2026

Key trends

TELEVISION, CINEMA,
VIDEO AND ON-DEMAND
AUDIOVISUAL SERVICES
THE PAN-EUROPEAN PICTURE

European Audiovisual Observatory

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

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LIST OF ABBREVIATIONS USED IN THIS PUBLICATION

ACC — audiovisual commercial communications
AI — artificial intelligence
ARPU — average revenue per user
AV — audiovisual
AVMSD — Audiovisual Media Services Directive
AVOD — advertising-funded video on demand
BVOD — broadcasters' video on demand
CCS — cultural and creative sector
CEE — Central and Eastern Europe
DMA — Digital Markets Act
DSA — Digital Service Act
DTT — digital terrestrial television
EAO — European Audiovisual Observatory
EMFA — European Media Freedom Act
EU — European Union
EUR — euro
FAST — free ad-supported streaming TV
FOD — free on demand (services)
ILO — International Labour Organization
IP — intellectual property
IPTV — Internet Protocol TV
ISCO — International Standard Classification of Occupations
MDU — multi-dwelling unit
MSME — micro-, small- and medium-sized enterprise
OTT — over-the-top
PSB — public service broadcaster
SMEs — small and medium-sized enterprises
SVOD — subscription video on demand
TVOD — transactional video on demand
VLOP — very large online platforms
VOD — video on demand
VSP — video-sharing platform

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This eleventh edition of Key Trends, with its brand-new layout, brings you the main highlights of the Observatory's recent research and the key data needed to understand the evolution of the European audiovisual sector. Trends that have been playing out for several years are now crystallising and contributing to the forging of a new landscape, which can be summarised in four questions.

Advertising: what (level playing) field?

With most SVOD services offering cheaper ad-supported tiers, and advertising-supported on-demand services (AVOD) becoming more popular, the boundaries of the video-advertising market have evolved beyond linear TV. Even more significantly, video-sharing platforms (VSPs) seem to be attracting advertising spending that was previously earmarked for television.

Whether the latter are considered part of the 'in-video advertising market' or a stand-alone segment has a significant impact on how the landscape is perceived, given that advertising on VSPs now equates to the total amount spent on TV, AVOD and SVOD advertising. Some argue that advertising on VSPs appeals to smaller, more local companies, while others believe that VSP viewing is increasingly similar to TV viewing and that the two actually compete for the same advertising budget. In the context of the review of the Audiovisual Media Services Directive (AVMSD), the topic of aligning the rules governing the two sectors (e.g. sectors banned from advertising) is gaining momentum.

The situation is further complicated by the fact that influencers are driving more advertising budgets to VSPs through various forms of sponsored content and direct marketing. Whether the rules for TV and/or VSPs should also apply to them is part of the ongoing discussion.

Pay-services: stalling of the growth engine?

Subscription-video-on-demand (SVOD) services have become an essential part of the European audiovisual landscape, accounting for around 60% of all pay-service subscriptions in 2024, compared to 40% for pay TV. They have also been the only growing segment but now appear to be approaching maturity. The SVOD market is driven more by tariff increases and/or the launch of advertising-supported tiers than by expansion of the subscriber base.

In the context of the AVMSD review, figures from the Observatory suggest that the main US-owned SVOD providers (as well as most smaller European national services) offer about 30% of European works, driven both by a mandatory quota and their own willingness to include local content in their catalogues. However, usage data suggest that, in smaller countries, part of the quota is achieved through non-national films and TV series which sometimes struggle to achieve a similar audience share.

What's next for broadcasters?

Broadcasters are certainly not standing still in the face of competition from VSPs and SVOD services. Improving the competitiveness of their advertising offering is a priority, and they are making the most of connected TVs to enable more targeted advertising. However, integrating into connected TV ecosystems also carries the risk of losing direct contact with users. Retaining and regaining younger viewers is also essential, and this is being attempted through other channels, chiefly VSPs. This offers the opportunity to reach new audiences, but there is also a risk of cannibalising TV viewership. Finally, investing in on-demand services is key to adapting to changing consumer behaviour.

Alongside redefining their distribution patterns, broadcasters are consolidating their brands by focusing on producing exclusive content in case they lose control of distribution.

To some extent, all these developments require achieving a certain critical mass in order to invest in an increasingly technology-driven industry and recoup investments in content from a large consumer base. Broadcasters' approaches diverge here, with schemes for intra-European consolidation, expansion beyond Europe, and national one-stop shopping for all entertainment products.

Public broadcasters face a different situation characterised by probably a greater willingness to reach viewers wherever they are, even at the expense of losing control over distribution and the boundaries of their remit. This drives them towards alliances rather than consolidation.

Production: diverging paths for theatrical films and TV series?

Although films and TV/SVOD series are often combined under the vague term 'audiovisual work' at policy level, the two categories are following different paths. The production of theatrical films continues to increase in Europe, despite admissions being well under pre-COVID levels. Public support is the primary source of financing for films, except in countries where audiovisual service providers are subject to strong investment obligations. This has been reinforced by the recent increase in production tax incentives. Consequently, the economy of films is not overly dependent on performance in cinemas.

Fiscal incentives also benefit TV/SVOD series, but in most countries they are not used to complement direct selective funding, but instead as the only form of public support. However, TV/SVOD series chiefly rely on investments from broadcasters and streamers. The former are under pressure regarding their revenues due to their digital transition; the latter have stabilised their investments in content, although this trend is being offset by US-owned streamers increasing Europe's share of their global content spending. Overall, the volume of European TV/SVOD series decreased for the second year in a row in 2024.

This less dynamic market for original TV/SVOD fiction makes the long-term exploitation rights of the shows even more valuable, as these are expected to generate significant additional revenue beyond the initial earnings. This creates competing interests between broadcasters' strategic shift towards production and producers relying on future revenues to compensate for tighter budgets. Once again, the AVMSD review will address this issue through the concept of an independent producer.

Europe's cultural and creative sectors (CCS) employ around 7.9 million people, highlighting their significant social, economic and democracy-supporting role. Yet professionals in these sectors frequently face unstable contracts and limited social protection, resulting in precarious working and living conditions.

There is no universally accepted definition of an "artist" or "cultural and creative professional" in Europe. International frameworks such as UNESCO's 1980 Recommendation and the International Standard Classification of Occupations (ISCO) offer broad characterisations, but recognition and legal status vary widely across countries. Some adopt broad definitions covering creative, technical and support roles, while others focus narrowly on artistic creation. This diversity complicates data collection, social protection and cross-border mobility.

Employment in the CCS is dominated by self-employment, freelance work, and project-based contracts. These atypical arrangements often limit access to unemployment benefits, healthcare, and pensions. Complex tax systems, administrative barriers and fragmented social protection further restrict mobility. The CCS is largely composed of micro-, small- and medium-sized enterprises (MSMEs), which often have low survival rates, limited financing, and digitalisation gaps. Digital platforms have opened up new opportunities and business models but also deepened income instability and market concentration. The COVID-19 pandemic intensified these challenges while accelerating digital transition and remote collaboration.

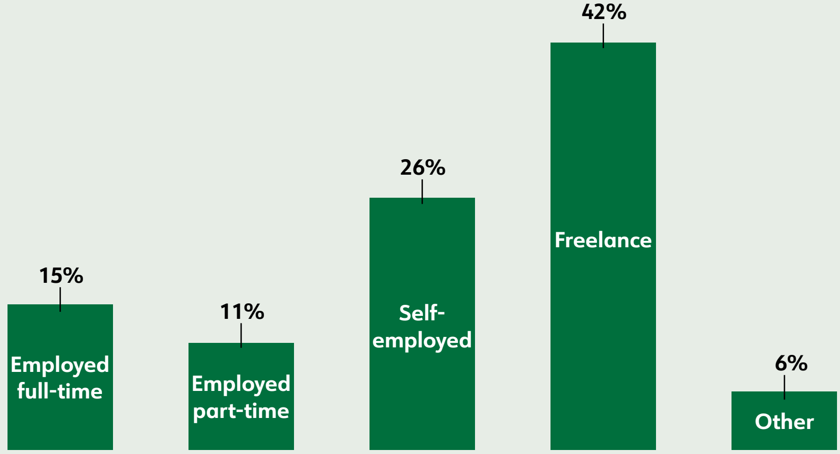
Legal and policy frameworks operate at multiple levels. Internationally, UNESCO and the International Labour Organization (ILO) set standards on non-discrimination, artistic freedom and fair working conditions, including for freelancers and self-employed workers. At the EU level, legislation addresses working conditions, employment status and mobility, but largely focuses on traditional employment, often overlooking non-standard and freelance arrangements. Nationally, innovative measures – such as special contracts, tailored insurance schemes, income averaging mechanisms, and sectoral agreements – have emerged, though their reach and effectiveness vary.

Recent EU initiatives aim to bridge these gaps –introducing presumptions of employment for some platform workers, expanding collective bargaining rights for the self-employed, and enhancing cross-border coordination on social protection. National implementation, however, remains uneven.

In the aftermath of COVID-19, awareness and political momentum have grown at national and EU level. Several countries have adopted new laws on the status of artist and cultural workers to promote more inclusive, stable and sustainable conditions across the CCS. Empowering and supporting cultural professionals is also a core priority of the European Commission's strategic vision, highlighted in the Cultural Compass for Europe launched in November 2025.

What are the key characteristics of employment in the CCS?

Employment trends in the cultural and creative sector based on survey (%)



Source: Panteia, 2024

Share of women in European production

Source: European Audiovisual Observatory

Almost 36 000 professionals active between 2015 and 2023

Data from the Observatory[1] show that, between 2015 and 2023, almost 36 000 professionals were active in writing or directing theatrical films and TV/SVOD fiction. Around 70% of these professionals fell into one of three categories: writers who worked exclusively for theatrical film, writers who worked exclusively for TV/SVOD fiction and did not direct, and professionals who both wrote and directed theatrical films.

These 36 000 professionals were involved in around 15 000 European theatrical films and around 10 000 European TV/SVOD films and TV/SVOD series. However, more assignments are provided by TV/SVOD fiction, as more writers and more directors are involved in a TV/SVOD fiction series season (on average, 4.3 and 2.1, respectively) than in a theatrical film (on average, 1.8 and 1.1, respectively).

Nevertheless, TV/SVOD assignments are proportionally distributed among fewer active professionals than film assignments. Working in TV/SVOD fiction implies more recurrence, with certain series running for several seasons. Conversely, the world of theatrical film appears open to newcomers by nature (on average, between 2015 and 2023, 51% of the theatrical film directors active in a given year directed their debut film).This results in a significant disparity in activity level between theatrical films and TV/SVOD fiction: between 2015 and 2023, theatrical film writers wrote an average of 1.4 films while TV/SVOD fiction writers wrote an average of 3.3 films or seasons; theatrical film directors directed an average of 1.4 films while TV/SVOD directors directed an average of 3.6 films or seasons.

The persistence of the (theatrical) 'film d'auteur' model

77% of European theatrical films involved a writer who also acted as director. Consequently, between 2015 and 2023, 44% of all professionals in theatrical film production were involved in both writing and directing at least one film. This means that, on the one hand, 48% of screenwriters only wrote one or more films that they also directed and, on the other hand, only 55% of screenwriting jobs were allocated to screenwriters who were not also directors.

In contrast, in TV/SVOD fiction, the roles of writer and director are almost always distinct. Only 11% of professionals made a fiction film that they both wrote and co-directed.

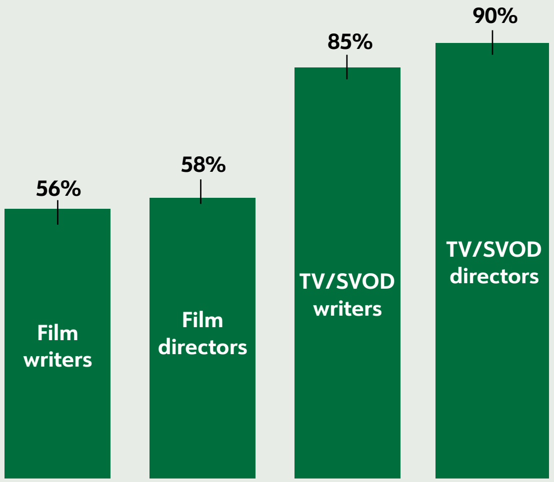
Within theatrical films, the fiction and documentary segments are almost independent: out of all theatrical film writers active between 2015 and 2023, only 3% wrote for both fiction and documentary films (4% for directors). Documentary writers are more likely than fiction writers to have both written and directed their works. Furthermore, professionals who wrote or directed a documentary in 2015 were more likely to have subsequently left the sector.

1. See: *Writers and directors of film and TV/SVOD fiction – 2015-2023 figures*, Gilles Fontaine, EAO, January 2025.

Are writers and directors more precarious in film or in TV series production?

In film, around 45% of writers and directors active in 2015 did not work again.

Share of professionals active in 2015 who remained active between 2016 and 2023



Note: Active between 2016 and 2023, either as a director or a writer in either film or TV/SVOD fiction.

Source: European Audiovisual Observatory

For the past 10 years, the Observatory has been monitoring developments in gender parity within the European film and audiovisual industries. The two most recent reports[1] on the subject shed light on female presence in crucial positions in film and TV fiction production, including directors, screenwriters, producers, cinematographers, composers and editors.

Very slow progress

Considering the most recent data available,[2] the share of assignments for female professionals across all categories monitored stood at 24% in film production (up from 20% in 2015) and at 26% in TV and SVOD fiction production (up from 19% in 2015). Obviously, parity varies across roles. Both for film and for TV and SVOD fiction production, the lowest share of female professionals is found for cinematographers (12% and 7%, respectively) and for composers (13% and 9%, respectively). Female producers (31% and 48%, respectively) and screenwriters (31% and 38%, respectively) obtain a higher share of assignments.

Heterogeneity across roles and work types

Comparing film and TV and SVOD production from a gender inequality perspective leads to interesting insights. The share of women directors is similar for both types of content, but there are proportionally many more female screenwriters in audiovisual fiction production. For instance, film directors have become TV series directors, but, unlike for films, are not the screenwriter of the series; more room is made for women in series screenwriting.

Female producers are also benefiting from the growth of the TV series market, with new production companies emerging.

Regarding film directors, of concern is the fact that the share of women for debut films is, although higher (28%) than for subsequent films (22%), still well below parity.[3]

Underlying inequalities

Gender inequality in production results from a series of underlying inequalities. First, there are fewer women among the active professionals in each role. Second, for almost all roles, female professionals have a lower level of activity than their male counterparts (e.g. active female film directors directed 8% fewer films than male film directors between 2020 and 2024). Third, women more often share assignments with other professionals (e.g. a female screenwriter is more likely to cowrite a scenario than a male screenwriter).

1. See: *Female professionals in European TV/SVOD fiction production – 2015-2023 figures*, Agnes Schneeberger, EAO, March 2025, and *Female professionals in European film production – 2015-2024 figures*, Agnes Schneeberger, EAO, September 2025.

2. 2024 for film, 2023 for TV and SVOD fiction production.

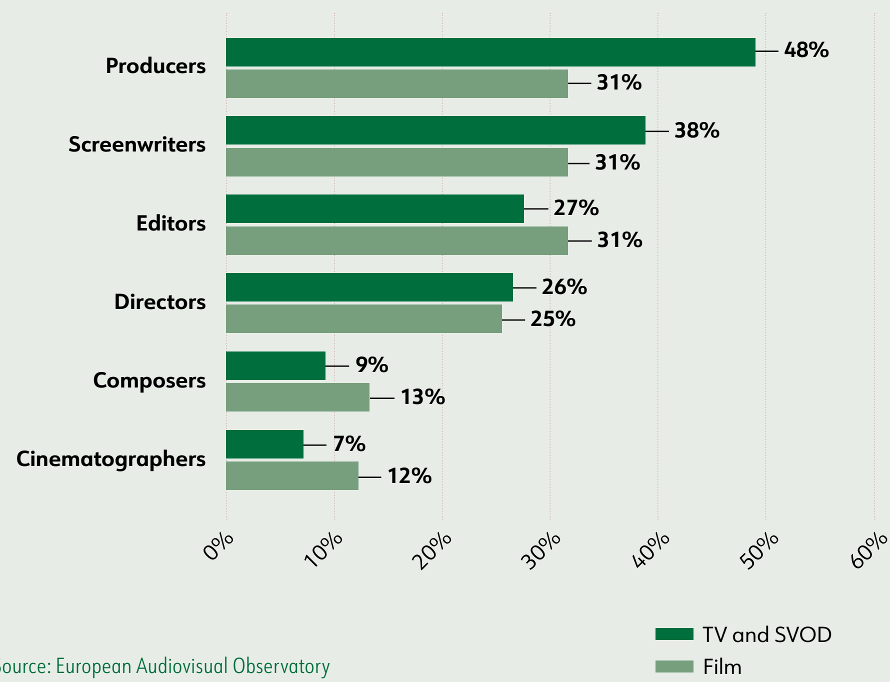
3. 2015-2024.

Is gender inequality similar in film and in TV/SVOD fiction production?

No

There is better representation of female producers and screenwriters in TV and SVOD productions.

Share of female professionals in European film | 2024 and TV/SVOD fiction production | 2023



Source: European Audiovisual Observatory

The downturn in European TV fiction production has made film and series commissioners more cautious. Adaptations offer a safety net, as popular content from the past is likely to attract audiences in the future. Figures confirm that adaptations of books, TV series, theatre plays, films, comics and more have become a staple of European audiovisual fiction production.

The majority of European fiction adaptations are based on original works from Europe

14% of all audiovisual fiction works produced in Europe between 2015 and 2023 were adaptations – the equivalent of 1 524 TV film and TV series adaptations. On average, over 160 titles and more than 1 400 hours of audiovisual fiction adaptations are produced each year in Europe.

88% of European TV and SVOD fiction adaptations are based on original works from Europe. More than half of them come from the United Kingdom (23%), Germany (17%), France (10%), and Spain (7%). Only one in 10 (12%) of all European audiovisual fiction adaptations are based on non-European works, 6% of which originate from the US.

Streamers offer more adaptations than broadcasters

Compared to broadcasters, streamers rely more on adaptations. Between 2021 and 2023, their share of adaptations with regards to their total original fiction production was higher (20%) than that of private (15%) and public broadcasters (11%).

Public service broadcasters in major markets and Netflix are the top commissioners of audiovisual fiction adaptations. The BBC, ZDF, Netflix, ARD and France Télévisions each commissioned more than 100 adaptations between 2015 and 2023.

Most fiction adaptations are based on books

Most audiovisual fiction adaptations are based on books (74%). Crime and detective novels are the most frequently adapted books. British icon Agatha Christie and Austrian author Claudia Rossbacher lead the way with 10 adaptations each between 2015 and 2023.

The number of book adaptations decreased by 13% from 2022 to 2023. This decrease was mainly driven by the overall decrease in European audiovisual fiction production of minus six percent.

The majority of audiovisual fiction adaptations based on books are works first published after the year 2000 (68%). Adapted books published in the 20th century accounted for 28% and pre-20th century books represented 4%.

Books used for audiovisual fiction adaptations are mainly national while TV series are mainly international. For books, the country of origin is the same as the country of production in four out of five cases (82%). For TV series, the country of origin is different from the country of production in nine out of 10 cases (92%).

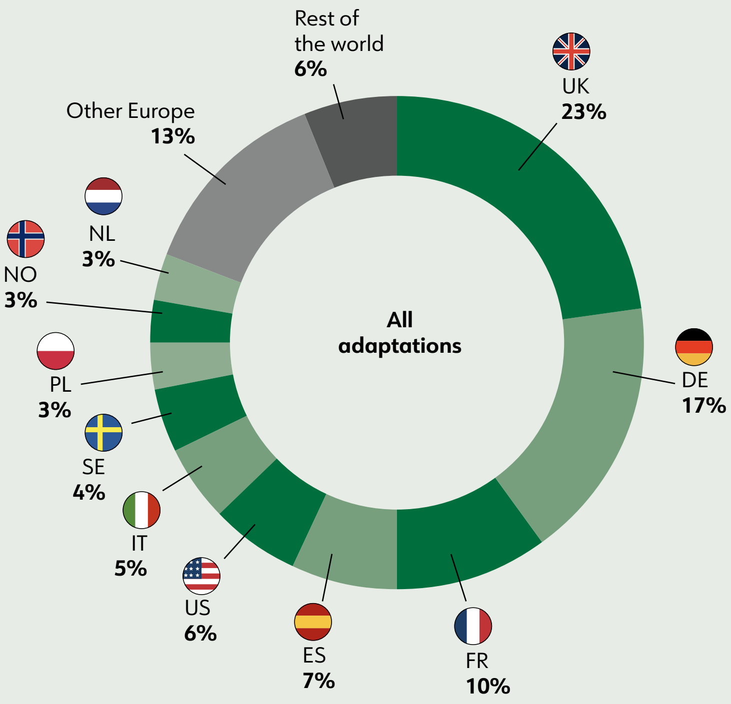
After books, TV series are the second most common source material, accounting for 19% of all adaptations. The Norwegian TV series *SKAM* and the British TV series *Liar* have the highest number of remakes, in six European countries each.

The share of adaptations in audiovisual fiction co-productions is significantly higher (23%) than in non-co-productions (13%).

Where does the source material for European TV adaptations come from?

88% are based on European stories.

Breakdown of audiovisual fiction adaptations by country of original work | 2015-2023



Source: European Audiovisual Observatory analysis of Media-press.tv data

Film production in Europe reached a record high in 2024

Film production continued to grow across Europe for the fourth consecutive year. In 2024, 2 523 feature films were produced across 36 European markets for which data was available, marking the highest output ever recorded. This included 1 570 fiction films (+90 compared to 2023) and 953 documentaries (+40 compared to 2023).

Excluding minority co-productions from the total number of films produced per country, this increase was led principally by Türkiye (+76 titles, +52% compared to 2023) and Spain (+18 titles, +6%), followed by Poland (+ 15 titles, +34%), Czechia (+13 titles, +24%) and Belgium (+12 titles, +41%). However, not all countries followed the trend. Sweden produced 21 fewer films than in 2023 (-36%), followed by Germany (-12 titles, -7%) and Austria (-10 titles, -28%).

Italy retained its position as the leading producer, with 350 films in 2024. Spain and France followed with, respectively, 324 and 231 titles. Then Türkiye with 223 titles, and Germany with 171 titles. At the lower end of the scale, Malta produced just two films, while Bosnia and Herzegovina and Cyprus produced three each.

Rising budgets at the European scale; a more contrasted picture at the national level

Investment growth continued in 2024, with an increase of 9.2% based on a sample of 14 European countries. Investment in European films reached a new high in this post-pandemic period and equaled the 2019 level, which was the highest in the pre-pandemic era.

However, this growth is mixed when viewed country by country, with some experiencing strong growth in their investments while others suffered a drop. Latvia (+226%), Sweden (+62%), Finland (+59%) and Switzerland (+53%) were the most dynamic countries, while the United Kingdom (-13%), Slovenia (-9%) and Belgium (-4%) invested less than in 2023.

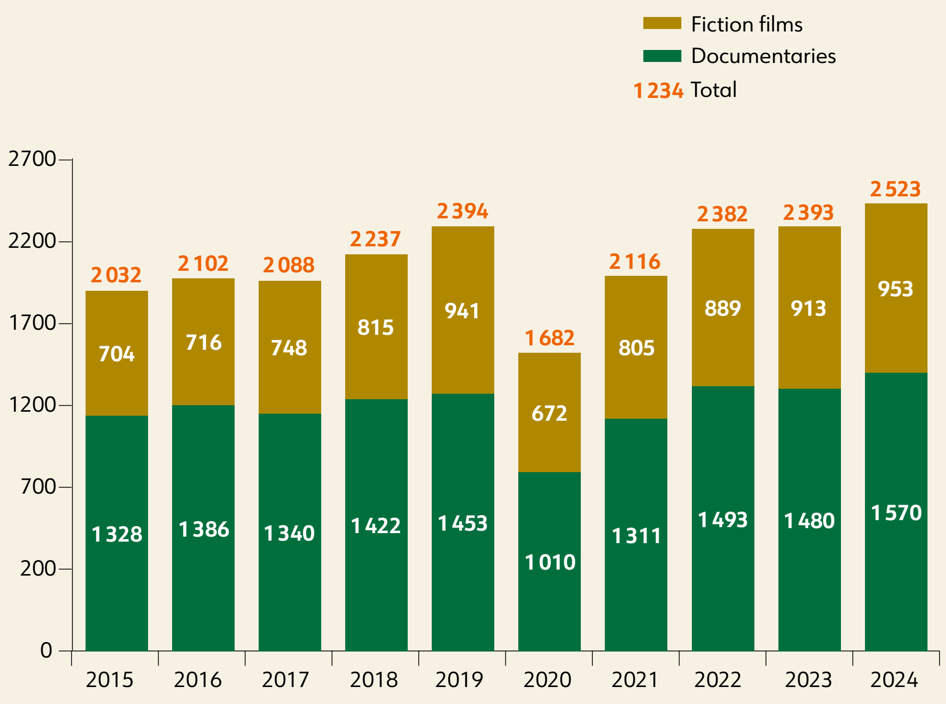
Average budgets for fiction feature films also continued to surge: at the European level, the average budget size increased by 12% across a sample of 17 countries, with significant disparities. A total of 62% experienced an increase in their budget and 38% a decrease. French films continued to have the highest average budgets at EUR 5.1 million in 2023, followed by Italian and Irish films at EUR 3.5 million each.

How has the production of European films evolved in the last 10 years?

Feature films: 2 523
+5% compared to 2023
+13% compared to the pre-pandemic average[1]

1. The pre-pandemic period refers to the 2017–2019 period.

Number of feature films produced in Europe each year | 2015–2024



Source: LUMIERE/European Audiovisual Observatory

Unique insights from the latest report[1] on fiction film financing in Europe

Now in its seventh year analysing the financing structures of European fiction films, the Observatory, in collaboration with the European Film Agency Research Network (EFARN), has collected detailed financing plans for 713 European live-action fiction films that were theatrically released in 2022 across 24 European countries. The analysis covers an estimated 56% of European[2] fiction films released in 2022 and represents a cumulative financing volume of EUR 2.16 billion.

Median budget for European live-action fiction released in 2022: EUR 2.19 million

The data sample indicates that the median budget for a European theatrical fiction film released in 2022 was EUR 2.19 million, compared to EUR 2.12 million in 2021. However, median budgets vary considerably between countries. As expected, they are higher in larger markets and lower in countries with lower box-office potential, as exploitation in national markets remains key for most films. The median budget was EUR 2.7 million for fiction films produced in large markets, compared to EUR 1.9 million in medium-sized markets, and EUR 0.9 million in small markets.

European fiction films primarily financed by direct public funding and incentives

As in previous years, direct public funding was the most important source of financing for European theatrical fiction films in 2022, accounting for 27% of the total financing volume tracked in the analysis. For the second time after 2021, production incentives became the second-most-significant source of financing, contributing 20% of the total sample financing volume. Together, direct public funding and production incentives accounted for 47% of the financing of European live-action fiction films released in cinemas in 2022. Along with 2021, this represents the highest level of public film financing observed since data collection began in 2016.

There are significant structural differences between countries regarding the financing of films. Some of these differences are evidently linked to market size. Two notable differences relate to direct public funding and production incentives. The data clearly suggests that direct public funding plays a more significant role in small markets than in large markets. While direct public funding accounted for only 19% of total financing in the four large sample markets (22% excluding France), it represented 46% in medium-sized and 58% in small sample markets. Conversely, the financing weight of production incentives appears to increase with market size, ranging from 8% in small markets up to 23% in large markets (24% excluding France).

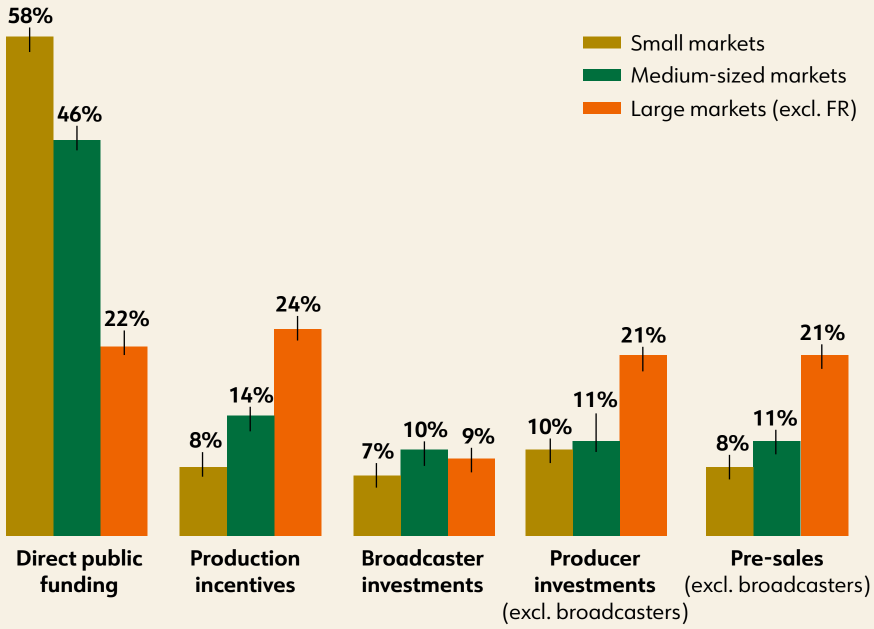
1. See: *Fiction film financing in Europe: A sample analysis of films released in 2022*, Martin Kanzler, EAO, March 2025.
2. In the context of this analysis, Europe is defined as the 27 EU member states plus Bosnia and Herzegovina, Georgia, Iceland, Montenegro, North Macedonia, Norway, Switzerland and the UK.

Which were the five most significant sources of financing for European fiction films released in 2022?

1. **Direct public funding** (27%)
2. **Production incentives** (20%)
3. **Broadcaster investments** (18%)
4. **Producer investments** (16%)
5. **Pre-sales** (15%)

Direct public funding is proportionally less important in large markets due to the higher proportion of production incentives, producer investments and pre-sales financing.

Percentage share of fiction film financing sources by market size | 2022 (est.)



Source: European Audiovisual Observatory

The downturn in TV fiction production in Europe continued for the second consecutive year. In 2024, there was a 5% drop in the number of fiction titles produced, as well as a reduction in the number of episodes and a stagnation in the volume of hours. Commissioning by streamers, the growth engine of fiction production, notably declined. Following several years of strong growth, the number of commissioned fiction titles has been in decline since 2023. On average, over 1 200 titles, 23 000 episodes and 14 000 hours[1] of TV fiction are produced in Europe[2] each year.

Shorter formats prevail

Despite the continued downward trend, there is still a high level of interest in producing shorter formats. High-end TV series consisting of 3-13 episodes are still the most prominent TV series format. In 2024, well over half of all TV fiction titles produced were high-end TV series. Production of these series has more than doubled in the last 10 years, rising from 400 titles in 2015 to over 800 in 2024. However, this development has not resulted in a significant increase in viewing time, as seasons have fewer and shorter episodes (probably to cope with production costs and inflation). Most TV series produced in Europe have an episode duration of over 16 minutes, typically ranging from 36 to 65 minutes.

High-end TV series are crucial to the market weight of new series: Around 62% of all series with three to 13 episodes per season produced in 2024 were new projects. However, the figure is nuanced, as some of these new projects were miniseries intended to last only one season.

Still, TV series with more than 52 episodes represented the lion's share of episodes (64%) and hours (60%) produced, largely due to the weight of daily soaps and telenovelas. Germany, Greece and Poland are the leaders in terms of volume of hours produced, with many of these long-running TV series produced each year.

Public broadcasters lead commissions by title, private ones by hours

In 2024, over half of all fiction titles produced in Europe were commissioned by public service broadcasters (56%), followed by private broadcasters (30%) and global streamers (14%). However, private broadcasters tend to dedicate a bigger share of their commissions to daily soaps and telenovelas, resulting in a higher volume of hours produced (59%) compared to public service broadcasters (35%) and global streamers (6%).

One in 10 TV fiction titles is a co-production

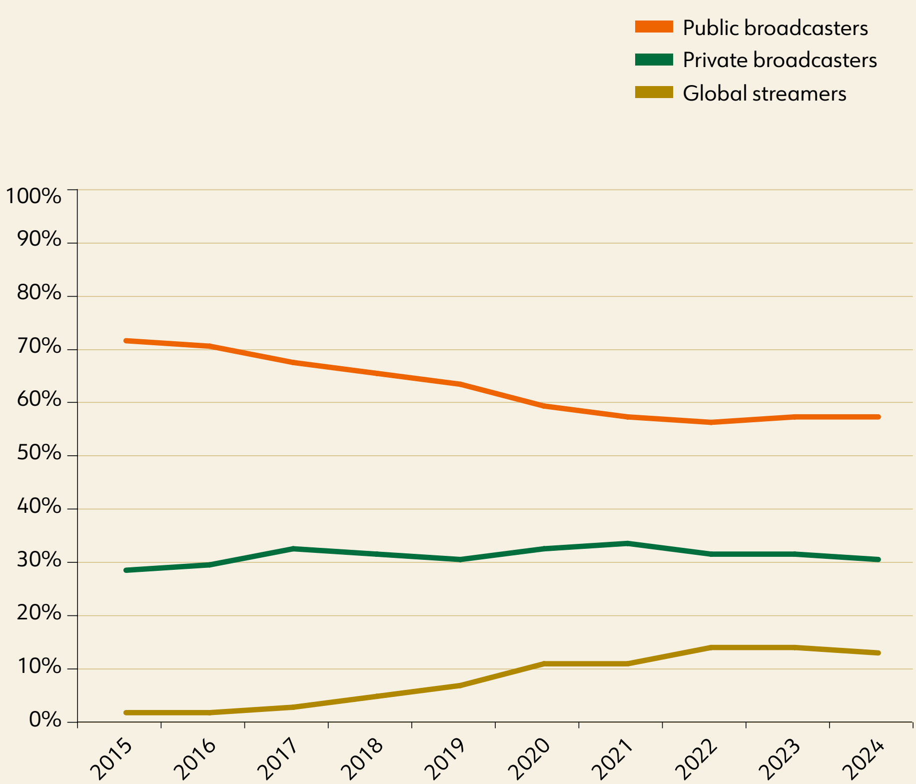
In 2024, co-productions accounted for 9% of all TV fiction titles produced in Europe. On average, over 100 such co-productions are made each year, almost all of which are high-end TV series and films.

1. Title refers either to TV film title or a TV series season. Animation is not included.
2. Countries covered: EU27, the United Kingdom, Norway and Switzerland.

Are streamers still driving the growth of fiction commissions?

No, after years of strong growth, commissioning by streamers declined for the second consecutive year.

Percentage share of AV fiction titles commissioned by category of players | 2015 – 2024



Source: European Audiovisual Observatory analysis of Media-press.tv data

A new report[1] by the European Audiovisual Observatory explores the performance and availability of theatrical animation fiction films from 2017 to 2024, with a particular focus on European films.

Global trends in animation films

185 theatrical animation films were produced and commercially released worldwide on average per year between 2017 and 2024, and an average of 404 were on commercial release each year.[2] Following the pandemic, animation films have fully recovered in both the global market and Europe, achieving over 880 million admissions worldwide in 2024, and 217 million in Europe, respectively.

European animation films showed a more contrasted result: an average of only 33 million admissions globally, representing a recovery rate of just 79% compared to pre-COVID levels. In parallel, when looking at admissions per film, there has been a 22% decline compared to pre-pandemic figures, although this was 38% better than live-action films in this regard.

European films have a strong international presence, but struggle to achieve good results

Between 2022 and 2024, European films accounted for about 32% of global theatrical animation production and 37% of animation films on commercial release. This strong presence contrasts with their market shares: European films represented only 5% of global admissions and 18% of admissions within Europe. By comparison, European live-action films captured 35% of market share in Europe in their own market segment.

Conversely, US films, despite accounting for only 10% of global animation production, captured generally over 70% of worldwide admissions to animation films. Asian films, primarily from China and Japan, accounted for 34% of animation production and over 20% of admissions.

European animation films have an international focus but are increasingly centred on the European market

From the outset, European animation films tend to be international co-productions, which are more important for animation than live-action films: 42% of European animation films were international co-productions compared to 27% of live-action films. That may be partly due to significantly higher budgets: the average cost of a European animation film was EUR 5.9 million, compared to EUR 3.6 million for live-action films.

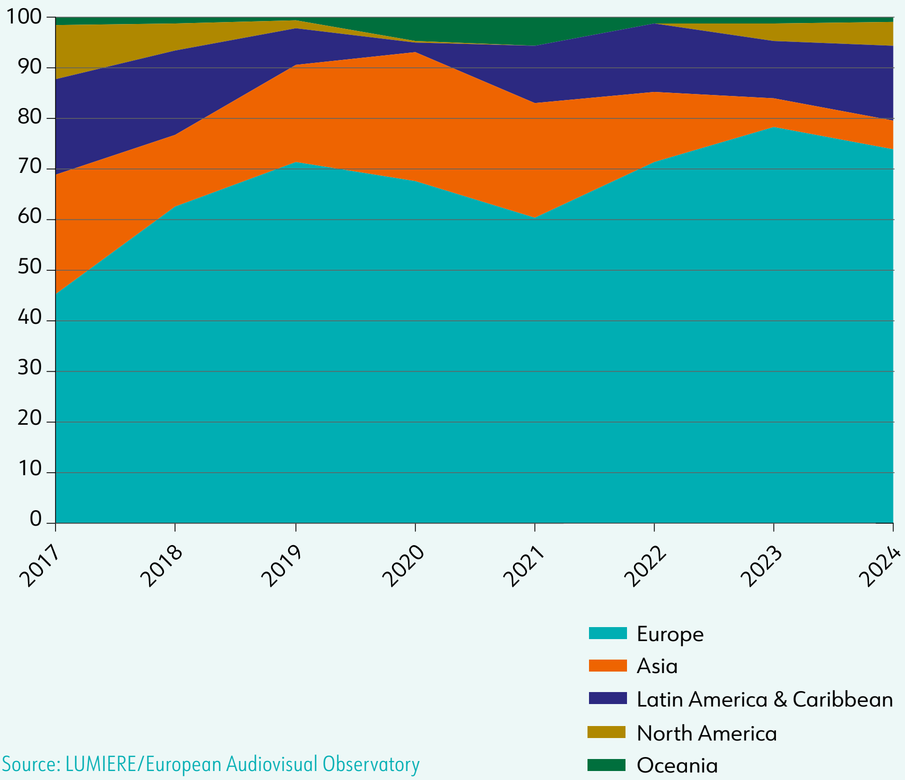
Furthermore, animation films tend to travel better than live-action films. On average, European films were released in 11 markets, compared to four for live-action films. Additionally, around 67% of their admissions came from export, compared to less than 40% in the case of live-action films. However, these exports were increasingly concentrated within Europe: In 2024, other European countries accounted for 74% of all export admissions, a 19-point increase compared to 2017.

1. See: *Theatrical animation films – Insights into market dynamics 2017-2024*, Nicolas Edmery, EAO, July 2025.
2. In 49 markets, including 35 European and 14 non-European countries.

What are the main export markets for European animation films?

European animation films travel mostly in other European countries, followed by Latin America.

Export admissions for European animation films by market region (in % by calendar year)



Source: LUMIERE/European Audiovisual Observatory

A significant proportion of films offered in cinemas

According to Observatory data,[1] with 12.5 million admissions in Europe in 2023 (1.5% of all cinema admissions), heritage films[2] represent a niche market for cinema exhibition in Europe. However, they contribute significantly to the diversity of films on offer. If only films with at least 1 000 admissions are taken into account, heritage films accounted for 21% of all films on release in 2023 (and around 30% if all heritage films are considered, regardless of their number of admissions).

Admissions to heritage films have been increasing faster than admissions to all films since 2014, resulting in an increased share of total admissions. The number of heritage films on release has also increased, albeit at a slower rate than admissions. Admissions to heritage films in 2022 and 2023 were significantly higher than in the pre-COVID years, with more films achieving at least 100 000 admissions in Europe (13 in 2023).

Admissions to heritage films are quite concentrated, though: the top 100 most successful films accounted for over half of all admissions to heritage films between 2014 and 2023 and only 78 films achieved more than 200 000 admissions. Nevertheless, admissions to heritage films are slightly less concentrated than admissions to all films.

France is by far the most significant European market for heritage films

In 2023, France accounted for 46% of European admissions to films that were at least 10 years old, followed at a distance by the United Kingdom with 19%. France has also the highest proportion of admissions to heritage films in total admissions (3.2%). Public support schemes for cinema education appear to be a key factor in France's dominance.

Not only is France home to French heritage films, it is also by far the main export market for heritage films from other European countries. National films accounted for only 24% of heritage admissions between 2014 and 2023, compared to 36% for all films.

Certain markets (e.g. Germany and Spain) appear to be underdeveloped in terms of heritage films when compared to their share of all cinema admissions in Europe.

Children's films are key to the European heritage film market

US films are less dominant in the heritage film market than in the wider cinema exhibition industry. Between 2014 and 2023, US films accounted for 53% of admissions to heritage films in Europe (compared to 64% of all admissions), followed by French films (14%) and by UK films (12%). Overall, European films captured 37% of the heritage film market.

Children's films are well represented among the top European heritage films. Out of the 26 European films that achieved 200 000 admissions or more between 2014 and 2023, nine were children's films. France accounted for almost all admissions for these nine films, again highlighting the key role of public support schemes for cinema education.

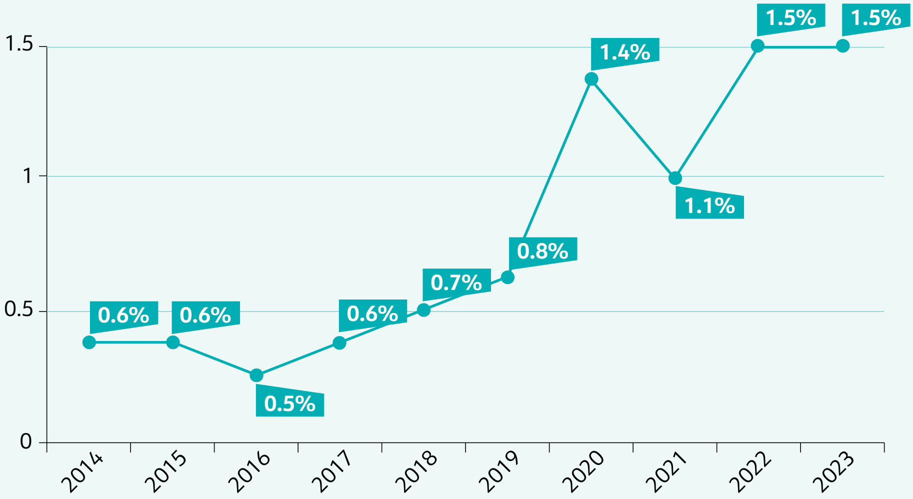
1. See: *Heritage films in cinemas - A 2014-2023 analysis*, Gilles Fontaine, EAO, April 2025.
2. Films that are at least 10 years old.

Has the share of heritage films in cinema admissions increased?

Yes

It jumped from 0.6% in 2015 to 1.5% in 2023.

Share of heritage films in total film admissions in Europe



Note: a heritage film is a film aged 10 years or more.

Source: European Audiovisual Observatory

EU films and TV series accounted for 22% of the works available in VOD catalogues in 25 EU countries

Overall, 22% of the 2.5 million works present in the catalogues of over 1 200 VOD services in the EU, as analysed by the European Audiovisual Observatory based on JustWatch data in June 2025, were of EU origin. When non-EU European countries are included, the proportion of European works rises to 32%. US works accounted for 48% of all works available and non-US/non-European works 20%.

However, proportionally more EU films are available on VOD platforms, accounting for 24% of the 2.1 million films available. In contrast, EU TV seasons accounted for just 15% of the nearly 400 000 TV seasons available. Other European films and TV seasons accounted for 10% of each work type, primarily comprising works produced in the United Kingdom. This pushed the total share of European films to 34%, while the share of European TV seasons accounted for 25%.

There are more non-US/non-European TV seasons than films in VOD catalogues, mainly on SVOD services

The lower proportion of European TV seasons in catalogues is largely offset by a higher proportion of non-US and non-European TV seasons. These accounted for 29% of all TV seasons, compared to 18% for films. The proportion of US films and TV seasons in VOD catalogues was similar, at 48% and 46% respectively.

This highlights the growing importance of non-European and non-US TV content. These works are mainly found in the catalogues of SVOD services, accounting for 34% of all TV seasons available compared to 8% in the catalogues of TVOD services and 7% in the catalogues of FOD services.

There is a higher proportion of EU national TV series than EU national films in VOD catalogues, mainly because FOD services focus on national works for TV content

Overall, 31% of all EU works in VOD catalogues were of national origin, with EU non-national works representing the remaining 69%.

Of EU films, 30% were of national origin, with only France and Italy having a national film share above 50% (67% and 50%, respectively). This shows that VOD services rely mostly on non-national EU films (with EU non-national films representing 79% of all EU films in SVOD catalogues, 64% in FOD catalogues and 63% in TVOD catalogues).

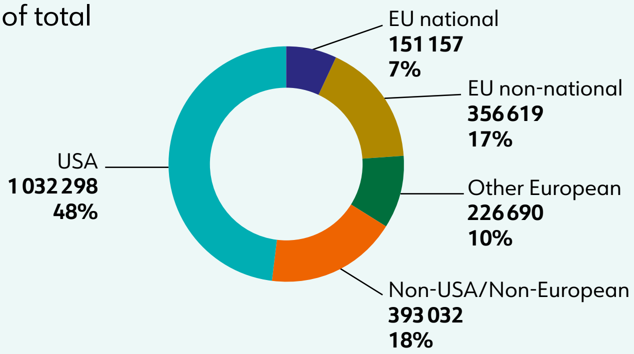
Of EU TV seasons, 39% were of national origin. Among TV seasons, FOD catalogues mainly operated by national broadcasters had the highest proportion of national TV seasons of all EU TV seasons at 78% (compared to 47% in TVOD catalogues and 30% in SVOD catalogues). In six countries (Germany, Denmark, France, Italy, the Netherlands and Spain), the proportion of national EU TV seasons was above 50% of the total.

Are there proportionally more EU films or EU TV seasons in the catalogues of VOD services?

EU films accounted for 24% of all films available in VOD catalogues, whereas EU TV seasons represented only 15% of all TV seasons.

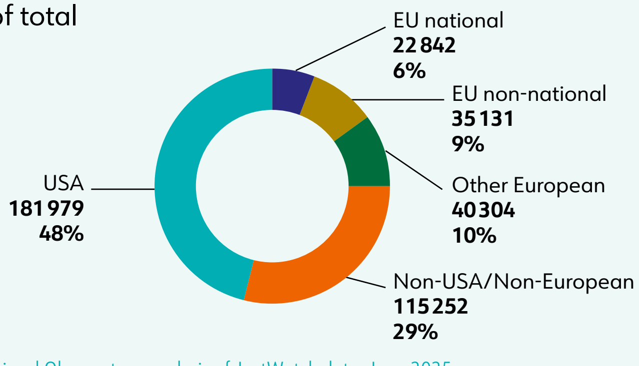
However, a higher proportion of EU national TV series (39%) than EU national films (30%) were available when only works produced in the EU are considered.

Origin of films by region of origin
All 25 EU27 countries, all business models, in numbers and share of total



Source: European Audiovisual Observatory analysis of JustWatch data, June 2025

Origin of TV seasons by region of origin
All 25 EU27 countries, all business models, in numbers and share of total



Source: European Audiovisual Observatory analysis of JustWatch data, June 2025

What do people watch on SVOD?

A July 2025 Observatory report[1] shows that TV and SVOD series receive more viewing time on SVOD (78%) than films (22%) and, regardless of program type, much more is devoted to live-action content (88% of viewing time) than documentaries and animations (12%). Live-action films and series are viewed in greater proportion than their representation in the catalogues, whereas documentaries are viewed less than they are represented in the catalogues.

In contrast to the breadth of the catalogues, SVOD usage is also highly concentrated: less than 0.1% of works account for around 14% of total viewing time. This suggests that SVOD usage includes popular titles as well as a wide range of niche content (including local content) which is likely to encourage subscription among consumers with more specific interests.

How does European content perform on SVOD?

European content accounts for 25% of SVOD usage, with 16% of this being EU content. EU films perform comparatively better than EU series. EU films account for 22% of film viewing time, compared to 14% for EU series. Since 2020, the proportion of viewing time allocated to EU content has remained relatively stable, with a slight increase in EU film viewing and a slight decrease in EU series viewing.

The nine countries in the sample have very different viewing shares for EU works (ranging from 8% to 25%) and for national content within EU content (ranging from close to 0% to over 75%). Larger producing countries rely more on national content and reach a higher share of viewing for EU content. Smaller producing countries do not reach the same level of EU content even when they compensate for a relative lack of national content with non-national content.

How does consumption reflect the composition of catalogues?

The composition of SVOD catalogues is not reflected in SVOD usage. In all but two countries in the sample (Poland and Spain), EU content is watched proportionally less than its share of the catalogues. A similar discrepancy is evident when analysing film and TV series data separately.

The gap is especially due to non-national content. Across all countries in the sample, EU non-national content is viewed at a lower rate than its share of catalogues. The data suggests that, in order to reach quotas for European works, streamers include a variable proportion of European non-national content, which struggles to achieve a corresponding audience.

In terms of genre, documentaries, both films and series, are over-represented in catalogues compared to their viewing time. The same is true of animated TV series.

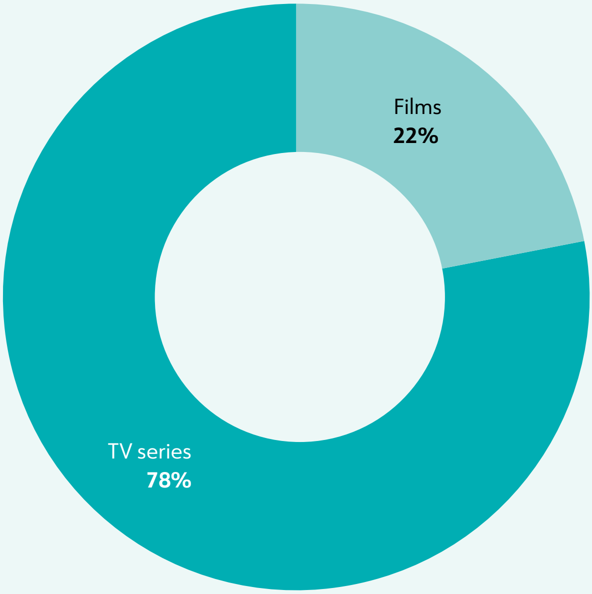
However, there is no reason to believe that SVOD usage should be aligned with the composition of catalogues, given that the latter also serves two purposes: the acquisition and retention of consumers.

1. See: *SVOD Usage in the European Union – 2024 data*, Christian Grece and Jean-Augustin Tran, EAO, July 2025. Data on 9 EU countries: DE, FR, ES, IT, PL, NL, SE, FI, DK.

What do Europeans watch on SVOD?

With 78% of viewing time, Europeans mostly watch TV series on SVOD.

Split of viewing time between all films and TV series in 9 EU countries | 2024 (in % of total viewing time for films and TV series)



Source: European Audiovisual Observatory analysis of Digital I data

News media are undergoing profound transformations, as they face new challenges and fierce competition from digital intermediaries, such as platforms and search engines. Consumption habits and business models are evolving, as audiences migrate online and advertising shifts toward programmatic and data-driven models, causing news publishers to struggle to retain revenue.

While no sector is exempt, this trend is especially damaging to local and regional outlets, which lack the scale and leverage of larger players. The rise of "newsfluencers" and alternative media on video-sharing platforms, combined with algorithmically curated feeds, has eroded the shared information space that traditional news once provided. This fragmentation makes it harder to foster informed public debate and threatens the watchdog function of journalism. Generational shifts in news consumption are further accelerating this trend.

AI presents new analytical and automatisation capabilities, but it also poses challenges to editorial autonomy and professional standards. Newsrooms face the risk of resource disparity, as larger organisations benefit from proprietary AI systems, while local outlets depend on third parties, risking marginalisation. AI-driven curation may prioritise sensationalism over public interest reporting, introduce biases and reinforce information echo-chambers, and increase the spread of disinformation or deep fakes. The lack of transparency of the algorithms which determine the distribution of content (including news content) to users on platforms also raises questions.

Also, the European news media sector continues to face political pressure. Physical and cyber-attacks against journalists are not uncommon, sometimes bypassing safeguards widely considered insufficient by scholars and journalists themselves in many countries. Discriminatory application of regulations, abuse in the allocation of public funds, surveillance, and strategic litigation contribute to self-censorship and editorial vulnerability. Though a pillar of democratic discourse as sources of diverse information, public service media are particularly at risk from political interference and shifting regulatory landscapes.

Recent regulatory efforts, such as the passing of the European Media Freedom Act (EMFA) and digital market regulations (Digital Services Act and Digital Markets Act), are beginning to address platform dominance and seek to level the playing field between news providers and tech giants. With targeted policy, transparency, and accountability measures, media organisations can regain some influence over visibility, funding, and the integrity of public debate.

The EMFA is a recent but critical piece of EU legislation which entered into force in August 2025. It contains a new set of rules to protect media pluralism and independence, introducing measures to prevent undue political and economic influence. This is likely to be instrumental for ensuring the necessary safeguards for the news sector.

Key provisions from the Digital Services Act (DSA), Digital Markets Act (DMA) and EMFA to:

Level the playing field | **and protect news media**

DSA

VLOPs must tackle systemic risks, such as **disinformation** and ensure **transparency.**

VLOPs must respect the **editorial independence** of news media (incl. via procedural safeguards against arbitrary content moderation).

News media can **contest** content moderation decisions.

DMA

Gatekeepers* must offer **fair and non-discriminatory access** to services and data.

*Gatekeepers: large digital platforms with major market power

EMFA

The EMFA lays out EU-wide standards to safeguard **editorial independence, media pluralism, transparency** of **media ownership.**

It restricts arbitrary content removal by large digital platforms, mandates **non-discriminatory access** to news media.

It bans authorities from interfering in editorial decisions and unlawfully surveilling journalists.

It obliges public authorities to provide stable, predictable and transparent funding to public service media and requires clear disclosure of media ownership structure and state advertising spending.

It reinforces judicial protections and independence by providing journalists and news media outlets with effective legal remedies.

Dynamics of the European audiovisual market

According to a July 2025 Observatory report,[1] the European audiovisual services sector continues to grow. The number of audiovisual media services and video-sharing platforms available increased by 2% between December 2023 and December 2024, reaching a total of 12 955. On-demand services grew faster (4%) than the number of TV channels (1%). The growth in TV channels is partly driven by FAST channels, which are expected to see increased registrations in the near future.

The share of thematic programmes has increased slightly compared to last year (55% vs 54%), partly due to the rise of FAST channels and other channels providing entertainment content. However, while on-demand services clearly focus on film and TV fiction content, TV programming is more fragmented in terms of themes.

US influence

Overall, US groups have a substantial influence on the European audiovisual sector, with significant portfolios and market presence compared to their European counterparts. One in four (25%) private TV channels (excluding local TV) is US-owned and almost one in 10 (9%) of all on-demand services in Europe belongs to a US company. US TV channel portfolios are significantly larger than European ones, with 70% of channels in the top 10 TV groups owned by five US companies. This is due to the dissemination of a higher number of localised versions per one specific network, as opposed to the European broadcaster portfolios.

US players operate fully on a pan-European level: Warner Bros. Discovery, Walt Disney, Amazon, Netflix, Comcast and Paramount, all operate in 40 or more European markets. Overall, European players have a weaker market presence than Chinese, Japanese and US players.

Key players

Compared to 2023, the top 20 players in the media sector have remained remarkably stable in terms of both companies and market presence.

The top pan-European players are multi-service players, like Comcast, active in both the TV and VOD markets, single-brand players, like Netflix, or multi-service players, with a focus on on-demand markets. When branching out, top players build their on-demand presence in markets where they already operate in the TV sector.

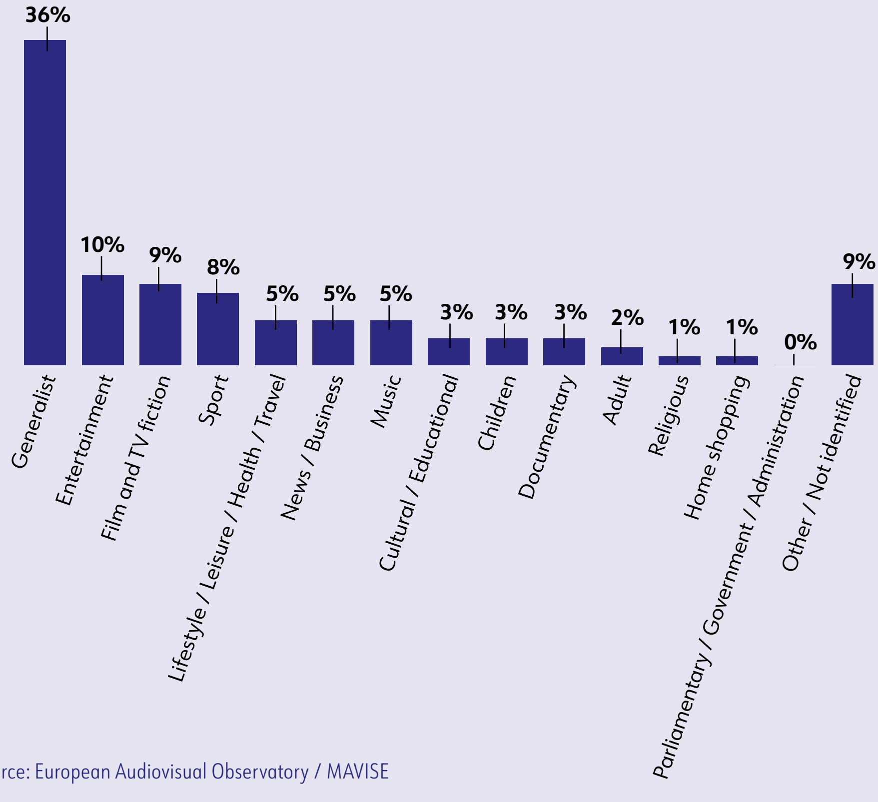
Regarding their establishment hubs, pan-European players employ different strategies. Netflix, for example, uses a centralised strategy, establishing itself in one country from which it then targets European markets. French Vivendi uses a multi-country strategy, according to which a small number of countries typically serve as a basis for targeting various national markets with its Canal+ and Filmbox+ brands. By contrast, Warner Bros. Discovery applies a decentralised strategy, using a larger number of establishment hubs to disseminate the Discovery, Eurosport and HBO MAX brands across the European markets.

1. See: *Audiovisual media services in Europe – 2024 data*, Jean-Augustin Tran, EAO, June 2025.
Based on MAVISE data, this report covers the member states of the Council of Europe.

Which category of content dominates the audiovisual service offering?

In Europe, 55% of audiovisual media services and VSPs offer thematic programming. The most popular themes are entertainment, film, TV fiction and sport.

Percentage of audiovisual media services and VSPs available in Europe offering the following categories of content | Dec. 2024



Source: European Audiovisual Observatory / MAVISE

Striking differences in time spent watching television

In 2024, the average European citizen aged four years or over watched around three hours and 15 minutes of television each day, including both live and recorded programmes. However, there are significant variations across Europe. Those living in Portugal, Serbia, Hungary, Croatia and North Macedonia spent over four hours and 50 minutes watching television. Conversely, people in Sweden, Norway, the Netherlands, Ireland and Switzerland watched less than two hours a day.

A commonality across Europe is the decrease in time spent watching TV. After the decline in TV viewing halted (and even rebounded) during the years of the pandemic, the average daily viewing time is decreasing by 4% each year. In some countries, the decrease is more drastic: over 10% in Flemish-speaking Belgium, Sweden, Slovenia, French-speaking Switzerland and the United Kingdom. Clearly, television is facing increased competition from other forms of entertainment, such as YouTube and streaming services. Broadcasters are now trying to regain some of their lost audience through their own on-demand services.

The public service broadcaster is usually among the top 3 broadcasting groups

In most European countries, two, three or four groups lead in terms of audience share. In the majority of countries, public service broadcasters are among the three leading groups (exceptions are Georgia, Greece, Lithuania, Moldova, North Macedonia and Ukraine). Some specific landscapes include smaller countries that speak the same languages as a larger neighbouring country, where the national public broadcaster is the only significant national broadcaster and competes with public and private groups from the larger country (e.g. French and Italian-speaking Switzerland, Austria). Another specific case is that of Denmark where two public broadcasters (TV2 and DR) account for over 80% of the TV audience together.

On average, the combined audience share of the four leading broadcasting groups in each country has remained relatively stable over the past 10 years at around 70%, with much higher figures in Denmark, Finland and Sweden.

Pan-European presence of US-based broadcasters

The vast majority of the leading broadcasting groups in terms of audience share are only present in one country. A limited number of national groups are also present in other countries that share the same language or have a similar culture (e.g. ARD, ZDF and ProSiebenSat.1 in Germany, Austria and Switzerland; and Bouygues and France Télévision in France, Belgium and Switzerland).

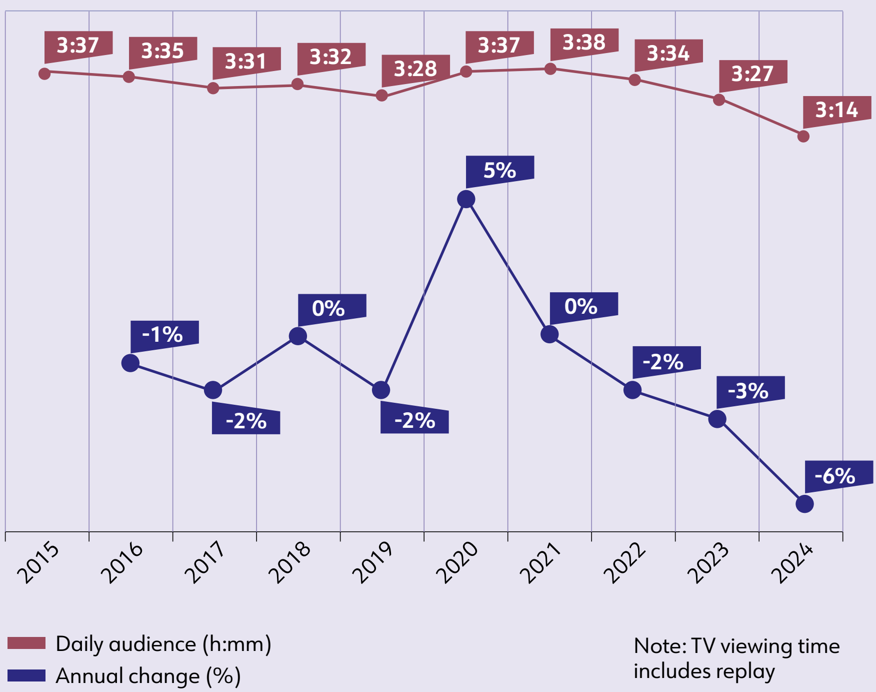
However, several other groups have a significant European or multi-country presence. These groups include Warner Bros. Discovery (one of the leading companies in terms of audience across 16 countries), the RTL Group (eight countries), the PPF group (six countries) and the Walt Disney Company, AMC Networks, and Paramount Global (five countries).

Is the decrease in TV viewing time accelerating?

Yes

After the COVID rebound, 2024 was an all-time low.

Daily TV viewing time in Europe (h:mm) and annual change (%)



Note: TV viewing time includes replay

Source: European Audiovisual Observatory analysis of Dataxis data

Healthy growth, but slowing

According to Observatory figures,[1] based on Ampere Analysis data, after a boom in 2021–2022, 2023 and 2024 saw a return to more moderate – albeit still substantial – growth in spending on European original content,[2] at 8% and 11% respectively. This growth was entirely driven by global streamers, who now account for around 24% of all audiovisual service spending on European content, up from 8% in 2020.

In 2024, this increase in spending by global streamers was mainly driven by Disney+, which entered the European market later than Netflix and Amazon Prime Video but has now reached a level of investment similar to its main competitors.

In contrast, content spending by traditional broadcasters, whose overall revenues are stagnating, has progressed slightly, even stagnating in 2023 and 2024 – implying a real-terms decrease. Private broadcasters are under even greater constraints as they have had to spend more on sports, although the increase in sports rights prices seems to have stopped, at least for now.

Despite having lower revenues than their private competitors, public service broadcasters still play a key role in funding European original content, as they dedicate far fewer resources to acquiring sports rights or film and TV series catalogues.

Will the growth in European content spending by streamers continue?

Now that Disney+ has reached levels of spending similar to those of Netflix and Amazon Prime Video, will the spending of the top three global streamers continue to grow at the same pace as since 2021? On the one hand, the respective share of streamers and broadcasters of spending on European original content is now roughly on par with the shares of revenues generated in the European market. But, on the other hand, streamers have increased the proportion of their global spending on European content over time to better serve local audiences and to benefit from lower production costs (particularly thanks to generous tax-incentive schemes that have flourished in Europe). Ultimately, the appetite of streamer clients outside Europe for made-in-Europe content will probably be one of the determining factors.

Not all countries benefit from growth

Not all countries are equal when it comes to the growth of global streaming services' spending on original content. In 2024, around 58% of this spending went to the United Kingdom and Spain. Most countries benefit only marginally from the new opportunities brought by streamers and continue to rely primarily on national public broadcasters for funding of original content. At a time when public broadcasting group revenues are under pressure, failure to capture streamer spending is an ominous sign.

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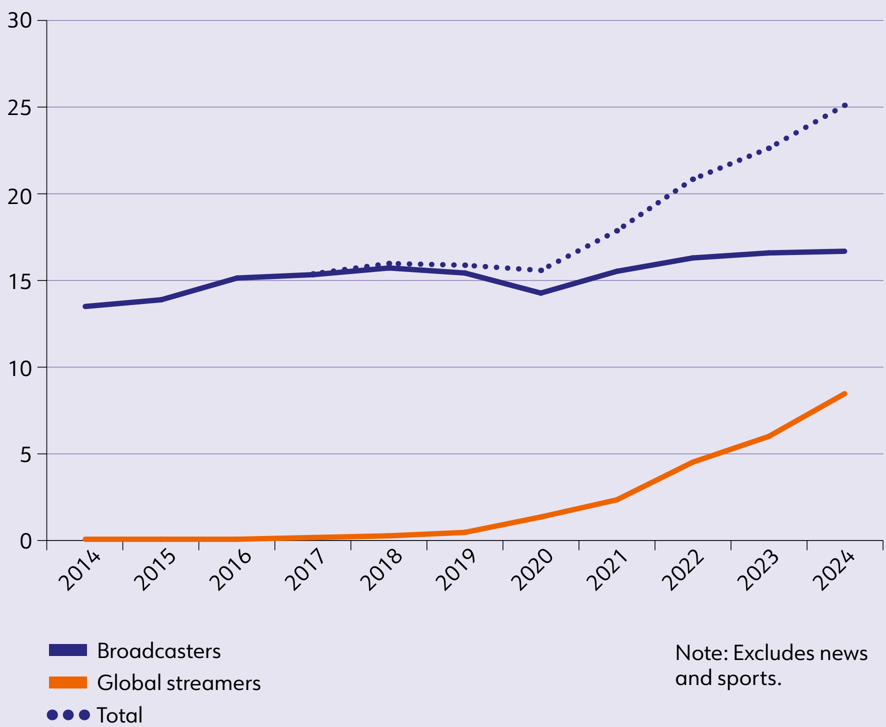
1. See: *Audiovisual services spending on original European content – 2014-2024 data*, Gilles Fontaine, EAO, September 2025.
2. All figures quoted in this text exclude news and sport.

Is the growth of spending in European original content driven by global streamers?

Yes

They accounted for 24% of total spending in 2024, up from 8% in 2020.

Spending on European original content by category of players (EUR bn)



Note: Excludes news and sports.

Source: European Audiovisual Observatory analysis of Ampere Analysis data

A market driven by consumer spending

The European[1] audiovisual market[2] was worth around EUR 142 billion in 2024 and the revenue it generates can be roughly divided into three types. Consumer spending (subscriptions to pay-TV and SVOD services, cinema box office and home video) accounted for around 51% of total revenues, or EUR 72 billion. Advertising (on linear television, radio, and advertising-funded on-demand services) accounted for EUR 38 billion, i.e. around 27% of total revenues. Public funding of public service broadcasters accounted for EUR 32 billion, around 22% of total revenues.

SVOD is the only growing segment

On average, the audiovisual sector in Europe has grown by 2.1% annually over the last 10 years. This growth has mainly been driven by an increase in consumer spending, primarily in the form of subscriptions to SVOD services. In contrast, pay TV experienced very limited growth, and box-office revenues in 2024 were lower than in 2015. Furthermore, the home video market has been in constant decline as digital TVOD has not compensated for the drop in physical retail and rental of DVDs and Blu-rays.

Meanwhile, free-to-air television revenues have stagnated. Public funding of public service broadcasters, in the form of licence fees or grants, increased by an annual average of 1.3% between 2015 and 2024.

Finally, TV advertising has stagnated (+0.3% per year in nominal terms between 2015 and 2024) due to competition from internet advertising. Despite the promise of more targeted advertising on broadcasters' on-demand services, the shift from linear TV advertising to on-demand advertising is, at best, a zero-sum game for broadcasters.

Germany is the largest audiovisual market in Europe

The top five European audiovisual markets accounted for two-thirds of the European market in 2024, with Germany and the United Kingdom almost neck and neck at EUR 27 and 26 billion, respectively. France (EUR 20 billion), Italy (EUR 11 billion) and Spain (EUR 9 billion) followed at a distance. Overall, EU countries accounted for 74% of the European audiovisual market.

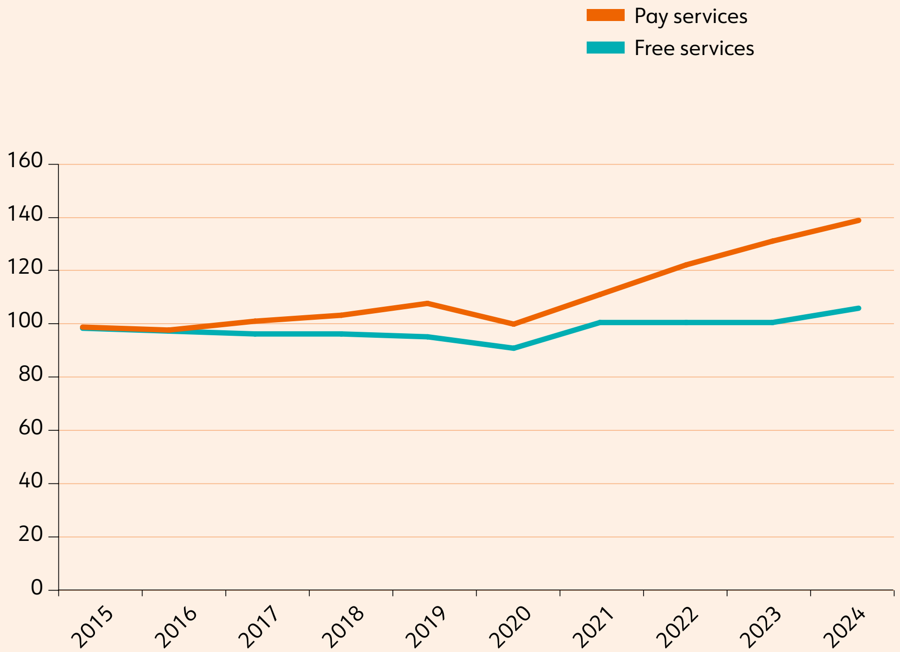
1. EU + Albania, Armenia, Bosnia and Herzegovina, Georgia, Iceland, Moldova, Montenegro, North Macedonia, Norway, Serbia, Switzerland, the United Kingdom, Türkiye, Ukraine.
2. Including radio advertising.

Have paid audiovisual services grown faster than free-to-air services?

Yes

5 times faster between 2015 and 2024

Compared growth of free and pay audiovisual services in Europe | Base 100: 2015



Source: European Audiovisual Observatory analysis of Dataxis, EBU/MIS, WARC and LUMIERE data

Admissions in Europe have seen a slight decrease

In 2024, cinema attendance in Europe (Council of Europe member states excluding Azerbaijan) saw a slight contraction, declining by 1.7% year-on-year to reach 843 million admissions. This marks a plateau in recovery after the sharp rebound observed in 2023, when admissions surged following pandemic-era lows. The EU27 recorded a steeper decline than wider Europe, with admissions falling by 2.5% to 642 million.

Despite this decrease in admissions, total box office revenues remained relatively stable due to slightly rising ticket prices and ongoing inflation. Cinemas across Europe generated EUR 6.69 billion in 2024, a marginal drop of 0.3% from EUR 6.71 billion in 2023. Within the EU27, revenues fell by 1.2% to EUR 5.02 billion.

Country-level results varied significantly across Europe in 2024. Fourteen markets recorded growth in admissions, with the most notable increases observed in Albania (+19.3%), Slovakia (+8.3%), and Lithuania (+5.8%). In contrast, the sharpest declines were seen in Cyprus (-19.9%), Bosnia and Herzegovina (-14.9%), and Romania (-13.8%). Among major markets, Türkiye led with a 4.9% increase in admissions, followed by the United Kingdom (+2.4%), France (+0.6%) and Italy (+0.6%), while Germany (-5.8%) and Spain (-5.0%) saw a notable decline in their results.

European market shares register their highest level since 2020

While the market share of U.S films dropped to 63%, falling by 6 pp compared to the 69% market share in 2023, European films captured 33% of total admissions, up from 27.1% the previous year, their highest share since 2014 if we exclude the pandemic period. This strong increase is due to two factors: a decline in admissions from US films (-12%, a decline of 70 million tickets sold), and national market shares, as 22 European countries recorded an increase, driven by local breakout titles such as Gundi: Legend of Love in Bulgaria or Flow in Latvia.

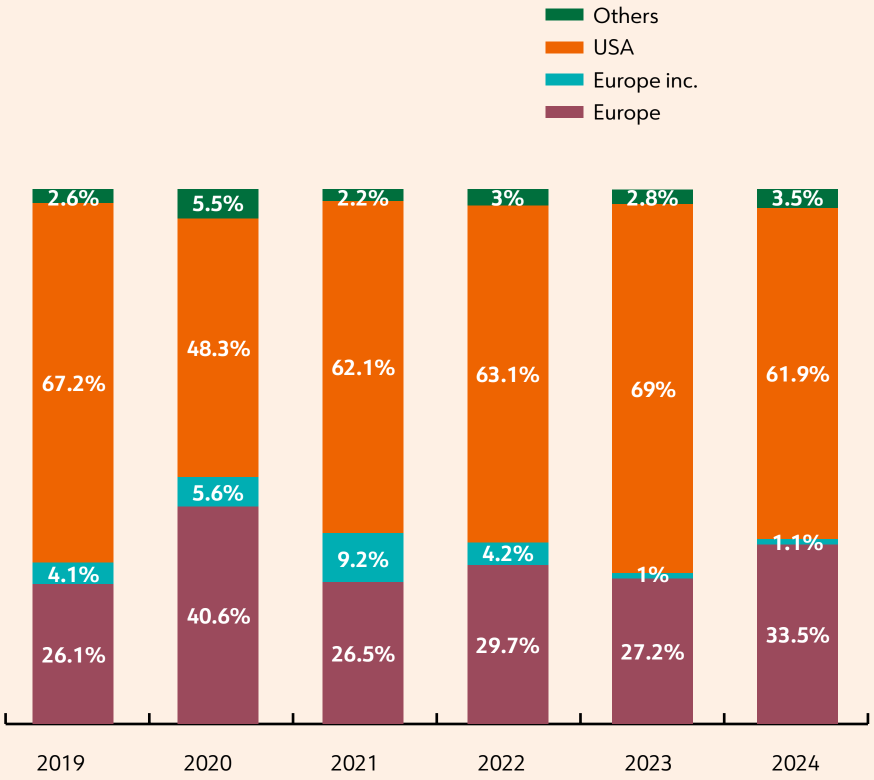
While US productions dominated the top 20 with 18 titles and over 310 million combined admissions, two French films, Un p’tit truc en plus (11.6 million admissions; 92% registered in France) and Le Comte de Monte-Cristo (10.6 million; 88% in France), also secured a spot among the year's biggest hits.

The top 20 European films by admissions were primarily from France and the United Kingdom. Eight were UK productions or co-productions, often with US or French partners. Six originated in France, including a co-production with Canada. Additional strong performers came from Türkiye, Poland, Italy, and Germany. Notable European titles, apart from the two French films already mentioned, included Poor Things (GB inc / US / IE, 6.6 million), Paddington in Peru (GB, 5.2 million), and L’Amour Ouf (FR, 5.1 million).

How did European market shares evolve in the European market?

Not accounting for the pandemic years, in 2024 European films reached their highest market shares in six years.

Market shares by region of origin in the European market
(in % by calendar year)



Source: LUMIERE/European Audiovisual Observatory

DVD & Blu-ray take less than 1/3 of the home video market

On average, the home video market has shed 10% of its value each year over the past 10 years, dropping to EUR 2.7 billion in 2024. Digital home entertainment and the rise of SVOD caused DVD and Blu-ray revenues to fall twice as fast as before, between 2015 and 2024. With an average yearly drop of 20% over the past decade, physical video – historically the mainstay of the home video market – accounted for less than 30% of its revenues in 2024, or EUR 0.8 billion.

Together, Germany (27%), France (19%), the UK (17%), Spain (5%), Belgium (4%), Italy (4%) and Denmark (4%) made up 80% of physical video sales and rentals in 2024.

TVOD is not the new DVD

The digital arm of the home video market, TVOD, has been steadily growing over the past 10 years, except for the second year of the pandemic, when demand for outdoor entertainment increased. However, this growth has been relatively slow, and the market has remained small compared to SVOD. Viewers have generally preferred to pay for access to a vast library of content rather than for individual titles, at least outside of initial releases. In 2024, for every 10 euros spent on video streaming, less than one euro was earned by TVOD, while SVOD took the rest.

Consequently, the revenue gained by digital home video between 2015 and 2024 only compensated for 10% of the loss of revenue from physical home video.

TVOD rentals doing better than retail

Rental TVOD, which used to share digital video market revenues equally with retail, has proved to be better suited to consumption during the pandemic and cost-of-living crisis. TVOD users may have been more likely to prioritise cinema for new releases, choosing less-expensive digital home cinema options such as purchasing older catalogue titles or waiting for them to become available for rental. Additionally, the direct release of films by major US production companies to SVOD platforms between 2020-2021 played a role in eroding the retail market value of TVOD or inhibiting its growth. Lastly, in the retail home video market, TVOD still competes with DVDs and Blu-rays for a share of the wallet.

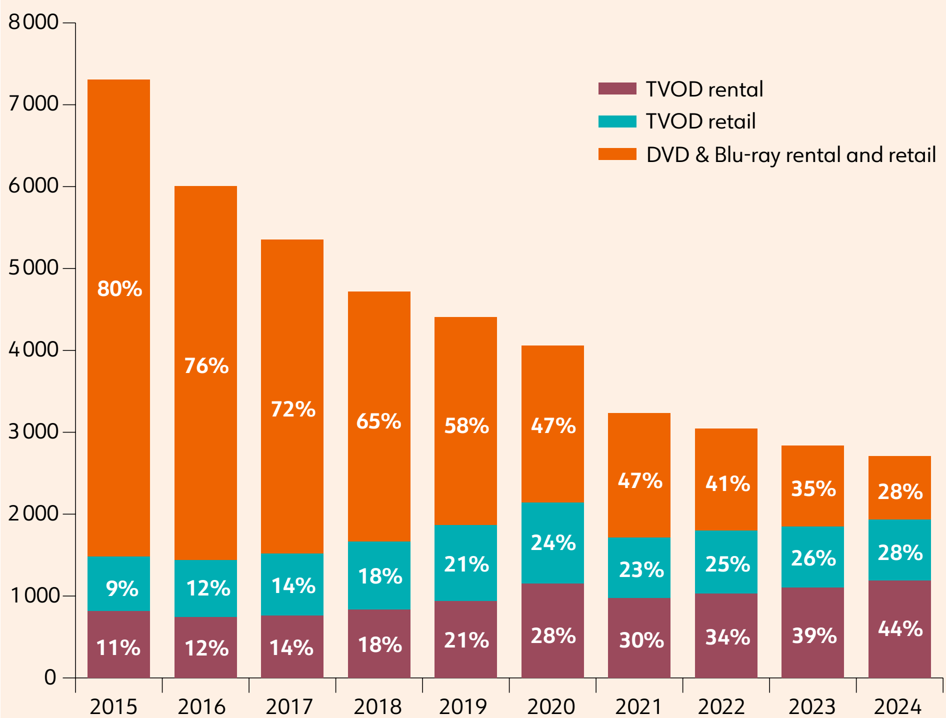
Consequently, in 2024, TVOD rentals accounted for over 60% of all TVOD revenues. The digital home video rental market is more concentrated than the retail market. Together, the UK (27%) and Germany (25%) accounted for more than half of rental TVOD revenues, whereas three countries – Germany (25%), the UK (17%) and France (12%) – pulled similar weight with regard to retail TVOD revenues.

How much value did the physical home video market shed between 2015 and 2024?

Over 85%

In 2024, DVD and Blu-ray sales and rentals captured the same share of the home video wallet as TVOD sales alone.

Home video market evolution | 2015-2024 (in EUR million and %)



Source: European Audiovisual Observatory analysis of Dataxis data as of May 2025

Audiovisual commercial communications (ACCs) are central to the revenue models for multiple types of media services in the European Union, from broadcasters and VOD services to video-sharing platforms (VSPs) and influencers. However, although these players compete for the same advertising markets,[1] they do not operate on an equal regulatory footing. Broadcasters are subject to the most detailed provisions under the Audiovisual Media Services Directive (AVMSD) while the others must comply with lighter rules.

The AVMSD details rules for audiovisual media service providers – that is, any natural or legal person who has editorial responsibility for selecting programmes and determining how they are organised. The category includes broadcasters and VOD services. They must comply with the full set of rules covering general commercial communication standards (Article 9), sponsorship requirements (Article 10), product placement (Article 11), and the obligation to protect minors (Article 6a(1)) and to prevent the processing of minors' personal data for commercial purposes (Article 6a(2)).

In addition to these rules, there are specific technical requirements for television advertising and teleshopping (Articles 19, 20 and 23), including those related to recognisability and distinguishability, limitations on programme interruptions and quantitative rules. Article 21 prohibits teleshopping for medicinal products subject to a marketing authorisation and teleshopping for medical treatment. Article 22 contains alcohol advertising restrictions specific to television and teleshopping. Finally, Article 24 requires teleshopping windows to be clearly identified as such by optical and acoustic means, being of a minimum uninterrupted duration of 15 minutes.

In contrast, under Article 28b(2) AVMSD, VSPs must comply only with the core rules of Article 9(1) AVMSD for all ACCs they market, sell or arrange. For third-party content, VSPs shall take appropriate measures to comply with Article 9(1). Similarly, Article 28b(1a) extends the provisions on the protection of minors to VSPs, requiring them to take appropriate measures in accordance with Article 6a(1).

The AVMSD does not specify rules for influencers / content creators. Mapping by the European Audiovisual Observatory shows that influencers are considered to be media service providers in some EU member states,[2] and that the ACC general rules are thereby extended to them. Nevertheless, national legislations sometimes add criteria to the original "media service providers" definition (i.e., size of follower base, reach, etc.). It is worth noting that such qualification does not lead to systematic regulation of influencers under national media legislation.[3]

1. See the French Competition Authority press release: *"Opinion on the audiovisual sector"*, 21 February 2019.
2. See Section 4.1 in *"National rules applicable to influencers"*, EAO, Strasbourg, 2024.
3. See Section 4.1 in *"National rules applicable to influencers"*, EAO, Strasbourg, 2024.

Who do the ACC rules apply to?

	Broadcasters	VOD services	VSPs	Influencers
Article 6a(1) AVMSD Protection of minors	✓	✓	✓	Possibly if qualified as media service providers by national legislation
Article 6a(2) AVMSD Protection of minors' data	✓	✓	X	Possibly if qualified as media service providers by national legislation
Article 9 AVMSD General rules on ACCs	✓	✓	✓ for the ACCs that the VSPs market, sell or arrange. "Appropriate measures" for third-party content	Possibly if qualified as media service providers by national legislation
Article 10 AVMSD Sponsorship	✓	✓	X	Possibly if qualified as media service providers by national legislation
Article 11 AVMSD Product placement	✓	✓	X	Possibly if qualified as media service providers by national legislation
Article 19 AVMSD Recognisability and distinguishability	✓	X	X	X
Article 20 AVMSD Programme interruptions	✓	X	X	X
Article 21 AVMSD Teleshopping for medicinal products	✓	X	X	X
Article 22 AVMSD Television ad and teleshopping for alcoholic beverages	✓	X	X	X
Article 23 AVMSD Quantitative rules	✓	X	X	X
Article 24 AVMSD Recognisability of teleshopping windows	✓	X	X	X

Source: European Audiovisual Observatory

AVOD ad spend was the fastest-growing advertising segment in Europe in 2024, catching up with more traditional media such as radio and magazines

The European advertising market grew by 9.6% in 2024, reaching EUR 166.3 billion. However, over the past 10 years, a shift in advertising expenditure from traditional media to online and digital media has transformed the European advertising market, as audiences have changed the sources from which they obtain entertainment and information.

The internet has clearly been the main beneficiary of this transformation, seeing ad expenditure grow by 12.6% in 2024 to EUR 106.7 billion, accounting for 64% of total ad expenditure (up from 34% in 2015). While the shift of consumers' attention to online and social media has increased total advertising expenditure in Europe over the past 10 years, this has mainly benefited players in the digital space, particularly social media platforms such as Google's YouTube, Meta's Facebook and Instagram, and ByteDance's TikTok, on which users are spending an increasingly large proportion of their time.

A recent development is the growing popularity of advertising-financed video-on-demand (AVOD) services, broadcasters' video-on-demand (BVOD) services, and ad-supported subscription video-on-demand (SVOD) services. The launch of hybrid subscription options by major global streaming services such as Netflix, Amazon Prime Video and Disney+ propelled AVOD ad expenditure to EUR 3.9 billion in 2024, a 57% increase compared to 2023.

Following a decline in advertising expenditure on linear television in 2023, the European television advertising market grew by 3.1% in 2024 to reach EUR 28.4 billion, albeit with a decline in nine European markets.

Nevertheless, the importance of television in the European advertising market continues to decline in light of the growing significance of digital media segments, with its share shrinking from 30% of total advertising expenditure in 2015 to 17% in 2024.

Advertisers aim to reach audiences where they are, which is why outdoor and radio advertising have proved resilient in the switch to a more digital media diet among European consumers. Outdoor advertising grew by 9.4% to EUR 8.3 billion, while radio advertising grew by 3.8% to EUR 5.5 billion.

Traditional media segments continue to see a decrease in advertising expenditure and importance in the overall advertising market

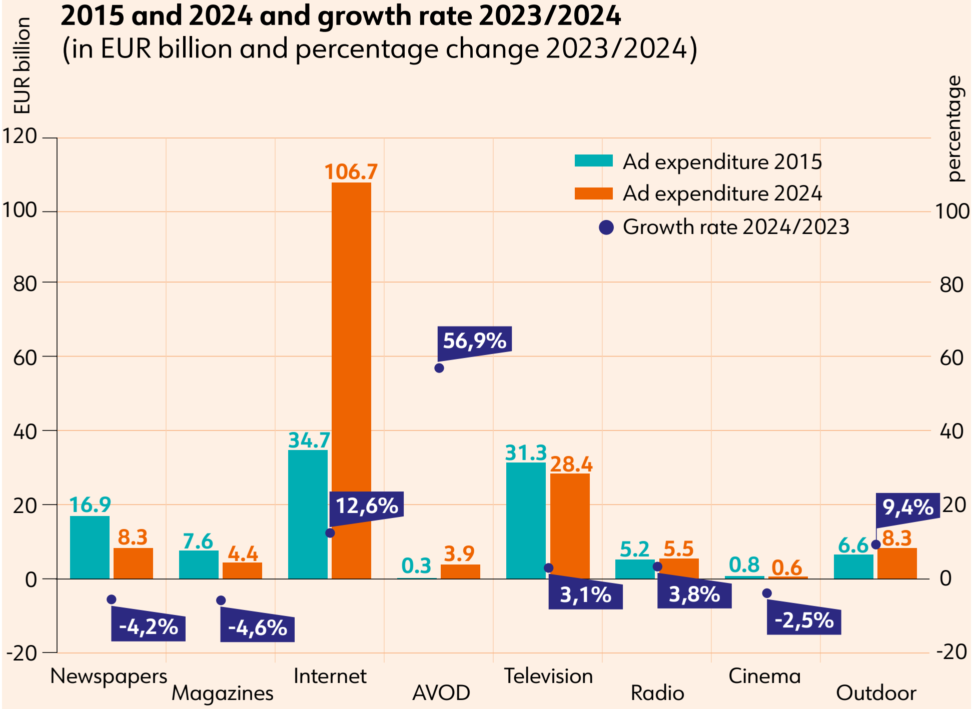
Newspapers and magazines have been hit hardest by this shift in consumers' media habits and the subsequent decrease in ad spending, with expenditure falling by 4.2% and 4.3% respectively, reaching EUR 8.3 billion for newspapers and EUR 4.4 billion for magazines in 2024. Their share of total European advertising expenditure fell from almost a quarter (23%) in 2015 to just 8% in 2024.

Although audiences slowly returned to cinemas in 2024, advertising expenditure did not follow suit, decreasing by 2.5% to EUR 600 million.

Which advertising media segments grew the fastest and increased their share in total European advertising expenditures over the past 10 years?

Digital media.
AVOD and internet advertising grew the most in 2024 and are the only advertising segment to have increased their share in overall European advertising expenditures.

Europe - Advertising expenditure by media segment 2015 and 2024 and growth rate 2023/2024
(in EUR billion and percentage change 2023/2024)



Source: European Audiovisual Observatory analysis of WARC data

Revenue erosion in real terms comes to a halt

In 2024, pay-TV revenue growth picked up pace in both the EU (+1.8% year-on-year, reaching EUR 27 billion) and across Europe (+1.8% year-on-year, reaching EUR 36.6 billion).

With average inflation dropping by 60% year-on-year and falling below the level of 2021, when the cost-of-living crisis began, pay-TV revenues remained almost flat at the EU level between 2023 and 2024, in real terms.

At current prices, the CEE region's share of the incremental pay-TV revenues generated year-on-year was twice the region's weight (13%) in the total European pay-TV market in 2024.

Demand is recovering and pressure on prices is lifting

Pay-TV subscriptions dropped in both Europe (-1.2% year-on-year to 187.7 million) and the EU (-1.6% year-on-year to 141.3 million) in 2024, following a period of declining growth rates.

However, Germany accounted for 80% of the net year-on-year subscription loss. In July 2024, a new cable TV law came into effect in Germany, granting tenants the right to opt out of TV services previously bundled with the rent and provided by their landlords. As a result, cable lost around five million multi-dwelling unit (MDU) subscribers who chose not to migrate to new cable contracts. Four out of five of these subscriptions were written off by Vodafone, while almost all the rest were dropped by PŸUR (Tele Columbus). The overall drop in pay-TV subscriptions in Germany was abated by users switching to either Deutsche Telekom's IPTV offer or Waipu's OTT package.

Outside Germany, pay-TV subscriptions cumulatively registered growth at both the European (+1.2% year-on-year) and EU (+1.6% year-on-year) levels. Following the cost-of-living crisis, demand continued to grow modestly in 2024, while pressure on prices finally eased. The decline in ARPU at current prices halted in 2024, growing at equal rates in both Europe and the EU. In real terms, accounting mainly for relatively tempered average inflation, ARPU remained almost flat at the EU level between 2023 and 2024.

OTT is growing the market, but continues to erode its value

IP-based networks such as IPTV and OTT have been historically closing the gap opened by the more traditional networks such as cable, satellite and DTT in terms of subscriptions. Furthermore, they have been growing the market. The MDUs switch-off in Germany took a toll on cable at the European level, with a year-on-year decrease of 11% to EUR 51.7 million. Consequently, 2024 saw IP-based networks closing only 70% of the overall pay-TV subscription gap over 2023.

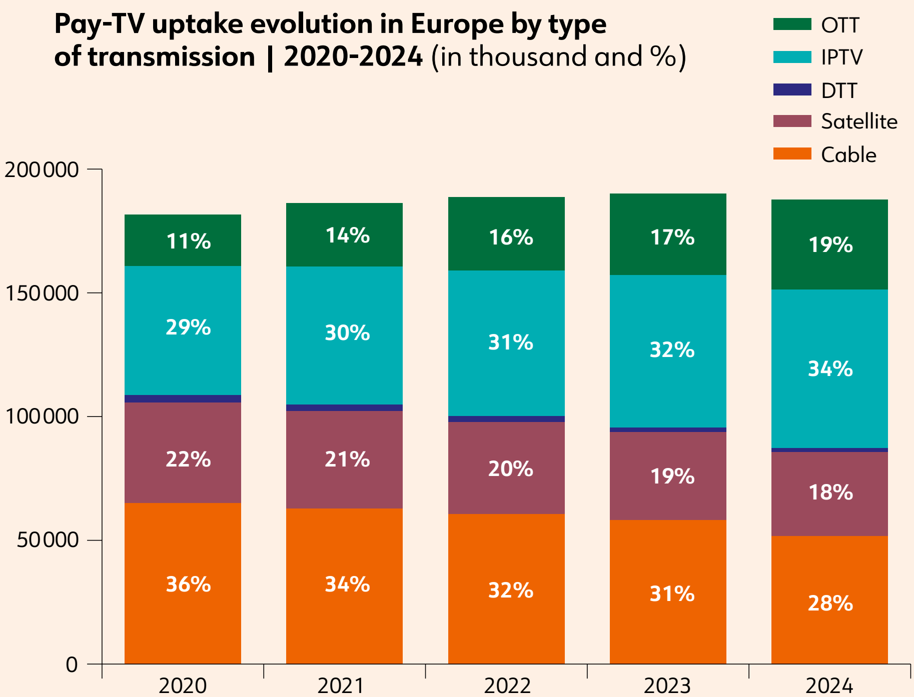
Although OTT has been growing the market in terms of subscriptions, it has also been weighing down the overall pay-TV ARPU. Almost 60% of the total incremental pay-TV subscriptions added in 2024 were signed off on OTT for only 1/3 the ARPU of the IPTV subscriptions, which accounted for the rest of the new additions.

Is broadband driving the pay-TV market?

Yes

IP-based networks took the lion's share in 2024, with IPTV and OTT together accounting for over half of all pay-TV subscriptions in Europe. OTT overtook satellite to become the third-most-popular network.

Pay-TV uptake evolution in Europe by type of transmission | 2020-2024 (in thousand and %)



Source: European Audiovisual Observatory analysis of Dataxis data as of May 2025

The transition to OTT-first is well underway for Europe's audiovisual pay subscription market.

The European SVOD market continued to grow in 2024, albeit less dynamically than in previous years, as the market matures in Western Europe. Consumer revenues increased by 14.4% to EUR 25.8 billion across Europe, while the number of SVOD subscriptions rose by 11% to surpass 250 million.

On the other hand, pay-TV subscriptions decreased for the first time in 10 years, dropping by 1.2% to reach 187.7 million. Meanwhile, pay-TV revenues grew modestly by 1.8% to reach EUR 36.9 billion.

Considering the overall European pay subscription market (pay-TV and SVOD markets), the transition to an OTT-first ecosystem becomes more apparent. SVOD services accounted for 41% of all pay subscription revenues and 57% of all subscriptions to pay services in 2024, up from 5% and 13% respectively in 2015.

This challenges the revenue streams of traditional television service distributors, as well as traditional TV channels, which have historically acted as intermediaries and gatekeepers between viewers and content in the audiovisual market.

'If you can't beat them, join them'

European incumbents in the audiovisual market are changing their strategies. They are moving away from competing directly with US SVOD providers and instead forming alliances, collaborations and bundles.

The enormous subscriber base of US SVOD giants Netflix, Amazon, and The Walt Disney Company (together representing 62% of all SVOD subscriptions in Europe, with over 173 million in 2024) has forced European companies to reconsider their relationship with US streaming giants, recognising that collaboration is more beneficial than competition in remaining relevant to younger audiences.

Several announcements in 2025 point to a future in which European TV players and US streaming giants will collaborate. European TV players bring their brands, while US SVOD players can offer access to their large subscriber base in exchange.

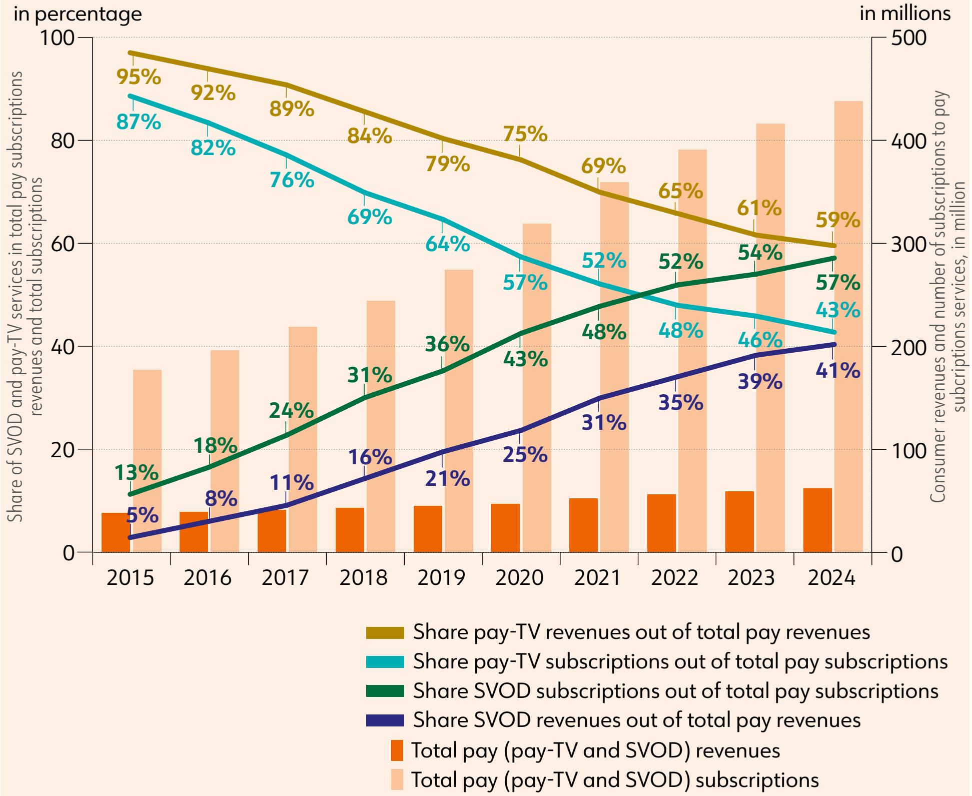
Netflix and the TF1 Group have agreed a deal whereby all TF1 content, including its linear channels, will be available on Netflix from 2026 onwards. Meanwhile, France Télévisions has signed a similar distribution deal with Amazon Prime Video. In Germany, the public broadcaster ZDF has agreed a content distribution deal with Disney+. In the United Kingdom, Disney+ and ITVX (ITV's streaming service) will offer subscribers a selection of content from both platforms.

While it is difficult to predict how these competitive changes will play out, one thing is certain: These moves are probably not the end of ongoing transformations in the European audiovisual market. With SVOD providers entering the TV advertising market, and increasing competition from YouTube and other social media platforms with regard to viewing time and advertising spend, traditional European players are just beginning to rethink their path forward.

What are the shares of SVOD consumer revenues and subscription in the overall European pay subscription market?

SVOD subscriptions accounted for 57% of all subscriptions (up from 13% in 2015) and 41% of all pay subscription consumer revenues (up from 5% in 2015) in 2024.

Europe – Share of SVOD and pay-TV services out of total subscription and pay subscription revenues | 2015-2024 (in %)
Total pay subscription and consumer revenues – SVOD and pay-TV |2015-2024 (in millions)



Source: European Audiovisual Observatory analysis of Dataxis data as of May 2025

Mid-tier European groups

Analysis of the entertainment groups[1] with revenues of EUR 1 billion or more in 2024 (i.e. 72 groups), shows that the top 10 are heavily dominated by US companies (with Sony [Japan] and Tencent [China] the two exceptions) and that 13 and 27 European groups appear in the top 50 and top 72, respectively. The strength of the European industry at an international level lies in its strong, mid-tier groups, including a significant number of public broadcasters (10 out of 27). Logically, these mid-tier European groups account for a comparatively modest share (12%) of revenues in the top 72 group revenues dominated by much larger companies.

Unlike their US or Chinese counterparts, the majority of top European groups are traditional television broadcasters and distributors, and cinema exhibitors. However, there are some exceptions, such as Spotify (music streaming), which is the largest Europe-based entertainment company, and Ubisoft (video games). Banijay's presence as a pure-play production group is also notable.

Heirs of Hollywood studios, and new entrants

The top-groups landscape is more diversified as regards US players, due to the strength of large US-based IT and consumer electronics companies (such as Apple and Microsoft) and pay or free streaming services (such as Netflix, Amazon and YouTube). All of these companies are among the 11 largest entertainment companies worldwide. Nevertheless, it is notable that the historic Hollywood studios have either given rise to or been integrated into groups that are among the world's largest entertainment companies (Disney, Comcast's Universal, Sony's Columbia, Warner Bros. Discovery and Paramount).

A strong internal market for US players

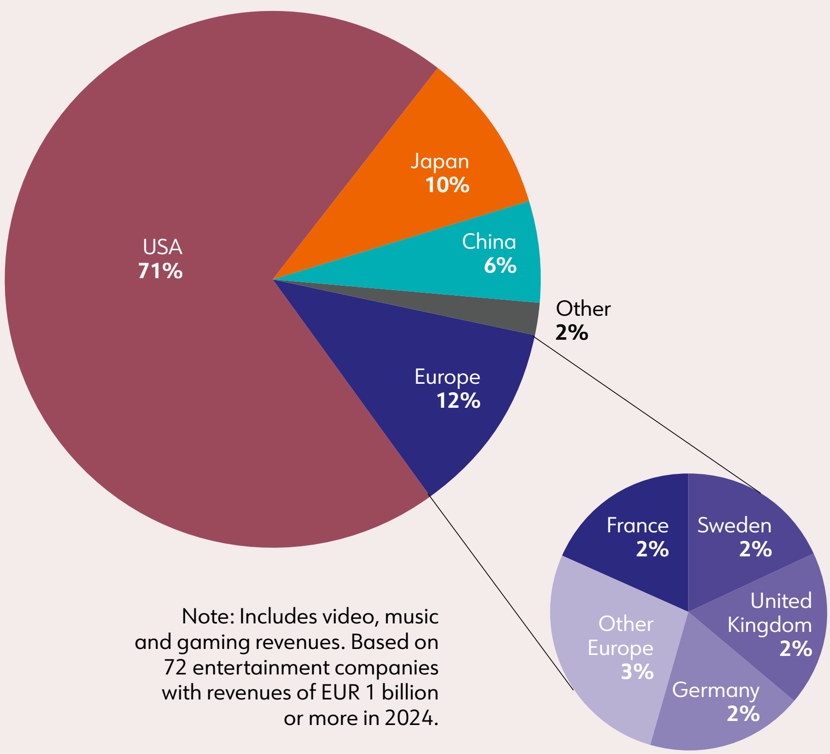
The popular belief that the size of US groups is directly derived from their global presence must be regarded in a more nuanced context. In 2024, for example, Disney generated 79% of its revenues in the Americas, while two-thirds of Warner Bros. Discovery's revenues were generated in the USA. Furthermore, the US still represents approximately 45% of Netflix's revenues and 42% of Electronic Arts revenues. Therefore, part of the power of USA companies relies on the size of the US market. For example, the TV advertising and pay-TV markets are twice as big in the US as in Europe, even though Europe has twice as many inhabitants as the USA. However, it is true that the share of USA groups among the world's leading companies is increasing structurally, as market growth primarily derives from US-based companies providing global services (e.g. SVOD and video-sharing platform services).

1. Includes all television/video/streaming revenues, music and gaming.

What is the share of Europe in the global entertainment market?

12% of the top 72 revenues in 2024.

Breakdown by origin of 2024 revenues of entertainment companies with revenues of EUR 1 billion or more



Note: Includes video, music and gaming revenues. Based on 72 entertainment companies with revenues of EUR 1 billion or more in 2024.

Source: European Audiovisual Observatory analysis of data from EBU/MIS, Ampere Analysis, Dataxis, Orbis and annual reports

European players obtain 1/3 of the top 10 AV groups' revenues

US group Comcast, driven by its Europe-launched broadcaster Sky, remained the leader of the top 100 AV players in Europe, by operating audiovisual revenues, in 2024. Together with the leading streamers Netflix and Google's YouTube, they made up the top three AV groups in Europe and accounted for over 20% of the cumulated operating revenues[1] of the top 100 AV players.

European broadcasters took the lion's share (43%) of the cumulated top 100 groups' revenues in 2024, with PSBs and private players almost equally sharing it. The combined revenues of US-backed broadcasters and streamers came close to matching this weight at 20% each. Of the total revenues consolidated by the top 100 AV groups, well over half (56%) were European, owing to telcos, which were almost exclusively represented by European companies such as Deutsche Telekom, Bouygues, Orange, Vodafone and Telefónica.

However, the revenues cumulated by the US-backed groups were concentrated across a relatively small number of large-scale players. US-backed streamers (Netflix, YouTube and Meta) and broadcasters (Comcast, Disney and WBD) consolidated two thirds of the revenues generated by the top 10 AV groups in Europe. Public and private European broadcasters ARD, BBC, Canal+ and RTL cumulatively banked the remainder of the revenues generated by the 10 leading AV players.

Pure streamers boost the US market share, while telcos cushion the fall in European weight

The audiovisual revenues of the top 100 groups went up by 40% between 2016 and 2024, well beyond average inflation. Equally driven by SVOD and VSP players, the consolidated revenues of pure non-European OTT platforms increased almost eightfold during the analysed period, contributing around 70% of incremental AV revenues of the top 100 groups between 2016 and 2024.

Despite launching their own SVOD services, broadcasters have lost almost 20% of their market share to pure OTT players over the last nine years, dropping to 64% in 2024. Telcos developed their AV revenues almost three times faster than broadcasters and showed more resilience, managing to preserve their market share over the analysed period. As the category was almost exclusively represented by European players, this slightly compensated for the slow development of revenues accumulated by European broadcasters. Nevertheless, the surge of the non-European streamers weighed heavily on the overall revenue growth of European players: They lost over 10% of their cumulated market share and contributed less than 30% to the incremental AV revenues cumulated by the top 100 groups between 2016 and 2024.

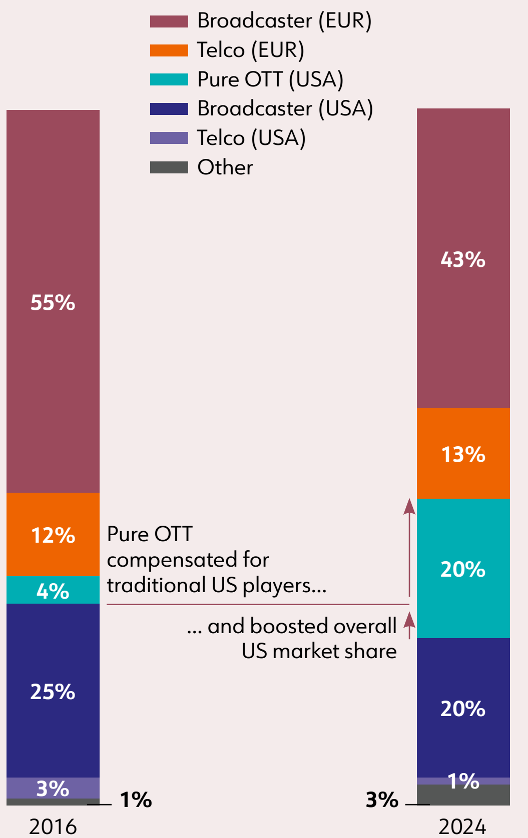
Pure OTT platforms generated over 95% of the revenue increase for the US-backed players, driving the development of the private sector, which grew by half over the analysed period.

1. Consolidated operating AV revenues for top 100 European groups active in the video business. See: *"Top players in the European audiovisual industry – Concentration, statute, origin and profile (2024 figures)"* for the detailed methodology.

How much have US-backed players added to their AV revenue market share over the past 9 years?

9%
US-backed players controlled over 40% of the top 100 AV groups' cumulative operating revenues in Europe at the end of 2024.

Evolution of top 100 groups by AV revenues | 2016-2024
(in %)



Top 10 groups by AV revenues | 2024
estimates (in EUR bn)

COMCAST	14.9
NETFLIX	10.9
YouTube	9.7
The Walt Disney Company	9.5
ARD	7.2
BBC	7.0
CANAL+	6.4
RTL	6.3
WARNER BROS. DISCOVERY	6.0
Meta	5.4

Source: European Audiovisual Observatory analysis of data from Dataxis, EBU/MIS, Orbis and annual reports

Strong contrasts

On average, European[1] countries dedicate around EUR 47 per inhabitant per year to funding their public service broadcasters (PSBs). However, some countries are much more supportive, with contributions exceeding EUR 100 in Switzerland (where the three languages incur additional costs), Germany, Iceland and Norway. Conversely, contributions are less than EUR 10 in Türkiye, Georgia, Albania, Armenia, Bosnia and Herzegovina, and Moldova. As might be expected, the data suggest a correlation between PSB funding levels and audience share. In 18 European countries, the PSB is the leading group in terms of audience share.

PSBs supplement their public funding with various commercial revenues, such as advertising, subscription-based services and programme sales. Overall, these commercial revenues account for around 24% of PSBs' total revenues, a proportion that has remained stable over the years. Once again, there are significant differences between European countries, with a much higher proportion of commercial revenues in countries such as Malta, Denmark (where one of the PSBs is subscription-funded), the United Kingdom, Ireland and Poland.

Resilience of public funding

On the one hand, public funding has proved somewhat resilient, mitigating the impact of the pandemic in 2020 and 2021, as well as inflation between 2022 and 2024. This occurred at a time when commercial broadcasters' resources were severely affected. However, neither public service broadcasters (PSBs) nor their commercial counterparts have benefited from the only growing market segment: on-demand services. Consequently, the share of public service broadcasters in the total European audiovisual market has been declining steadily. However, the situation varies from country to country: Poland, Lithuania, Moldova, Georgia and Latvia have shown above-average growth in public revenues over the last 10 years.

A strong contribution to the production of European original content

Despite PSBs spending much less on content than their private counterparts, the proportion they dedicate to original European programming is almost equal, at around EUR 8 billion each year, as their budgets for acquisitions and sports are much lower.

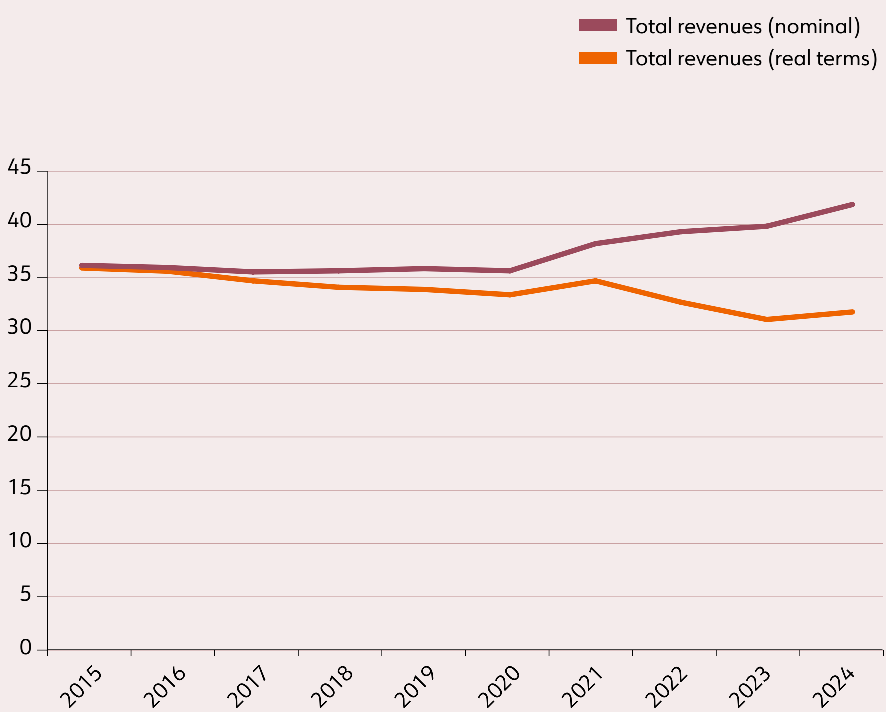
1. EU + Albania, Armenia, Bosnia and Herzegovina, Georgia, Iceland, Moldova, Montenegro, North Macedonia, Norway, Serbia, Switzerland, the United Kingdom, Türkiye, Ukraine.

Has the increase in PSB revenues offset the effects of inflation?

No

The revenues of PSBs decreased in real terms.

Evolution of public broadcaster revenues (in EUR bn)



Source: European Audiovisual Observatory analysis of data from EBU/MIS and annual reports

Strong turnover of production companies

A total of 697 production groups produced at least one TV or SVOD film, or TV season, in 2024. Of these, 76% produced only one work and 40% were newcomers.[1] Meanwhile, the top 20 production groups produced one third of works and 56% of hours produced.

The market share of the top 20 groups declined over time, at least until 2023. Since then, it has slightly increased, in the context of market contraction and the need to reduce budgets, which may have encouraged framework contracts between broadcasters and the main producers.

Top production groups: Some local, others global

The top producers in number of titles[2] are large independent groups such as the Banijay Group, Mediawan/Leonine, All3Media (acquired by RedBird IMI) and Beta Film, as well as broadcaster subsidiaries such as ARD production subsidiaries, RTL's Fremantle, ZDF subsidiaries, BBC Studios, ITV Studios and TF1 Studios. While some remain focused on their country of origin, others have developed operations across Europe. In 2024, for example, Banijay produced fiction titles in 12 different European countries, while RTL's Fremantle did so in 11 countries.

Public broadcaster subsidiaries primarily serve their own programme needs, whereas their private counterparts work both for themselves and for third-party broadcasters and streamers. The latter represented the vast majority of all the fiction titles produced by RTL's Fremantle, ITV Studios and TF1 Studios in 2024.

In-house vs. external production

Whether public or commercial, broadcasters have long produced some of their programmes in-house or through subsidiaries. This has been the case for news programmes of course, but also for game shows, talk shows and series. In the case of the latter, the increasingly competitive environment has led broadcasters to accept working with production subsidiaries of other broadcasters, particularly when they are not operating in the same country, It has also led broadcaster subsidiaries to seek outlets other than their parent broadcasters, especially to capitalise on the growing demand for series from global streamers.

The proportion of 'in-house' TV fiction production varies between formats. Broadcasters tend to favour in-house production for long-running daily soaps. Around 40% of hours of series with more than 52 episodes produced in 2024 were produced internally (or by a subsidiary). By contrast, broadcasters work more often with third-party producers when commissioning one-offs or short fiction series: Only 22% of hours of TV/SVOD films and series with fewer than 52 episodes per season were produced internally.

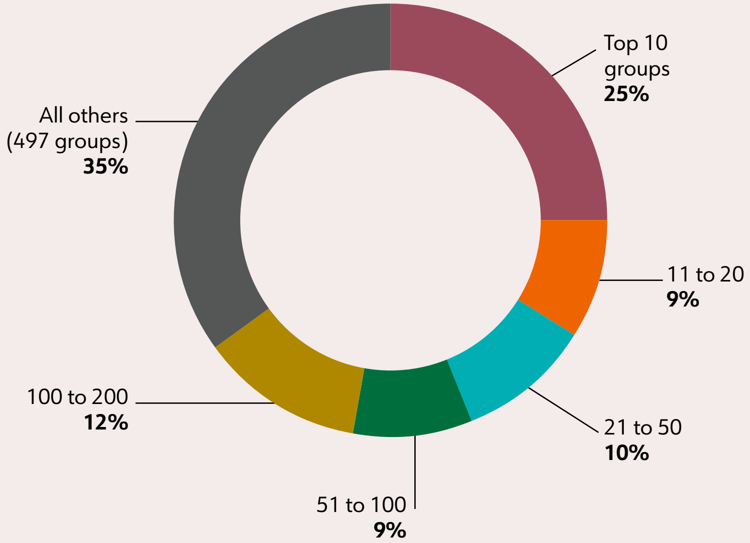
1. I.e. not active between 2015 and 2023.
2. Title: a TV/SVOD film or a TV season.

Is TV/SVOD production concentrated?

No

The top 50 groups accounted for less than 50% of titles produced.

Concentration of TV/SVOD production in Europe | 2024
(in number of titles)



Note: How to read this graph: The top 10 groups accounted for 25% of all TV/SVOD fiction titles produced in 2024; groups ranked 11 to 20 accounted for 9%.

Source: European Audiovisual Observatory analysis of media-press.tv data

The ranking of major cinema chains, as published by UNIC and BoxOffice Pro,[1] highlights the diversity of the European cinema exhibition landscape.

Pan-European and local cinema chains

Out of the 44 cinema chains listed in the ranking (excluding Russian cinema chains), five are present in six European countries or more: the three market leaders in terms of number of screens (Odeon Cinemas, Cineworld and Vue International), Cineplexx (present in 13 European countries) and Kinepolis. At the other end of the spectrum is another category comprising the bulk of groups included in the UNIC/BoxOffice Pro ranking: national champions that are mainly active in one European country, although some of them have extended to neighbouring countries. Examples include France's Pathé (also present in Belgium, the Netherlands and Switzerland), UGC (also active in Belgium), Türkiye's Cinemaximum, Germany's Cineplex and Cinestar, Spain's Yelmo, Poland's Helios, and Nordisk Film Cinemas (Egmont Fonden, with a pan-regional presence in Denmark, Norway and Sweden).

Most groups are Europe-focused, with a few significant exceptions

The vast majority of the leading cinema chains in Europe only operate on the continent. However, several European exhibitors either belong to groups established outside Europe or have expanded their activities beyond Europe. Examples include the US's world-leading cinema chain AMC Entertainment; Cineworld, which was mainly present in the UK but has expanded to the US; Kinepolis, which grew from a local Belgian exhibitor into a major chain with about 40% of its cinemas in Canada and the US; Yelmo Cines (Spain), which is controlled by Mexico's Cinepolis; and Cinemaxximum (Türkiye), a subsidiary of CJ-CGV, the largest cinema chain in South Korea and Vietnam.

Stability of the top players

Compared with 2021, the ranking shows relative stability among the leading cinema chains in Europe. However, some groups have progressed in the top list, by opening new cinemas (e.g. Kinepolis extending its IMAX theatres and Ocine in Spain); by modernising and extending existing cinemas (e.g. Cineplex, which increased its average number of screens per cinema over the period); by taking over cinemas from larger multiplex chains in the wake of optimisation processes or from groups facing financial difficulties (e.g. the takeover of Empire Cinema theatres by Omniplex and by Everyman Media Group in the United Kingdom) and by acquiring independent cinemas (e.g. MK2 acquiring the Cine Paz theatre in Madrid).

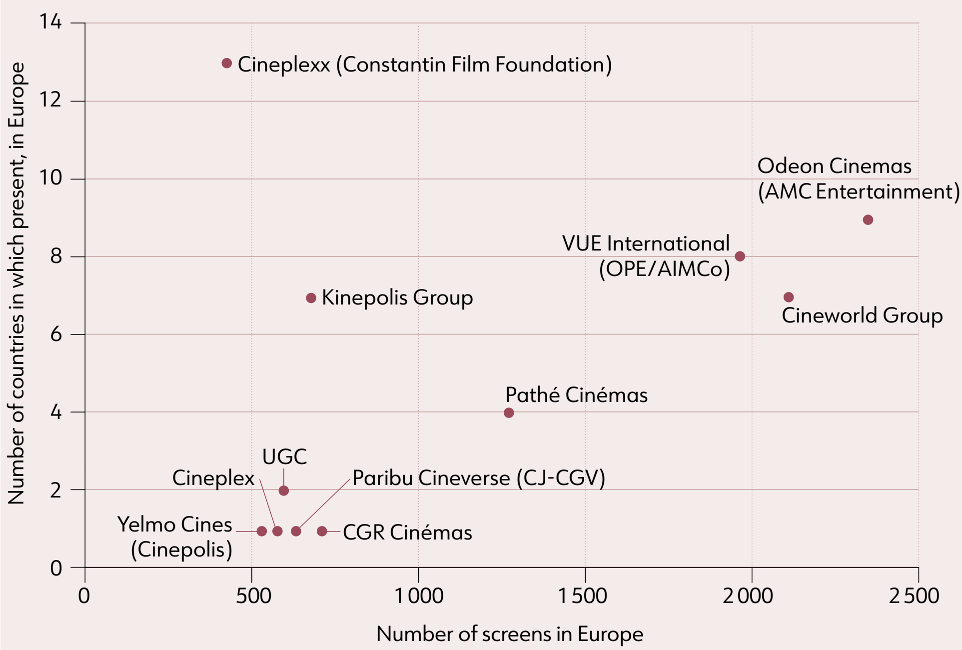
1. Giants of Exhibition: Europe – www.unic-cinemas.org

Are the major cinema chains present all over Europe?

No

The top 3 cinema chains are present in 9 countries or less.

Cinema chains with more than 400 screens in Europe by number of screens and number of countries of presence | 2024



Source: European Audiovisual Observatory analysis of UNIC/BoxOffice Pro data

6 DATABASES

1 MAVISE

Database on television and AV services, their licences and jurisdiction in Europe
Over 9 600 television channels and 3 700 on-demand audiovisual services and video sharing platforms.
https://mavise.obs.coe.int

2 LUMIERE

Database on film admissions in Europe
Over 92 000 works (of which more than 85 000 feature films) theatrically released in 34 European markets as of 1996.
https://lumiere.obs.coe.int

3 LUMIERE VOD

Database on the composition of VOD catalogues in Europe
Over 1 500 VOD catalogues across 31 European countries, covering more than 79 000 European films and 33 000 European TV series.
https://lumierevod.obs.coe.int

4 IRIS MERLIN

Database on legal issues of the audiovisual industry in Europe
10 000 articles and links to more than 12 500 source documents on legal developments for audiovisual media.
https://merlin.obs.coe.int

5 AVMSDatabase

Database on the transposition of the AVMS Directive into national legislation
Primary and secondary legislation in the 27 EU member states.
https://avmsd.obs.coe.int

6 OPUS

Database on the promotion of European audiovisual works across Europe
National legislations of the promotions of European works.
https://opus.obs.coe.int/

Observatoire européen de l'audiovisuel
European Audiovisual Observatory
Europäische Audiovisuelle Informationsstelle

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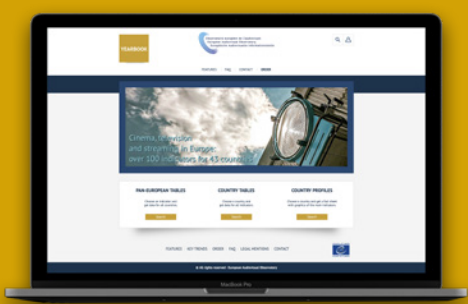
2025/2026

The best source of data on television, film, video and on-demand audiovisual services in 43 countries.

400 tables collecting more than 25 000 data.
41 country profiles.



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European Audiovisual Observatory
Set up in December 1992, the European Audiovisual Observatory's mission is to gather and distribute information on the audiovisual industry in Europe. The Observatory is a European public service body comprised of 41 member states and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partners and professional organisations from within the industry and with a network of correspondents.

Major activities of the Observatory are :
- the online-Yearbook, the online service for data and analysis on television, cinema, VOD and home video in 43 countries
  https://yearbook.obs.coe.int/
- the publication of newsletters and reports
  www.obs.coe.int/publications
- the provision of information through the Observatory's Internet site
  www.obs.coe.int
- contributions to conferences
  www.obs.coe.int/events

The Observatory also makes available free online databases:
LUMIERE
Database on admissions to films released in Europe
https://lumiere.obs.coe.int/

LUMIERE VOD
The directory of European works
https://lumierevod.obs.coe.int/

MAVISE
Database on audiovisual services and their jurisdiction in Europe
https://mavise.obs.coe.int/

IRIS Merlin
Database on legal information relevant to the audiovisual sector in Europe
https://merlin.obs.coe.int/

AVMSDatabase
Database on the transposition of the AVMS Directive into national legislation
https://avmsd.obs.coe.int/

OPUS
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