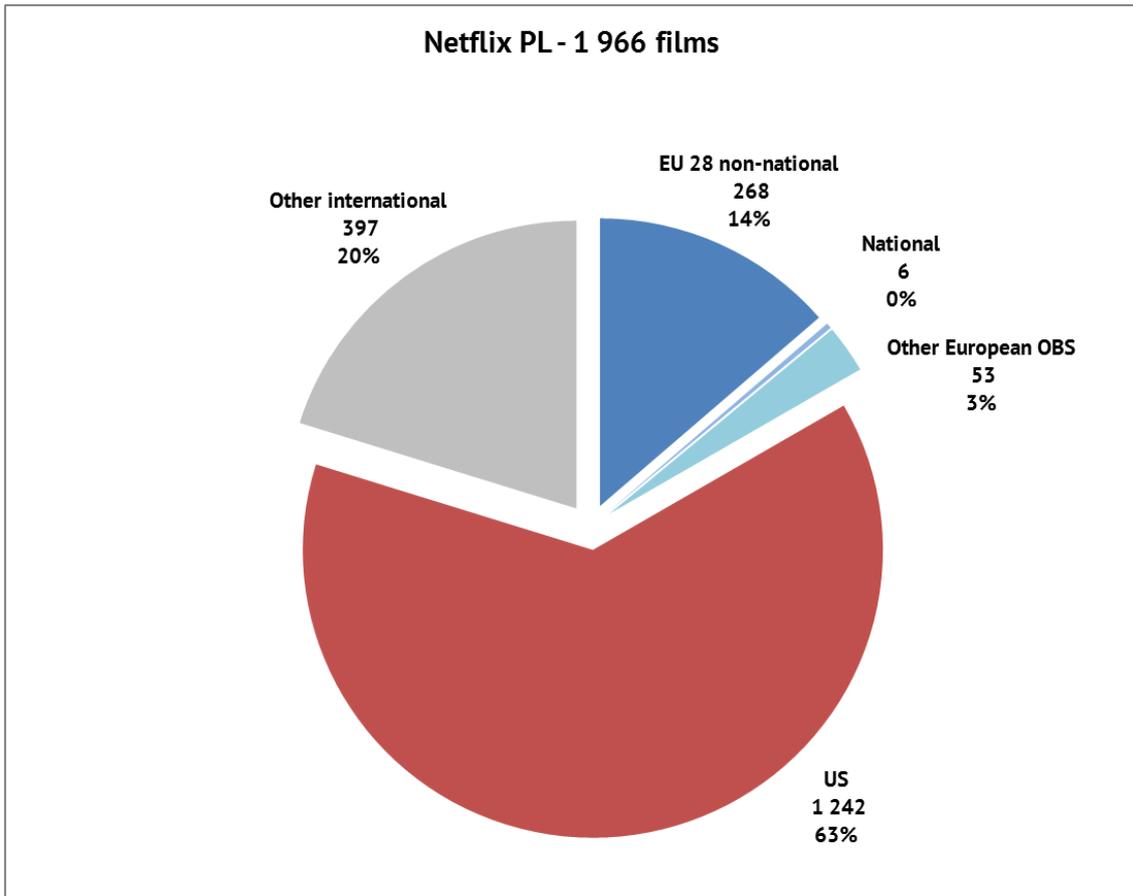
#### 4.2.1.22. Poland (PL)

Table 187. PL Netflix – Country of origin of films, in units and percentage

Netflix PL							
Total films							
2 030							
Breakdown by Region of Origin							
1 966					97%		
European OBS			International				
327			1 639				
17%			83%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
274	14%	53	3%	1 242	63%	397	20%
Of which EU 28 non-national		Of which National					
268	14%	6	0%				

Source: European Audiovisual Observatory

Figure 314 – PL Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

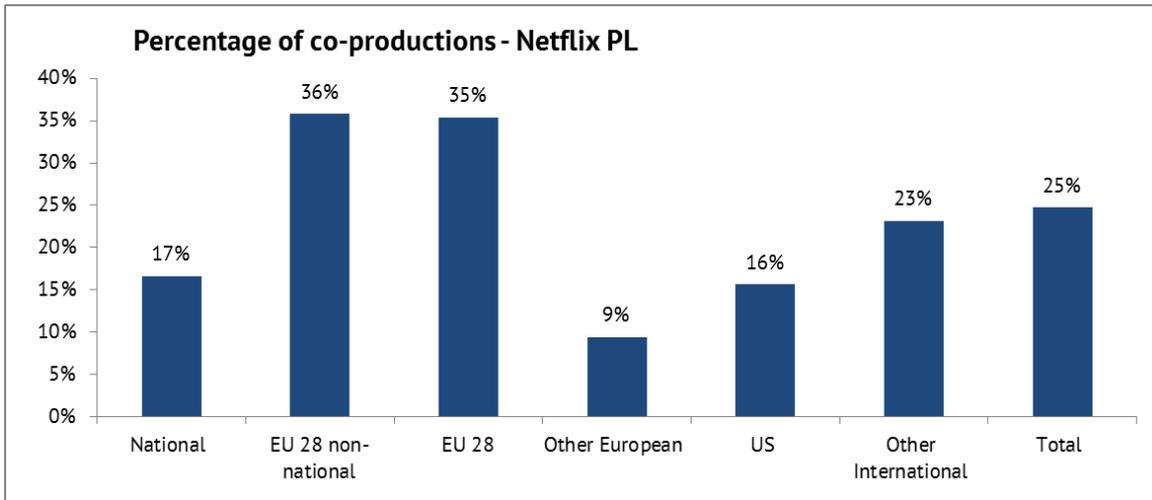
Table 188. PL Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	1	17%
EU 28 non-national	96	36%
EU 28	97	35%
Other European	5	9%
US	195	16%
Other International	92	23%
<b>Total</b>	<b>486</b>	<b>25%</b>

Source: European Audiovisual Observatory



Figure 315 – PL Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

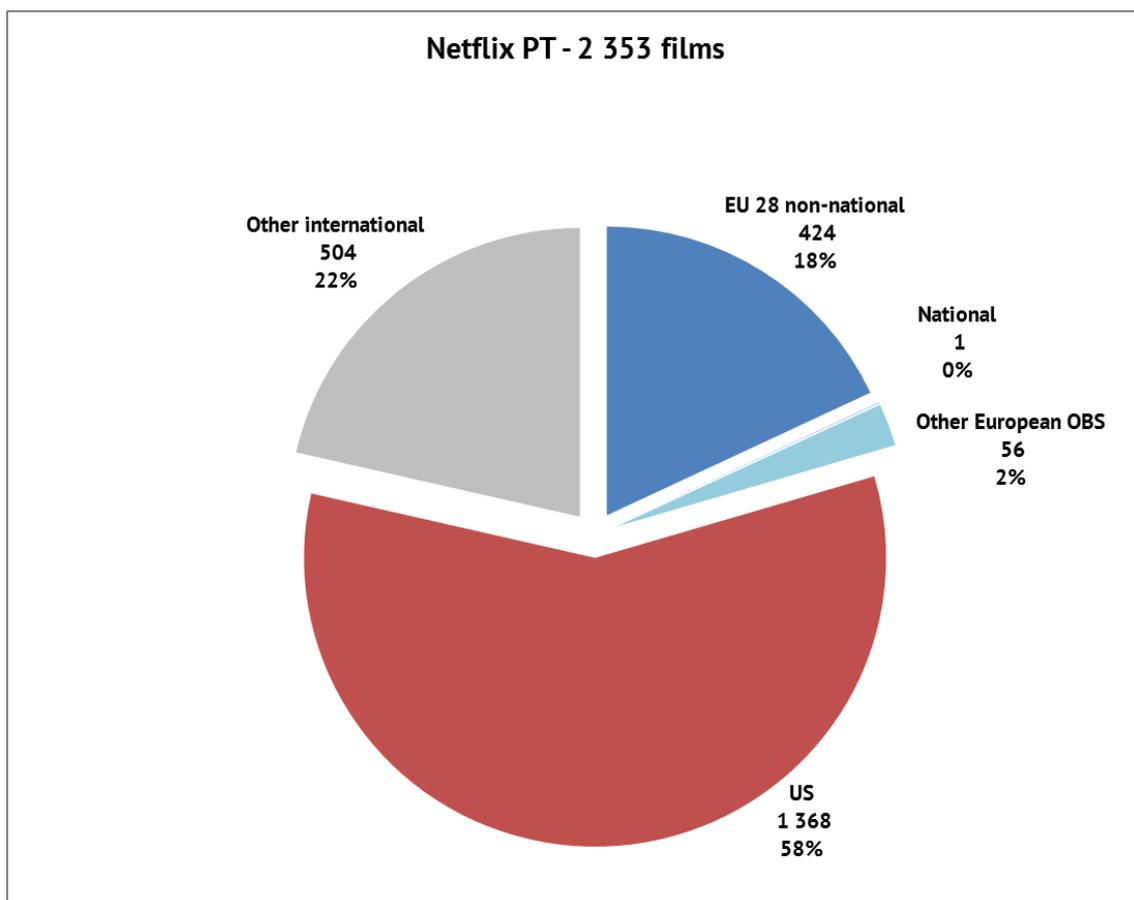
#### 4.2.1.23. Portugal (PT)

Table 189. PT Netflix – Country of origin of films, in units and percentage

Netflix PT					
Total films					
2 440					
Breakdown by Region of Origin					
2 353					96%
European OBS			International		
481			1 872		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
425	18%	56	2%	1 368	58%
				504	21%
Of which EU 28 non-national		Of which National			
424	18%	1	0%		

Source: European Audiovisual Observatory

Figure 316 – PT Netflix – Share of films by country of origin, in units and %



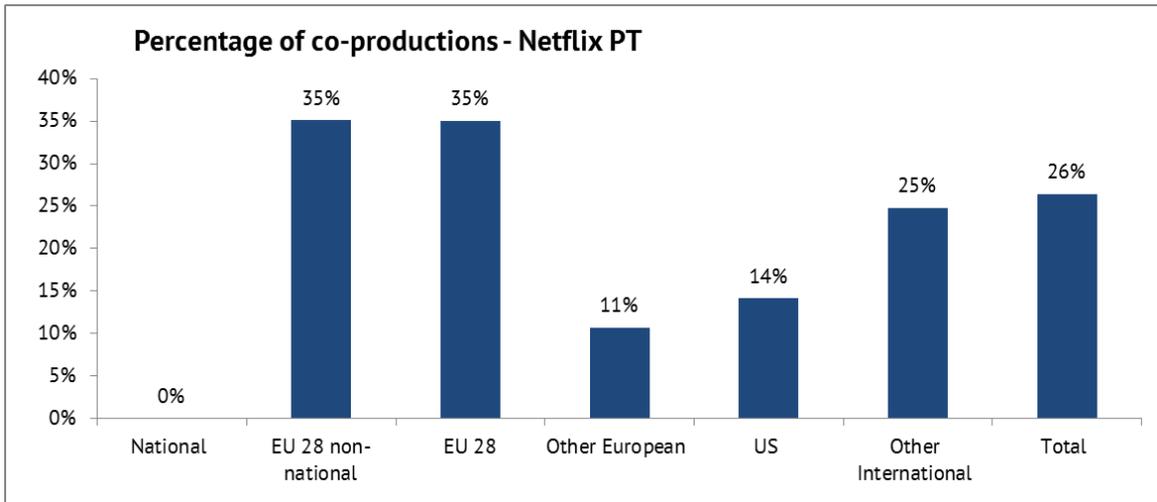
Source: European Audiovisual Observatory

Table 190. PT Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	149	35%
EU 28	149	35%
Other European	6	11%
US	193	14%
Other International	125	25%
<b>Total</b>	<b>622</b>	<b>26%</b>

Source: European Audiovisual Observatory

Figure 317 – PT Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

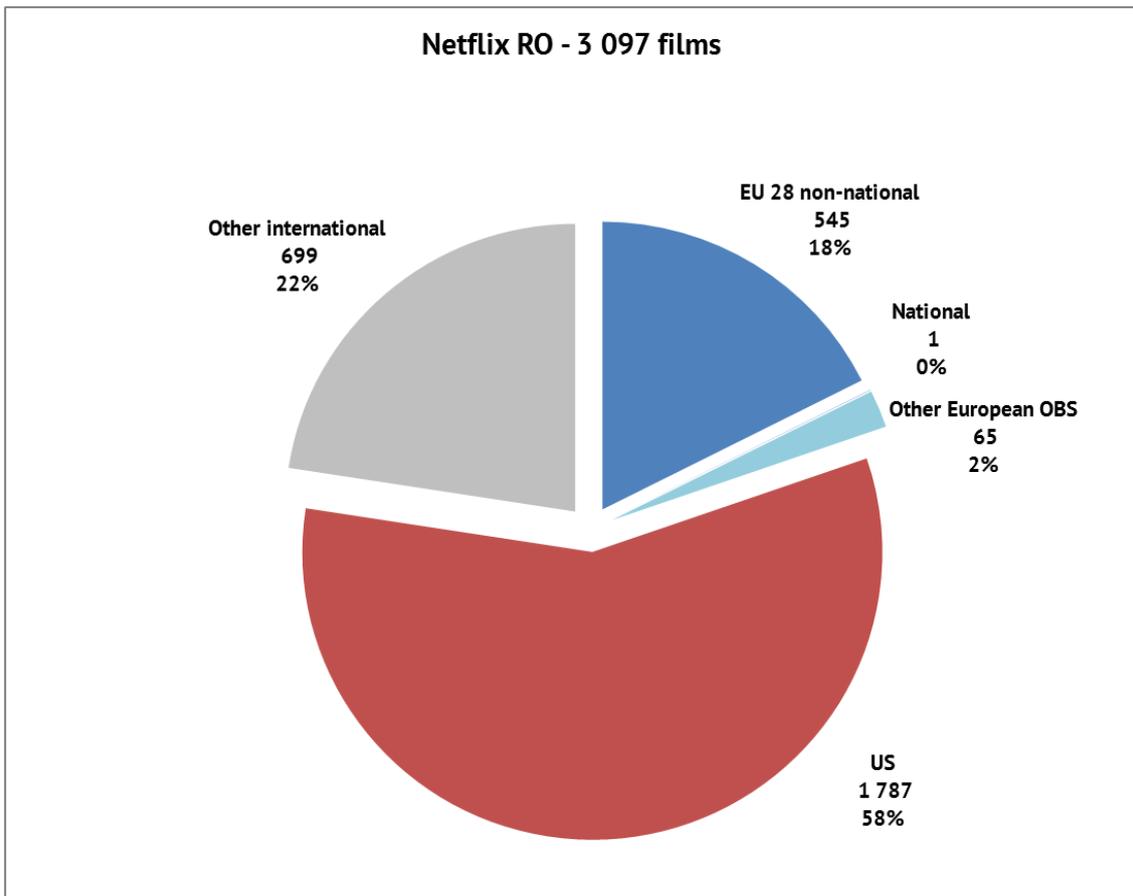
#### 4.2.1.24. Romania (RO)

Table 191. RO Netflix – Country of origin of films, in units and percentage

Netflix RO Total films							
3 225							
Breakdown by Region of Origin					96%		
European OBS				International			
611				2 486			
20%				80%			
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
546	18%	65	2%	1 787	58%	699	23%
Of which EU 28 non-national		Of which National					
545	18%	1	0%				

Source: European Audiovisual Observatory

Figure 318 – RO Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

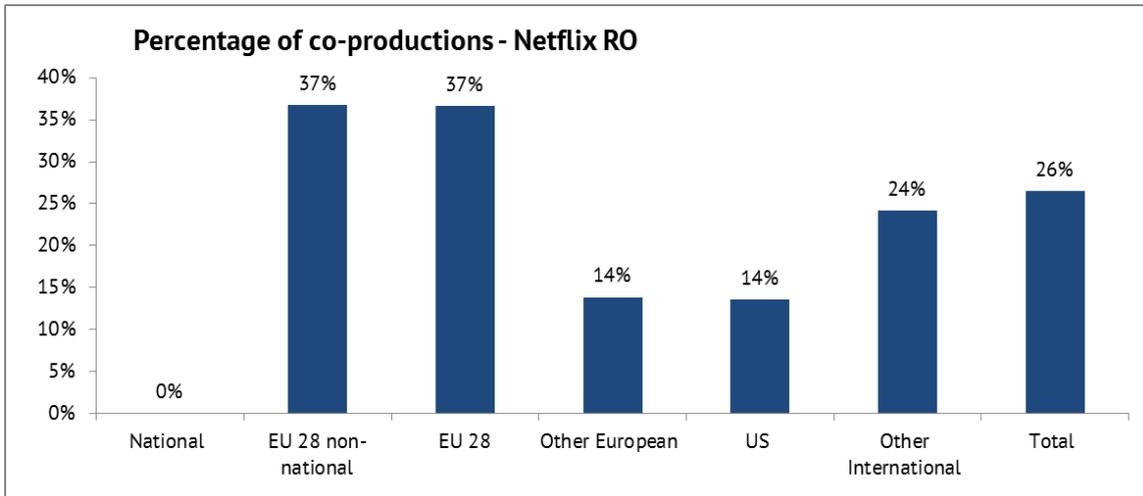
Table 192. RO Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	200	37%
EU 28	200	37%
Other European	9	14%
US	242	14%
Other International	169	24%
<b>Total</b>	<b>820</b>	<b>26%</b>

Source: European Audiovisual Observatory



Figure 319 – RO Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

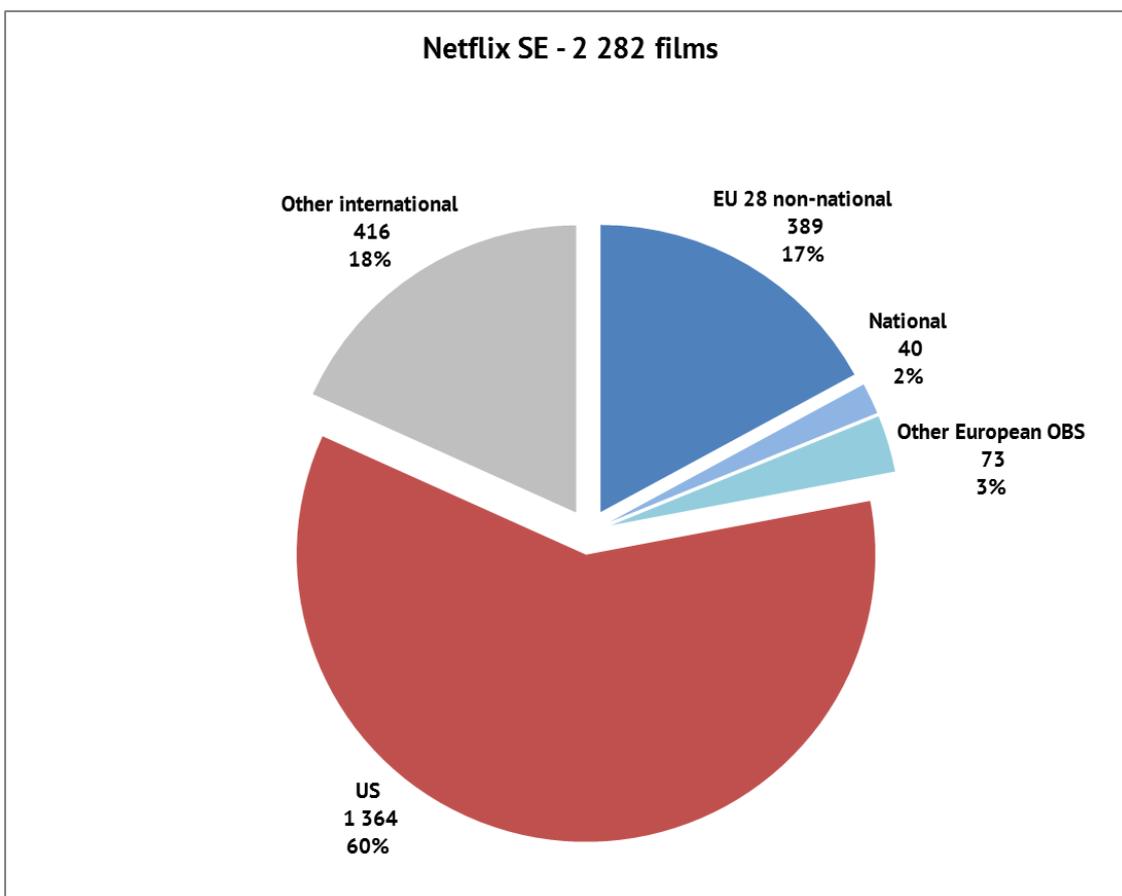
#### 4.2.1.25. Sweden (SE)

Table 193. SE Netflix – Country of origin of films, in units and percentage

Netflix SE Total films						
2 339						
Breakdown by Region of Origin						
2 282					98%	
European OBS			International			
502			22%	1 780		78%
Of which EU 28		Of which other European OBS	Of which US		Of which other International	
429	19%	73	3%	1 364	60%	
				416	18%	
Of which EU 28 non-national		Of which National				
389	17%	40	2%			

Source: European Audiovisual Observatory

Figure 320 – SE Netflix – Share of films by country of origin, in units and %



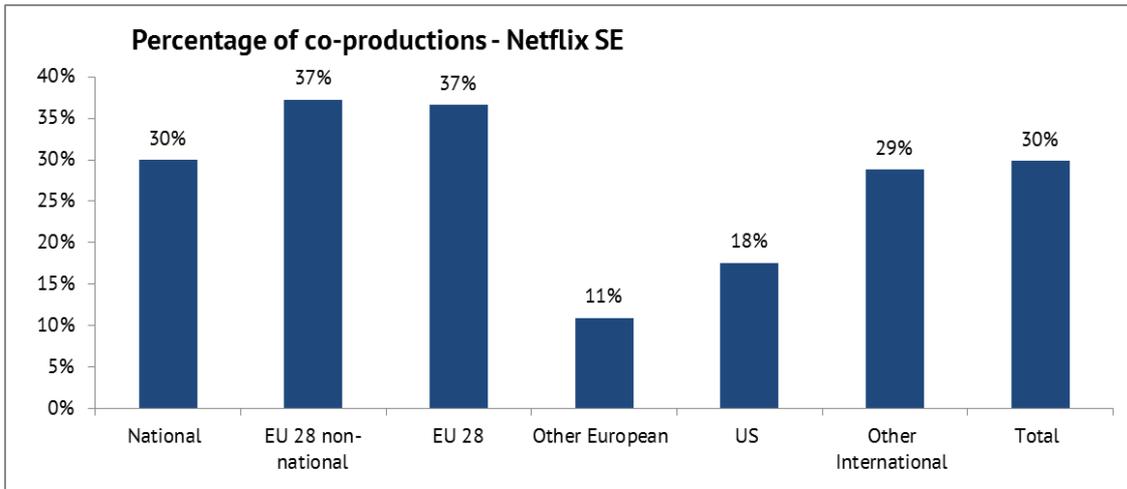
Source: European Audiovisual Observatory

Table 194. SE Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	12	30%
EU 28 non-national	145	37%
EU 28	157	37%
Other European	8	11%
US	240	18%
Other International	120	29%
<b>Total</b>	<b>682</b>	<b>30%</b>

Source: European Audiovisual Observatory

**Figure 321 – SE Netflix – Percentage of co-productions**



Source: European Audiovisual Observatory

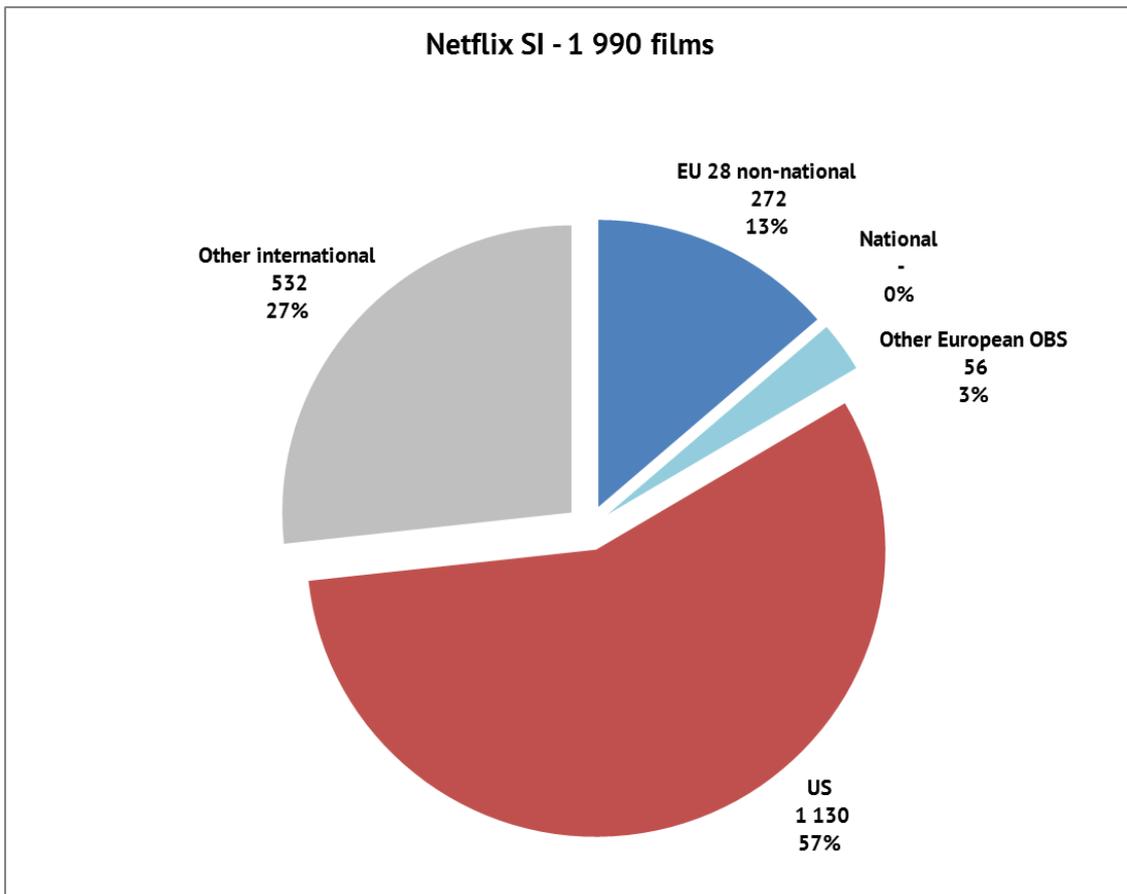
#### 4.2.1.26.Slovenia (SI)

**Table 195. SI Netflix – Country of origin of films, in units and percentage**

Netflix SI							
Total films							
2 087							
Breakdown by Region of Origin							
1 990					95%		
European OBS			International				
328			1 662				
16%			84%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
272	14%	56	3%	1 130	57%	532	27%
Of which EU 28 non-national		Of which National					
272	14%	0	0%				

Source: European Audiovisual Observatory

Figure 322 – SI Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

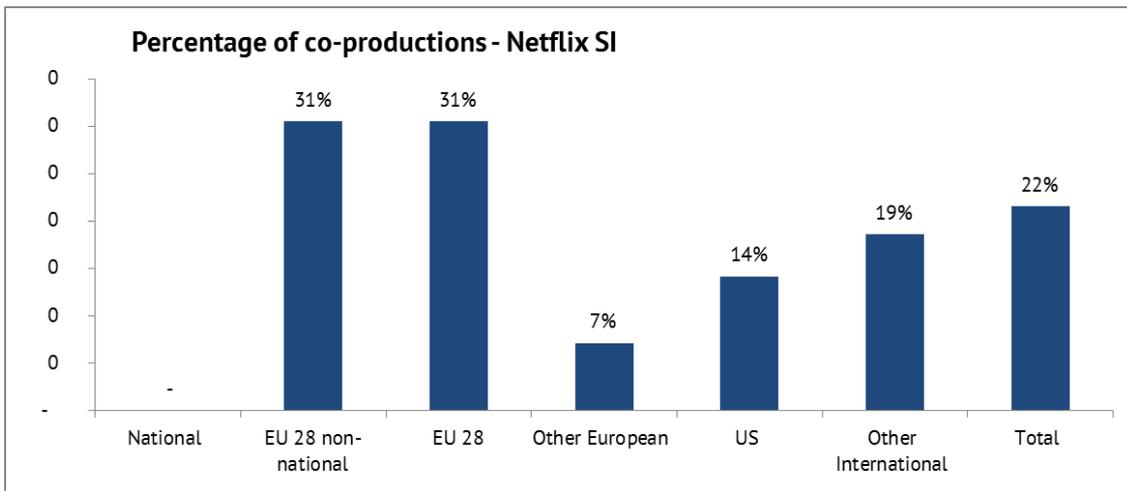
Table 196. SI Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	-
EU 28 non-national	83	31%
EU 28	83	31%
Other European	4	7%
US	160	14%
Other International	99	19%
<b>Total</b>	<b>429</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 323 – SI Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

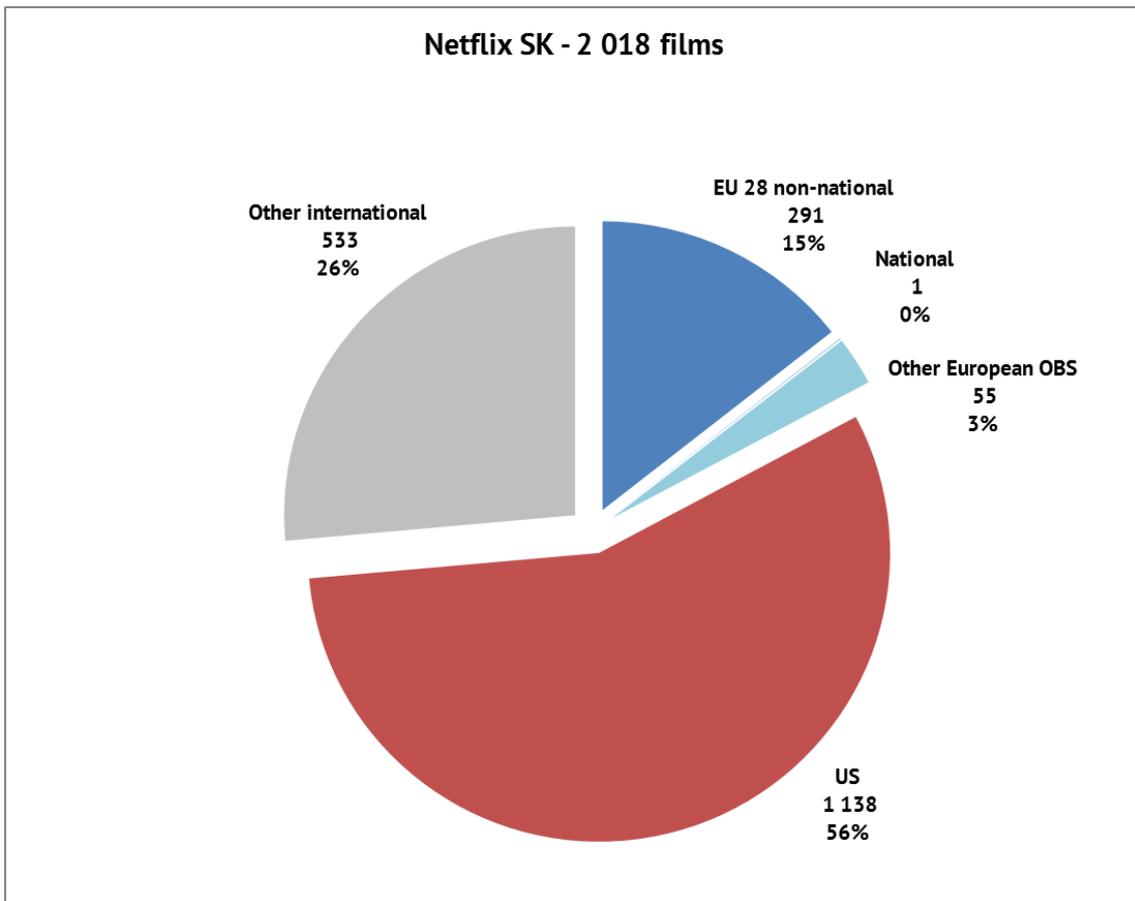
#### 4.2.1.27.Slovakia (SK)

Table 197. SK Netflix – Country of origin of films, in units and percentage

Netflix SK Total films					
2 114					
Breakdown by Region of Origin					
2 018					95%
European OBS			International		
347			1 671		
Of which EU 28		Of which other European OBS	Of which US		Of which other International
292	14%	55	3%	1 138	56%
				533	26%
Of which EU 28 non-national		Of which National			
291	14%	1	0%		

Source: European Audiovisual Observatory

Figure 324 – SK Netflix – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

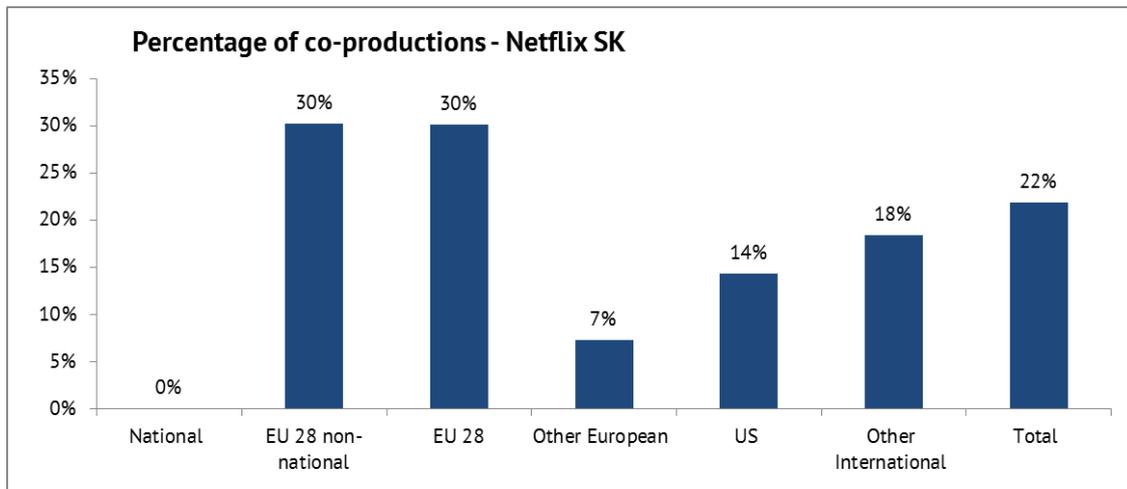
Table 198. SK Netflix – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	-	0%
EU 28 non-national	88	30%
EU 28	88	30%
Other European	4	7%
US	163	14%
Other International	98	18%
<b>Total</b>	<b>441</b>	<b>22%</b>

Source: European Audiovisual Observatory



Figure 325 – SK Netflix – Percentage of co-productions



Source: European Audiovisual Observatory

## 4.2.2. C More – country catalogue details

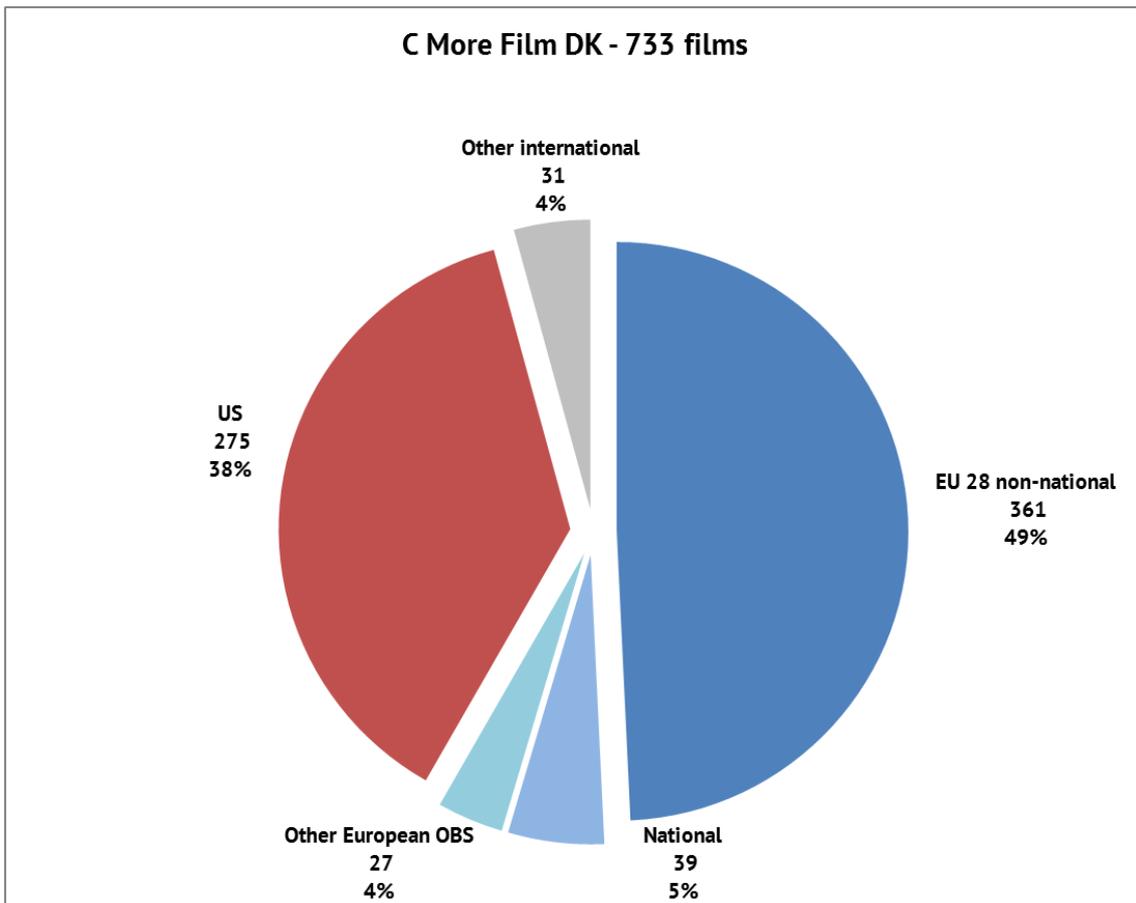
### 4.2.2.1. Denmark

Table 199. DK C More Film DK – Country of origin of films, in units and percentage

C More Film DK							
Total films							
733							
Breakdown by Region of Origin							
733				100%			
European OBS			International				
427			306				
58%			42%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
400	55%	27	4%	275	38%	31	4%
Of which EU 28 non-national		Of which National					
361	49%	39	5%				

Source: European Audiovisual Observatory

Figure 326 – DK C More Film DK – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

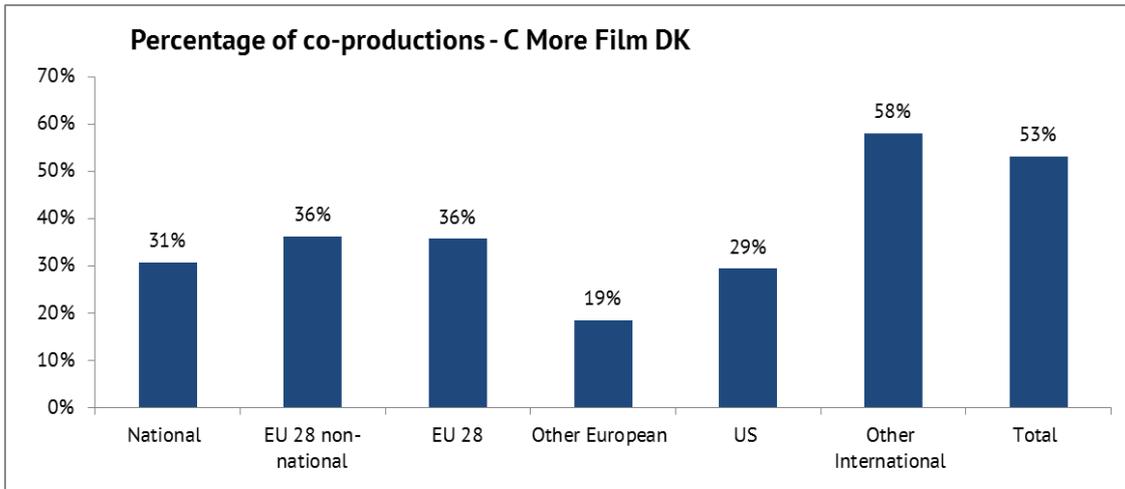
Table 200. DK C More Film DK – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	12	31%
EU 28 non-national	131	36%
EU 28	143	36%
Other European	5	19%
US	81	29%
Other International	18	58%
<b>Total</b>	<b>390</b>	<b>53%</b>

Source: European Audiovisual Observatory



Figure 327 – DK C More Film DK – Percentage of co-productions



Source: European Audiovisual Observatory

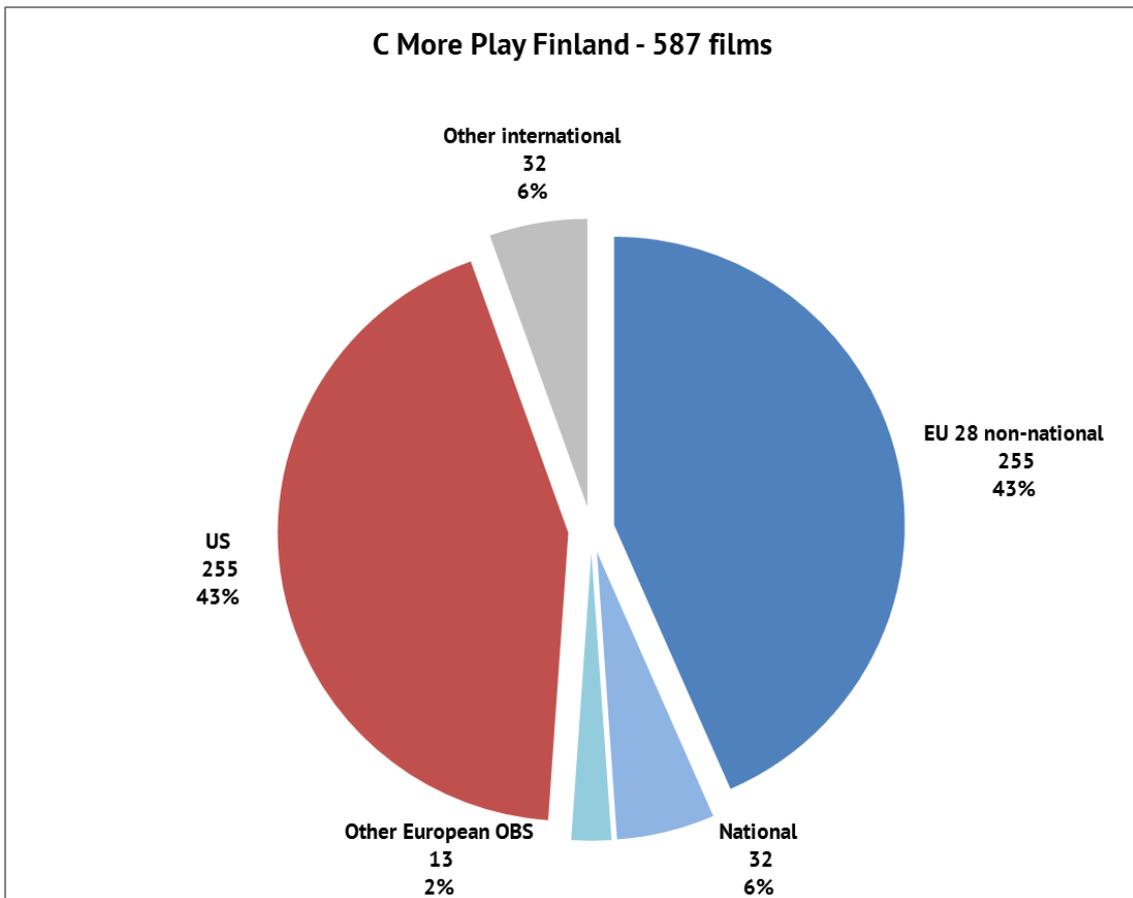
#### 4.2.2.2. Finland

Table 201. FI C More Play Finland – Country of origin of films, in units and percentage

C More Play Finland Total films 659					
<b>Breakdown by Region of Origin</b>					
587					89%
European OBS			International		
300			51%	287	
Of which EU 28		Of which other European OBS	Of which US		Of which other International
287	49%	13	2%	255	43%
Of which EU 28 non-national		Of which National			
255	43%	32	5%		

Source: European Audiovisual Observatory

Figure 328 – FI C More Play Finland – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

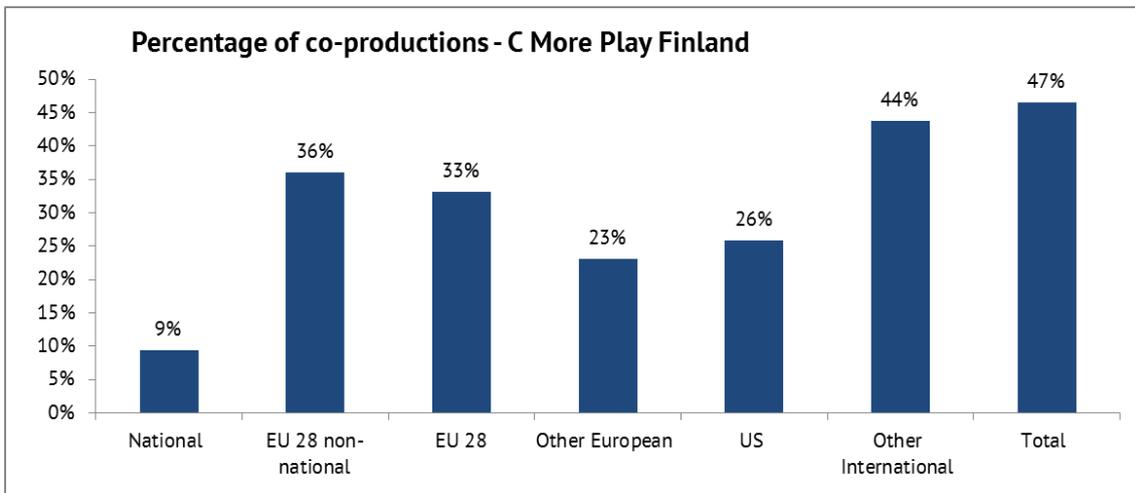
Table 202. FI C More Play Finland – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	3	9%
EU 28 non-national	92	36%
EU 28	95	33%
Other European	3	23%
US	66	26%
Other International	14	44%
<b>Total</b>	<b>273</b>	<b>47%</b>

Source: European Audiovisual Observatory



Figure 329 – FI C More Play Finland – Percentage of co-productions



Source: European Audiovisual Observatory

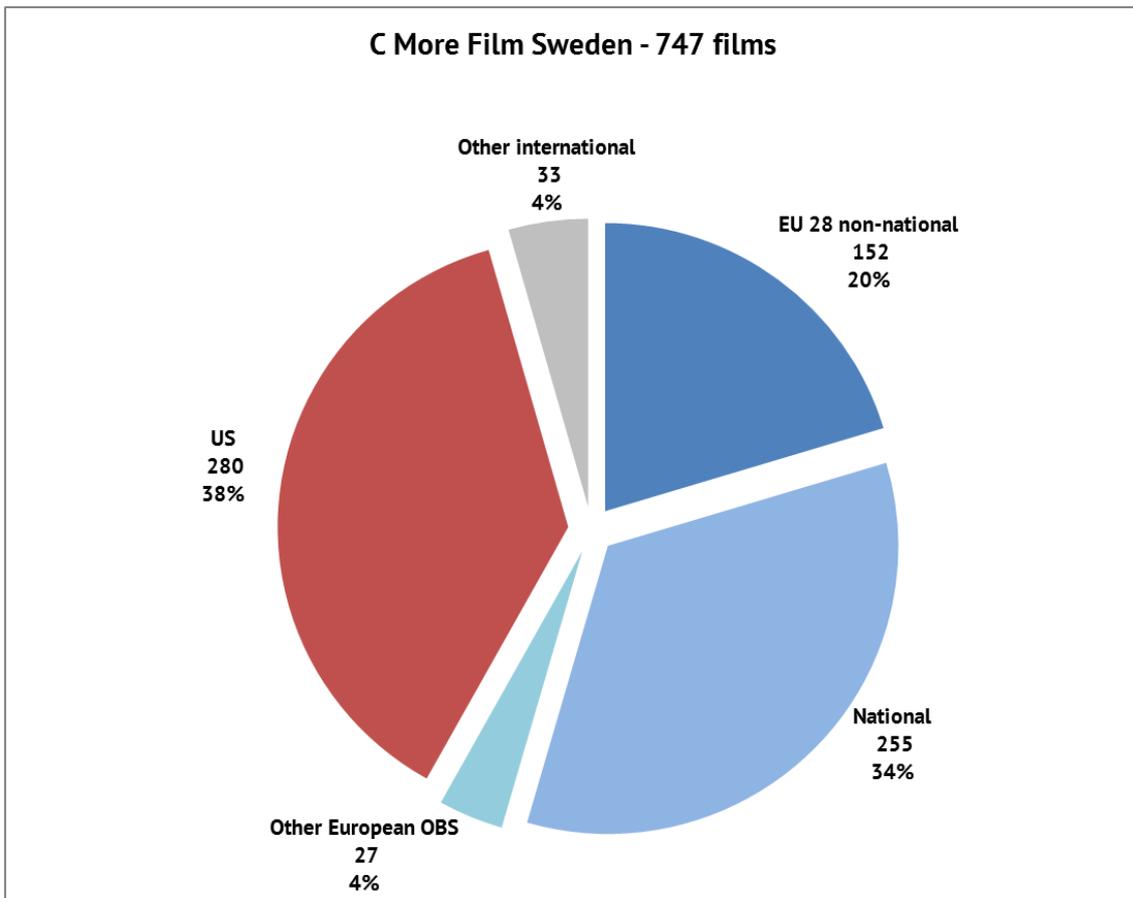
#### 4.2.2.3. Sweden

Table 203. SE C More Film Sweden – Country of origin of films, in units and percentage

C More Film Sweden							
Total films							
747							
Breakdown by Region of Origin							
747					100%		
European OBS			International				
434			313				
58%			42%				
Of which EU 28		Of which other European OBS		Of which US		Of which other International	
407	54%	27	4%	280	37%	33	4%
Of which EU 28 non-national		Of which National					
152	20%	255	34%				

Source: European Audiovisual Observatory

Figure 330 – SE C More Film Sweden – Share of films by country of origin, in units and %



Source: European Audiovisual Observatory

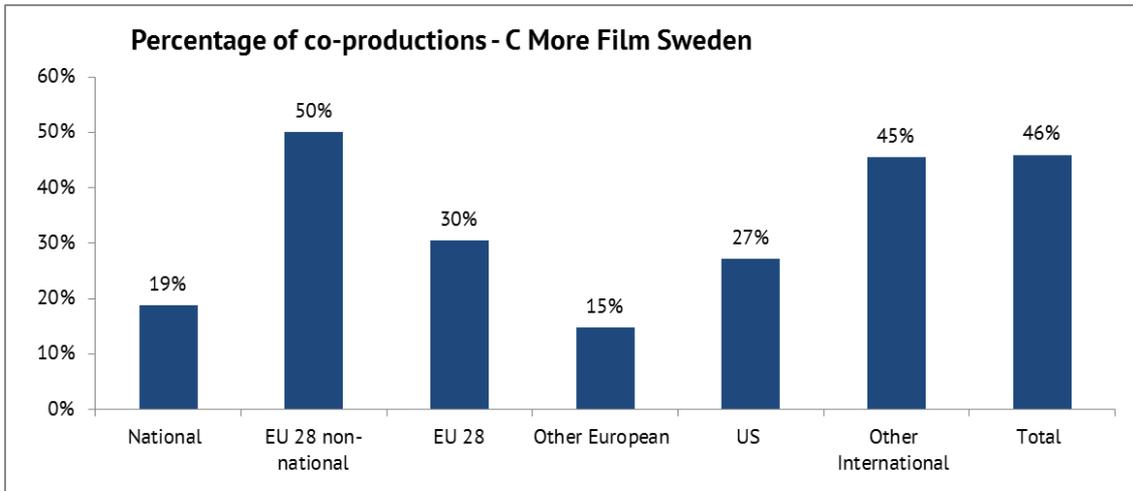
Table 204. SE C More Film Sweden – Number and share of co-productions by country of origin

	Number of co-productions	Percentage of co-productions
National	48	19%
EU 28 non-national	76	50%
EU 28	124	30%
Other European	4	15%
US	76	27%
Other International	15	45%
<b>Total</b>	<b>343</b>	<b>46%</b>

Source: European Audiovisual Observatory



**Figure 331 – SE C More Film Sweden – Percentage of co-productions**



Source: European Audiovisual Observatory



## Figures

Figure 69 – TVOD services compared – Average share of EU 28 films in catalogues, in % .....	11
Figure 70 – TVOD services compared – Average share of EU non-national films in catalogues, in % .....	11
Figure 71 – TVOD services compared – Average share of national films in catalogues, in % .....	12
Figure 72 – TVOD services compared – Average share of other European OBS films in catalogues, in % .....	12
Figure 73 – TVOD services compared – Average share of US films in catalogues, in % .....	13
Figure 74 – TVOD services compared – Average share of other international films in catalogues, in % .....	13
Figure 75 – TVOD services compared – Share of EU 28 co-productions, in % .....	14
Figure 76 – TVOD services compared – Share of EU non-national co-productions, in % .....	15
Figure 77 – TVOD services compared – Share of national co-productions, in % .....	15
Figure 78 – TVOD services compared – Share of other European co-productions, in % .....	16
Figure 79 – TVOD services compared – Share of US co-productions, in % .....	16
Figure 80 – TVOD services compared – Share of other international co-productions, in % .....	17
Figure 81 – iTunes - Repartition of film titles by region of origin in country catalogues, in % .....	21
Figure 82 – iTunes – Film titles present in more than 80% of catalogues (20), in % of total .....	21
Figure 83 – iTunes – Average country circulation of film titles by region of origin (25 catalogues), in number of country catalogues .....	23
Figure 84 – iTunes – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total .....	23
Figure 85 – iTunes – Availability by number of catalogues of EU 28 film titles available not only on their national market .....	24
Figure 86 – Chili TV - Repartition of film titles by region of origin by number of country catalogues, in % .....	26
Figure 87 – Chili TV - Film titles present in 4 to 5 country catalogues (80%-100% of catalogues) by region of origin, in % of total .....	26
Figure 88 – ChiliTV – Average circulation of film titles by region of origin (5 catalogues) .....	27
Figure 89 – ChiliTV – EU28 film titles – Split between national only film titles and EU non-national film titles, in units and percentage of total EU28 film titles .....	28
Figure 90 – Availability by number of catalogues of EU 28 film titles available not only on their national market, in units .....	28
Figure 91 – Microsoft – Repartition of film titles by region of origin and number of country catalogues, in % of total .....	30
Figure 92 – Microsoft – Film titles present in at least 75% of catalogues (9 catalogues) by region of origin, in % of total .....	30
Figure 93 – Microsoft – Average circulation of film titles by region of origin, (12 catalogues) .....	31
Figure 94 – Microsoft – EU 28 film titles – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total .....	32
Figure 95 – Microsoft - Availability by number of catalogues of EU 28 film titles available not only on their national market, in units .....	33
Figure 96 – Rakuten TV - Repartition of film titles by region of origin and number of country catalogues, in % of total .....	35
Figure 97 – Rakuten TV - Film titles present in at least 75% of catalogues (3-4 catalogues) by region of origin, in % of total .....	35
Figure 98 – Rakuten TV - Average circulation of film titles by region of origin (4 catalogues) .....	36
Figure 99 – Rakuten TV – EU 28 film titles – Split between EU 28 film titles only available in their country of origin and EU 28 film titles available in at least one other EU country, in units and % of total .....	37
Figure 100 – Rakuten TV - Availability by number of catalogues of EU 28 film titles available not only on their national market, in units .....	37
Figure 1 – Apple iTunes – Share of <b>cumulative</b> films by country of origin, in units and % .....	39
Figure 2 – Apple iTunes – Share of <b>unique</b> films by country of origin, in units and % .....	40
Figure 3 – Apple iTunes – Number of films in catalogues by country, in units .....	41
Figure 4 - Apple iTunes – Share of EU 28 films by country, in % .....	42
Figure 5 - Apple iTunes – Share of EU Non-national by country, in % .....	42
Figure 6 - Apple iTunes – Share of National films by country, in % .....	43
Figure 7 - Apple iTunes – Share of Other European films by country, in % .....	43
Figure 8 - Apple iTunes – Share of US films by country, in % .....	44
Figure 9 - Apple iTunes – Share of Other international films by country, in % .....	44



Figure 10 – iTunes – Percentage of co-productions from <b>cumulative</b> film count, in %.....	46
Figure 11 – Apple iTunes – Percentage of co-productions from <b>unique</b> film count, in % .....	46
Figure 12 – Apple iTunes – Share of EU 28 co-productions by country, in % of total EU 28 films.....	47
Figure 13 – Apple iTunes – Share of EU non-national co-productions by country, in % of total EU non-national films.....	47
Figure 14 – Apple iTunes – Share of national co-productions by country, in % of total national films.....	48
Figure 15 – Apple iTunes – Share of Other European OBS co-productions by country, in % of total Other European OBS films.....	48
Figure 16 – Apple iTunes – Share of US co-productions by country, in % of total US films.....	49
Figure 17 – Apple iTunes – Share of Other international co-productions, in % of total other international films .....	49
Figure 18 – Chili TV – Share of <b>cumulative</b> films by country of origin, in units and %.....	51
Figure 19 – Chili TV – Share of <b>unique</b> films by country of origin, in units and % .....	52
Figure 20 – Chili TV – Number of films in catalogues by country, in units.....	53
Figure 21 – Chili TV – Share of EU 28 films by country, in %.....	53
Figure 22 – Chili TV – Share of EU Non-national by country, in % .....	54
Figure 23 – Chili TV – Share of Other international films by country, in %.....	54
Figure 24 – Chili TV – Share of Other European films by country, in %.....	55
Figure 25 – Chili TV – Share of US films by country, in % .....	55
Figure 26 – Chili TV – Share of Other international films by country, in %.....	56
Figure 27 – Chili TV – Percentage of co-productions from <b>cumulative</b> film count, in %.....	57
Figure 28 – Chili TV – Percentage of co-productions from <b>unique</b> film count, in %.....	58
Figure 29 – Chili TV – Share of EU 28 co-productions by country, in % of total EU 28 films.....	58
Figure 30 – Chili TV – Share of EU non-national co-productions by country, in % of total EU non-national films .....	59
Figure 31 – Chili TV – Share of national co-productions by country, in % of total national films .....	59
Figure 32 – Chili TV – Share of Other European OBS co-productions by country, in % of total Other European OBS films.....	60
Figure 33 – Chili TV – Share of US co-productions by country, in % of total US films.....	60
Figure 34 – Chili TV – Share of Other international co-productions, in % of total other international films.....	61
Figure 35 – Microsoft Film & TV series – Share of <b>cumulative</b> films by country of origin, in units and %.....	62
Figure 36 – Microsoft Film & TV series – Share of <b>unique</b> films by country of origin, in units and % .....	63
Figure 37 – Microsoft Film & TV series – Number of films in catalogues by country, in units .....	64
Figure 38 – Microsoft Film & TV series – Share of EU 28 films by country, in %.....	65
Figure 39 – Microsoft Film & TV series – Share of EU non-national by country, in %.....	65
Figure 40 – Microsoft Film & TV series – Share of National films by country, in % .....	66
Figure 41 – Microsoft Film & TV series – Share of other European OBS films by country, in %.....	66
Figure 42 – Microsoft Film & TV series – Share of US films by country, in %.....	67
Figure 43 – Microsoft Film & TV series – Share of other international films by country, in % .....	67
Figure 44 – Microsoft Film & TV series – Percentage of co-productions from <b>cumulative</b> film count, in % .....	69
Figure 45 – Microsoft Film & TV series – Percentage of co-productions from <b>unique</b> film count, in %.....	69
Figure 46 – Microsoft Film & TV series – Share of EU 28 co-productions by country, in % of total EU 28 films .....	70
Figure 47 – Microsoft Film & TV series – Share of EU non-national co-productions by country, in % of total EU non- national films.....	70
Figure 48 – Microsoft Film & TV series – Share of national co-productions by country, in % of total national films.....	71
Figure 49 – Microsoft Film & TV series – Share of other European OBS co-productions by country, in % of total other European OBS films .....	71
Figure 50 – Microsoft Film & TV series – Share of US co-productions by country, in % of total US films .....	72
Figure 51 – Microsoft Film & TV series – Share of other international co-productions, in % of total other international films.....	72
Figure 52 – Rakuten TV – Share of <b>cumulative</b> films by country of origin, in units and % .....	74
Figure 53 – Rakuten TV – Share of <b>unique</b> films by country of origin, in units and %.....	75
Figure 54 – Rakuten TV – Number of films in catalogues by country, in units .....	76
Figure 55 – Rakuten TV – Share of EU 28 films by country, in % .....	77
Figure 56 – Rakuten TV – Share of EU non-national by country, in %.....	77
Figure 57 – Rakuten TV – Share of national films by country, in %.....	78
Figure 58 – Rakuten TV – Share of other European films by country, in %.....	78
Figure 59 – Rakuten TV – Share of US films by country, in %.....	79
Figure 60 – Rakuten TV – Share of other international films by country, in %.....	79
Figure 61 – Rakuten TV – Percentage of co-productions from <b>cumulative</b> film count, in %.....	81
Figure 62 – Rakuten TV – Percentage of co-productions from <b>unique</b> film count, in %.....	81
Figure 63 – Rakuten TV – Share of EU 28 co-productions by country, in % of total EU 28 films .....	82
Figure 64 – Rakuten TV – Share of EU non-national co-productions by country, in % of total EU non-national films.....	82
Figure 65 – Rakuten TV – Share of national co-productions by country, in % of total national films.....	83
Figure 66 – Rakuten TV – Share of other European OBS co-productions by country, in % of total other European OBS films.....	83
Figure 67 – Rakuten TV – Share of US co-productions by country, in % of total US films.....	84



Figure 68 – Rakuten TV – Share of other international co-productions, in % of total other international films .....	84
Figure 101 – All SVOD services – Share of <b>cumulative</b> films by country of origin, in units and % .....	86
Figure 102 – All SVOD services – Percentage of <b>co-productions from cumulative</b> film count, in % .....	87
Figure 103 – All SVOD services – Share of <b>unique</b> films by country of origin, in units and % .....	88
Figure 104 – All SVOD services – Percentage of <b>co-productions from unique</b> film count, in % .....	89
Figure 166 – All SVOD services – Share of EU 28 films, in % .....	90
Figure 167 – All SVOD services – Share of EU non-national films, in % .....	91
Figure 168 – All SVOD services – Share of national films, in % .....	91
Figure 169 – All SVOD services – Share of other European films, in % .....	92
Figure 170 – All SVOD services – Share of US films, in % .....	92
Figure 171 – All SVOD services – Share of other international films, in % .....	93
Figure 172 – All SVOD services – Share of EU 28 co-productions, in % .....	94
Figure 173 – All SVOD services – Share of EU non-national co-productions, in % .....	94
Figure 174 – All SVOD services – Share of national co-productions, in % .....	95
Figure 175 – All SVOD services – Share of other European co-productions, in % .....	95
Figure 176 – All SVOD services – Share of US co-productions, in % .....	96
Figure 177 – All SVOD services – Share of other international co-productions, in % .....	96
Figure 105 – Netflix – Share of <b>cumulative</b> films by country of origin, in units and % .....	98
Figure 106 – Netflix – Share of <b>unique</b> films by country of origin, in units and % .....	99
Figure 107 – Netflix – Number of films in catalogues by country, in units .....	100
Figure 108 – Netflix – Share of EU 28 films by country, in % .....	100
Figure 109 – Netflix – Share of EU Non-national by country, in % .....	101
Figure 110 – Netflix – Share of National films by country, in % .....	101
Figure 111 – Netflix – Share of other European films by country, in % .....	102
Figure 112 – Netflix – Share of US films by country, in % .....	102
Figure 113 – Netflix – Share of other international films by country, in % .....	103
Figure 114 – Netflix – Percentage of co-productions from <b>cumulative</b> film count, in % .....	104
Figure 115 – Netflix – Percentage of co-productions from <b>unique</b> film count, in % .....	105
Figure 116 – Netflix – Share of EU 28 co-productions by country, in % of total EU 28 films .....	105
Figure 117 – Netflix – Share of EU non-national co-productions by country, in % of total EU non-national films .....	106
Figure 118 – Netflix – Share of national co-productions by country, in % of national films .....	106
Figure 119 – Netflix – Share of other European OBS co-productions by country, in % of total Other European OBS films .....	107
Figure 120 – Netflix – Share of US co-productions by country, in % of total US films .....	107
Figure 121 – Netflix – Share of other international co-productions, in % of total other international films .....	108
Figure 122 – C More Film – Share of <b>cumulative</b> films by country of origin, in units and % .....	110
Figure 123 – C More Film – Share of <b>unique</b> films by country of origin, in units and % .....	111
Figure 124 – C More – Number of films in catalogues by country, in units .....	112
Figure 125 – C More – Share of EU 28 films by country, in % .....	112
Figure 126 – C More – Share of EU Non-national by country, in % .....	113
Figure 127 – C More – Share of National films by country, in % .....	113
Figure 128 – C More – Share of Other European films by country, in % .....	114
Figure 129 – C More – Share of US films by country, in % .....	114
Figure 130 – C More – Share of Other international films by country, in % .....	115
Figure 131 – C More Film – Percentage of co-productions from <b>cumulative</b> film count, in % .....	116
Figure 132 – C More Film – Percentage of co-productions from <b>unique</b> film count, in % .....	117
Figure 133 – C More – Share of EU 28 co-productions by country, in % of total EU 28 films .....	117
Figure 134 – C More – Share of EU non-national co-productions by country, in % of total European non-national films .....	118
Figure 135 – C More – Share of national co-productions by country, in % of total national films .....	118
Figure 136 – C More – Share of other European OBS co-productions by country, in % of total other European OBS films .....	119
Figure 137 – C More – Share of US co-productions by country, in % of total US films .....	119
Figure 138 – C More – Share of other international co-productions, in % of total other international films .....	120
Figure 139 – FR Canal Play – Share of films by country of origin, in units and % .....	122
Figure 140 – FR Canal Play – Percentage of co-productions .....	123
Figure 141 – AT Flimmit SVOD – Share of films by country of origin, in units and % .....	124
Figure 142 – AT Flimmit SVOD – Percentage of co-productions .....	125
Figure 143 – BG HBO Go – Share of films by country of origin, in units and % .....	126
Figure 144 – BG HBO Go – Percentage of co-productions .....	127
Figure 145 – CZ Horizon GO – Share of films by country of origin, in units and % .....	128
Figure 146 – CZ Horizon GO – Percentage of co-productions .....	129
Figure 147 – GB Sky Now – Share of films by country of origin, in units and % .....	130
Figure 148 – GB Sky Now – Percentage of co-productions .....	131
Figure 149 – IT TIMVISION – Share of films by country of origin, in units and % .....	132



Figure 150 – IT TIMVISION – Percentage of co-productions.....	133
Figure 151 – PL Horizon Poland (UPC My Prime VOD Film) – Share of films by country of origin, in units and %.....	134
Figure 152 – PL Horizon Poland (UPC My Prime VOD Film) – Percentage of co-productions.....	135
Figure 153 – All national SVOD services – Number of films per national catalogue, in units.....	136
Figure 154 – All national SVOD services – Share of EU 28 films per national SVOD service, in %.....	137
Figure 155 – All national SVOD services – Share of EU non-national films per national SVOD service, in %.....	137
Figure 156 – All national SVOD services – Share of national films per national SVOD service, in %.....	138
Figure 157 – All national SVOD services – Share of other European films per national SVOD service, in %.....	138
Figure 158 – All national SVOD services – Share of US films per national SVOD service, in %.....	139
Figure 159 – All national SVOD services – Share of other international films per national SVOD service, in %.....	139
Figure 160 – All national SVOD services – Share of EU 28 co-productions per national SVOD service, in %.....	140
Figure 161 – All national SVOD services – Share of EU non-national co-productions per national SVOD service, in %.....	141
Figure 162 – All national SVOD services – Share of national co-productions per national SVOD service, in %.....	141
Figure 163 – All national SVOD services – Share of other European co-productions per national SVOD service, in %.....	142
Figure 164 – All national SVOD services – Share of US co-productions per national SVOD service, in %.....	142
Figure 165 – All national SVOD services – Share of other international co-productions per national SVOD service, in %.....	143
Figure 178 – AT iTunes – Share of films by country of origin, in units and %.....	146
Figure 179 – AT iTunes – Percentage of co-productions.....	147
Figure 180 – BE iTunes – Share of films by country of origin, in units and %.....	148
Figure 181 – BE iTunes – Percentage of co-productions.....	149
Figure 182 – BG iTunes – Share of films by country of origin, in units and %.....	150
Figure 183 – BG iTunes – Percentage of co-productions.....	151
Figure 184 – CZ iTunes – Share of films by country of origin, in units and %.....	152
Figure 185 – CZ iTunes – Percentage of co-productions.....	153
Figure 186 – DE iTunes – Share of films by country of origin, in units and %.....	154
Figure 187 – DE iTunes – Percentage of co-productions.....	155
Figure 188 – DK iTunes – Share of films by country of origin, in units and %.....	156
Figure 189 – DK iTunes – Percentage of co-productions.....	157
Figure 190 – EE iTunes – Share of films by country of origin, in units and %.....	158
Figure 191 – EE iTunes – Percentage of co-productions.....	159
Figure 192 – ES iTunes – Share of films by country of origin, in units and %.....	160
Figure 193 – ES iTunes – Percentage of co-productions.....	161
Figure 194 – FI iTunes – Share of films by country of origin, in units and %.....	162
Figure 195 – FI iTunes – Percentage of co-productions.....	163
Figure 196 – FR iTunes – Share of films by country of origin, in units and %.....	164
Figure 197 – FR iTunes – Percentage of co-productions.....	165
Figure 198 – GB iTunes – Share of films by country of origin, in units and %.....	166
Figure 199 – GB iTunes – Percentage of co-productions.....	167
Figure 200 – GR iTunes – Share of films by country of origin, in units and %.....	168
Figure 201 – GR iTunes – Percentage of co-productions.....	169
Figure 202 – HU iTunes – Share of films by country of origin, in units and %.....	170
Figure 203 – HU iTunes – Percentage of co-productions.....	171
Figure 204 – IE iTunes – Share of films by country of origin, in units and %.....	172
Figure 205 – IE iTunes – Percentage of co-productions.....	173
Figure 206 – IT iTunes – Share of films by country of origin, in units and %.....	174
Figure 207 – IT iTunes – Percentage of co-productions.....	175
Figure 208 – LT iTunes – Share of films by country of origin, in units and %.....	176
Figure 209 – LT iTunes – Percentage of co-productions.....	177
Figure 210 – LU iTunes – Share of films by country of origin, in units and %.....	178
Figure 211 – LU iTunes – Percentage of co-productions.....	179
Figure 212 – LV iTunes – Share of films by country of origin, in units and %.....	180
Figure 213 – LV iTunes – Percentage of co-productions.....	181
Figure 214 – MT iTunes – Share of films by country of origin, in units and %.....	182
Figure 215 – MT iTunes – Percentage of co-productions.....	183
Figure 216 – NL iTunes – Share of films by country of origin, in units and %.....	184
Figure 217 – NL iTunes – Percentage of co-productions.....	185
Figure 218 – PL iTunes – Share of films by country of origin, in units and %.....	186
Figure 219 – PL iTunes – Percentage of co-productions.....	187
Figure 220 – PT iTunes – Share of films by country of origin, in units and %.....	188
Figure 221 – PT iTunes – Percentage of co-productions.....	189
Figure 222 – SE iTunes – Share of films by country of origin, in units and %.....	190
Figure 223 – SE iTunes – Percentage of co-productions.....	191
Figure 224 – SI iTunes – Share of films by country of origin, in units and %.....	192



Figure 225 – SI iTunes – Percentage of co-productions.....	193
Figure 226 – SK iTunes – Share of films by country of origin, in units and %.....	194
Figure 227 – SK iTunes – Percentage of co-productions.....	195
Figure 228 – AT ChiliTV – Share of films by country of origin, in units and %.....	196
Figure 229 – AT ChiliTV – Percentage of co-productions.....	197
Figure 230 – DE ChiliTV – Share of films by country of origin, in units and %.....	198
Figure 231 – DE ChiliTV – Percentage of co-productions.....	199
Figure 232 – GB ChiliTV UK – Share of films by country of origin, in units and %.....	200
Figure 233 – GB ChiliTV UK – Percentage of co-productions.....	201
Figure 234 – IT ChiliTV – Share of films by country of origin, in units and %.....	202
Figure 235 – IT ChiliTV – Percentage of co-productions.....	203
Figure 236 – PL ChiliTV – Share of films by country of origin, in units and %.....	204
Figure 237 – PL ChiliTV – Percentage of co-productions.....	205
Figure 238 – AT Microsoft Films & TV series – Share of films by country of origin, in units and %.....	206
Figure 239 – AT Microsoft Films & TV series – Percentage of co-productions.....	207
Figure 240 – BE Microsoft Films & TV series – Share of films by country of origin, in units and %.....	208
Figure 241 – BE Microsoft Films & TV series – Percentage of co-productions.....	209
Figure 242 – DE Microsoft Films & TV series – Share of films by country of origin, in units and %.....	210
Figure 243 – DE Microsoft Films & TV series – Percentage of co-productions.....	211
Figure 244 – DK Microsoft Films & TV series – Share of films by country of origin, in units and %.....	212
Figure 245 – DK Microsoft Films & TV series – Percentage of co-productions.....	213
Figure 246 – ES Microsoft Films & TV series – Share of films by country of origin, in units and %.....	214
Figure 247 – ES Microsoft Films & TV series – Percentage of co-productions.....	215
Figure 248 – FI Microsoft Films & TV series – Share of films by country of origin, in units and %.....	216
Figure 249 – FI Microsoft Films & TV series – Percentage of co-productions.....	217
Figure 250 – FR Microsoft Films & TV series – Share of films by country of origin, in units and %.....	218
Figure 251 – FR Microsoft Films & TV series – Percentage of co-productions.....	219
Figure 252 – GB Microsoft Films & TV series – Share of films by country of origin, in units and %.....	220
Figure 253 – GB Microsoft Films & TV series – Percentage of co-productions.....	221
Figure 254 – IE Microsoft Films & TV series – Share of films by country of origin, in units and %.....	222
Figure 255 – IE Microsoft Films & TV series – Percentage of co-productions.....	223
Figure 256 – IT Microsoft Films & TV series – Share of films by country of origin, in units and %.....	224
Figure 257 – IT Microsoft Films & TV series – Percentage of co-productions.....	225
Figure 258 – NL Microsoft Films & TV series – Share of films by country of origin, in units and %.....	226
Figure 259 – NL Microsoft Films & TV series – Percentage of co-productions.....	227
Figure 260 – SE Microsoft Films & TV series – Share of films by country of origin, in units and %.....	228
Figure 261 – SE Microsoft Films & TV series – Percentage of co-productions.....	229
Figure 262 – DE Rakuten TV – Share of films by country of origin, in units and %.....	230
Figure 263 – DE Rakuten TV – Percentage of co-productions.....	231
Figure 264 – ES RakutenTV – Share of films by country of origin, in units and %.....	232
Figure 265 – ES Rakuten TV – Percentage of co-productions.....	233
Figure 266 – FR Rakuten TV – Share of films by country of origin, in units and %.....	234
Figure 267 – FR Rakuten TV – Percentage of co-productions.....	235
Figure 268 – GB Rakuten TV – Share of films by country of origin, in units and %.....	236
Figure 269 – GB Rakuten TV – Percentage of co-productions.....	237
Figure 270 – IT Rakuten TV – Share of films by country of origin, in units and %.....	238
Figure 271 – IT Rakuten TV – Percentage of co-productions.....	239
Figure 272 – AT Netflix – Share of films by country of origin, in units and %.....	240
Figure 273 – AT Netflix – Percentage of co-productions.....	241
Figure 274 – BE Netflix – Share of films by country of origin, in units and %.....	242
Figure 275 – BE Netflix – Percentage of co-productions.....	243
Figure 276 – BG Netflix – Share of films by country of origin, in units and %.....	244
Figure 277 – BG Netflix – Percentage of co-productions.....	245
Figure 278 – CY Netflix – Share of films by country of origin, in units and %.....	246
Figure 279 – CY Netflix – Percentage of co-productions.....	247
Figure 280 – CZ Netflix – Share of films by country of origin, in units and %.....	248
Figure 281 – CZ Netflix – Percentage of co-productions.....	249
Figure 282 – DE Netflix – Share of films by country of origin, in units and %.....	250
Figure 283 – DE Netflix – Percentage of co-productions.....	251
Figure 284 – DK Netflix – Share of films by country of origin, in units and %.....	252
Figure 285 – DK Netflix – Percentage of co-productions.....	253
Figure 286 – EE Netflix – Share of films by country of origin, in units and %.....	254
Figure 287 – EE Netflix – Percentage of co-productions.....	255
Figure 288 – ES Netflix – Share of films by country of origin, in units and %.....	256



Figure 289 – ES Netflix – Percentage of co-productions .....	257
Figure 290 – FI Netflix – Share of films by country of origin, in units and %.....	258
Figure 291 – FI Netflix – Percentage of co-productions.....	259
Figure 292 – FR Netflix – Share of films by country of origin, in units and % .....	260
Figure 293 – FR Netflix – Percentage of co-productions.....	261
Figure 294 – GB Netflix – Share of films by country of origin, in units and %.....	262
Figure 295 – GB Netflix – Percentage of co-productions.....	263
Figure 296 – GR Netflix – Share of films by country of origin, in units and %.....	264
Figure 297 – GR Netflix – Percentage of co-productions.....	265
Figure 298 – HR Netflix – Share of films by country of origin, in units and %.....	266
Figure 299 – HR Netflix – Percentage of co-productions .....	267
Figure 300 – HU Netflix – Share of films by country of origin, in units and % .....	268
Figure 301 – HU Netflix – Percentage of co-productions.....	269
Figure 302 – IE Netflix – Share of films by country of origin, in units and %.....	270
Figure 303 – IE Netflix – Percentage of co-productions.....	271
Figure 304 – IT Netflix – Share of films by country of origin, in units and %.....	272
Figure 305 – IT Netflix – Percentage of co-productions .....	273
Figure 306 – LT Netflix – Share of films by country of origin, in units and %.....	274
Figure 307 – LT Netflix – Percentage of co-productions .....	275
Figure 308 – LV Netflix – Share of films by country of origin, in units and %.....	276
Figure 309 – LV Netflix – Percentage of co-productions .....	277
Figure 310 – MT Netflix – Share of films by country of origin, in units and % .....	278
Figure 311 – MT Netflix – Percentage of co-productions.....	279
Figure 312 – NL Netflix – Share of films by country of origin, in units and % .....	280
Figure 313 – NL Netflix – Percentage of co-productions.....	281
Figure 314 – PL Netflix – Share of films by country of origin, in units and %.....	282
Figure 315 – PL Netflix – Percentage of co-productions .....	283
Figure 316 – PT Netflix – Share of films by country of origin, in units and % .....	284
Figure 317 – PT Netflix – Percentage of co-productions .....	285
Figure 318 – RO Netflix – Share of films by country of origin, in units and %.....	286
Figure 319 – RO Netflix – Percentage of co-productions .....	287
Figure 320 – SE Netflix – Share of films by country of origin, in units and %.....	288
Figure 321 – SE Netflix – Percentage of co-productions .....	289
Figure 322 – SI Netflix – Share of films by country of origin, in units and %.....	290
Figure 323 – SI Netflix – Percentage of co-productions.....	291
Figure 324 – SK Netflix – Share of films by country of origin, in units and % .....	292
Figure 325 – SK Netflix – Percentage of co-productions.....	293
Figure 326 – DK C More Film DK – Share of films by country of origin, in units and %.....	294
Figure 327 – DK C More Film DK – Percentage of co-productions .....	295
Figure 328 – FI C More Play Finland – Share of films by country of origin, in units and %.....	296
Figure 329 – FI C More Play Finland – Percentage of co-productions.....	297
Figure 330 – SE C More Film Sweden – Share of films by country of origin, in units and %.....	298
Figure 331 – SE C More Film Sweden – Percentage of co-productions .....	299



## Tables

Table 17 – iTunes - Repartition of film titles by region of origin by number of country catalogues, in units.....	20
Table 18 – iTunes – Repartition of film titles by number of country catalogues by region of origin, in % of total.....	22
Table 19 – Chili TV - Repartition of film titles by region of origin by number of country catalogues, in units.....	25
Table 20 – Chili TV - Repartition of film titles by number of country catalogues by region of origin, in % of total.....	27
Table 21 – Microsoft – Repartition of film titles by region of origin by number of catalogues, in units.....	29
Table 22 – Microsoft – Repartition of film titles by number of catalogues and region of origin, in % of total.....	31
Table 23 – Rakuten TV - Repartition of film titles by region of origin by number of catalogues, in units.....	34
Table 24 – Rakuten TV - Repartition of film titles by number of catalogues and region of origin, in % of total.....	36
Table 1 – Apple iTunes – Country of origin of <b>cumulative</b> films, in units and percentage.....	38
Table 2 – Apple iTunes – Country of origin of <b>unique</b> films, in units and %.....	40
Table 3 – Apple iTunes – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	45
Table 4 – Apple iTunes – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	46
Table 5 – Chili TV – Country of origin of <b>cumulative</b> films, in units and %.....	50
Table 6 – Chili TV – Country of origin of <b>unique</b> films, in units and %.....	51
Table 7 – Chili TV – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	57
Table 8 – Chili TV – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	57
Table 9 – Microsoft Film & TV series – Country of origin of <b>cumulative</b> films, in units and %.....	62
Table 10 – Microsoft Film & TV series – Country of origin of <b>unique</b> films, in units and %.....	63
Table 11 – Microsoft Film & TV series – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	68
Table 12 – Microsoft Film & TV series – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	69
Table 13 – Rakuten TV – Country of origin of <b>cumulative</b> films, in units and %.....	73
Table 14 – Rakuten TV – Country of origin of <b>unique</b> films, in units and %.....	75
Table 15 – Rakuten TV – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	80
Table 16 – Rakuten TV – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	81
Table 25 – All SVOD services – Country of origin of <b>cumulative</b> films, in units and %.....	85
Table 26 – All SVOD services – Number and share of <b>co-productions</b> by country of origin from <b>cumulative</b> film count, in units and %.....	86
Table 27 – All SVOD services – Country of origin of <b>unique</b> films, in units and %.....	87
Table 28 – All SVOD services – Number and share of <b>co-productions</b> by country of origin from <b>unique</b> film count, in units and %.....	88
Table 29 – Netflix – Country of origin of <b>cumulative</b> films, in units and %.....	97
Table 30 – Netflix – Country of origin of <b>unique</b> films, in units and %.....	98
Table 31 – Netflix – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	104
Table 32 – Netflix – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	104
Table 33 – C More Film – Country of origin of <b>cumulative</b> films, in units and %.....	109
Table 34 – C More Film – Country of origin of <b>unique</b> films, in units and %.....	110
Table 35 – C More Film – Number and share of co-productions by country of origin from <b>cumulative</b> film count, in units and %.....	116
Table 36 – C More Film – Number and share of co-productions by country of origin from <b>unique</b> film count, in units and %.....	116
Table 37 – FR Canal Play – Country of origin of films, in units and percentage.....	121
Table 38 – FR Canal Play – Number and share of co-productions by country of origin.....	122
Table 39 – AT Flimmit SVOD – Country of origin of films, in units and percentage.....	123
Table 40 – AT Flimmit SVOD – Number and share of co-productions by country of origin.....	124
Table 41 – BG HBO Go – Country of origin of films, in units and percentage.....	125



Table 42 – BG HBO Go – Number and share of co-productions by country of origin.....	126
Table 43 – CZ Horizon GO – Country of origin of films, in units and percentage.....	127
Table 44 – CZ Horizon GO – Number and share of co-productions by country of origin.....	128
Table 45 – GB Sky Now – Country of origin of films, in units and percentage.....	129
Table 46 – GB Sky Now – Number and share of co-productions by country of origin.....	130
Table 47 – IT TIMVISION – Country of origin of films, in units and percentage.....	131
Table 48 – IT TIMVISION – Number and share of co-productions by country of origin.....	132
Table 49 – PL Horizon Poland (UPC My Prime VOD Film) – Country of origin of films, in units and percentage.....	133
Table 50 – PL Horizon Poland (UPC My Prime VOD Film) – Number and share of co-productions by country of origin.....	134
Table 51 – AT iTunes – Country of origin of films, in units and percentage.....	145
Table 52 – AT iTunes – Number and share of co-productions by country of origin.....	146
Table 53 – BE iTunes – Country of origin of films, in units and percentage.....	147
Table 54 – BE iTunes – Number and share of co-productions by country of origin.....	148
Table 55 – BG iTunes – Country of origin of films, in units and percentage.....	149
Table 56 – BG iTunes – Number and share of co-productions by country of origin.....	150
Table 57 – CZ iTunes – Country of origin of films, in units and percentage.....	151
Table 58 – CZ iTunes – Number and share of co-productions by country of origin.....	152
Table 59 – DE iTunes – Country of origin of films, in units and percentage.....	153
Table 60 – DE iTunes – Number and share of co-productions by country of origin.....	154
Table 61 – DK iTunes – Country of origin of films, in units and percentage.....	155
Table 62 – DK iTunes – Number and share of co-productions by country of origin.....	156
Table 63 – EE iTunes – Country of origin of films, in units and percentage.....	157
Table 64 – EE iTunes – Number and share of co-productions by country of origin.....	158
Table 65 – ES iTunes – Country of origin of films, in units and percentage.....	159
Table 66 – ES iTunes – Number and share of co-productions by country of origin.....	160
Table 67 – FI iTunes – Country of origin of films, in units and percentage.....	161
Table 68 – FI iTunes – Number and share of co-productions by country of origin.....	162
Table 69 – FR iTunes – Country of origin of films, in units and percentage.....	163
Table 70 – FR iTunes – Number and share of co-productions by country of origin.....	164
Table 71 – GB iTunes – Country of origin of films, in units and percentage.....	165
Table 72 – GB iTunes – Number and share of co-productions by country of origin.....	166
Table 73 – GR iTunes – Country of origin of films, in units and percentage.....	167
Table 74 – GR iTunes – Number and share of co-productions by country of origin.....	168
Table 75 – HU iTunes – Country of origin of films, in units and percentage.....	169
Table 76 – HU iTunes – Number and share of co-productions by country of origin.....	170
Table 77 – IE iTunes – Country of origin of films, in units and percentage.....	171
Table 78 – IE iTunes – Number and share of co-productions by country of origin.....	172
Table 79 – IT iTunes – Country of origin of films, in units and percentage.....	173
Table 80 – IT iTunes – Number and share of co-productions by country of origin.....	174
Table 81 – LT iTunes – Country of origin of films, in units and percentage.....	175
Table 82 – LT iTunes – Number and share of co-productions by country of origin.....	176
Table 83 – LU iTunes – Country of origin of films, in units and percentage.....	177
Table 84 – LU iTunes – Number and share of co-productions by country of origin.....	178
Table 85 – LV iTunes – Country of origin of films, in units and percentage.....	179
Table 86 – LV iTunes – Number and share of co-productions by country of origin.....	180
Table 87 – MT iTunes – Country of origin of films, in units and percentage.....	181
Table 88 – MT iTunes – Number and share of co-productions by country of origin.....	182
Table 89 – NL iTunes – Country of origin of films, in units and percentage.....	183
Table 90 – NL iTunes – Number and share of co-productions by country of origin.....	184
Table 91 – PL iTunes – Country of origin of films, in units and percentage.....	185
Table 92 – PL iTunes – Number and share of co-productions by country of origin.....	186
Table 93 – PT iTunes – Country of origin of films, in units and percentage.....	187
Table 94 – PT iTunes – Number and share of co-productions by country of origin.....	188
Table 95 – SE iTunes – Country of origin of films, in units and percentage.....	189
Table 96 – SE iTunes – Number and share of co-productions by country of origin.....	190
Table 97 – SI iTunes – Country of origin of films, in units and percentage.....	191
Table 98 – SI iTunes – Number and share of co-productions by country of origin.....	192
Table 99 – SK iTunes – Country of origin of films, in units and percentage.....	193
Table 100 – SK iTunes – Number and share of co-productions by country of origin.....	194
Table 101 – AT ChiliTV – Country of origin of films, in units and percentage.....	195
Table 102 – AT ChiliTV – Number and share of co-productions by country of origin.....	196
Table 103 – DE ChiliTV – Country of origin of films, in units and percentage.....	197
Table 104 – DE ChiliTV – Number and share of co-productions by country of origin.....	198
Table 105 – GB ChiliTV UK – Country of origin of films, in units and percentage.....	199



Table 106 – GB ChiliTV UK – Number and share of co-productions by country of origin.....	200
Table 107 – IT ChiliTV – Country of origin of films, in units and percentage.....	201
Table 108 – IT ChiliTV – Number and share of co-productions by country of origin .....	202
Table 109 – PL ChiliTV – Country of origin of films, in units and percentage.....	203
Table 110 – PL ChiliTV – Number and share of co-productions by country of origin .....	204
Table 111 – AT Microsoft Video – Country of origin of films, in units and percentage .....	205
Table 112 – AT Microsoft Films & TV series – Number and share of co-productions by country of origin.....	206
Table 113 – BE Microsoft Films & TV series – Country of origin of films, in units and percentage .....	207
Table 114 – BE Microsoft Films & TV series – Number and share of co-productions by country of origin.....	208
Table 115 – DE Microsoft Films & TV series – Country of origin of films, in units and percentage.....	209
Table 116 – DE Microsoft Films & TV series – Number and share of co-productions by country of origin .....	210
Table 117 – DK Microsoft Films & TV series – Country of origin of films, in units and percentage .....	211
Table 118 – DK Microsoft Films & TV series – Number and share of co-productions by country of origin.....	212
Table 119 – ES Microsoft Films & TV series – Country of origin of films, in units and percentage.....	213
Table 120 – ES Microsoft Films & TV series – Number and share of co-productions by country of origin.....	214
Table 121 – FI Microsoft Films & TV series – Country of origin of films, in units and percentage .....	215
Table 122 – FI Microsoft Films & TV series – Number and share of co-productions by country of origin .....	216
Table 123 – FR Microsoft Films & TV series – Country of origin of films, in units and percentage.....	217
Table 124 – FR Microsoft Films & TV series – Number and share of co-productions by country of origin.....	218
Table 125 – GB Microsoft Films & TV series – Country of origin of films, in units and percentage.....	219
Table 126 – GB Microsoft Films & TV series – Number and share of co-productions by country of origin .....	220
Table 127 – IE Microsoft Films & TV series – Country of origin of films, in units and percentage .....	221
Table 128 – IE Microsoft Films & TV series – Number and share of co-productions by country of origin .....	222
Table 129 – IT Microsoft Films & TV series – Country of origin of films, in units and percentage .....	223
Table 130 – IT Microsoft Films & TV series – Number and share of co-productions by country of origin.....	224
Table 131 – NL Microsoft Films & TV series – Country of origin of films, in units and percentage.....	225
Table 132 – NL Microsoft Films & TV series – Number and share of co-productions by country of origin .....	226
Table 133 – SE Microsoft Films & TV series – Country of origin of films, in units and percentage.....	227
Table 134 – SE Microsoft Films & TV series – Number and share of co-productions by country of origin.....	228
Table 135 – DE Rakuten TV – Country of origin of films, in units and percentage .....	229
Table 136 – DE Rakuten TV – Number and share of co-productions by country of origin .....	230
Table 137 – ES RakutenTV – Country of origin of films, in units and percentage .....	231
Table 138 – ES Rakuten TV – Number and share of co-productions by country of origin.....	232
Table 139 – FR Rakuten TV – Country of origin of films, in units and percentage.....	233
Table 140 – FR Rakuten TV – Number and share of co-productions by country of origin.....	234
Table 141 – GB Rakuten TV – Country of origin of films, in units and percentage .....	235
Table 142 – GB Rakuten TV – Number and share of co-productions by country of origin.....	236
Table 143 – IT Rakuten TV – Country of origin of films, in units and percentage.....	237
Table 144 – IT Rakuten TV -- Number and share of co-productions by country of origin.....	238
Table 145 – AT Netflix – Country of origin of films, in units and percentage.....	239
Table 146 – AT Netflix – Number and share of co-productions by country of origin.....	240
Table 147 – BE Netflix – Country of origin of films, in units and percentage.....	241
Table 148 – BE Netflix – Number and share of co-productions by country of origin.....	242
Table 149 – BG Netflix – Country of origin of films, in units and percentage.....	243
Table 150 – BG Netflix – Number and share of co-productions by country of origin.....	244
Table 151 – CY Netflix – Country of origin of films, in units and percentage.....	245
Table 152 – CY Netflix – Number and share of co-productions by country of origin.....	246
Table 153 – CZ Netflix – Country of origin of films, in units and percentage.....	247
Table 154 – CZ Netflix – Number and share of co-productions by country of origin.....	248
Table 155 – DE Netflix – Country of origin of films, in units and percentage.....	249
Table 156 – DE Netflix – Number and share of co-productions by country of origin.....	250
Table 157 – DK Netflix – Country of origin of films, in units and percentage .....	251
Table 158 – DK Netflix – Number and share of co-productions by country of origin .....	252
Table 159 – EE Netflix – Country of origin of films, in units and percentage .....	253
Table 160 – EE Netflix – Number and share of co-productions by country of origin .....	254
Table 161 – ES Netflix – Country of origin of films, in units and percentage .....	255
Table 162 – ES Netflix – Number and share of co-productions by country of origin.....	256
Table 163 – FI Netflix – Country of origin of films, in units and percentage.....	257
Table 164 – FI Netflix – Number and share of co-productions by country of origin .....	258
Table 165 – FR Netflix – Country of origin of films, in units and percentage.....	259
Table 166 – FR Netflix – Number and share of co-productions by country of origin.....	260
Table 167 – GB Netflix – Country of origin of films, in units and percentage.....	261
Table 168 – GB Netflix – Number and share of co-productions by country of origin.....	262
Table 169 – GR Netflix – Country of origin of films, in units and percentage.....	263



Table 170 – GR Netflix – Number and share of co-productions by country of origin.....	264
Table 171 – HR Netflix – Country of origin of films, in units and percentage .....	265
Table 172 – HR Netflix – Number and share of co-productions by country of origin .....	266
Table 173 – HU Netflix – Country of origin of films, in units and percentage .....	267
Table 174 – HU Netflix – Number and share of co-productions by country of origin.....	268
Table 175 – IE Netflix – Country of origin of films, in units and percentage.....	269
Table 176 – IE Netflix – Number and share of co-productions by country of origin .....	270
Table 177 – IT Netflix – Country of origin of films, in units and percentage .....	271
Table 178 – IT Netflix – Number and share of co-productions by country of origin .....	272
Table 179 – LT Netflix – Country of origin of films, in units and percentage .....	273
Table 180 – LT Netflix – Number and share of co-productions by country of origin.....	274
Table 181 – LV Netflix – Country of origin of films, in units and percentage .....	275
Table 182 – LV Netflix – Number and share of co-productions by country of origin.....	276
Table 183 – MT Netflix – Country of origin of films, in units and percentage .....	277
Table 184 – MT Netflix – Number and share of co-productions by country of origin.....	278
Table 185 – NL Netflix – Country of origin of films, in units and percentage.....	279
Table 186 – NL Netflix – Number and share of co-productions by country of origin.....	280
Table 187 – PL Netflix – Country of origin of films, in units and percentage .....	281
Table 188 – PL Netflix – Number and share of co-productions by country of origin.....	282
Table 189 – PT Netflix – Country of origin of films, in units and percentage .....	283
Table 190 – PT Netflix – Number and share of co-productions by country of origin.....	284
Table 191 – RO Netflix – Country of origin of films, in units and percentage .....	285
Table 192 – RO Netflix – Number and share of co-productions by country of origin .....	286
Table 193 – SE Netflix – Country of origin of films, in units and percentage .....	287
Table 194 – SE Netflix – Number and share of co-productions by country of origin.....	288
Table 195 – SI Netflix – Country of origin of films, in units and percentage.....	289
Table 196 – SI Netflix – Number and share of co-productions by country of origin .....	290
Table 197 – SK Netflix – Country of origin of films, in units and percentage .....	291
Table 198 – SK Netflix – Number and share of co-productions by country of origin.....	292
Table 199 – DK C More Film DK – Country of origin of films, in units and percentage .....	293
Table 200 – DK C More Film DK – Number and share of co-productions by country of origin .....	294
Table 201 – FI C More Play Finland – Country of origin of films, in units and percentage.....	295
Table 202 – FI C More Play Finland – Number and share of co-productions by country of origin.....	296
Table 203 – SE C More Film Sweden – Country of origin of films, in units and percentage .....	297
Table 204 – SE C More Film Sweden – Number and share of co-productions by country of origin.....	298

A publication  
of the European Audiovisual Observatory

