



TV fiction production in the European Union

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TV fiction production in the European Union

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TV fiction production in the European Union

Gilles Fontaine



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1. Main findings

The yearly production of TV fiction in the European Union (EU) amounts to about **920 different titles**, representing over **16 400 episodes** and more than **11 000 hours**.

However, the term “TV fiction” represents very different categories of programmes: on the one hand, **shorter formats**, which can be considered to an extent as high-end TV fiction, with a certain potential for international co-productions and exports; on the other hand, **long formats**, typically soaps or telenovelas, with, generally speaking, lower production costs and a stronger national background and, probably, less potential for international exploitation. To differentiate the two categories of TV fiction, this report uses the number of episodes produced *per year* - 26 or fewer for “short formats”, “27 or more for long formats”. But these criteria do not imply that all TV fiction programmes of 26 episodes or fewer per year are high-end projects, nor that no long format programmes are bound to their country of origin.

The EU produces mostly short formats, including a significant number of TV films: A total of 44% of all fiction titles are TV films (1 or 2 episodes), and 90% of all fiction titles produced have 26 episodes or fewer produced per year, for about 3 700 hours produced. In turn, **long format** TV fiction programmes (i.e. titles with 26 or more episodes produced per year) represent only 10% of the number of titles produced but they account for 67% of all TV fiction hours produced, i.e. close to 7 500 hours.

Continuing TV series represent about half of the TV series produced each year¹, the other half being new projects. As TV fiction programmes with the higher number of hours produced per year tend to be more systematically renewed than shorter formats, new TV series only represent 33% of the total number of hours produced.

Germany is, by far, the leading **country for production of TV fiction in the EU**, in terms both of number of titles and number of hours. But, as regards the other major production countries, the size of the national market is not the only criterion. The Netherlands, for example, produces more titles than Italy or Spain.

Some countries do have a strong **focus on the production of long formats**. A Portuguese TV fiction programme represents on average 103 programme production hours per year. Conversely, the average number of hours produced per year and per title for a German TV fiction programme is six.

Countries focusing on long formats therefore account for a significant share of the total volume of TV fiction production. Spain and Portugal produce more hours than the United Kingdom or France; Greece, the Netherlands and Poland produce more hours than Italy thanks to their long formats with over 150 episodes produced per year. However, when

¹ Excluding TV films.

looking only at short formats (TV fiction with 26 episodes or fewer produced per year), the largest markets are the top fiction producers.

Public broadcasters are involved in the production of the vast majority (73%) of TV fiction titles. However, private audiovisual groups², generally speaking, tend to focus their investments on a more limited number of long-running projects. An average TV fiction programme originated by a private broadcaster represents more than 25 hours produced each year vs. seven hours for a programme originated by a public broadcaster. **Private broadcasters therefore account for 56% of the number of hours produced**, vs. 44% for public broadcasters.

Depending on the countries, private and public broadcasters carry very different weight in the production of TV fiction. The role of private broadcasters is strong in Bulgaria, Greece, Romania, Slovenia, the Slovak Republic, Croatia, the Czech Republic, Poland, Portugal, the Netherlands and Belgium. Public broadcasters lead in Austria Denmark, Hungary, Germany, Ireland, Italy, France and the United Kingdom. The situation is relatively balanced in Sweden, Spain and Finland.

Subscription video on-demand services (**SVOD**) **have a marginal role in TV fiction production.** On average, SVOD accounts for 1.2% of the fiction titles and 0.4% of the fiction hours (i.e. 46 hours) produced in 2015 and 2016.

Germany public media broadcaster ARD³ is the leading media group in terms of number of titles and hours of TV fiction originated. ARD is followed by three private groups focusing on long format TV series: the RTL group (productions in Germany, the Netherlands, Croatia and Hungary), Central European Media Enterprises (productions in the Czech Republic, Croatia, Slovenia and the Slovak Republic) and Atresmedia (productions in Spain). The other main producers include public service broadcasters ZDF (Germany), RTVE (Spain), BBC (United Kingdom) and private groups ANT1 (Greece), TVI (Portugal) and SIC (Portugal).

² Including SVOD services.

³ Including fictions originated by NDR, SWR and WDR.

2. Introduction

This report aims to measure the volume of TV production in the European Union. It builds on a specific methodology designed by the European Audiovisual Observatory, and data collected from several different sources.

Data collection

As no unique TV programme production registry is available (and in particular, as in most European countries national film agencies only marginally support TV production and therefore gather data on TV production), the approach was threefold:

- The direct collection of data from the public media broadcasters in Germany, France, the United Kingdom and Italy, thanks to a partnership with the Media Intelligence Service of the European Broadcasting Union.
- An analysis of the schedules of a sample of TV channels and of a limited number SVOD services catalogues (Netflix, Amazon, ViaPlay, CanalPlay, CMore Play) to identify the first runs of TV fiction programmes. This analysis was commissioned to the European Metadata group led by Plurimedia.
- Additionally, the European Audiovisual Observatory directly collected the data for Portugal.

Definition of TV fiction

“TV fiction” includes scripted TV movies and TV series. It does not include animation programmes.

Accounting of TV series

To simplify the matching between year of production and year of broadcasting, and to avoid cut-off effects between two years, for a given year the full season of TV series whose first episode was first aired during that year was accounted for (even if not all the episodes of the season were aired). Conversely, TV series whose first episode was aired before that year were not taken into account for that year (even if some remaining episodes of the season were aired).

Collections of TV movies were considered as a TV series.

Country of origin

The country of origin was attributed using the imdb database. In the event of co-production, the country of origin was attributed to the main producing country according to imdb, to avoid double counting. A first broadcast of a German production (as stated in imdb) in Austria or of a French production in Belgium was attributed, respectively, to Germany and France.

Sample of countries

The audiovisual services tracked belong to 23 EU countries. Five countries could not be analysed for lack of a national source for data: Cyprus, Estonia, Latvia, Lithuania and Luxembourg.

Sample of Audiovisual services

Starting from the assumption that smaller broadcasters mainly rerun existing shows, the sample comprises the main TV channels in each country as well as a limited number of SVOD services, i.e. a total of 102 services:

- 52 private channels
- 45 public channels
- 5 SVOD services

The complete list of audiovisual services included in the sample can be found in the annexes of this report.

Time period

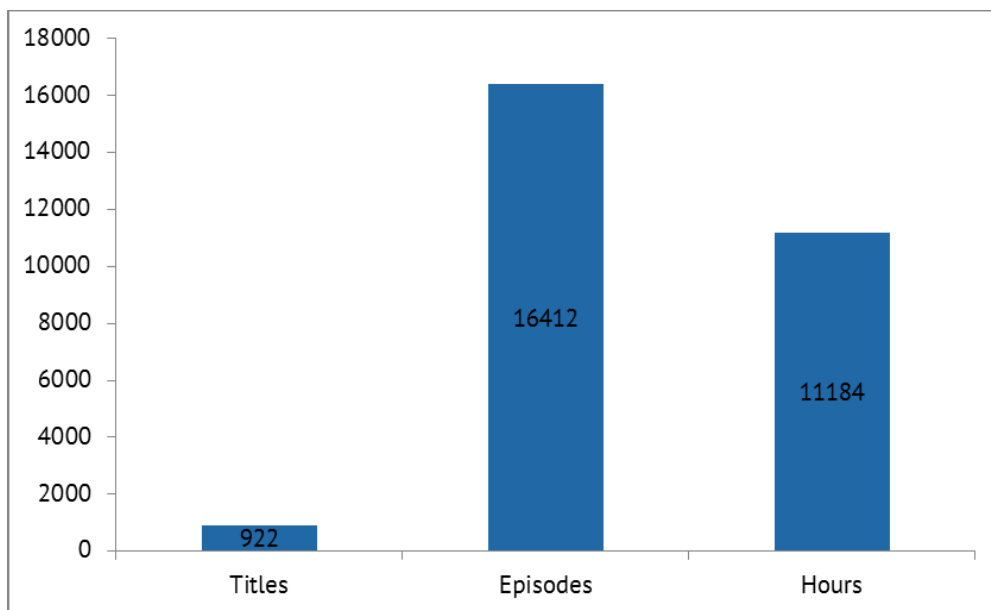
The data was collected for 2015 and 2016. However, to limit the impact of variations between years due to the launch or cessation of new TV fiction series, all figures provided in this report are yearly averages for 2015 and 2016.

3. Volume of TV fiction production in the European Union

3.1. More than 11 000 hours of TV fiction produced each year

On average, 922 TV fiction titles were produced annually in the European Union between 2015 and 2016. These 922 titles represented over 16 400 episodes and over 11 000 hours.

Figure 1. Average number of titles, episodes and hours of TV fiction produced per year in the EU 2015-2016

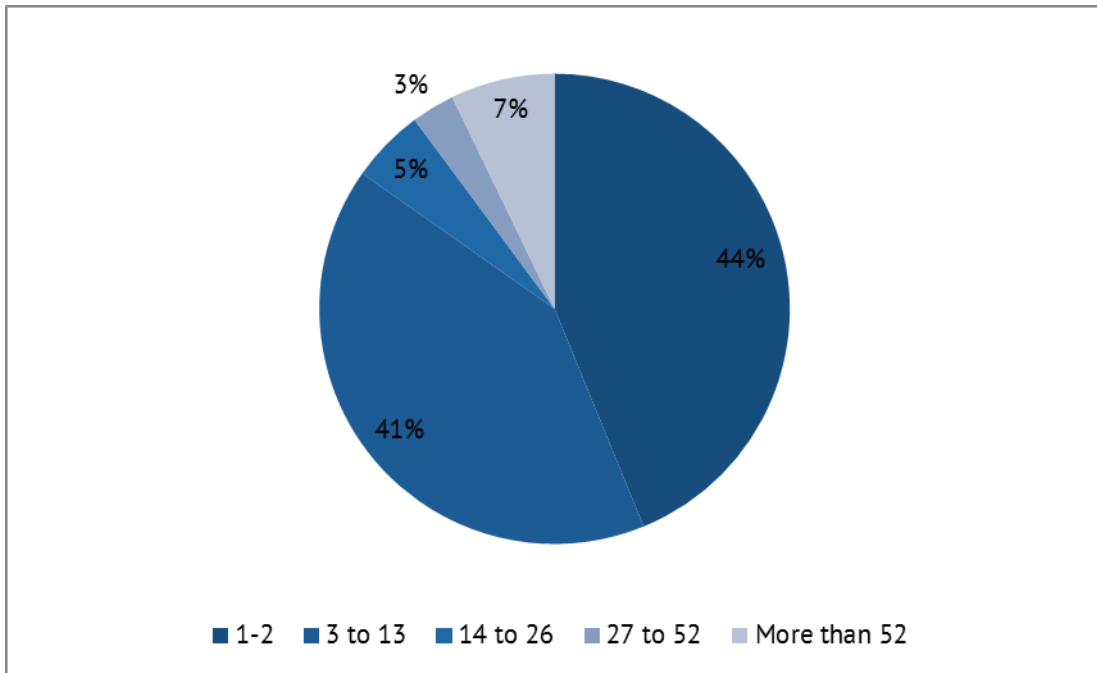


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3.2. TV series with 26 episodes or fewer produced per year account for 90% of titles produced.

EU TV fiction projects generally tend to be short. A total of 44% of all fiction titles are TV movies (one or two episodes). **Of all fiction titles produced, 90% have 26 episodes or fewer produced per year.**

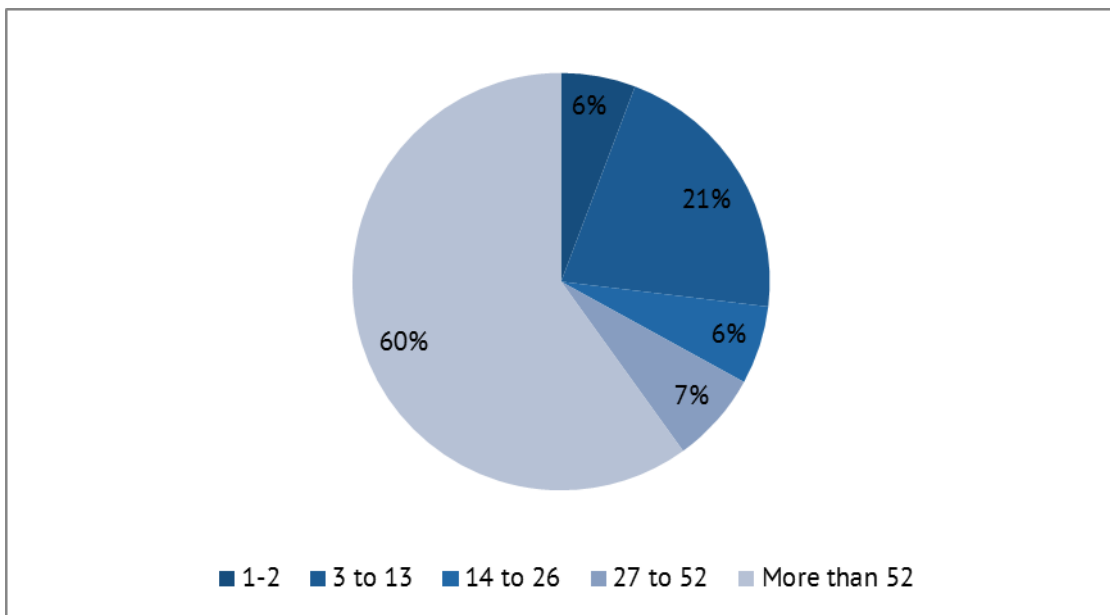
Figure 2. Breakdown of titles produced by number of episodes produced each year



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Shorter TV fiction projects of 26 episodes or fewer produced in the same year – some of which can be considered as high-end fiction and may have a potential for international distribution - account for **33% of the total number of hours** produced.

Figure 3. Breakdown of hours produced by number of episodes produced per year

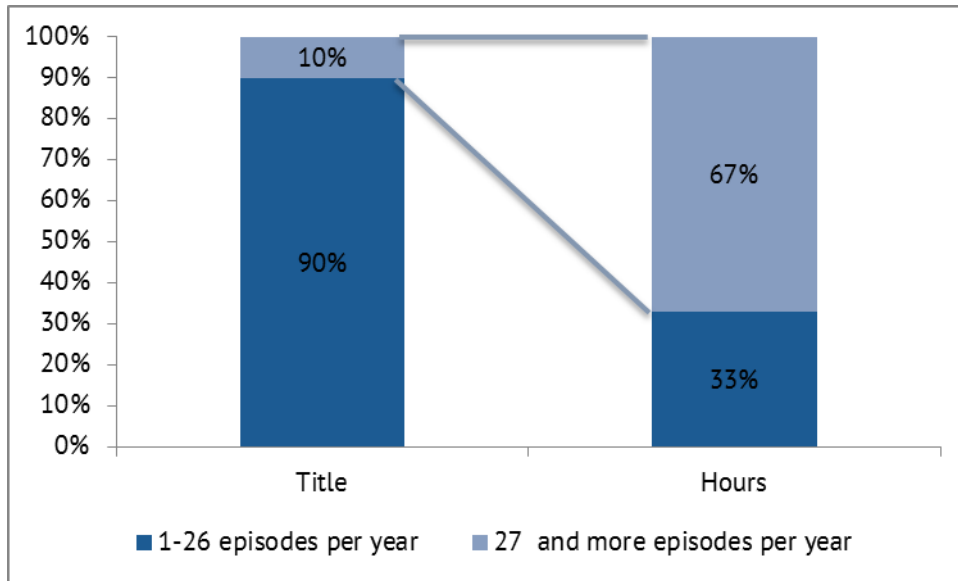


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3.3. Long-running telenovelas and soaps account for the majority of hours produced

Only 10% of the titles produced, typically telenovelas or soaps with a strong national background, have more than 52 episodes produced each year. But they account for 65% of the total number of hours of TV fiction produced.

Figure 4. Share of short and long TV series in number of titles and hours produced



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Figure 5. TV series top 20 by number of hours produced annually - 2015

Country	Channel	Original title	Season	Episodes	Min per episode	Total duration (h)
NL	RTL4	Goede Tijden, Slechte Tijden	26	220	84	308,0
ES	Antena 3	Amar es para Siempre	4	254	59	249,8
PT	SIC	Coração d'Ouro	1	326	45	244,5
ES	Antena 3	El Secreto de Puente Viejo	2015	250	54	225,0
PT	SIC	Poderosas	1	296	45	222,0
PT	RTP1	Os Nossos Dias	2	294	45	220,5
PT	RTP1	Bem-Vindos a Beirais	4	260	50	216,7
PT	TVI	A Unica Mulher	1	189	60	189,0
DE	ARD/ DAS ERSTE	Sturm der Liebe	10	235	48	188,0
ES	Cuatro	Gym Tony	2015	224	50	186,7
DE	ARD/ DAS ERSTE	Rote Rosen	8	233	48	186,4
PT	TVI	Santa Barbara	1	271	40	180,7

PT	TVI	A Unica Mulher	2	174	60	174,0
GB	ITV	Emmerdale	2015	320	30	160,0
ES	La 1	Acacias	1	188	50	156,7
ES	TV3	La Riera	7	224	40	149,3
ES	La 1	Seis Hermanas	1	177	50	147,5
CZ	TV Nova	Ulice	11	210	42	147,0
GR	ANT1	μπρουσκο	3	193	45	144,8
DE	Sat 1	In Gefahr - Ein verhängnisvoller Moment	2	211	41	144,2

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Figure 6. TV series top 20 by number of hours produced annually - 2016

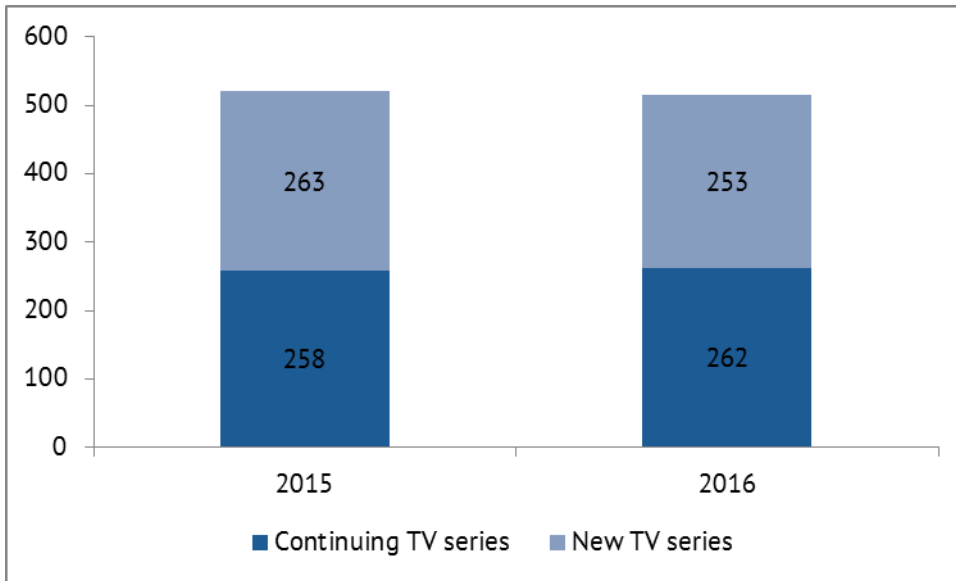
Country	Channel	Original title	Season	Episodes	Min per episode	Total duration (h)
NL	RTL4	Goede Tijden, Slechte Tijden	27	220	84	308,0
ES	Antena 3	Amar es para Siempre	5	253	59	248,8
DE	ARD/ DAS ERSTE	Sturm der Liebe	11	322	45	241,5
DE	ARD/ DAS ERSTE	Rote Rosen	9	234	60	234,0
PT	SIC	Rainha das Flores	1	231	60	231,0
ES	Antena 3	El Secreto de Puente Viejo	2016	304	45	228,0
ES	La 1	Seis Hermanas	2	243	54	218,7
ES	La 1	Acacias	2	249	50	207,5
PT	TVI	A Unica Mulher	3	236	50	196,7
ES	La 1	Centro Medico	2	194	60	194,0
GB	ITV	Emmerdale	2016	343	30	171,5
GR	ANT1	Τα Πεντε Κλειδιά	1	323	30	161,5
CZ	TV Nova	Ulice	12	188	50	156,7
GR	ANT1	Δίδυμα Φεγγάρια	2	185	50	154,2
GR	ANT1	μπρουσκο	4	216	42	151,2
ES	TV3	La Riera	8	193	45	144,8
BE	VTM	Familie	26	200	40	133,3
PT	SIC	Amor Maior	1	220	35	128,3
GR	ANT1	Οι συμμαθητές	3	170	45	127,5
SK	TV Markiza	Búrlivé Víno	2016	165	43	118,3

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3.4. New seasons of existing TV series represent about 70% of hours produced

Excluding TV films (of one or two episodes), about 520 TV fiction titles are produced each year. **About 50% of these titles are new**, whereas the other half constitute the continuation of an ongoing TV series.

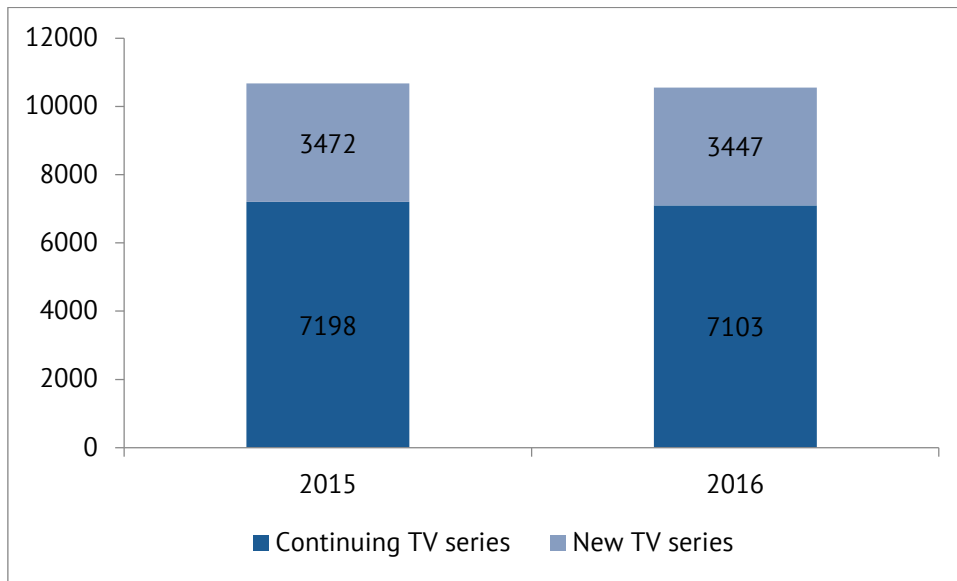
Figure 7. Number of titles of new and continuing TV series (excluding TV films)



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TV fiction productions, with the larger number of hours produced per year, tend to be more systematically renewed than shorter formats. Therefore, new TV series only represent 33% of the total number of hours produced (excluding TV movies).

Figure 8. Number of hours of new and continuing TV series (excluding TV films)



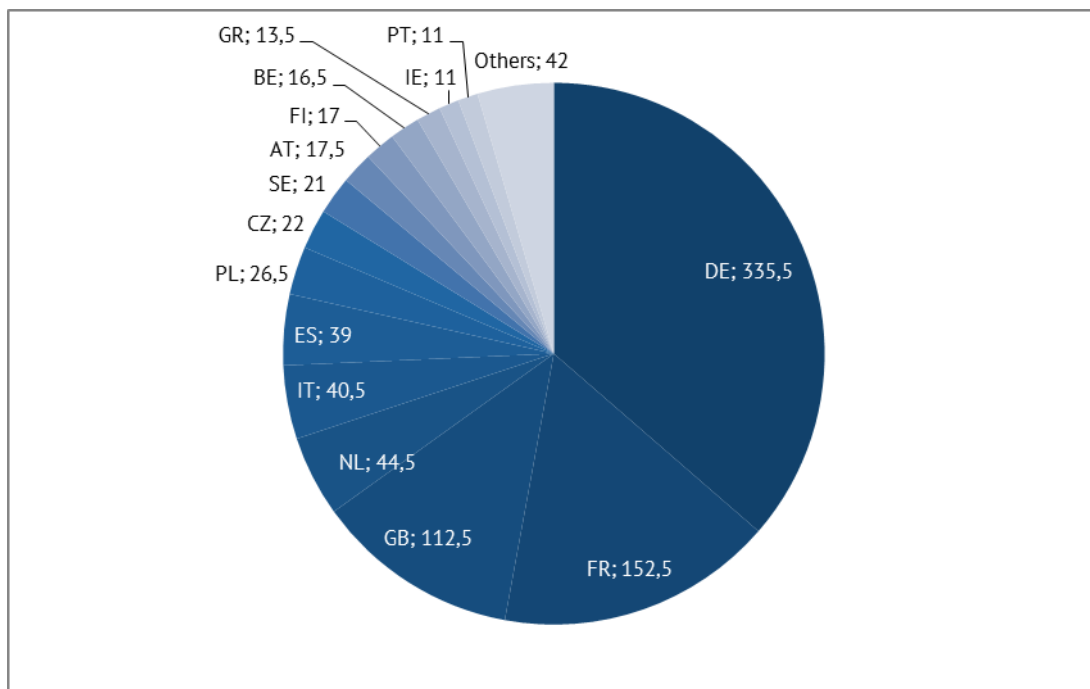
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4. Countries of production

4.1. Germany produces by far, the highest number of titles followed by France and the United Kingdom

Germany stands out with production of 36% of all fiction titles in the EU. France (17%) and the United Kingdom (12%) follow at a distance. The Netherlands, despite its relatively smaller market size, produces a higher share of fiction titles (5%) than Italy (4%) or Spain (4%).

Figure 9. Breakdown of number of TV fiction titles produced in the EU by country of origin – average 2015-2016



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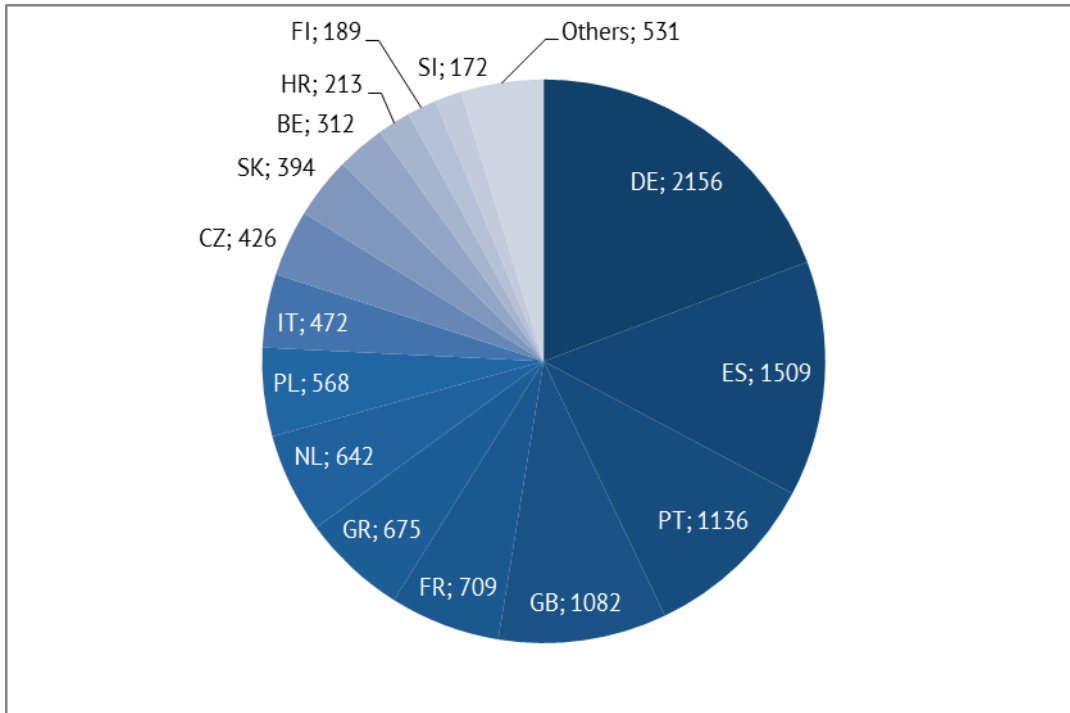
4.2. In number of hours produced, leader Germany is followed by Spain and Portugal

The top 15 list of TV fiction production countries by number of hours does not quite match the top 15 list by number of titles. Germany is again the leader in terms of share of total

fiction hours produced (19%), but is followed by Spain (13%), Portugal (10%), the United Kingdom (10%), and France (6%). Greece, the Netherlands and Poland, meanwhile, produce more hours than Italy.

The ranking is influenced by the focus on long formats, such as soaps and telenovelas, in certain countries. Please refer to section 3.3 for examples of long format TV series.

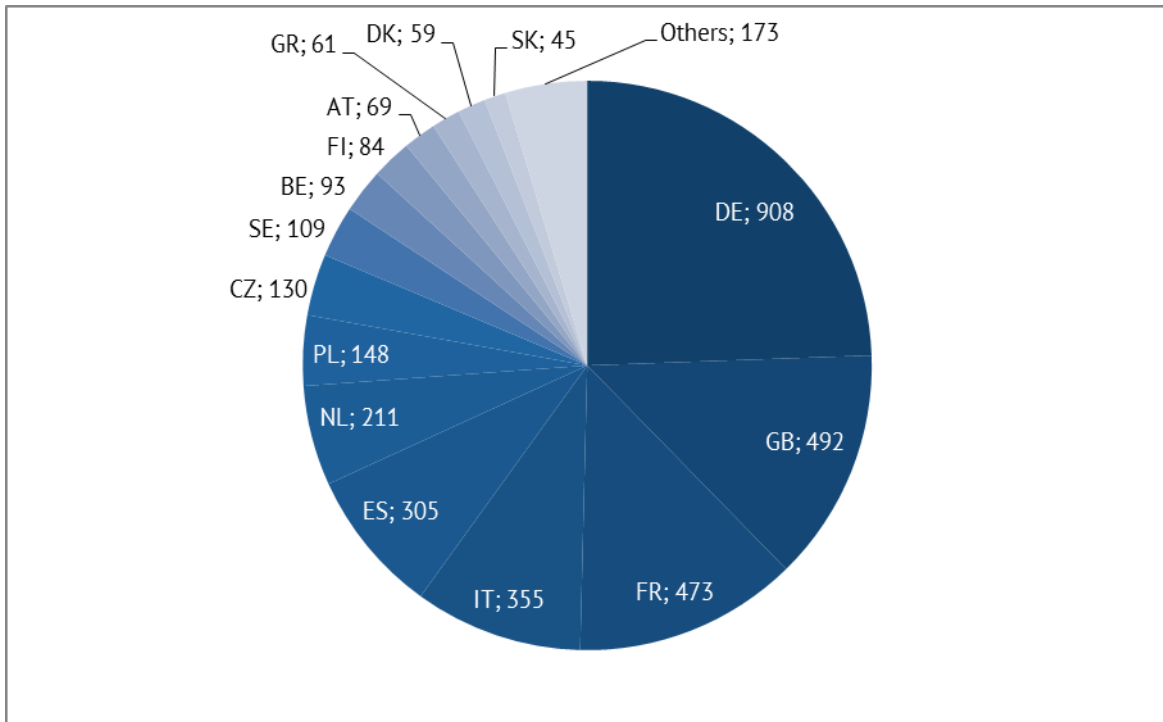
Figure 10. Breakdown of number of TV fiction hours produced in the EU by country of origin – average 2015-2016



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The picture is quite different when looking only at TV fiction programmes with 26 or fewer episodes produced per year. Here, the largest markets are the top fiction producers in number of hours.

Figure 11. Breakdown of number of hours of TV fiction produced in the EU by country of origin (26 episodes or fewer per year and per TV series)- average 2015-2016

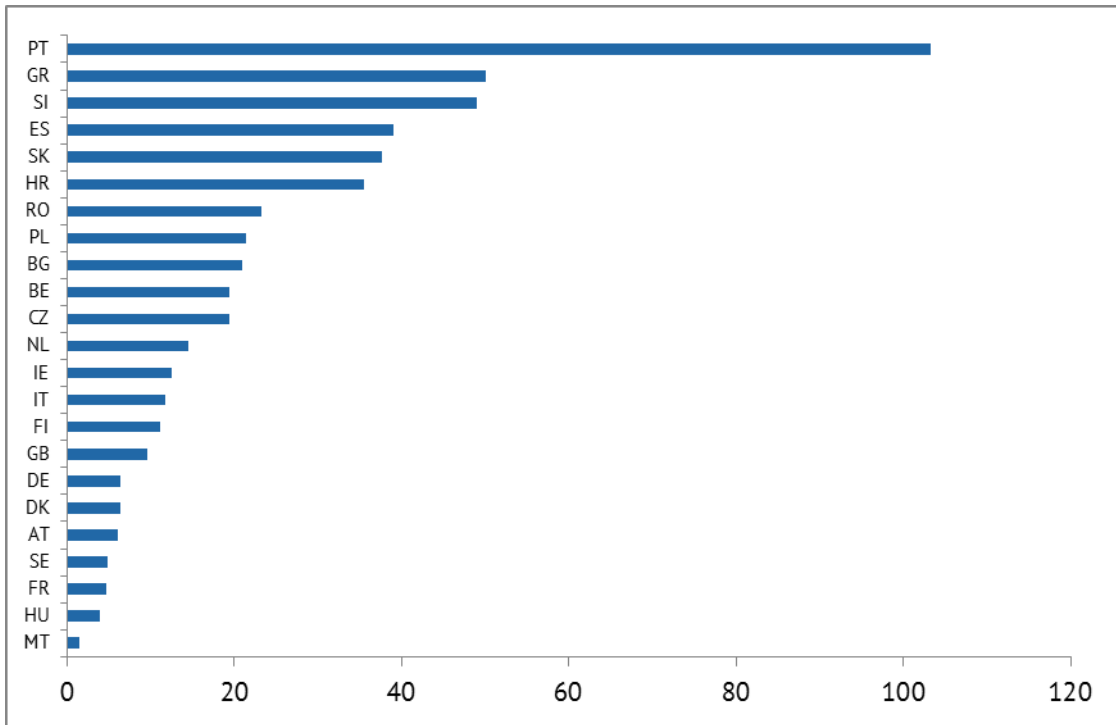


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4.3. Differences in fiction production patterns

The difference between the ranking in number of titles and ranking in number of hours is linked to the fact that **some countries tend to favour a limited number of TV fiction series produced each year, but with a large number of episodes.** In turn, other countries focus on shorter formats. Portugal, for example, produced only 11 TV series on average in 2015 and 2016. But each TV series produced represented an average of 103 hours of programmes. Similarly, the high ranking of Spain or Greece in terms of hours produced is linked to the duration of each of the TV series they produced: 39 and 58 hours, respectively. Conversely, Germany, the United Kingdom and France produced a relatively low number of hours of TV fiction each year: six, 10 and five hours, respectively.

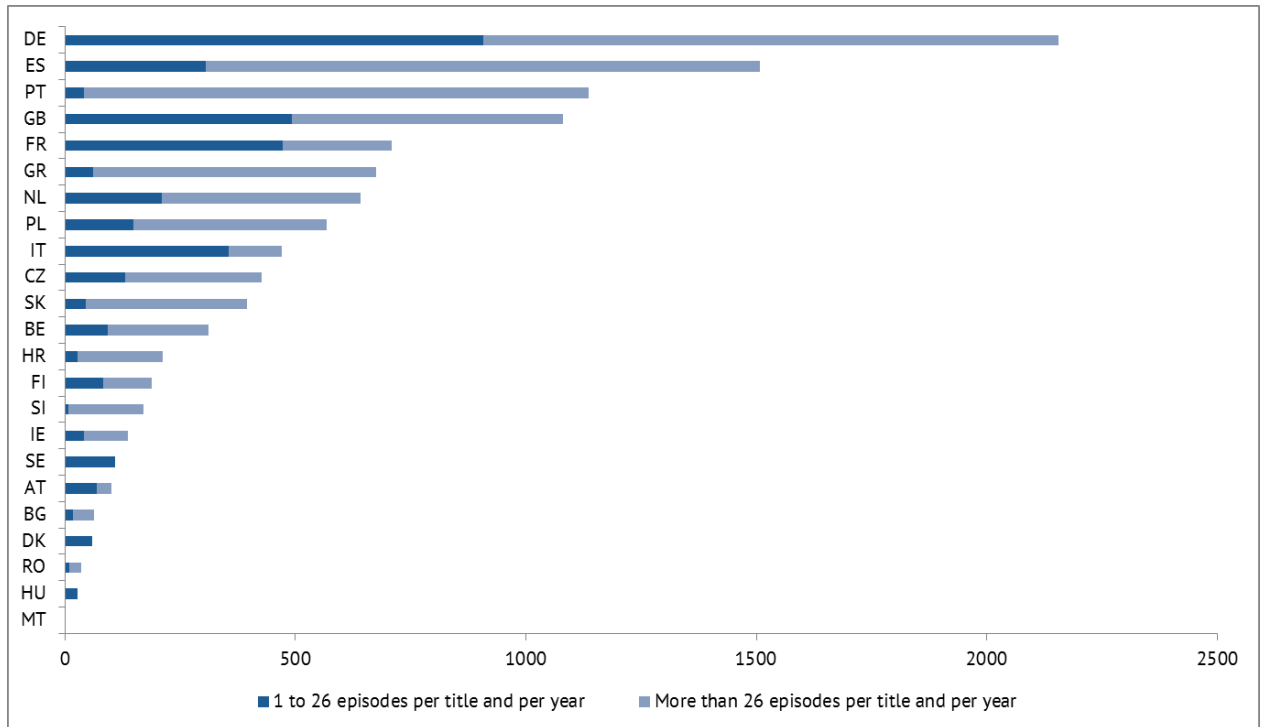
Figure 12. Average number of hours produced per year and per title



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This difference in the average number of episodes per year (which may be considered to an extent as a criterion for distinguishing between highend TV series with a potential for export on the one hand, and long-running soaps or telenovelas with a strong national background on the other) translates into different structures of TV fiction production.

Figure 13. Breakdown of hours produced by country



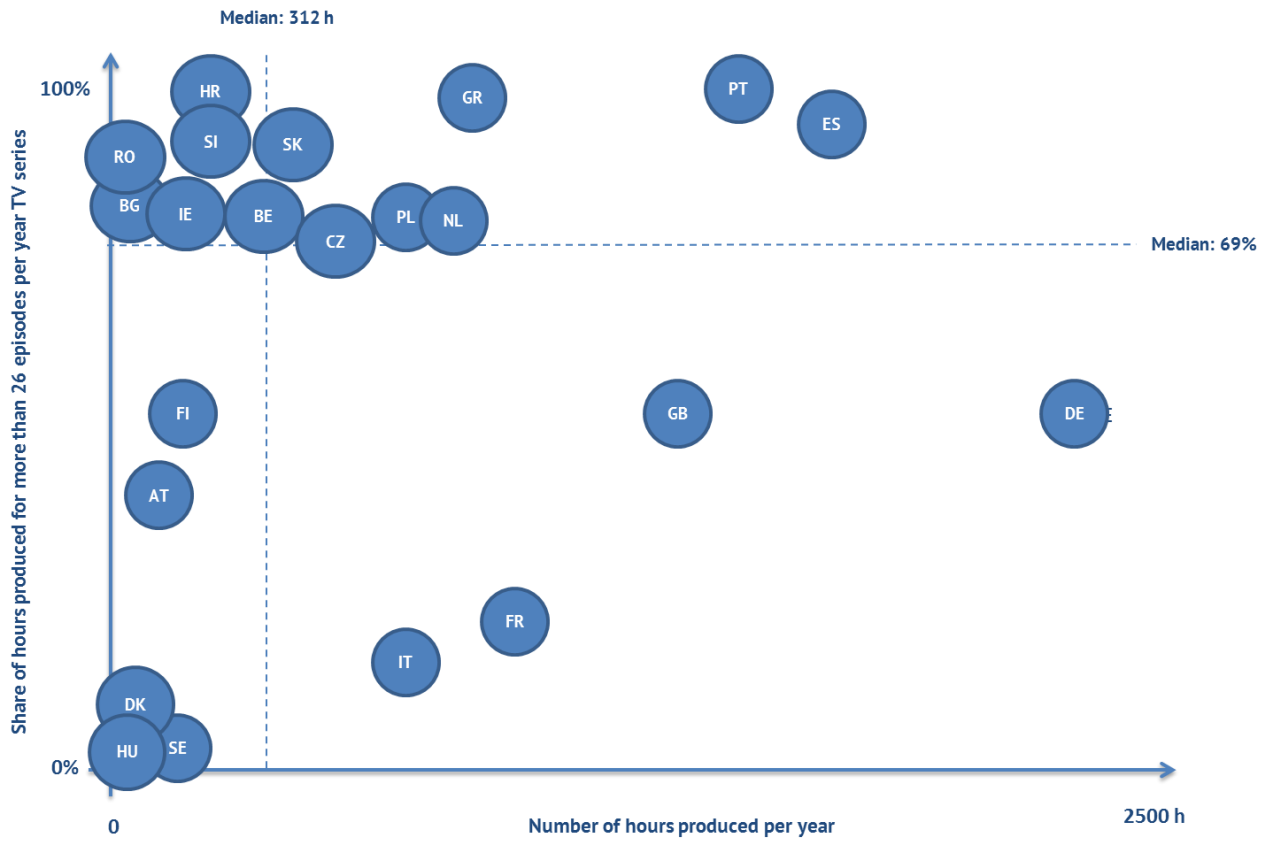
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A classification of countries can be drawn up using on the one hand the volume of production in hours and on the other the share of the production volume dedicated to long formats (i.e. TV fiction programmes with more than 26 episodes per year)⁴. Four categories can be identified:

- Countries with a higher production volume, with a clear focus on longer formats, typically Spain, Portugal or Greece.
- Countries with a higher production volume, with a clear focus on shorter formats, typically Germany, the United Kingdom, France or Italy.
- Countries with a lower production volume, with a clear focus on longer formats, typically Slovenia or Croatia.
- Countries with a lower production volume, with a clear focus on shorter formats, typically Finland, Austria or Sweden.

⁴ Please note that the classification relies on medians and not on averages.

Figure 14. Mapping of countries by number of hours produced and share of long formats

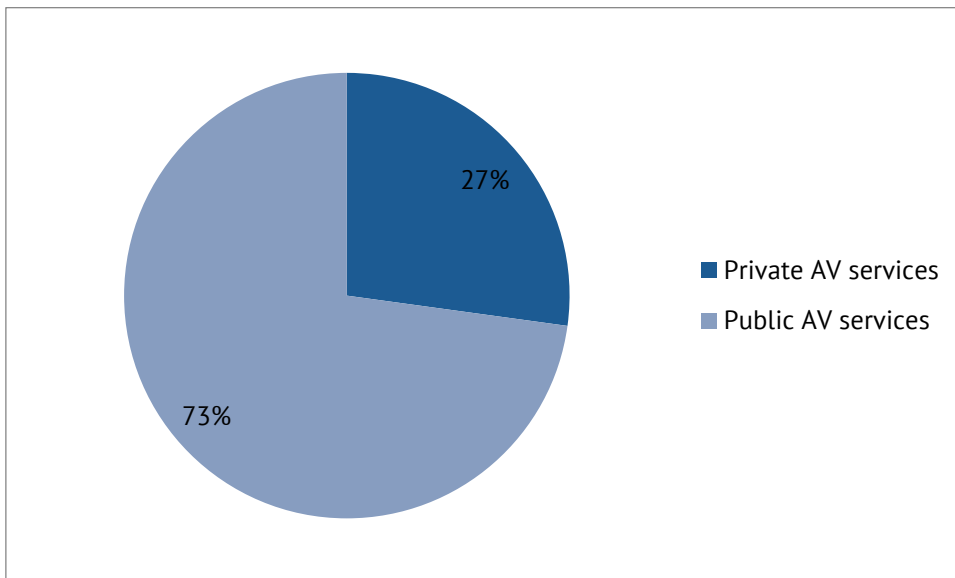


5. Audiovisual groups involved in the production of TV fiction

5.1. Public broadcasters produce more titles; private broadcasters produce more hours

Public broadcasters account for 73% of TV fiction titles produced per year on average in 2015 and 2016, vs. 27% for private broadcasters and SVOD services.

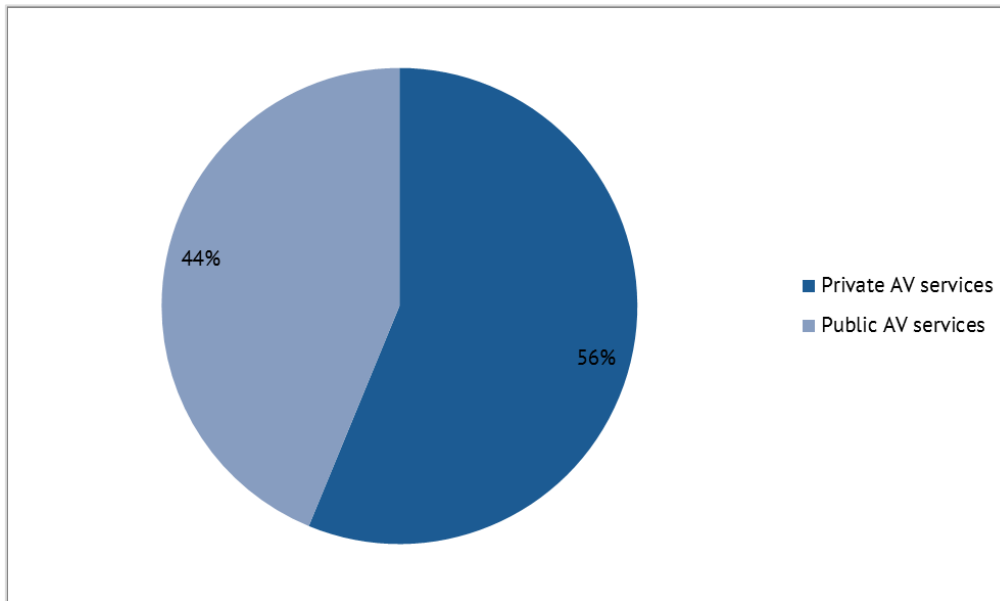
Figure 15. Breakdown of number of titles produced by statute of service



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Private broadcasters and SVOD services, in turn, account for 56% of the number of hours produced, vs. 44% for public broadcasters.

Figure 16. Breakdown of number of hours produced by statute of service

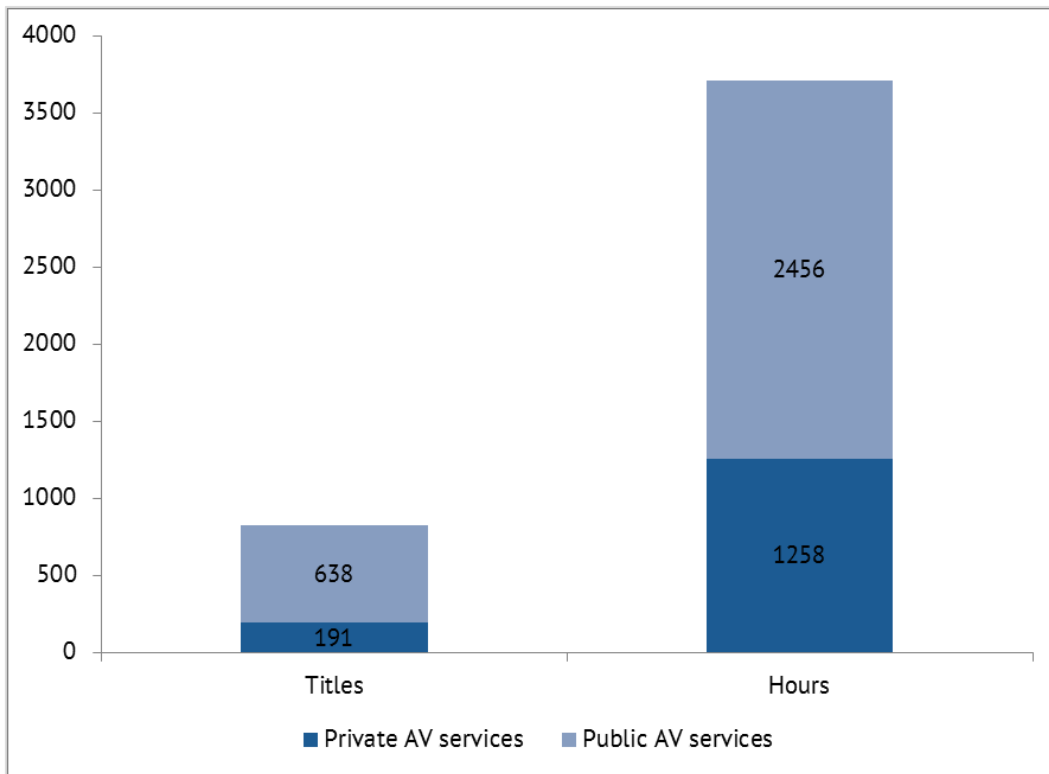


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5.2. Public broadcasters focus more on shorter formats, private broadcasters less on long-running TV series

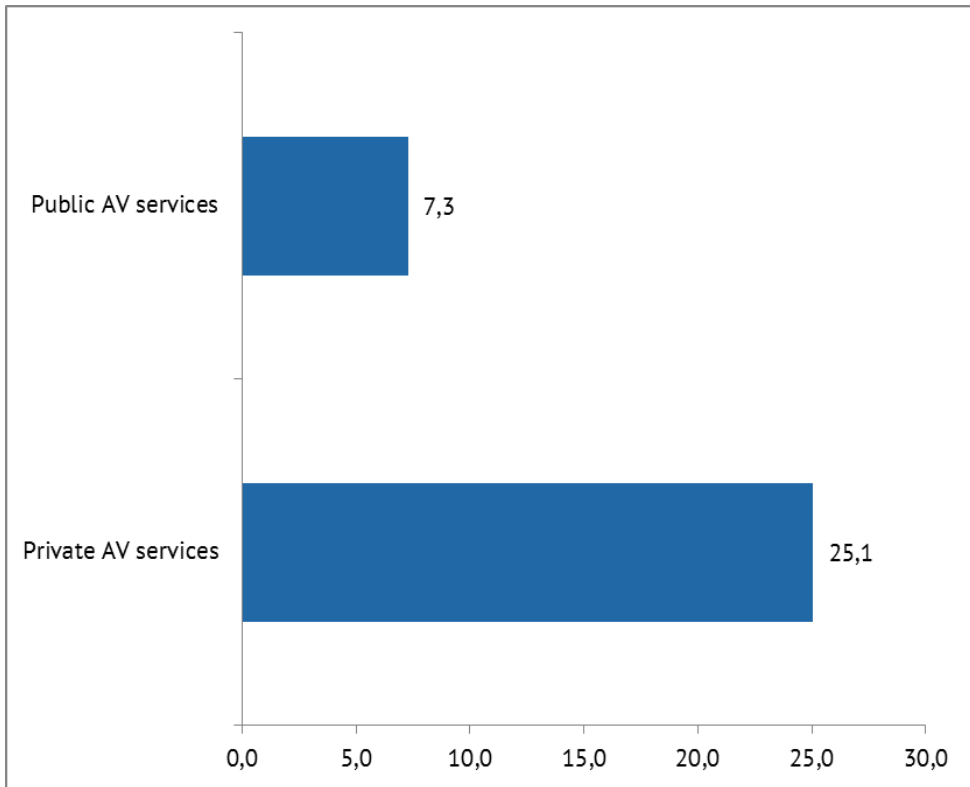
When looking specifically at TV fiction with 26 or fewer episodes produced per year, public broadcasters have a clear edge over private broadcasters. They account not only for 77% of titles produced, but also for 66% of hours produced.

Figure 17. Breakdown of number of hours produced by statute of service (26 episodes or fewer produced per year).



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The focus of private broadcasters on longer formats is confirmed by the analysis of the average number of hours produced each year per title. **An average TV fiction programme originated by a private broadcaster represents more than 25 hours produced each year vs. seven hours for a programme originated by a public broadcaster.**

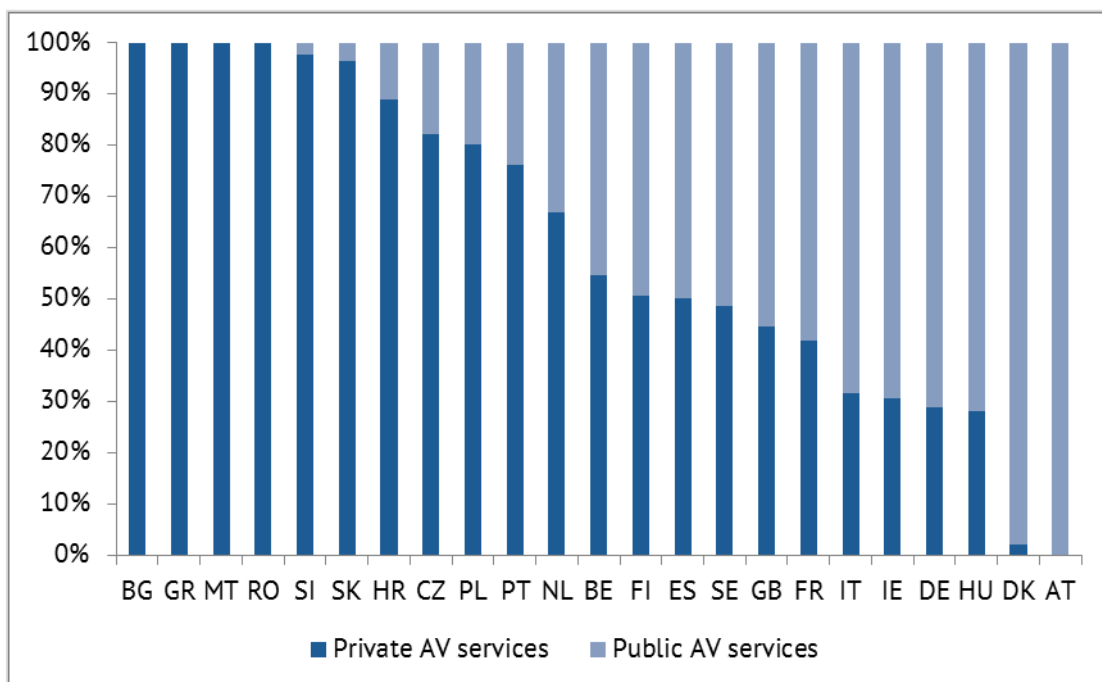


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5.3. Contrasting situations with regard to respective weight of private and public broadcasters

Depending on the countries, private and public broadcasters carry very different weight in the originating of TV fiction. The role of private broadcasters is especially high in Bulgaria, Greece, Romania, Slovenia, the Slovak Republic, Croatia, the Czech Republic, Poland, Portugal, the Netherlands and Belgium. Public broadcasters have the lead in Austria, Denmark, Hungary, Germany, Ireland, Italy, France and the United Kingdom. The situation is relatively balanced in Sweden, Spain and Finland.

Figure 18. Share of public and private audiovisual services in the production of TV fiction (in %)



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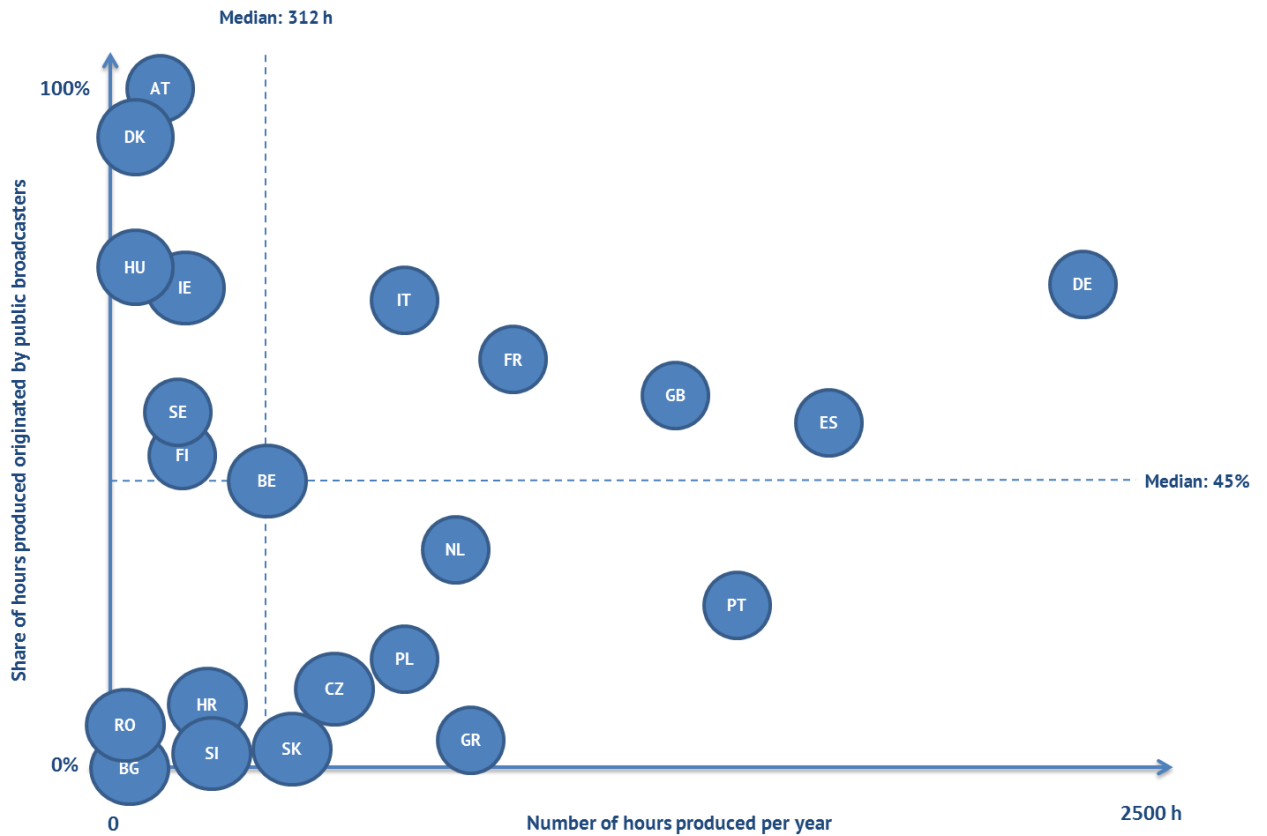
A classification of countries can be created using on the one hand the volume of production in hours and on the other the share of public service broadcasters in the origination of TV fiction⁵. Four categories can be identified:

- Countries with a higher production volume, led by public service broadcasters, typically Germany, France or Italy.
- Countries with a higher production volume, led by private media groups, typically Portugal, the Netherlands or Poland.
- Countries with a lower production volume, led by public service broadcasters, typically Austria or Denmark.

⁵ Please note that the classification relies on medians and not on averages.

- Countries with a lower production volume, led by private media groups, typically Croatia or Slovenia.

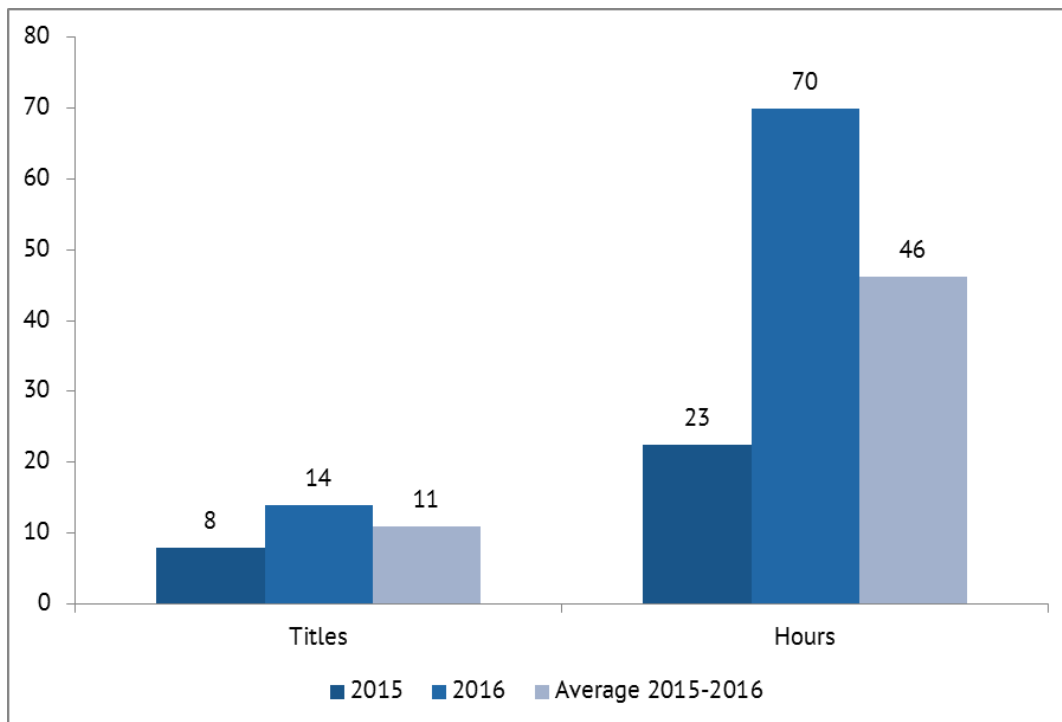
Figure 19. Mapping of countries by number of hours produced and share of PSBs in production



5.4. SVOD role in TV fiction production remains marginal

This section builds on the analysis of the main SVOD services which, in 2015 and 2016, were likely to have invested in the production of original content: Netflix, Amazon, ViaPlay, CanalPlay and CMore Play. On average, these SVOD services account for 1.2% of the fiction titles and 0.4% of the fiction hours (i.e. 46 hours) produced in 2015 and 2016. Even though SVOD services are growing fast, the figures for 2016 were, respectively, only 1.5% and 0.6%.

Figure 20. Titles and hours of TV fiction produced by SVOD services (in units and hours)

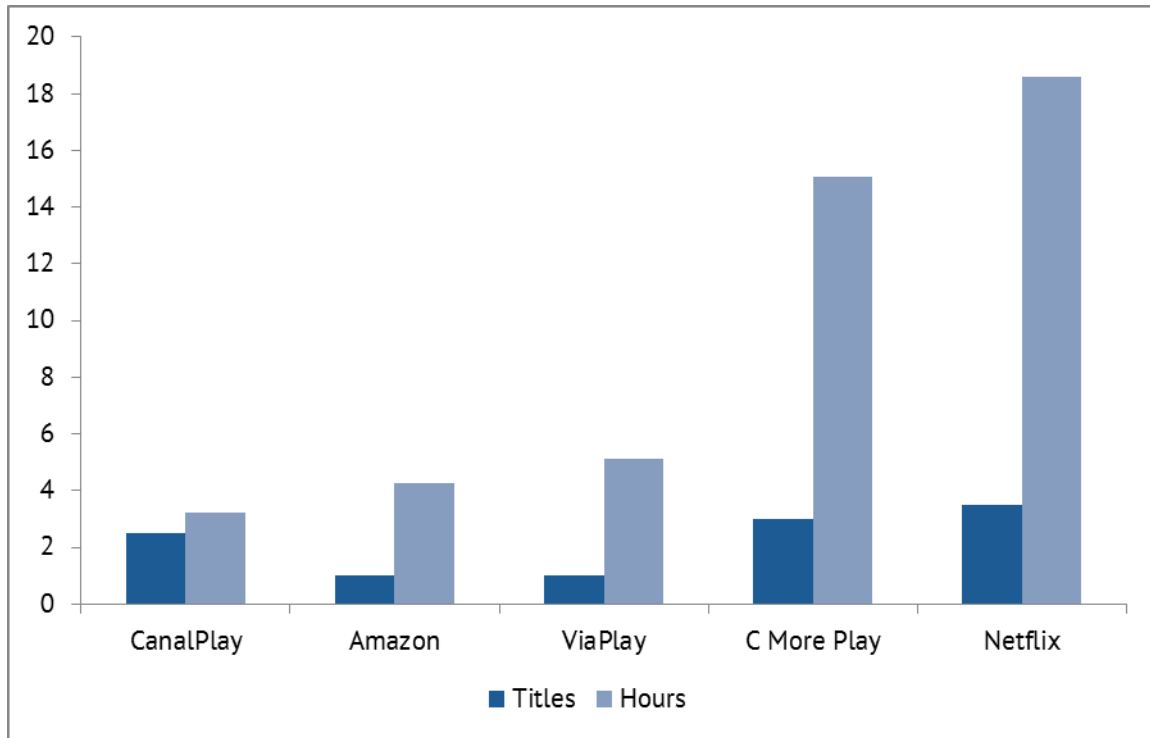


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All 5 services in the sample invested in original content. It should be noted that:

- Services such as CMore Play and ViaPlay premiered TV series that were also to be broadcast on the groups' TV channels.
- Netflix and Amazon coproduced TV series with broadcasters:
 - As regards Amazon, the two TV series which were identified ("The Collection" and "Fleebag") were coproductions (with BBC and France Télévisions and with BBC respectively).
 - As regards Netflix, 2 of the 7 TV series identified were coproductions ("Crazy Heads" and "Dirk Gently's Holistic Detective Agency", coproduced respectively with Channel 4 and BBC), the other being 100% funded ("The Crown", "Black Mirror", "Marseille", "Lovesick" and "Residue").

Figure 21. Breakdown of fiction produced by SVOD service



5.5. ARD originates the highest number of TV fiction titles and TV fiction hours

Since public broadcasters lead in terms of number of fiction titles produced, they naturally also figure strongly in the ranking of the main groups in terms of number of fiction titles produced: 12 of the top 20 groups are public.

Table 1. Top 20 TV groups by number of TV fiction titles originated – average 2015-2016

Group	Number of titles
ARD	171
ZDF	144
France Télévisions	83
BBC	47
ITV	31
NPO	31
RAI	30
TF1	23
RTL Group	22
Arte	18
Mediaset	17
Channel Four Television Corporation	16
ProSiebenSat.1	15
Česká Televize	15
Canal+	15
RTVE	14
ORF	14
Yleisradio	12
RTBF	12
Sky	11
Central European Media Enterprises	10
Atresmedia	10
TVP	10
Sveriges Television	10
Polsat Group	9

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The results are different when considering the number of hours produced. ARD still leads the ranking, but is followed by three private groups focusing on long-running TV series with a large number of episodes produced each year.

Table 2. Top 20 TV groups by number of TV fiction hours originated – average 2015-2016

Group	Average
ARD	1013
RTL Group	955
Central European Media Enterprises	608
Atresmedia	565
ZDF	554
RTVE	549
BBC	537
ANT1 GROUP	460
TVI	453
SIC	411
ITV	388
France Télévisions	360
RAI	326
Mediaset	323
RTP	271
Polsat Group	271
NPO	213
CCMA	202
TVN Group	181
Joj Group	179
TF1	173
Medialaan	157
Alpha Media Group	147
FTV Prima	142
ProSiebenSat.1	140

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6. Annexes

6.1. Detailed figures

Table 3. Number of titles of TV fiction produced on average 2015-2016

Country	2015				2016				Average 2015-2016			
	Private	Public	SVOD	Total	Private	Public	SVOD	Total	Private	Public	SVOD	Total
AT		16		16		19		19	0	18	0	18
BE	5	9		14	7	12		19	6	11	0	17
BG	3			3	3			3	3	0	0	3
CZ	8	15		23	6	15		21	7	15	0	22
DE	28	324		352	26	293		319	27	309	0	336
DK		11	1	12		8		8	0	10	1	10
ES	18	20		38	16	24		40	17	22	0	39
FI	4	12		16	6	12		18	5	12	0	17
FR	45	109	3	157	44	101	3	148	45	105	3	153
GB	43	65	1	108	47	63	7	117	45	64	4	113
GR	15			15	12			12	14	0	0	14
HR	3	3		6	3	3		6	3	3	0	6
HU	2	6		8	1	5		6	2	6	0	7
IE	1	8	0	10	5	7		12	3	8	0	11
IT	9	29		38	13	30		43	11	30	0	41
MT	0	0	0	0	1			1	1	0	0	1
NL	13	26		39	14	36		50	14	31	0	45
PL	17	13		30	16	7		23	17	10	0	27
PT	5	5		10	5	7		12	5	6	0	11
RO	1			1	2			2	2	0	0	2
SE	6	11	3	20	4	14	4	22	5	13	4	21
SI	2	1		3	4			4	3	1	0	4
SK	9	2		11	8	2		10	9	2	0	11
Grand Total	237	685	8	930	243	658	14	915	240	672	11,0	923

Table 4. Number of hours of TV fiction produced on average 2015-2016

Country	2015				2016				Average 2015-2016			
	Private	Public	SVOD	Total	Private	Public	SVOD	Grand total	Private	Public	SVOD	Grand total
AT		107,7		107,7		93,0		93,0	0,0	100,4	0,0	100,4
BE	163,4	138,4		301,8	176,8	145,3		322,1	170,1	141,9	0,0	312,0
BG	51,0			51,0	75,0			75,0	63,0	0,0	0,0	63,0
CZ	413,5	79,4		492,9	287,8	71,5		359,3	350,6	75,4	0,0	426,1
DE	781,7	1439,4		2221,1	495,8	1594,7		2090,5	638,7	1517,0	0,0	2155,8
DK		60,0	2,1	62,1		55,7		55,7	0,0	57,8	1,1	58,9
ES	845,9	649,3		1495,2	657,9	864,1		1522,0	751,9	756,7	0,0	1508,6
FI	85,1	87,1		172,2	106,3	100,3		206,5	95,7	93,7	0,0	189,4
FR	311,3	417,9	3,7	732,8	270,3	405,6	8,3	684,2	290,8	411,8	6,0	708,5
GB	445,7	593,5	2,1	1041,2	486,0	606,9	38,1	1131,0	465,8	600,2	20,1	1086,1
GR	496,4			496,4	854,1			854,1	675,3	0,0	0,0	675,3
HR	188,8	22,5		211,3	189,5	24,6		214,0	189,1	23,5	0,0	212,6
HU	8,6	20,3		28,9	6,8	19,4		26,3	7,7	19,9	0,0	27,6
IE	29,3	106,0		135,3	45,3	84,1		129,3	37,3	95,0	0,0	132,3
IT	121,5	320,6		442,1	179,6	321,5		501,0	150,5	321,0	0,0	471,6
MT	0,0	0,0		0,0	1,4			1,4	0,7	0,0	0,0	0,7
NL	399,0	192,6		591,6	459,5	232,9		692,4	429,3	212,7	0,0	642,0
PL	417,5	127,1		544,5	494,3	97,8		592,1	455,9	112,5	0,0	568,3
PT	1010,2	457,3		1467,5	718,3	85,6		803,9	864,3	271,5	0,0	1135,7
RO	27,3			27,3	42,3			42,3	34,8	0,0	0,0	34,8
SE	23,0	51,0	14,7	88,7	21,1	84,5	23,6	129,2	22,1	67,7	19,1	108,9
SI	126,0	7,5		133,5	209,7			209,7	167,8	3,8	0,0	171,6
SK	498,8	13,3		512,1	263,2	13,6		276,8	381,0	13,5	0,0	394,5
Total	6444,0	4890,7	22,5	11357,2	6040,7	4901,1	70,0	11011,7	6242,3	4895,9	46,2	11184,5

6.2. Services included in the sample

Country	Channel/SVOD service	Statute
AT	ORF 2	Public
AT	ORF 1	Public
BE	VTM	Private
BE	Vier	Private
BE	VRT Canvas	Public
BE	La Deux	Public
BE	Eén	Public
BE	La Une	Public
BG	bTV	Private
CZ	ČT1	Public
CZ	TV Nova	Private
CZ	Prima	Private
DE	ARD/ DAS ERSTE	Public
DE	RTL	Private
DE	ZDF	Public
DE	VOX	Private
DE	WDR	Public
DE	Sat 1	Private
DE	RTL 2	Private
DE	NDR	Public
DE	SWR	Public
DK	TV2	Public
DK	TV3	Private
DK	DR1	Public
DK	DR2	Public
ES	Canal+ 1 / #0	Private
ES	La 1	Public
ES	Antena 3	Private
ES	Telecinco	Private
ES	Cuatro	Private
ES	La Sexta	Private
ES	Movistar Series	Private
EUR	Netflix	SVOD
EUR	Amazon	SVOD
FI	Yle TV2	Public
FI	MTV3	Private
FI	Yle TV1	Public
FI	Nelonen	Private
FR	F2	Public

FR	CanalPlay	SVOD
FR	Arte	Public
FR	Canal+	Private
FR	F3	Public
FR	TF1	Private
FR	Web-only	Public
FR	F4	Public
FR	OCS City	Private
FR	M6	Private
FR	OCS Max	Private
FR	FÔ	Public
FR	TMC	Private
GB	Sky One	Private
GB	BBC One	Public
GB	ITV	Private
GB	Channel 4	Public
GB	BBC Two	Public
GB	Channel 5	Private
GB	BBC Three	Public
GB	BBC iPlayer	Public
GR	MEGA	Private
GR	ALPHA	Private
GR	ANT1	Private
GR	STAR	Private
HR	HRT 1 (HTV1)	Public
HR	RTL Televizija	Private
HR	NOVA TV	Private
HU	DUNA Televízió	Public
HU	RTL Klub	Private
IE	RTE1	Public
IE	RTE2	Public
IT	Rai 1	Public
IT	Canale 5	Private
IT	ITALIA 1	Private
IT	Rai 3	Public
IT	Rai 2	Public
IT	Rete 4	Private
NL	NPO 3	Public
NL	RTL5	Private
NL	NPO 1	Public

NL	NET5 (SBS)	Private
NL	RTL4	Private
NL	NPO 2	Public
NL	SBS 6	Private
PL	TVN	Private
PL	Canal+ Polska	Private
PL	Polsat	Private
PL	TVP 1	Public
PL	TVP 2	Public
PT	TVI	Private
PT	RTP1	Public
PT	SIC	Private

RO	PRO TV	Private
SE	TV4	Private
SE	SVT 1	Public
SE	C More Play	SVOD
SE	ViaPlay	SVOD
SI	Planet TV	Private
SI	Pop TV	Private
SI	Slovenija 1 (TVS1)	Public
SK	TV Markiza	Private
SK	JOJ	Private
SK	Jednotka (STV1)	Public

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