Panel
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Europe's Audiovisual Future

A presentation of the European Audiovisual Observatory
by Christian Grece

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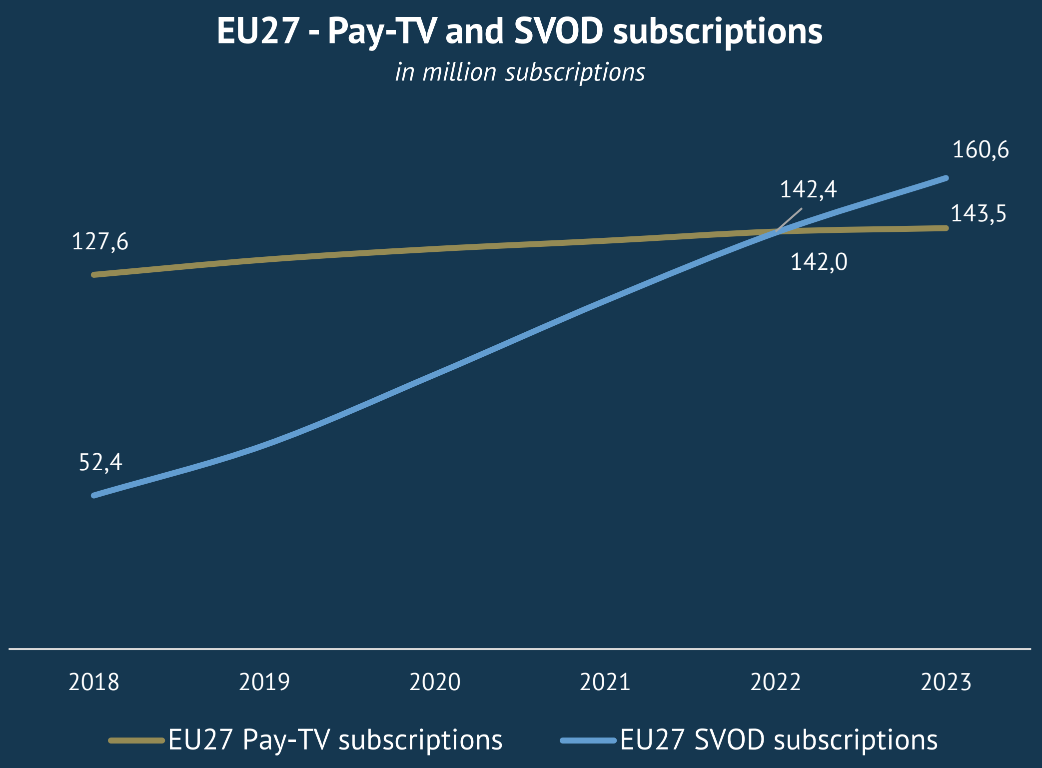
European Audiovisual Observatory

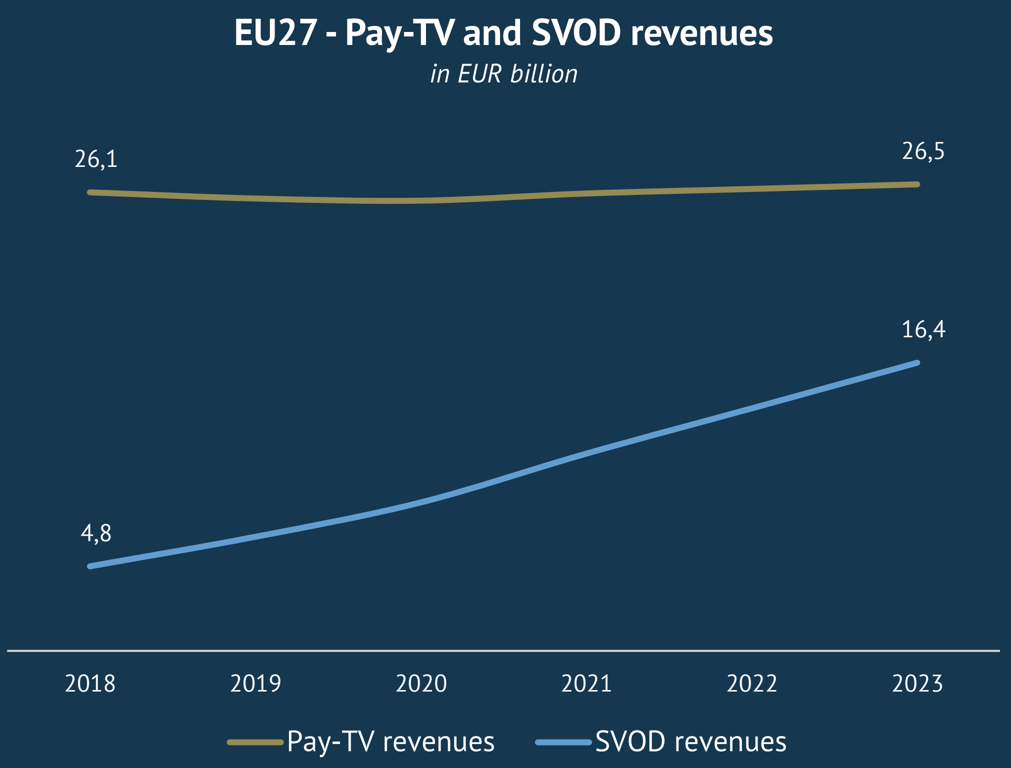
COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

Growth on the EU audiovisual subscription and advertising markets, fuelled by OTT players

- **The growth in European audiovisual subscription and advertising revenues** since 2018 has mainly been **driven by OTT players** such as Netflix, Amazon, YouTube and Meta
- **Traditional players** in the subscription and TV advertising markets are competing with over-the-top (OTT) players by **adapting their business models to the streaming age**.
- Compared to smaller European competitors, OTT players have an advantage thanks to **economies of scale**.
- Market dynamics indicate that the **future of the European audiovisual ecosystem is digital.**
- Focus on the European subscription and advertising markets, where traditional and OTT players are in **intense competition for revenues, subscribers and viewers**.

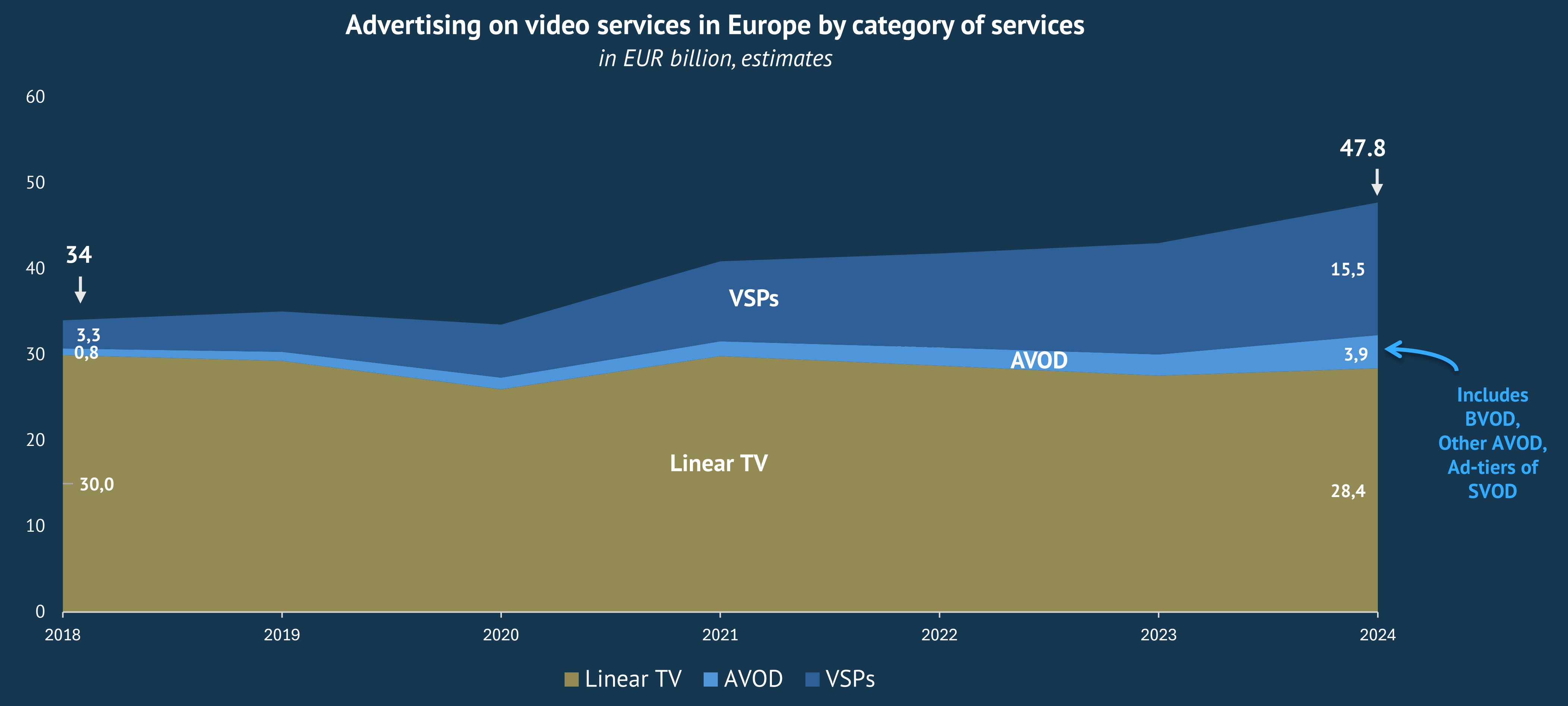
Quick uptake of SVOD services in EU27, surpassing pay-TV services in subscriptions





Source: Dataxis

Video-sharing platforms and AVOD services have grown rapidly their advertising revenues

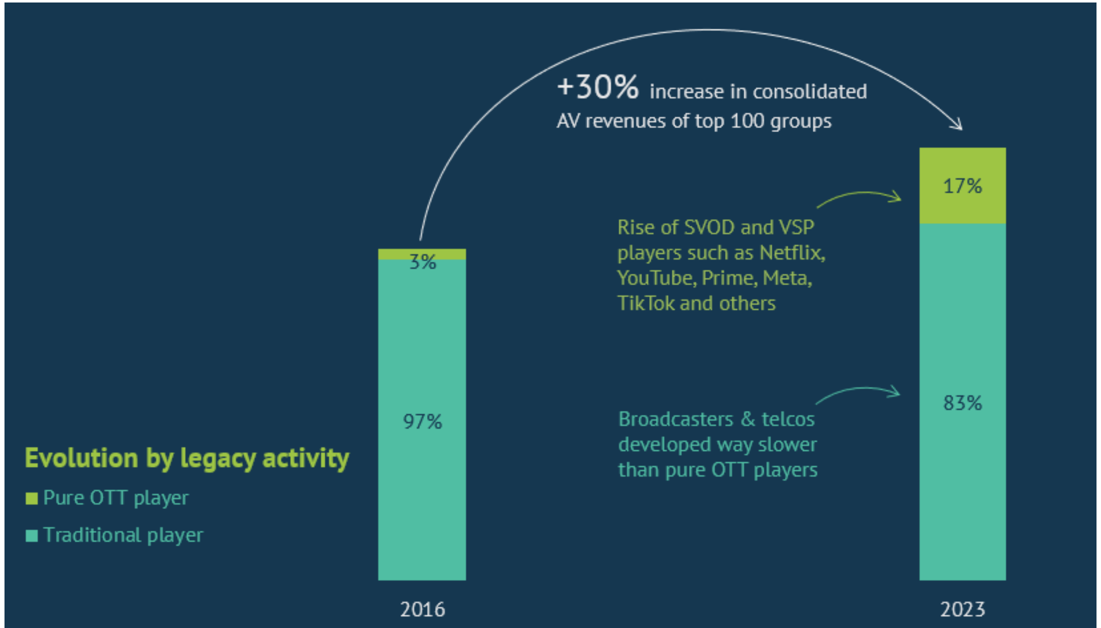


Source: WARC, Dataxis

Audiovisual revenues of top 100 groups went up by 30% between 2016 and 2023, driven by pure OTT players

Top 10 groups
by pay-TV+SVOD revenues
(2023, in bn EUR)

COMCAST	8.9
NETFLIX	8.2
prime video	3.7
T	2.9
orange	2.3
Disney+	2.3
CANAL+	2.2
LIBERTY GLOBAL	2.0
vodafone	1.9
Telefónica	1.8



Regardless of their profiling by legacy or core activity, total AV revenues were considered for each group. Traditional players include revenues from their streaming services.

Top 10 groups
by TV+OTT advertising revenues
(2023, in bn EUR)

YouTube	7.1
Meta	3.3
RTL	3.1
MFE MEDIAFOREUROPE	2.6
TikTok	2.1
itv	2.0
ProSiebenSat.1 Media SE	1.9
bouygues	1.7
WARNER BROS. DISCOVERY	1.3
4	1.1

Source: Dataxis, company reports, OBS desk research
See 'Top players in the European audiovisual industry (2023 figures), EAO

Content investments and shares of European works in VOD catalogues

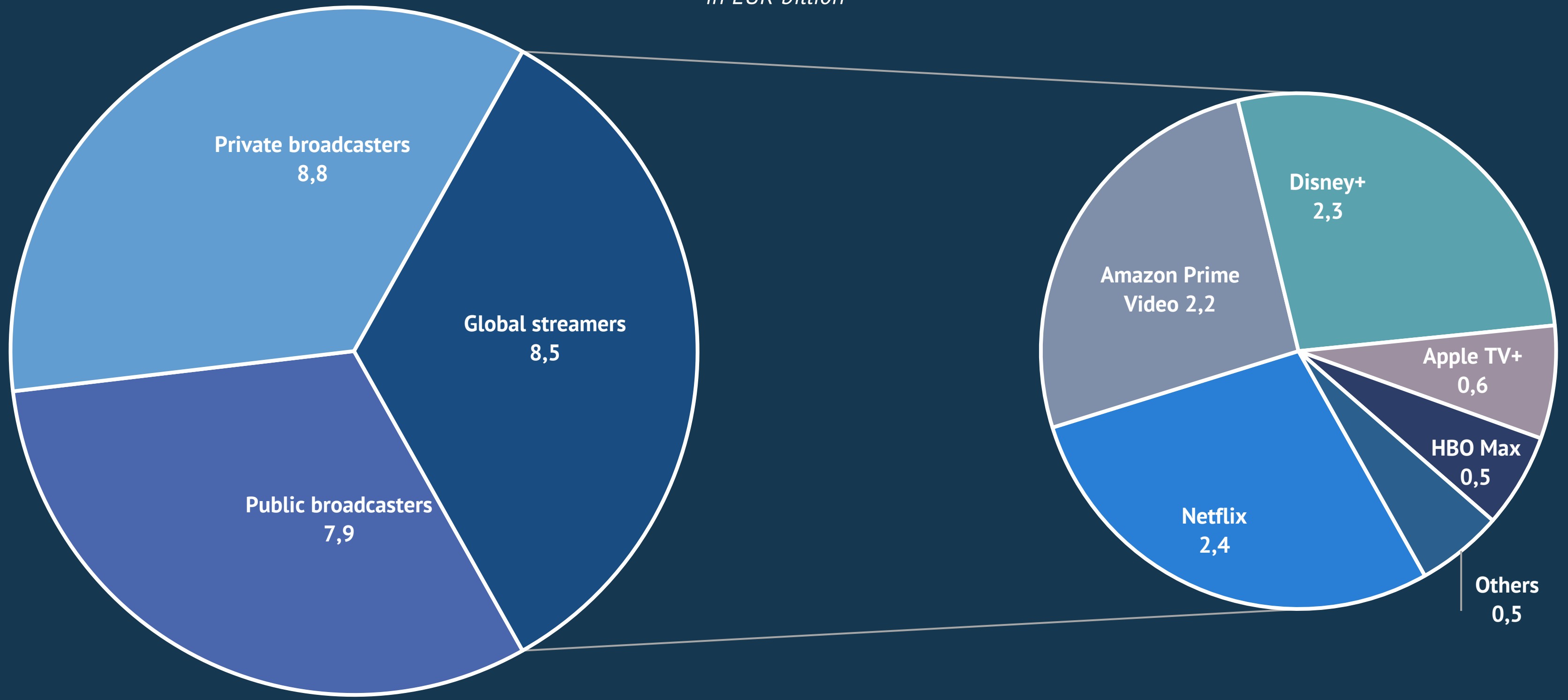
- In 2024, **streamers already represent one-third of investments in European content**. However, investment levels vary significantly between European countries, with the **majority concentrated in a small number of countries,** mostly in Western Europe.

- On average, **VOD services respect the 30% quota for European works** in their catalogues. However, **the majority of EU works available on VOD platforms are of non-national origin**, except in countries with high-volume production industries.

Streaming services have become an important source of content investments in Europe

Breakdown of EUR 25.1 billion spending* on European original content in 2024

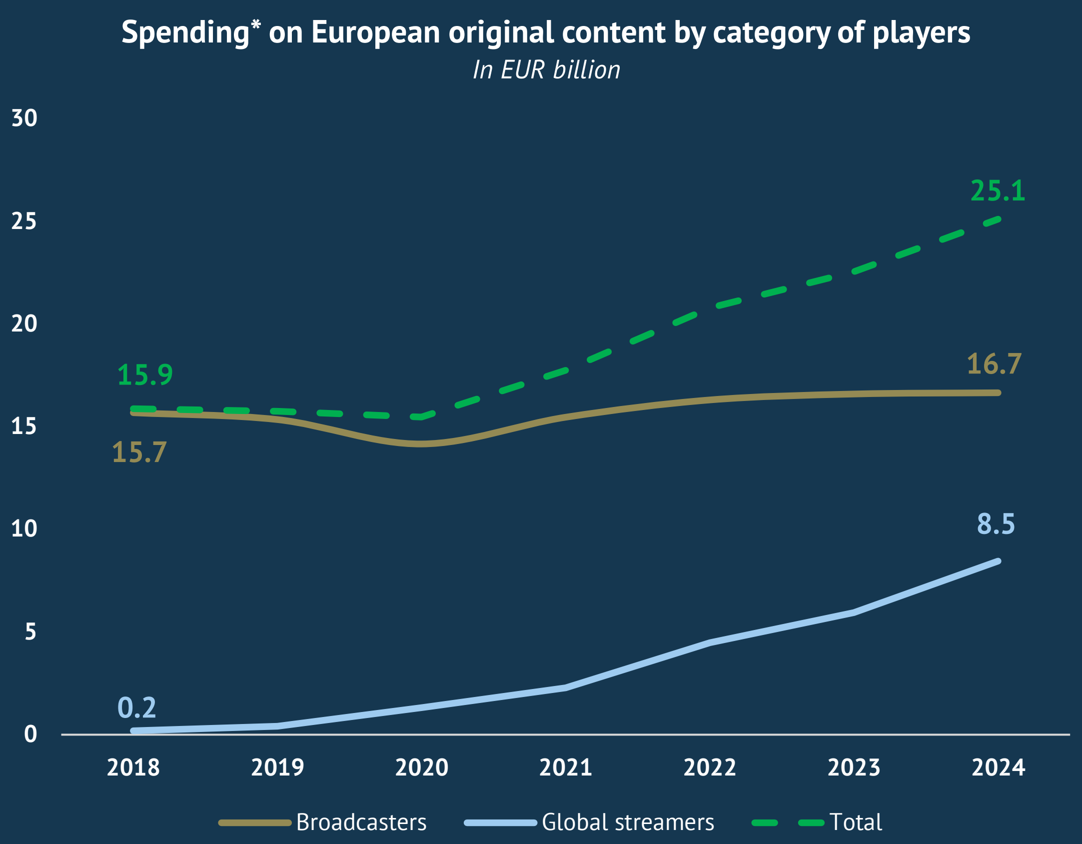
in EUR billion



*excludes news

Source: EAO on Ampere Analysis data

Streamers' investments increased total European original content spend but are mainly concentrated on a selection of countries



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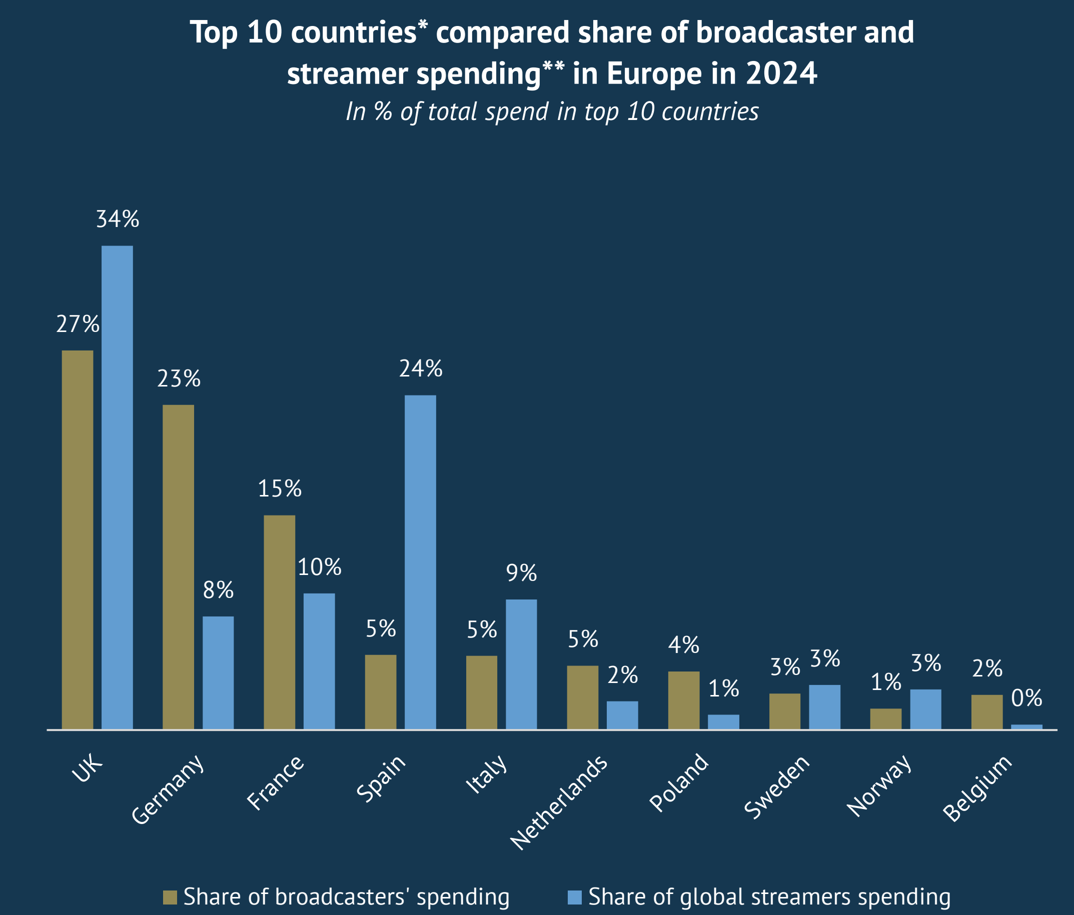


*excludes news

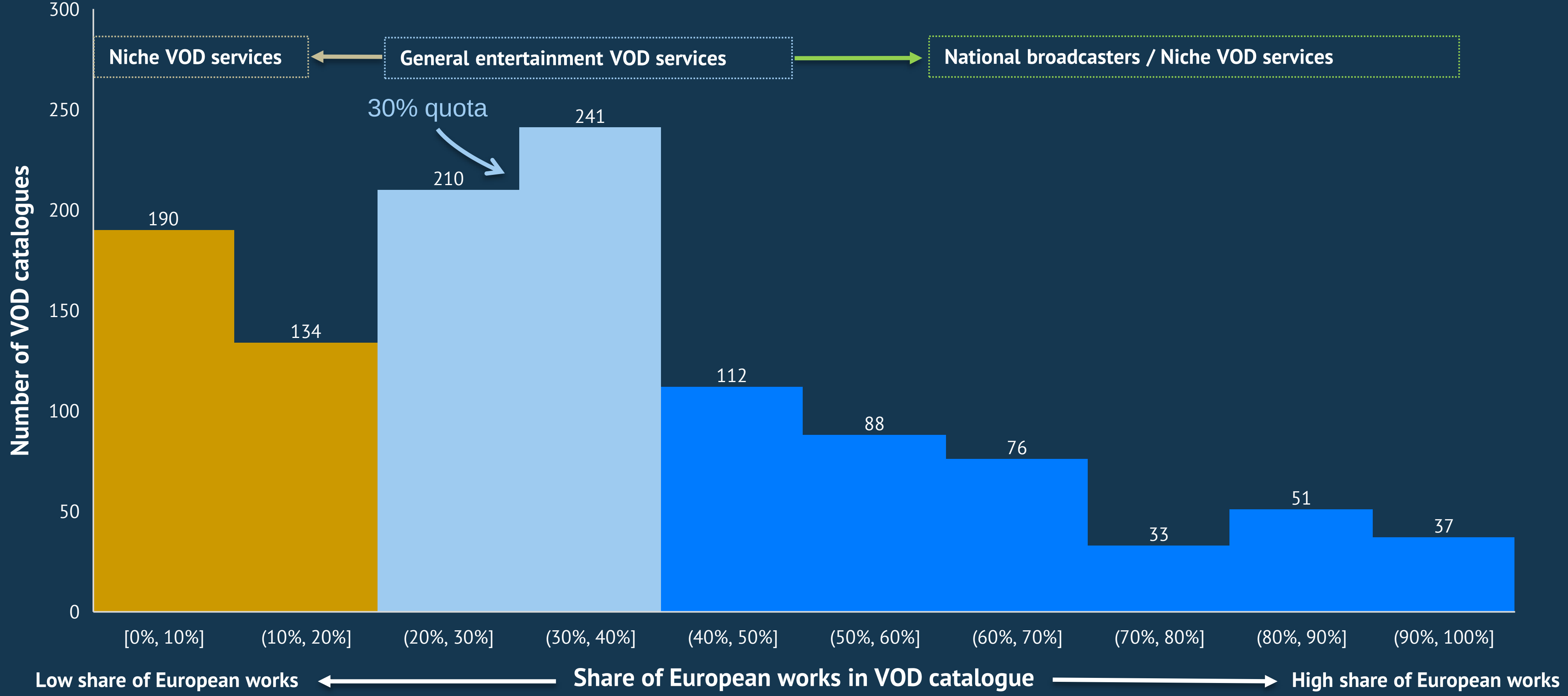
** Top 10 countries by total spending on original content (broadcasters + global streamers)

Source: EAO on Ampere Analysis data

Large differences between VOD catalogues in the proportion of European works - average of 32% of European works

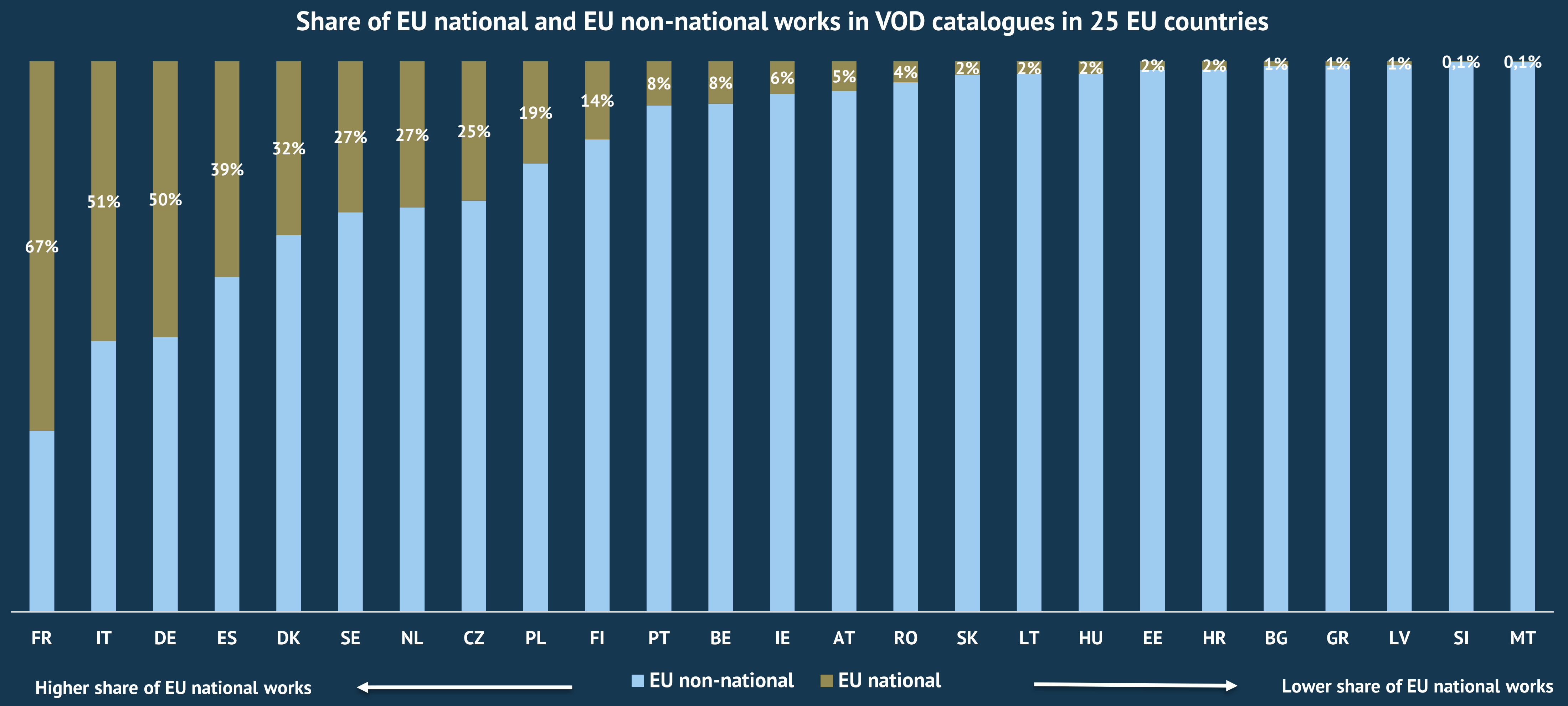
Range of share of European works by number of VOD catalogues in 25 EU countries

In percentage of European works out of all the works listed in the catalogue



Source: JustWatch catalogues data February 2025 in 25 EU countries (no data on CY and LU)
First production country of a work is taken into account
A work is considered 'European' if the first production country is member of the EU or the European Audiovisual Observatory
811 SVOD catalogues, 215 TVOD catalogues and 148 Free on-Demand catalogues in VOD catalogue sample

EU works are mostly of non-national origin in VOD catalogues except for high-volume production countries



Source: JustWatch catalogues data February 2025

More information:

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