The exploitation of catalogue films in the EU: Cinema, television and video on demand

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The exploitation of catalogue films in the EU: Cinema, television and video on demand
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The exploitation of catalogue films in the EU:

Cinema, television and video on demand

Patrizia Simone

European Audiovisual Observatory

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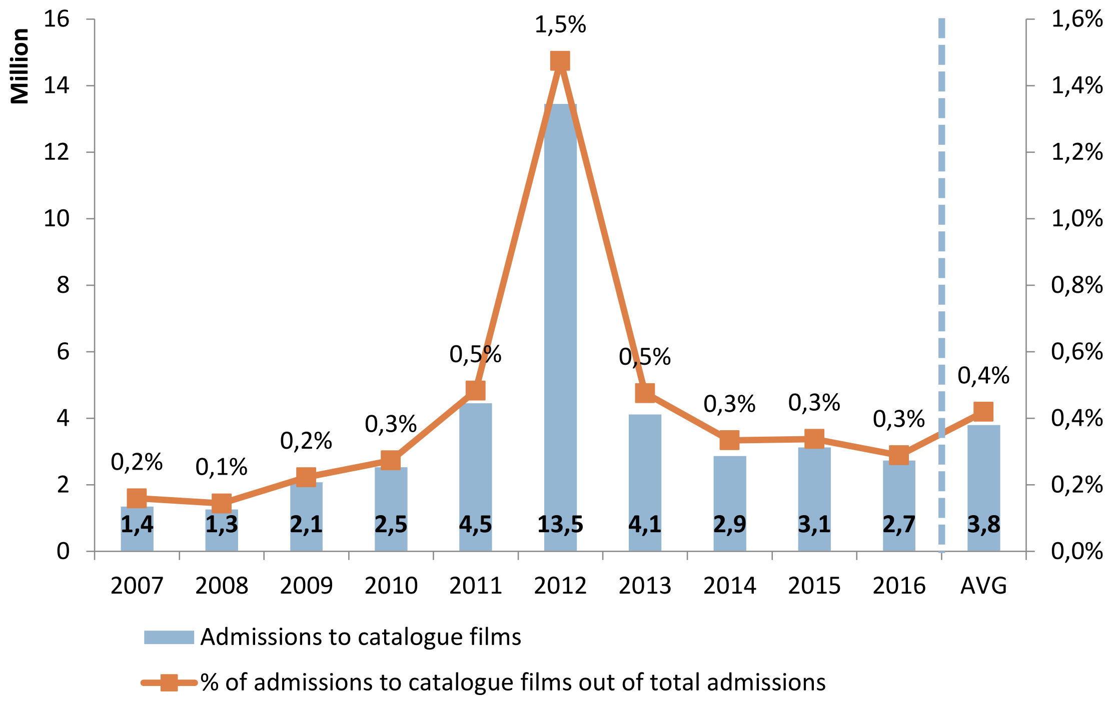
The second life of (some) films

Feature films normally generate most of their revenues during the first two to three years after their first theatrical release. After completing the whole cycle of exploitation through the relevant distribution windows (theatrical release, home video / VOD, pay and free TV), a film is considered to be a part of the library, a "catalogue title".

Restoration and the digitisation of cinema screens have made it much easier for older films to have access to the theatrical exhibition circuit again. In recent years, some re-releases of cult hits have registered a considerable box office success, like in 2012 when the performance of *Titanic* and *Star Wars Episode I – The Phantom Menace* considerably raised the share of admissions to catalogue films in the EU.

Admissions to catalogue films and share of admissions to catalogue films out of total admissions in the EU, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

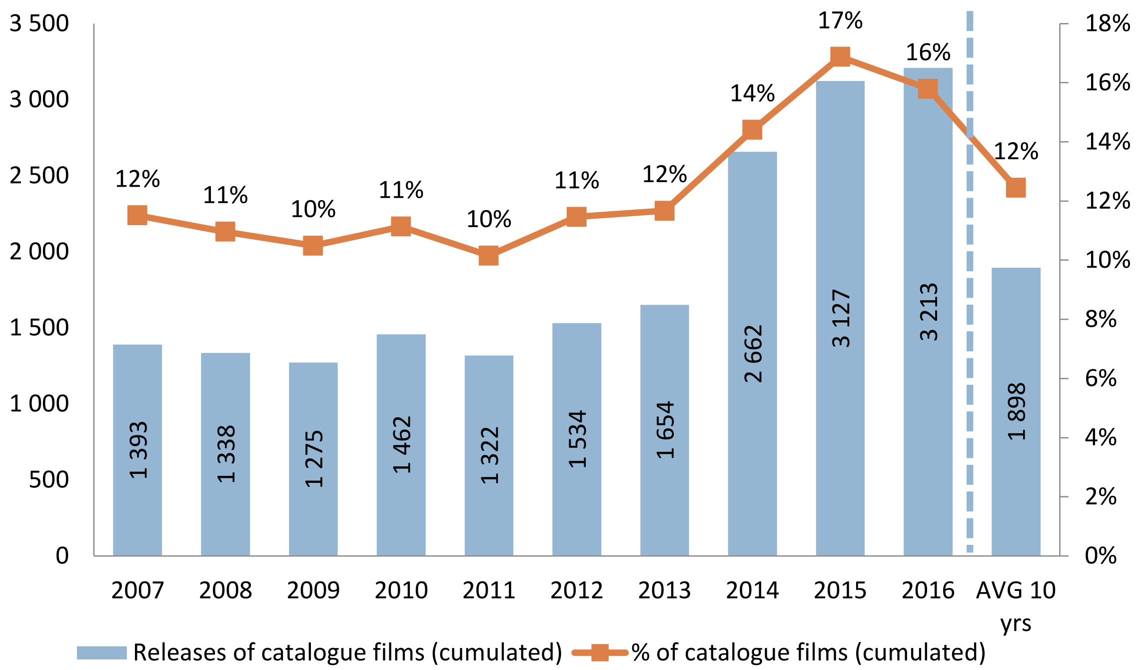
However, only a small portion of films re-enter theatrical distribution after their first release. Also, when a catalogue film goes through a second run of exploitation, admissions are usually very low (with the exception of a few box-office successes): on average, over the period 2007-2016 only 15% of catalogue films topped the 1 000 admissions benchmark in an EU market during a single year.

Admissions to catalogue films also tend to be highly concentrated at the top, with 'top 10' titles – mostly US "catalogue" blockbusters – accounting on average for 56% of admissions.

A challenging theatrical market

While representing on average 12% of total films on release in the 2007-2016 time frame, catalogue films had a negligible impact on cinema attendance, as they only generated 0.4% of total admissions in the EU.

Releases of catalogue films in the cinemas in the EU and share of total films on release (cumulated), 2007-2016



Source: European Audiovisual Observatory / LUMIERE

In general, these films are confronted with the same barriers that affect the art-house sector, such as high levels of cultural and geographical fragmentation and poor circulation: on average almost 84% of catalogue films are only released in one EU market, a share that is even higher (87%) for films with an EU origin.

A winner-takes-all business

Admissions to catalogue films tend to be highly concentrated: even when catalogue films were released in at least two markets, they generated on average 71% of their admissions in a single territory (93% in the case of EU catalogue films). Since the top three markets account for a total 67% of admissions to catalogue films, a theatrical release in a top market can have a crucial impact on the overall theatrical performance of a given title.

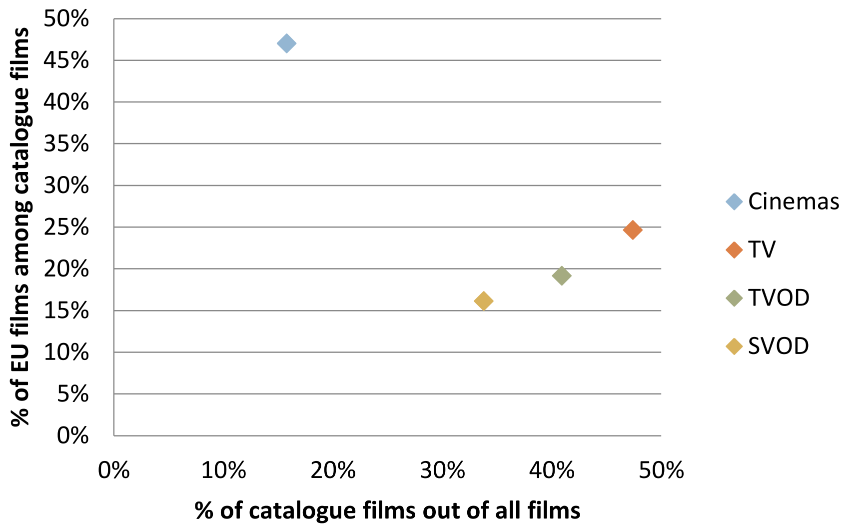
Catalogue films not always prophets in their own land

When a catalogue film is only released in a single territory, the latter is not always its country of production: it was a non-national market in 41% of the cases. This information, together with certain characteristics of specific territories (e.g. the prevalence of cinephile culture, number of theatres) can help explain why 58% of admissions to EU catalogue films were generated outside their national markets (compared to 32% for films in general).

In which windows do catalogue films fare better?

In 2016, the share of catalogue films was highest on TV (47%), followed by TVOD (41%) and SVOD (34%). This compares to 16% in cinemas for 2016. In turn, cinema was the window holding the largest share of EU films among catalogue films (47%), followed by TV (25%), TVOD (19%) and SVOD (16%).

Synthesis: Shares of catalogue films and EU catalogue films across distribution windows in the EU, 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

Catalogue films on offer tend to be recent

When considering the age of catalogue films, the cluster including the most recent films (aged 11 to 20 years) is the most represented one on all distribution channels, and particularly on SVOD. This may be inherently linked to the business formula of SVOD platforms, allowing customers to catch up with a large batch of films that have exited the commercial circuit relatively recently.

In general, the older films are, the less they are available across all distribution channels. Still, in 2016 films aged more than 50 years represented 25% of catalogue films in cinemas.

Catalogue films by age bracket: Comparison across distribution windows in the EU, 2016

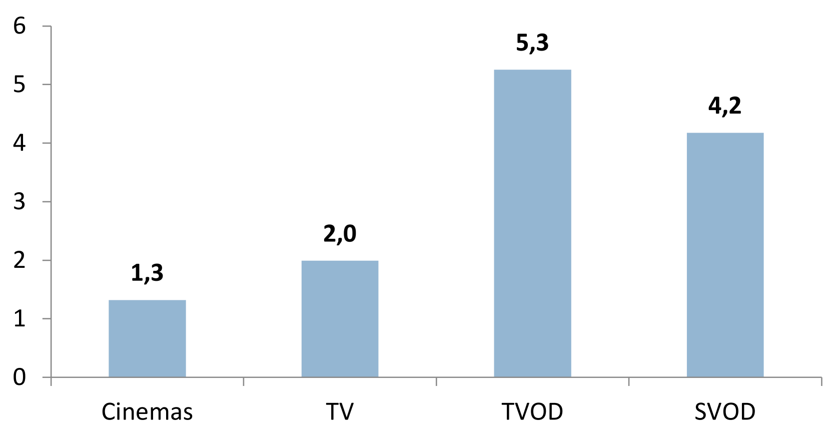
Age of catalogue films	Cinemas	TV	TVOD	SVOD
11 to 20 years	31%	44%	47%	62%
21 to 30 years	19%	20%	22%	21%
31 to 40 years	13%	11%	12%	8%
41 to 50 years	12%	11%	8%	4%
>50 years	25%	15%	12%	5%

Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

In which windows do catalogue films circulate better?

Regardless of their origin, catalogue films appear to benefit from better circulation on TVOD services, where they were available on average in 5.3 markets, rather than on SVOD services (4.2 markets), TV (2.0 markets) and cinemas (1.3 markets).

Average number of EU markets for catalogue films: Comparison across distribution windows, 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

EU catalogue films enjoy wider circulation on VOD than in cinemas

In 2016, EU catalogue films were released on average in 2.7 countries on TVOD platforms, compared to 2.4 on SVOD services and 1.2 in cinemas and on TV channels. In turn, US catalogue titles circulated better than EU films across all distribution channels. However, it must be noted that the gap in circulation between US and EU catalogue films was much more pronounced on VOD than in cinemas.

Average number of EU markets for catalogue films per region of origin: Comparison across distribution windows, 2016

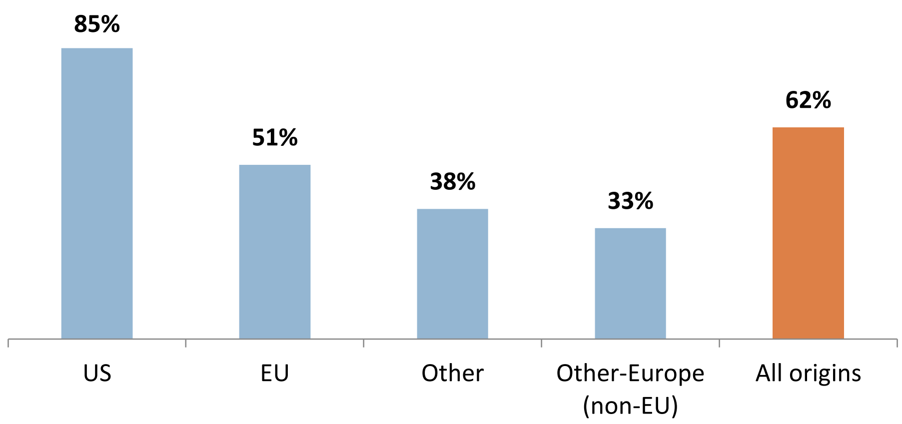
Film origin	Cinemas	TV	TVOD	SVOD
EU	1.2	1.2	2.7	2.4
Other Europe (non-EU)	1.2	1.0	2.3	1.7
US	1.5	2.7	7.3	5.1
World	1.3	1.3	5.1	3.3

Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

At least 62% of catalogue films released in cinemas also appeared on VOD services

Of all catalogue films on release in cinemas in 2016, 62% were available on at least one VOD service in the EU (either TVOD or SVOD). However, this figure is probably underestimated, as VOD data only refers to the month of October 2016.

Share of theatrically released catalogue films also available on at least one VOD platform in the EU, 2016



Source: European Audiovisual Observatory / LUMIERE

Theatrical releases favour better VOD circulation for catalogue films

The data also suggest that the theatrical release of catalogue films may favour wider distribution on VOD services, as theatrically released catalogue films were available in a broader number of VOD markets compared to catalogue films in general.

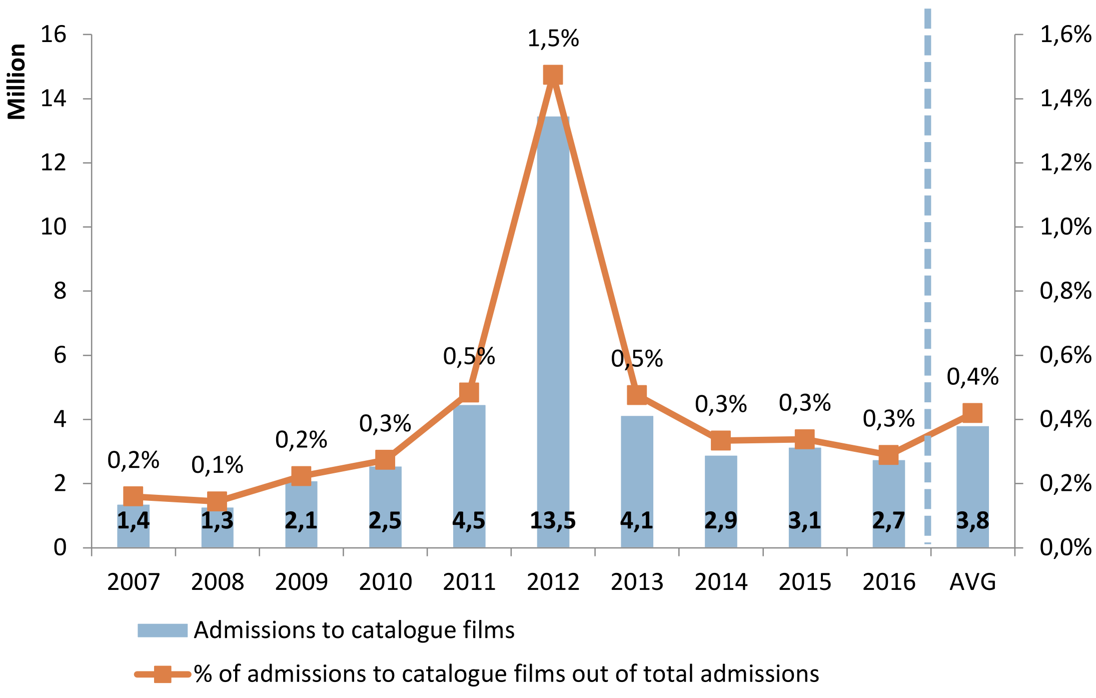
Synthèse

La seconde vie des (de certains) films

Habituellement, les longs métrages génèrent la majeure partie des recettes au cours des deux ou trois premières années suivant leur première sortie en salle. Après avoir suivi tout le cycle d'exploitation dans les différentes fenêtres de distribution pertinentes (sortie en salle, vidéo domestique/vidéo à la demande, télévision à péage et gratuite), un film est considéré comme faisant partie de la médiathèque et devient un « titre de catalogue ».

La restauration et la numérisation des écrans de cinéma ont grandement facilité le retour des vieux films dans le circuit des salles de cinéma. Ces dernières années, certaines rééditions de films cultes ont connu un succès considérable au box-office : en 2012, par exemple, les performances de *Titanic* et *Star Wars épisode I - La menace fantôme* ont considérablement augmenté la part des entrées enregistrées par les films de catalogues dans l'UE.

Entrées des films de catalogue et part des entrées des films de catalogue sur la totalité des entrées dans l'UE, 2007-2016



Source : Observatoire européen de l'audiovisuel / LUMIERE

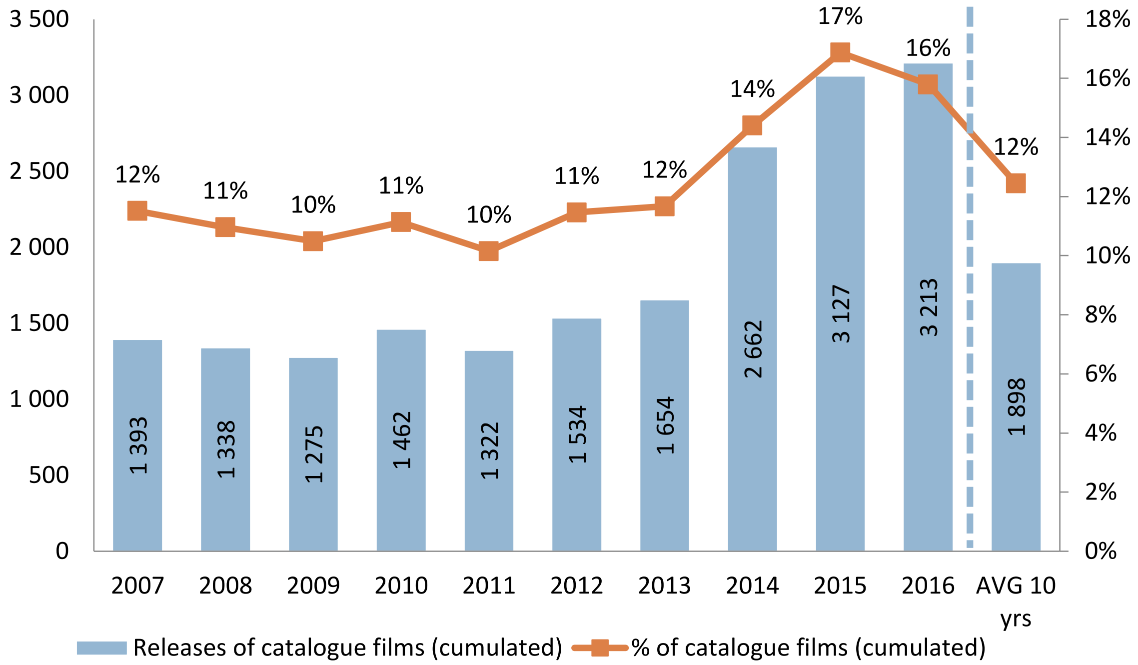
Toutefois, seule une minorité de films réintègre la distribution en salles après une première sortie. De plus, lorsqu'un film de catalogue connaît une seconde phase d'exploitation, les entrées sont généralement très faibles (à l'exception de quelques succès au box-office) : en moyenne, sur la période 2007-2016, seulement 15 % des films de catalogue atteignent le seuil de référence de 1 000 entrées sur un marché de l'UE au cours d'une même année.

Par ailleurs, les entrées des films de catalogue affichent une forte concentration au sommet, les « dix meilleurs titres » - principalement des super-productions américaines « de catalogue » - représentant en moyenne 56 % des entrées.

Projections en salles : un marché ardu

Bien que représentant en moyenne 12 % de tous les films sortis sur la période 2007-2016, les films de catalogue n'ont qu'un faible impact sur la fréquentation des salles de cinéma, puisqu'ils ne génèrent que 0,4 % des entrées totales dans l'UE.

Sorties de films de catalogues dans les cinémas de l'UE et pourcentage de la totalité des films (cumulé), 2007-2016



Source : Observatoire européen de l'audiovisuel / LUMIERE

En général, ces films sont confrontés aux mêmes obstacles que le cinéma Art et Essai, à savoir une forte segmentation culturelle et géographique et une diffusion médiocre : en moyenne, près de 84 % des films de catalogue sont diffusés sur un seul marché européen, sachant que ce chiffre est encore plus élevé (87 %) pour les films d'origine européenne.

Le gagnant remporte tout

Les entrées des films de catalogue affichent une forte concentration : même les films qui sont sortis sur au moins deux marchés génèrent en moyenne 71 % de leurs entrées sur un seul territoire (93 % pour les films de catalogue de l'UE). Sachant que les trois principaux marchés représentent au total 67 % des entrées des films de catalogue, une sortie en salles sur l'un de ces marchés peut avoir un impact crucial sur la performance en salle globale d'un titre donné.

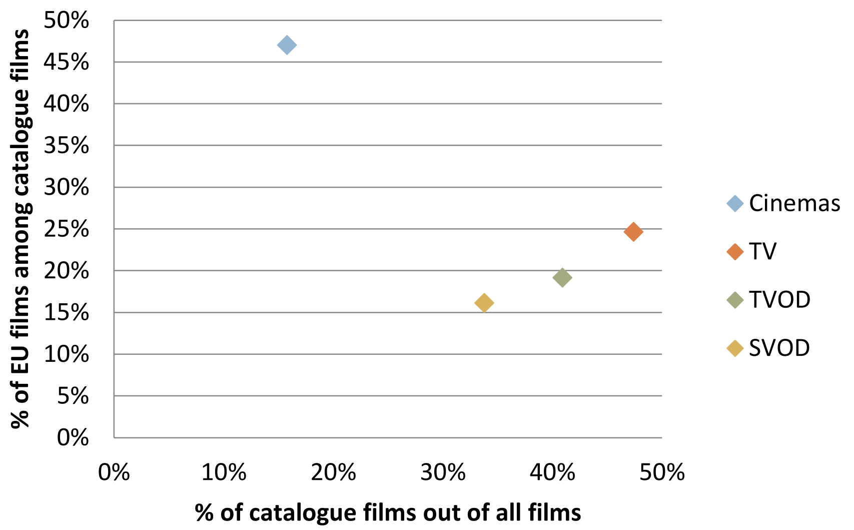
Les films de catalogue ne sont pas toujours prophètes en leur pays

Lorsqu'un film de catalogue n'est diffusé que sur un seul territoire, ce n'est pas toujours dans son pays de production : dans 41 % des cas il s'agit d'un marché non national. Ce constat, ainsi que certaines spécificités propres aux territoires (par exemple, la prévalence d'une culture cinéphile, le nombre de salles), peuvent expliquer pourquoi 58 % des entrées des films de catalogue de l'UE ont lieu hors de leurs marchés nationaux (contre 32 % pour les films en général).

Quelles sont les fenêtres les plus favorables aux films de catalogue ?

En 2016, la part des films de catalogue était la plus élevée à la télévision (47 %), suivie par la TVOD (41 %) et la SVOD (34 %), alors qu'elle représentait 16 % dans les cinémas. En revanche, le cinéma affichait la plus grande part de films UE parmi les films de catalogue (47 %), suivi par la télévision (25 %), la TVOD (19 %) et la SVOD (16 %).

Synthèse : Part des films de catalogue et des films de catalogue UE dans les fenêtres de diffusion au sein de l'UE, 2016



Source : Analyse par l'Observatoire européen de l'audiovisuel de données de LUMIERE et Médiamétrie Eurodata TV

Les films de catalogue proposés sont généralement récents

En ce qui concerne l'âge des films de catalogue, la catégorie des films les plus récents (de 11 à 20 ans) est la plus représentée dans tous les canaux de distribution, et en particulier dans la SVOD. Cela peut s'expliquer par le modèle commercial des plateformes SVOD, qui permet aux clients de « rattraper » de nombreux films ayant quitté le circuit commercial depuis peu.

En général, plus les films sont vieux, moins ils sont disponibles sur l'ensemble des canaux de distribution. Néanmmoins, en 2016, les films de plus de 50 ans représentaient 25 % des films de catalogue dans les cinémas.

Ancienneté des films de catalogue : comparaison des fenêtres de diffusion dans l'UE, 2016

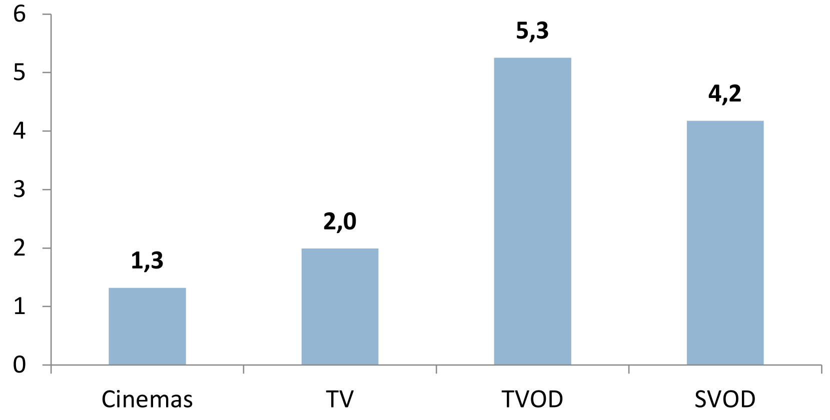
Age of catalogue films	Cinemas	TV	TVOD	SVOD
11 to 20 years	31%	44%	47%	62%
21 to 30 years	19%	20%	22%	21%
31 to 40 years	13%	11%	12%	8%
41 to 50 years	12%	11%	8%	4%
>50 years	25%	15%	12%	5%

Source : Analyse par l'Observatoire européen de l'audiovisuel de données de LUMIERE et Médiamétrie Eurodata TV

Dans quelles fenêtres les films de catalogue circulent-ils le mieux ?

Quelle que soit leur origine, les films de catalogue semblent bénéficier d'une meilleure diffusion sur les services TVOD, où ils sont disponibles en moyenne sur 5,3 marchés, que sur les services de SVOD (4,2 marchés), à la télévision (2,0 marchés) ou dans les cinémas (1,3 marché).

Nombre moyen de marchés UE pour les films de catalogue : comparaison des fenêtres de diffusion, 2016



Source : Analyse par l'Observatoire européen de l'audiovisuel de données de LUMIERE et Médiamétrie Eurodata TV

Les films de catalogue de l'UE bénéficient d'une diffusion plus large sur les services de VOD que dans les cinémas

En 2016, les films de catalogue de l'UE ont été diffusés en moyenne dans 2,7 pays sur les plateformes TVOD, contre 2,4 sur les services de SVOD et 1,2 en salle et à la télévision. En revanche, sur l'ensemble des canaux de distribution, les titres de catalogues des États-Unis ont mieux circulé que les films de l'UE. Néamoins, il convient de noter que l'écart de circulation entre les films de catalogue américains et européens est beaucoup plus prononcé sur les services de VOD que dans les cinémas.

Nombre moyen de marchés UE pour les films de catalogue par région d'origine : comparaison des fenêtres de diffusion, 2016

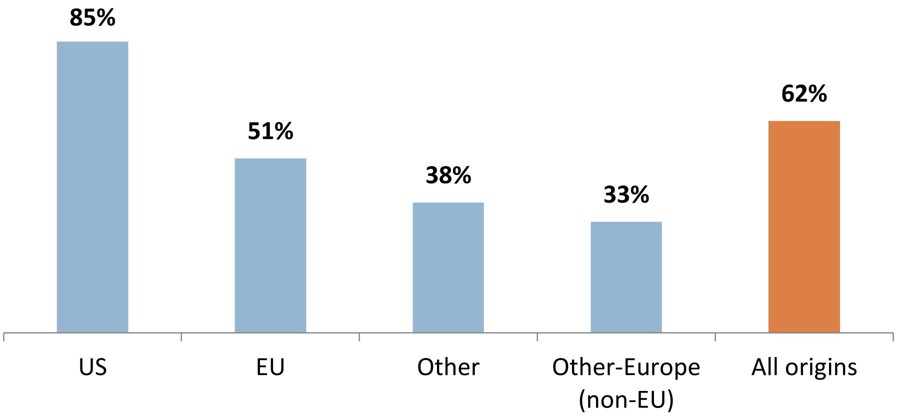
Film origin	Cinemas	TV	TVOD	SVOD
EU	1.2	1.2	2.7	2.4
Other Europe (non-EU)	1.2	1.0	2.3	1.7
US	1.5	2.7	7.3	5.1
World	1.3	1.3	5.1	3.3

Source : Analyse par l'Observatoire européen de l'audiovisuel de données de LUMIERE et Médiamétrie Eurodata TV

Au moins 62 % des films de catalogue sortis en salles apparaissent également sur les services de VOD

De tous les films de catalogue sortis en salles en 2016, 62 % étaient disponibles sur au moins un service de VOD dans l'UE (TVOD ou SVOD). Cependant, ce chiffre est probablement sous-estimé, car les données de VOD ne concernent que le mois d'octobre 2016.

Part des films de catalogue sortis en salles également disponibles sur au moins une plateforme de VOD dans l'UE, 2016



Source : Observatoire européen de l'audiovisuel / LUMIERE

Les sorties en salles favorisent une meilleure circulation des films de catalogue sur les services de VOD

Les données indiquent également que la sortie en salles des films de catalogue semble favoriser une distribution plus large sur les services de VOD, puisque les films de catalogue sortis en salles sont disponibles sur un plus grand nombre de marchés de VOD que les films de catalogue en général.

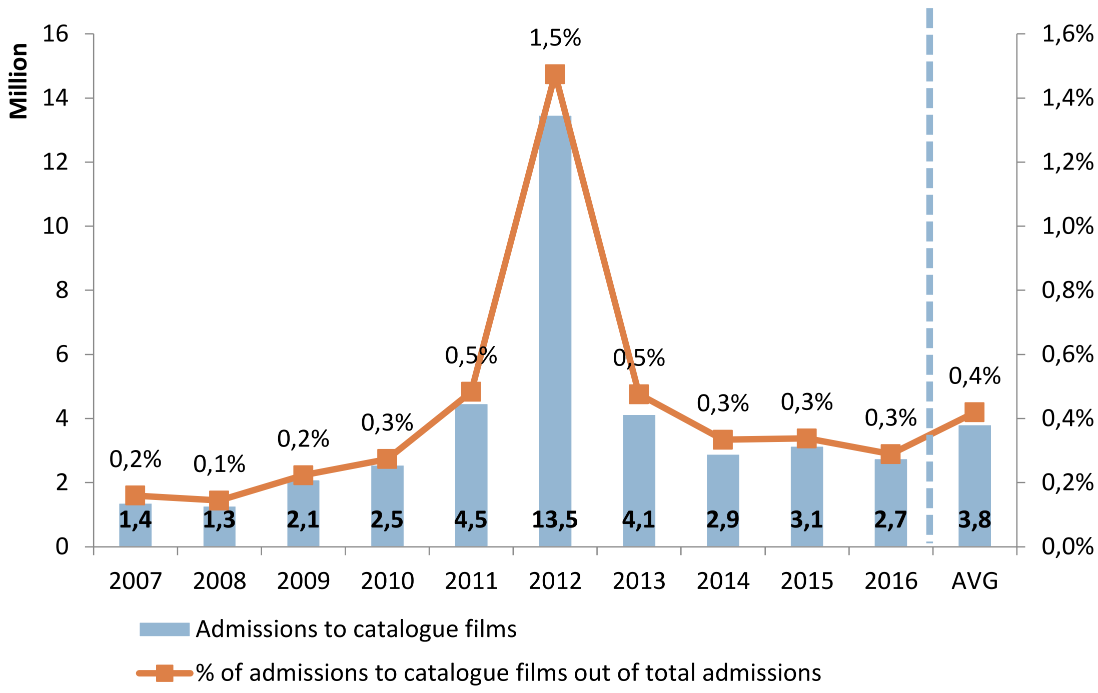
Zusammenfassung

Das zweite Leben von (einigen) Filmen

Spielfilme erzielen den größten Teil ihrer Einnahmen in den ersten beiden Jahren nach ihrem Kinostart. Sobald der vollständige Verwertungszyklus eines Films abgeschlossen ist (Kinostart, Home Entertainment (Video/VoD), Pay-TV und Free-TV), gelten Filme als Teil einer Filmbibliothek, d.h., sie werden zu „Katalogtiteln".

Die technischen Möglichkeiten für die Restaurierung und Überarbeitung sowie die Digitalisierung von Kinoleinwänden machen es heute sehr viel einfacher, auch ältere Filme wieder in den Verwertungskreislauf zurückzuführen. In den letzten Jahren haben einige Kultfilme, die auf die Kinoleinwände zurückgekehrt sind, beachtliche Erfolge an den Kinokassen erzielt, etwa 2012, als durch *Titanic* und *Star Wars Episode I – The Phantom Menace* der Zuschaueranteil für Katalogfilme in der EU in die Höhe geschnellt ist.

Besucher von Katalogfilmen und ihr Anteil an der Gesamtbesucherzahl in der EU, 2007-2016



Quelle : Europäische Audiovisuelle Informationsstelle / LUMIERE

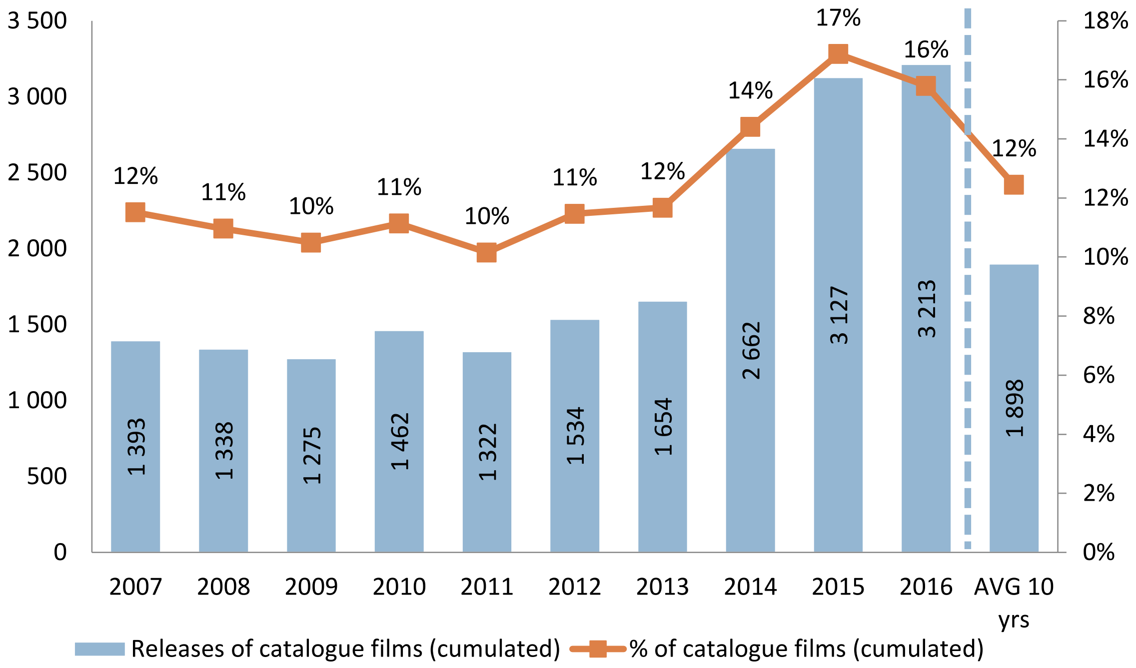
Allerdings schafft nur ein kleiner Teil von Filmen die Rückkehr auf die Leinwand nach dem Kinostart. Außerdem ist die Zahl der Kinobesucher bei Katalogfilmen, die ein zweites Mal verwertet werden, in der Regel sehr niedrig (mit Ausnahme von einigen wenigen Kassenschlagern): Im Durchschnitt schafften es zwischen 2007-2016 nur 15% der Katalogfilme, mehr als 1 000 Kinobesucher in einem EU-Markt in einem Jahr zu erreichen.

Die Zahl der Besucher von Katalogfilmen konzentriert sich in der Regel auch auf einige wenige Filme an der Spitze, auf die ‚Top 10'-Titel – zumeist US-amerikanische Blockbuster. Auf diese Filme entfallen im Schnitt 56% der Zuschauer.

Ein Kinomarkt mit erheblichen Problemen

Rund 12% aller Filme, die in den Jahren 2007-2016 in die Kinos kamen, waren Katalogfilme. Die Zahl der Kinobesucher, die auf diese Kategorie entfiel, lag jedoch lediglich bei 0,4% aller Kinobesucher in der EU.

Zahl der Katalogfilme in der EU und ihr Anteil am Kinostart der Filme insgesamt (kumuliert), 2007-2016



Quelle : Europäische Audiovisuelle Informationsstelle / LUMIERE

Im Allgemeinen stehen diese Filme vor denselben Problemen wie der gesamte Arthouse-Sektor: eine hohe kulturelle und geografische Fragmentierung und niedrige Vertriebszahlen: Im Schnitt kommen fast 84% der Katalogfilme nur in einem einzigen EU-Land in die Kinos, ein Anteil, der für Filme mit EU-Herkunft noch höher ist (87%).

A winner-takes-it-all-Businessmodell

Die Zahl der Besucher von Katalogfilmen ist in der Regel in hohem Maße konzentriert: Selbst wenn Katalogfilme in mindestens zwei Ländern in die Kinos kamen, erwirtschafteten sie im Schnitt 71% ihrer Einnahmen in einem einzigen Land (93% bei EU-Katalogfilmen). Da 67% der Kinobesucher von Katalogfilmen auf die drei größten Kinomärkte entfallen, kann sich ein Kinostart in einem Top-Markt entscheidend auf den Gesamterlös für einen solchen Film auswirken.

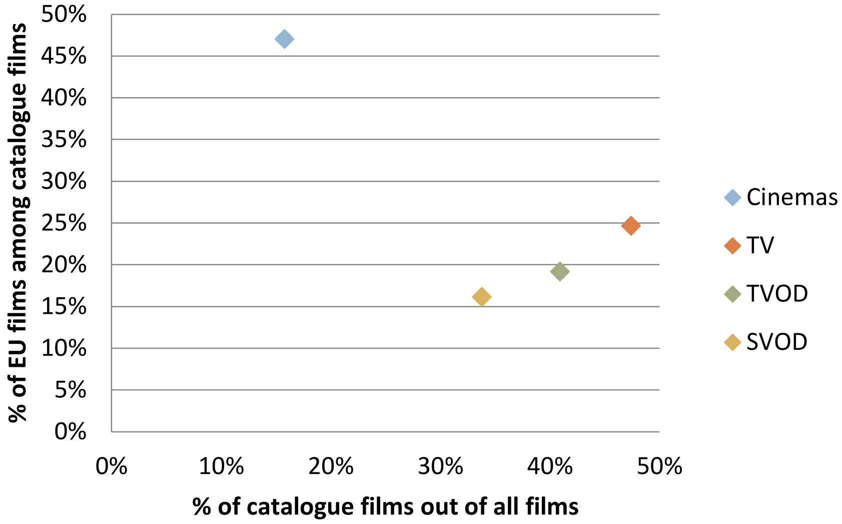
Der Prophet gilt nichts im eigenen Land – das gilt auch für Katalogfilme

Wenn ein Katalogfilm nur in einem Land wieder in die Kinos kommt, muss das nicht zwangsläufig das Land sein, in dem der Film produziert wurde: In 41% der Fälle handelt es sich um einen anderen Markt. Diese Information dürfte auch zusammen mit bestimmten Merkmalen von Ländern (z.B. eine ausgeprägte Liebe zu Kino und Film, die Zahl der Kinos) der Grund sein, warum EU-Katalogfilme 58% ihrer Kinobesucher außerhalb der nationalen Märkte erzielt haben (verglichen mit 32% für Filme im Allgemeinen).

In welchen Verwertungsfenstern schneiden Katalogfilme besser ab?

2016 war der Anteil von Katalogfilmen am höchsten im Fernsehen (47%), gefolgt von TVoD (41%) und SVoD (34%). Beim Kino waren es 2016 gerade einmal 16%. Dagegen war das Kino das Fenster, auf das der größte Anteil an EU-Filmen unter den Katalogfilmen entfällt (47%), gefolgt vom Fernsehen (25%), TVoD (19%) und SVoD (16%).

Synthese: Anteil der Katalogfilme und der EU-Katalogfilme in den einzelnen Verwertungsfenstern in der EU, 2016



Quelle : Europäische Audiovisuelle Informationsstelle, Auswertung von Daten von LUMIERE und Médiamétrie Eurodata TV

Katalogfilme sind in der Regel relativ neue Filme

Was das Alter der Katalogfilme betrifftso ist die Kategorie relativ neuer Filme (zwischen 11 und 20 Jahre alt) in allen Vertriebskanälen am stärksten vertreten, vor allem auf SVoD. Dies dürfte etwas mit dem Geschäftsmodell auf den SVoD-Plattformen zu tun haben: Den Kunden sollen vor allem Filme angeboten werden, die ihren kommerziellen Kreislauf vor nicht allzu langer Zeit abgeschlossen haben.

Grundsätzlich gilt: Je älter ein Film, desto seltener ist er über die Vertriebskanäle erhältlich. Trotzdem lag 2016 der Anteil von Katalogfilmen, die über 50 Jahre alt waren, bei 25% in den Kinos.

Alter der Katalogfilme: Vergleich zwischen den Verwertungsfenstern in der EU, 2016

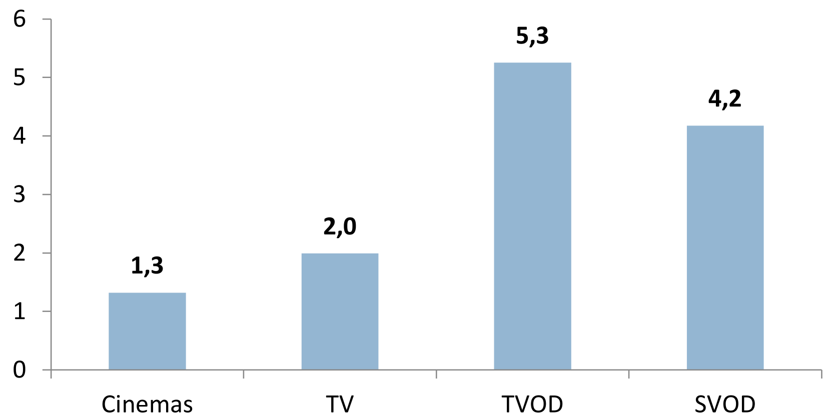
Age of catalogue films	Cinemas	TV	TVOD	SVOD
11 to 20 years	31%	44%	47%	62%
21 to 30 years	19%	20%	22%	21%
31 to 40 years	13%	11%	12%	8%
41 to 50 years	12%	11%	8%	4%
>50 years	25%	15%	12%	5%

Europäische Audiovisuelle Informationsstelle, Auswertung von Daten von LUMIERE und Médiamétrie Eurodata TV

In welchen Fenstern lassen sich Katalogfilme besser vermarkten?

Unabhängig von ihrer Herkunft scheinen sich Katalogfilme über TVoD besser vermarkten zu lassen. Über TVoD waren sie in 5,3 Märkten erhältlich, gefolgt von SVoD (4,2 Märkte), Fernsehen (2,0 Märkte) und Kino (1,3 Märkte).

Durchschnittliche Zahl von EU-Märkten für Katalogfilme: Vergleich zwischen den Verwertungsfenstern, 2016



Europäische Audiovisuelle Informationsstelle, Auswertung von Daten von LUMIERE und Médiamétrie Eurodata TV

U-Katalogfilme sind im VoD weiter verbreitet als im Kino

2016 kamen EU-Katalogfilme im Schnitt in 2,7 Ländern auf TVoD-Plattformen auf den Markt, gegenüber 2,4 auf SVoD-Plattformen und 1,2 in Kinos und Fernsehsendern. Für US-Katalogtitel lagen die Vertriebszahlen höher als für EU-Filme. Bei VoD war der Abstand zwischen US-Filmen und EU-Katalogfilmen allerdings größer als beim Kino.

Durchschnittliche Zahl von EU-Märkten für Katalogfilme nach Herkunftsregion: Vergleich zwischen den Verwertungsfenstern, 2016

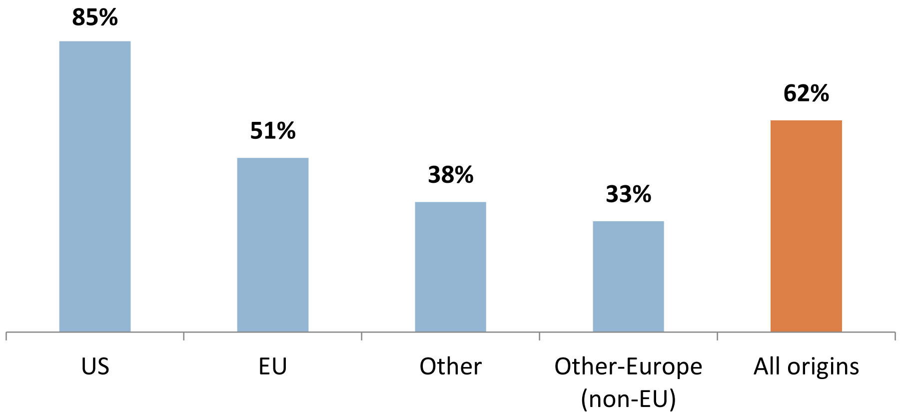
Film origin	Cinemas	TV	TVOD	SVOD
EU	1.2	1.2	2.7	2.4
Other Europe (non-EU)	1.2	1.0	2.3	1.7
US	1.5	2.7	7.3	5.1
World	1.3	1.3	5.1	3.3

Europäische Audiovisuelle Informationsstelle, Auswertung von Daten von LUMIERE und Médiamétrie Eurodata TV

Mindestens 62% der Katalogfilmewurden auch über VoD angeboten

Von allen Katalogfilmen, die 2016 erneut in die Kinos kamen, waren 62% bei mindestens einem VoD-Anbieter in der EU erhältlich (entweder über TVoD oder über SVoD). Diese Zahlen sind wahrscheinlich nicht präzise, da die VoD-Angaben sich lediglich auf den Monat Oktober 2016 beziehen.

Wiederaufführung von Katalogfilmen und Verfügbarkeit auf mindestens einer VoD-Plattform in der EU, 2016



Quelle : Europäische Audiovisuelle Informationsstelle / LUMIERE

Der Kinostart fördert eine bessere Verbreitung von Katalogfilmen auf VoD

Die Angaben legen auch nahe, dass der Kinostart von Katalogfilmen sich positiv auf die Verbreitung über VoD auswirken. So waren Katalogfilme, die wieder in die Kinos gekommen waren, auf mehr VoD-Märkten erhältlich als Katalogfilme im Allgemeinen.

1. Introduction

In recent years, a number of initiatives, tributes and events have been developed to satisfy an appetite for older film works, whether restored versions of classics, or cult and niche B-movies. In the film industry, film works that have already completed a first cycle of exploitation through the different distribution windows (theatrical release, TV and home video / VOD) are known as “catalogue titles” or “back catalogue titles”, as they appear behind more recent film works in film libraries.

Normally, films are expected to generate most of their revenues during their first exploitation cycle (a lifespan that is generally estimated at four to six years, and no more than 10 years). After this period, the commercial value of the film decreases and it becomes a part of the catalogue. This does not mean that older films cannot generate revenues after their first run of exploitation, but it can be realistically maintained that only a small share of old films will be re-released in the distribution circuit for strictly commercial purposes[1].

Indeed, catalogue films represent a limited share of the films on release in cinemas and an even lower share of total theatrical admissions in the European Union. However, digitisation of cinema screens, the availability of restored and digitally remastered films as well as the rise of VOD platforms might create new opportunities for the distribution of catalogue films across different channels (theatrical re-releases, online distribution and availability on thematic TV channels).

This report sets out to provide an overview of the commercial exploitation of catalogue films in the European Union across the three main distribution windows: cinemas, television and VOD. The following research questions will be addressed:

- How do catalogue films perform compared to films in general?
- How do they circulate?
- How do European (and particularly EU) catalogue films perform compared to US titles?
- Does VOD represent an opportunity for better circulation of older titles?

In order to explore these subjects, we will try to identify the volume and share of catalogue films for each window, looking at a set of indicators such as the age of the film works, their origin and the number of distribution markets.

In the first chapter, we will determine to which extent catalogue films are available in theatres in the EU and will compare their performance in terms of admissions

[1] European Commission, *Challenges of the Digital Era for Film Heritage Institutions*, 2011, p.14

with that of more recent titles. The second chapter will then focus on the presence of catalogue films on television channels in the EU, while the third and fourth chapters will be centered around the availability of catalogue films on TVOD and SVOD, respectively. In the last section we will outline a comparative summary of the availability of catalogue films across the different distribution windows.

Please note that this study only focuses on the commercial exploitation of catalogue films, leaving aside other uses that do not entail a commercial purpose (e.g. free educational screenings).

The notion of catalogue film can be associated with those of film heritage (*films du patrimoine*), archival films, or classic films[2]. These definitions result from slightly different perspectives and standpoints, but all refer to films that have concluded their first round in the exploitation circuit. While we have referred to "film heritage works" in previous publications[3], we have chosen to adopt the terminology "catalogue films" for this study, due to its more distinct focus on commercial and industry aspects.

Methodology

This study covers the offer of catalogue films across different distribution channels in the EU: cinemas, television channels, and TVOD and SVOD services. The exact geographical coverage can vary depending on the data sample available for each section.

Only feature films are included in this report, spanning all feature-length fiction, documentary or animation films that were theatrically released in at least one market. Short films and alternative content, such as opera or ballet recordings of concerts, are not taken into account.

In this publication, catalogue films are defined as film works that were produced (and presumably theatrically released for the first time[4]) at least 10 years prior to the exploitation year taken into consideration. For instance, a film produced in 1994 is considered "part of the catalogue" starting from 2004. Given the fact that there is no official definition for catalogue films, this criterion is aimed at identifying films that re-enter the commercial circuit after having already completed a first cycle of exploitation.

In the case of co-productions, the region of origin ("European", "EU", "US", "Other") of each film has been established based on the presumed majority co-production country, as indicated in the LUMIERE database.

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[2] Cf. the French *film de répertoire*.

[3] European Audiovisual Observatory, *The Exploitation of Film Heritage Works in the Digital Era*, 2016.

[4] While in principle there is a difference between year of production and year of release, this distinction can be considered of secondary importance for the purpose of this study, as in the majority of cases the release date of a film closely follows the production year. Since it was not always possible to determine the date of the first release of a given film, its production year represented the more reliable time indicator available to determine if it was a catalogue title.

In this report, "European" is used to define those works for which the first or main production country is one of the 47 Member States of the Council of Europe[5].

In turn, "EU" is used to indicate a film produced in one of the 28 Member States of the European Union[6].

Finally, the category "Other" refers to those films that do not have a European or US origin.

For films categorised as "EUR inc" films, that is, films for which the main producer is a company established in the EU but under the control of a US company, the region of origin to be attributed to the film was assessed on a case by case basis. In order to determine if a "EUR inc" film had to be considered European or US, we relied on the information available in the databases of Europa Cinemas and the European Commission's Education, Audiovisual and Culture Executive Agency (EACEA). A full list of the "EUR inc" catalogue films included in this report can be found in the Appendix.

Catalogue films in cinemas

This section looks at the availability and performance of catalogue films in cinemas in the EU. The analysis covers 10years of theatrical exploitation (from 2007 to 2016) drawing on data available in LUMIERE for 27 EU Member States[7].

The data include all feature films on release in at least one EU market for each year in the considered time-frame. Any film with at least one commercial theatrical screening in a territory is considered as "on release", including first releases, holdovers, re-releases, retrospectives, etc.

Non-commercial screenings are not included in this analysis.

The following indicators are available:

- original title of the film;
- year of production;
- country of origin;
- number of admissions in each EU market (corresponding to the number of tickets sold for screenings related to a given film).

It is to be noted that, while the estimated coverage rate in LUMIERE averages 85% of total EU admissions, coverage rates for individual markets can vary[8]. This has an impact

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

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

[7] No data available for the Maltese market.

[8] For a complete list of coverage rates in individual markets, see the Appendix at the end of this report.

on the calculated share of catalogue films at a country level, limiting the statistical comparability of this indicator.

Catalogue films on TV channels

The second chapter takes into account catalogue films programmed on television channels in the EU. The analysis draws on the data provided by Médiametrie Eurodata TV for three television seasons (2011-2012, 2014-2015 and 2015-2016).

The data include the feature films programmed by a sample of television channels in a selection of EU territories. The following information was provided:

- the name of the TV channel and its country of establishment;
- the original title, the country of origin and the year of production of the film;
- the time slot of the broadcast.

Catalogue films on VOD

The analysis developed in chapters 3 and 4 focuses on the presence of catalogue films on VOD services across the EU, addressing TVOD and SVOD catalogues, respectively.

- "Transactional video on demand" (TVOD) defines VOD services that offer films available either for download (electronic sell-through / EST) or for online rental.
- "Subscription video on demand" (SVOD) refers to services that grant their customers access to a catalogue of content against a monthly fee.

Data from VOD catalogues were retrieved by the European Audiovisual Observatory in October 2016 using a tailor-made software tool.

The sample comprises a total of 68 TVOD and 37 SVOD services available across the EU. Only over-the-top (OTT) VOD services were included, leaving out services only accessible through set-top boxes of IPTV, cable and satellite operators.

Once identified, films were matched with titles in the Observatory's LUMIERE database, the Movie Database (TMDb) and the Internet Movie Database (IMDb) through a heuristic algorithm.

2. Catalogue films on release in cinemas

Key findings

- Catalogue films (films aged 10 years or more) accounted on average for 12% of all film releases in the EU in the time-frame 2007-2016. However, these films generated only a negligible share of total admissions (0.4% on average).
- When restricting the analysis to films with more than 1 000 admissions in at least one EU market (in order to exclude festival or promotional screenings), the share of catalogue films drops to an average 3% of all films.
- France is the most active EU country in terms of theatrical releases of catalogue titles.
- 'Top 10' catalogue films account on average for 56% of admissions.
- The most successful catalogue titles based on admissions are US blockbusters (mainly family animation hits), widely distributed across EU markets, that considerably boost the US share of admissions.
- On average, 60% of catalogue films on release in the EU are European, but they account for less than one third of admissions to catalogue films.
- On average, 31% of catalogue films on release are relatively recent titles (aged less than 21 years).
- Catalogue films circulate less than films in general: almost 84% are released in only one EU market and even when released in at least two markets, they generate 71% of their admissions in one single territory.
- Catalogue films produced in Europe tend to travel slightly less than US catalogue films and they generate most of their admissions in a single territory.

Methodology

The section covers the exploitation of catalogue films on release in cinemas in 27 EU markets[9] from 2007 to 2016. This chapter addresses the following research questions:

- What is the share of catalogue films out of total films on release in theatres in the EU?
- What is the weight of the admissions generated by catalogue films?
- How do European catalogue films (and EU films in particular) perform – in terms of admissions – compared to US titles and feature films in general?

[9] No admissions data was available for the Maltese market.

- How do catalogue films, and particularly European films, circulate across EU markets?

This analysis focuses exclusively on feature films, leaving out compilations of short films and works categorised as "alternative content" or "event cinema"[10].

Catalogue films, as in the rest of this study, are defined as films that were produced and/or theatrically released for the first time at least 10 years prior to the year taken into consideration.

The data are sourced from the European Audiovisual Observatory's LUMIERE database. The following indicators have been used:

- The year of production of the film.
- The country of origin of the film. In the case of co-productions, the one that was assumed to be the first production country was considered the country of origin. In the case of films produced with incoming US investment ("EUR inc" films), we relied on the information available in the databases of Europa Cinemas[11] and the European Commission's Education, Audiovisual and Culture Executive Agency (EACEA)[12] to determine if a film should be qualified as US or European.
- The number of EU countries where a catalogue film was released for each year of the considered time frame.
- The number of admissions (the number of cinema tickets sold for a theatrical screening) generated by a given catalogue film in each EU market.

It is to be noted that films can be counted in two different ways, resulting in two different indicators:

- **Unique number of titles**: This corresponds to the count of individual films on release. In this case, each film is counted once even when released in different territories.
- **Cumulated number of titles**: This is obtained by considering, for a given film, all the releases across the EU. Accordingly, a film can be counted multiple times, depending on the number of territories in which it was distributed each year. This figure provides an indication of the overall offer of catalogue films across the EU.

Situating these two indicators in relation to each other provides an overview of the circulation of individual films.

[10] The notion of event cinema includes a range of entertainment events (opera, ballet, concerts, sport), whether recorded or live-streamed in cinemas.
[11] https://www.europa-cinemas.org/en/search-film
[12] https://eacea.ec.europa.eu/mediaPgm/

Festival screenings

As LUMIERE data may also include paid admissions related to film festivals, a certain share of admissions for catalogue films in our datasets may refer to festival screenings. As this publication focuses on films that re-enter the traditional theatrical distribution circuit, catalogue films shown at festivals do not strictly fall into the remit of this study, as they do not necessarily benefit from a subsequent theatrical re-release. In order to avoid festival screenings distorting the results, we have singled out those releases of catalogue films that sold fewer than 1 000 tickets in a given EU market in a given year, assuming that they were related to festivals or other promotional events. This criterion is of course subject to a certain margin of error, as releases of films with fewer than 1 000 admissions may also refer to commercial theatrical screenings.

Therefore, for some parts of this section, the analysis was carried out on two levels:

- Taking into account all releases (including those generating fewer than 1 000 admissions in a single EU market).
- Only including releases that generated at least 1 000 admissions in a single EU market. This way, the analysis only takes into account releases of catalogue films that performed well enough to compete with recent films on a theatrical circuit, irrespective of whether the excluded films were related to festival screenings.

Limitations

Research results must be interpreted in the light of possible limitations in the data:

- Coverage rates among individual markets can vary significantly, due to structural differences in data collection methods across different countries. This can have an impact on the comparability of certain indicators, such as the count of catalogue films. In some cases, this number is not comprehensive, as some sources may not track films generating a modest number of admissions. For France, for instance, available admissions data are limited to fewer than 1 000 feature films per year in the time period considered for this study.
- While the overall coverage rate of LUMIERE is estimated at 85% of total EU admissions, coverage rates may vary from year to year in individual markets. This limitation may particularly concern the year-on-year comparability of the count of catalogue films in certain countries.
- Finally, the Irish and UK markets are treated as one in the LUMIERE database, which can hence distort the calculations of the share of national and non-national admissions.

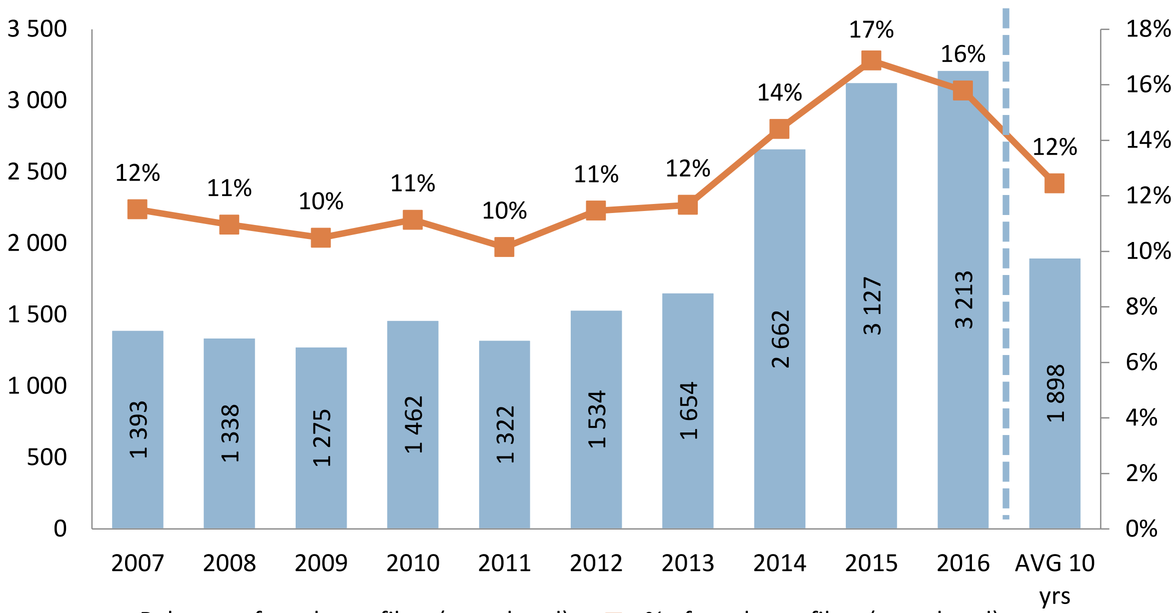
2.1. Volume of catalogue films on release in cinemas

The analysis was carried out on a dataset of 28 576 feature films that generated admissions in markets across the EU during the 2007-2016 time frame.

The cumulated number of catalogue films, obtained counting the multiple releases of the same film in different markets, can be a telling indicator of the overall volume of catalogue films in the EU. For 2016, more than 3 200 releases of catalogue films can be counted, a figure that was relatively stable in the first part of the decade, before soaring from 2014-2016.

Cumulatively, catalogue films represent on average 12% of the total number of feature films (16% in 2016). Before rising to 14% in 2014, the share of catalogue films was comparatively lower, averaging 11% from 2007 to 2013.

Figure 1. Releases of catalogue films in cinemas in the EU and share of total films on release (cumulated), 2007-2016



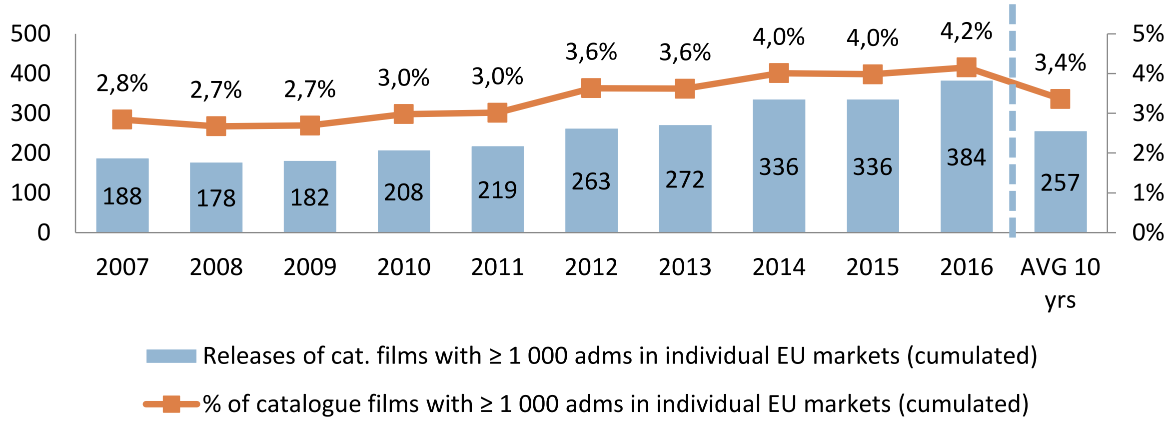
Source: European Audiovisual Observatory / LUMIERE

However, these data should be interpreted with caution since the significant majority of older films generated a limited number of admissions as they were only screened at festivals or at special events. In order to focus on those films that benefited from a proper theatrical distribution strategy, only the releases of catalogue films with at least 1 000 admissions in a single EU market were taken into account, thus excluding releases that were presumably generated in the context of film festivals and other promotional screenings.

Leaving out releases with fewer than 1 000 admission in at least one individual market may also affect measurement of the impact of thevariability in coverage rates.

Under this methodology, the number of releases of catalogue films dropped considerably compared to the previous figures, averaging 3% of total films on release. However, the share of catalogue films marginally but constantly increased over the considered period of time, with a compound annual growth rate of 4% since 2007. In 2016, catalogue films amounted to 384 releases, or 4% of all feature film releases that year.

Figure 2. **Releases of catalogue films in cinemas in the EU and share of the total number of films on release (cumulated) - films ≥ 1 000 admissions in at least one EU market, 2007-2016**

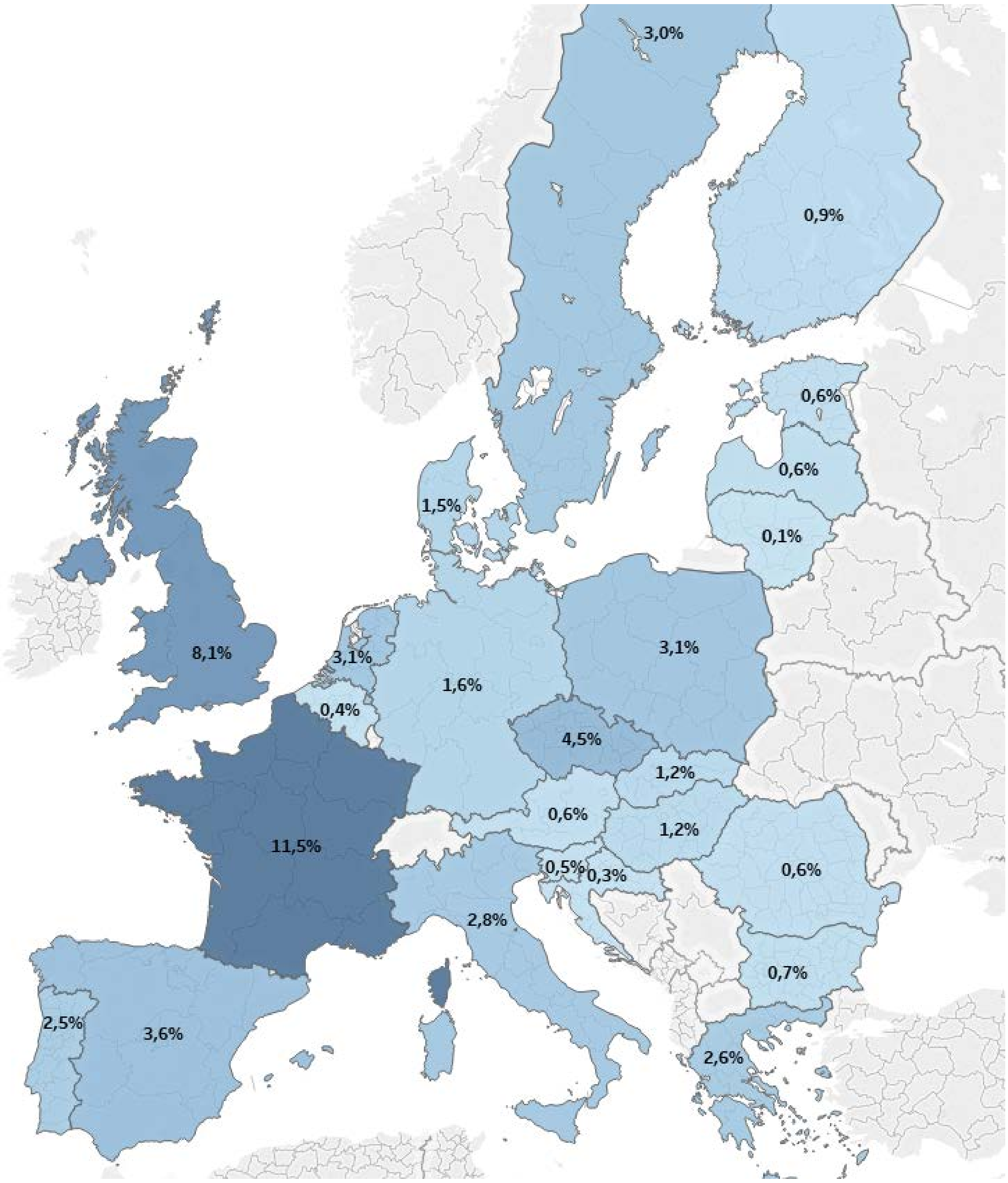


Source: European Audiovisual Observatory / LUMIERE

On average, the share of catalogue films out of the total number of film releases varies greatly from country to country. When only considering films with at least 1 000 admissions in a single EU market, particularly high shares of catalogue films can be observed in France (11.5%) and the United Kingdom (8.5%). In most EU countries, the share of catalogue films remains below 3%.

Analysis at a country level, however, must be interpreted with caution as limitations in the data may reduce the comparability of statistical indicators.

Figure 3. Average share of catalogue films out of total number of film releases in individual EU countries - films ⩾ 1 000 admissions in at least one EU market[13], 2007-2016



Source: European Audiovisual Observatory / LUMIERE

[13] The LUMIERE database treats the UK and Ireland as the same market. Therefore, in this report the UK share of catalogue films includes Irish data.

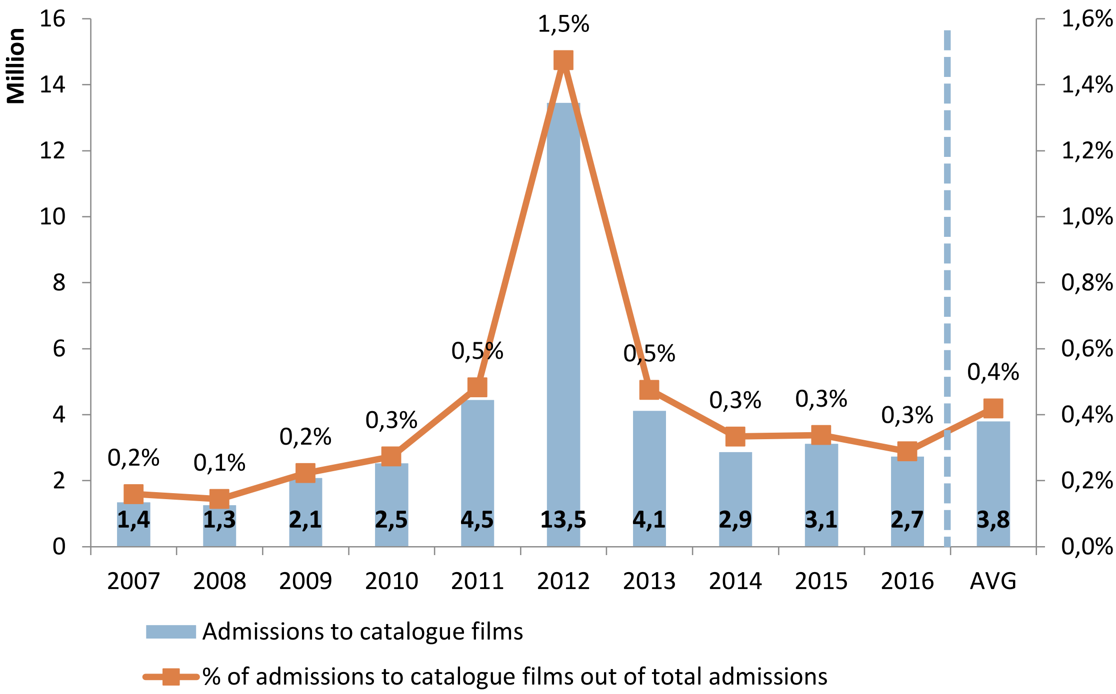
2.2. Admissions to catalogue films on release in cinemas

2.2.1. Share of admissions to catalogue films in the EU

Catalogue films account for a modest number of admissions, representing an average of 0.4% of total theatrical admissions in the EU, for the period 2007-2016. Between 2007 and 2016, re-releases of catalogue films generated about 38 million admissions in the European Union. While average admissions to catalogue films remained under the threshold of four million per year, unusually high admissions levels can be observed for the year 2012 (almost 13.5 million tickets sold). This hike can be ascribed to the re-release of cult US hits *Titanic* and *Star Wars Episode I - The Phantom Menace*, generating together over nine million admissions in 2012, 68% of total admissions to catalogue films that year. The successful box office performance of these US films raised the share of catalogue films out of total admissions to a remarkable 1.5%.

Theatrical re-releases of US blockbusters also had an impact on admissions in 2011 and 2013. The animation feature *The Lion King* took 3.2 million tickets across the EU in 2011, accounting for as much as 72% of total admissions to catalogue films that year. In 2013, the re-release of three US family films (*Finding Nemo*, *Jurassic Park* and *Monsters, Inc.*) generated a total 1.9 admissions, corresponding to 45% of total admissions to catalogue films. When excluding these three years (2011, 2012 and 2013), the share of catalogue films out of total admissions remains relatively stable across the time period under consideration.

Figure 4. **Admissions to catalogue films and share of admissions to catalogue films out of total admissions in the EU, 2007-2016**



Source: European Audiovisual Observatory / LUMIERE

Table 1. **Admissions to catalogue films in the EU, 2007-2016**

In million admissions

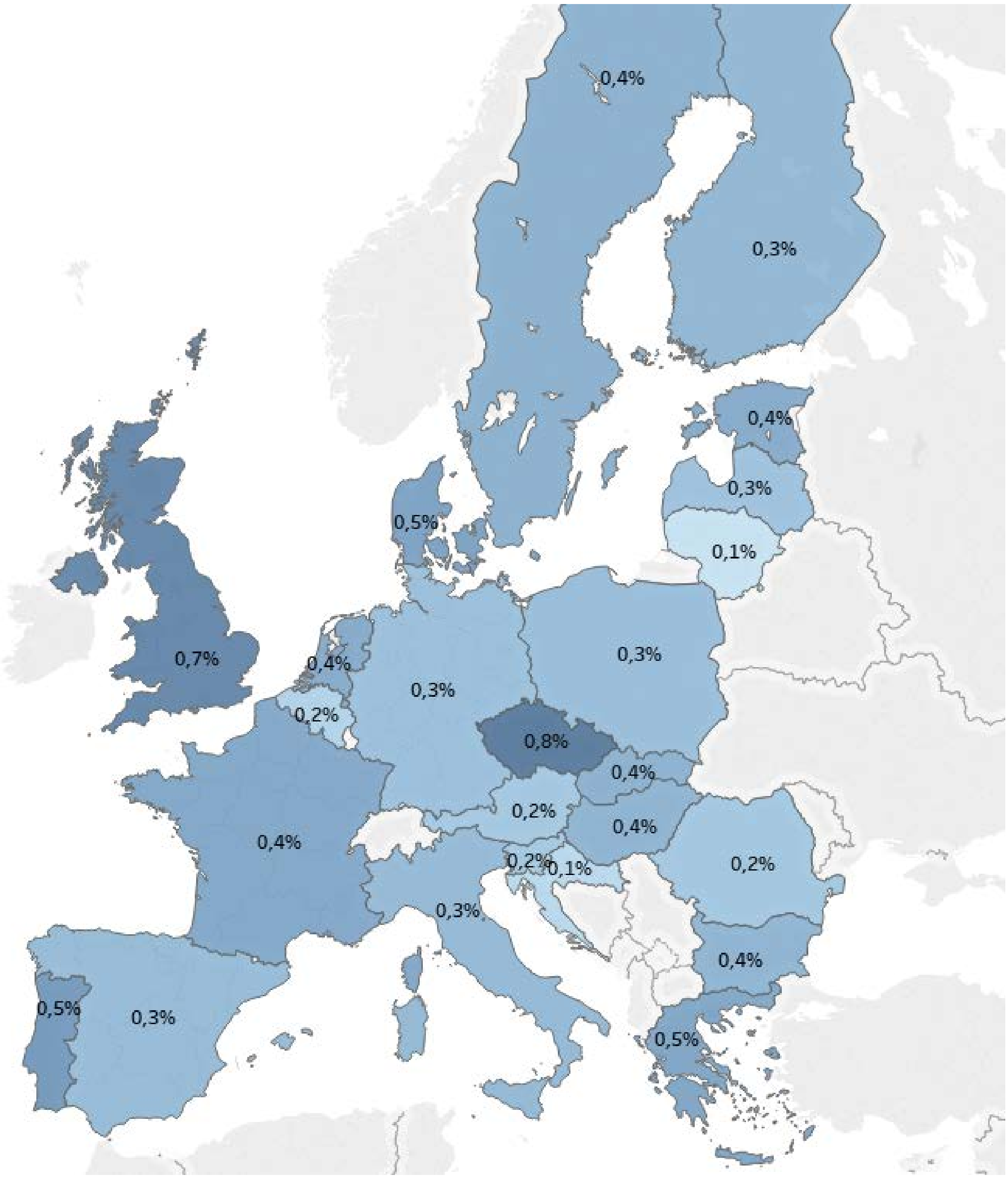
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG
Admissions to catalogue films	1.4	1.4	2.1	2.5	4.5	13.5	4.1	2.9	3.1	2.7	**3.8**

Source: European Audiovisual Observatory

Looking at individual EU territories, higher shares of admissions generated by catalogue films can be observed in the Czech Republic (0.8%) and in the UK[14] (0.7%). However, these shares are approximate since the comparability of this indicator can be limited by discrepancies in data collection in different markets.

[14] Admissions data for UK and Ireland are conflated in the LUMIERE database.

Figure 5. Average share of admissions to catalogue films out of total admissions in individual EU countries, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

2.2.2. Average number of admissions to catalogue films

On average, catalogue titles took fewer than 3 000 admissions per film in the EU, compared to around 150 000 admissions for films in general. However, major fluctuations in the average number of admissions can be observed, as the number of tickets sold spiked between 2011 and 2013, driven by the success of a small number of films.

Table 2. **Average number of admissions to catalogue films in the EU, 2007-2016**

AVG admissios	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
Catalogue films	1 205	1 189	1 956	2 119	3 955	10 716	3 088	1 426	1 300	1 131	**2 808**
All films	170 385	175 939	179 709	171 240	172 316	162 265	142 349	104 876	110 135	107 117	**149 633**

Source: European Audiovisual Observatory / LUMIERE

2.2.3. Analysis of catalogue films by admissions bracket

The vast majority of catalogue films generated a limited number of admissions: 85% of catalogue titles, counted on a unique basis[15], did not reach the threshold of 1 000 tickets sold in a single market.

Table 3. **Breakdown of catalogue films released in the EU by admissions bracket (unique), 2007-2016**

In % of films

Admissions bracket	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
> 1 mio	0.0%	0.0%	0.0%	0.0%	0.1%	0.2%	0.0%	0.0%	0.0%	0.0%	**0.02%**
500 - 1 mio	0.0%	0.0%	0.0%	0.0%	0.0%	0.2%	0.1%	0.0%	0.0%	0.0%	**0.04%**
100' - 500'	0.0%	0.1%	0.4%	0.4%	0.0%	0.5%	0.3%	0.1%	0.1%	0.1%	**0.2%**
50' - 100'	0.4%	0.0%	0.2%	0.0%	0.1%	0.2%	0.5%	0.2%	0.1%	0.2%	**0.2%**
10' - 50'	1.7%	2.0%	1.8%	1.8%	1.9%	3.0%	2.8%	1.6%	1.4%	1.4%	**1.9%**
5' - 10'	2.8%	2.6%	3.7%	2.8%	3.7%	3.3%	3.0%	3.2%	2.2%	2.3%	**3.0%**
1' - 5'	10.0%	10.0%	9.7%	9.6%	11.7%	7.7%	9.6%	9.2%	8.2%	10.6%	**9.6%**
0 - 1'	85.0%	85.2%	84.2%	85.3%	82.6%	85.0%	83.7%	85.7%	88.1%	85.4%	**85.0%**
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: European Audiovisual Observatory / LUMIERE

[15] Here films are counted as individual film titles, not as releases (e.g. a film released in several territories is counted as one).

In turn, only three catalogue films topped one million admissions in the 2007-2016 time-frame (*The Lion King*, *Titanic* and *Star Wars: Episode I*). The impact of these cult movies on cinema attendance was significant: in 2011, *The Lion King* alone generated 72% of admissions to catalogue films that year while *Titanic* accounted for 45% of admissions in 2012.

Table 4. **Breakdown of catalogue films released in the EU by admissions bracket (unique), 2007-2016**

In number of films

Admissions bracket	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
> 1 mio	0	0	0	0	1	2	0	0	0	0	**0.3**
500 - 1 mio	0	0	0	0	0	2	2	1	1	0	**1**
100' - 500'	0	1	4	5	0	6	4	2	3	3	**3**
50' - 100'	5	0	2	0	1	3	7	5	2	4	**3**
10' - 50'	19	22	19	22	21	38	37	32	33	33	**28**
5' - 10'	32	28	40	34	42	41	40	64	52	56	**43**
1' - 5'	113	108	104	116	132	97	128	186	197	258	**144**
0 - 1'	961	916	903	1 026	933	1 068	1 120	1 735	2 128	2 077	**1 287**
Total	**1 130**	**1 075**	**1 072**	**1 203**	**1 130**	**1 257**	**1 338**	**2 025**	**2 416**	**2 431**	**1 508**

Source: European Audiovisual Observatory / LUMIERE

Table 5. **Admissions to catalogue films released in the EU: Breakdown by admissions bracket, 2007-2016**

In % of admissions

Admissions brackets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
> 1 mio	0%	0%	0%	0%	72%	68%	0%	0%	0%	0%	**14%**
500 - 1 mio	0%	0%	0%	0%	0%	12%	34%	18%	28%	0%	**9%**
100' - 500'	0%	12%	45%	58%	0%	8%	19%	12%	14%	23%	**19%**
50' - 100'	24%	0%	5%	0%	2%	1%	12%	10%	4%	9%	**7%**
10' - 50'	30%	44%	18%	17%	9%	6%	17%	20%	18%	21%	**20%**
5' - 10'	15%	15%	14%	9%	6%	2%	7%	16%	12%	13%	**11%**
1' - 5'	20%	21%	13%	12%	7%	2%	7%	14%	13%	23%	**13%**
0 - 1'	10%	9%	5%	5%	3%	1%	4%	9%	10%	11%	**7%**
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: European Audiovisual Observatory / LUMIERE

2.2.4. Admissions to 'top 10' catalogue films

The market tended to be highly concentrated in terms of titles, with the top 10 films, counted on a unique basis, that is, as individual titles, only representing 0.8% of catalogue films while accounting on average for about 56% of admissions. This was particularly evident in 2012, when admissions to 'top 10' catalogue films, driven by the re-release of *Titanic* and *Star Wars Episode I*, generated as much as 88% of total admissions. However, after peaking in 2012, the share of admissions for 'top 10' films progressively declined, dropping to 36% in 2016.

Table 6. **Admissions to' top 10' catalogue films in the EU, 2007-2016**

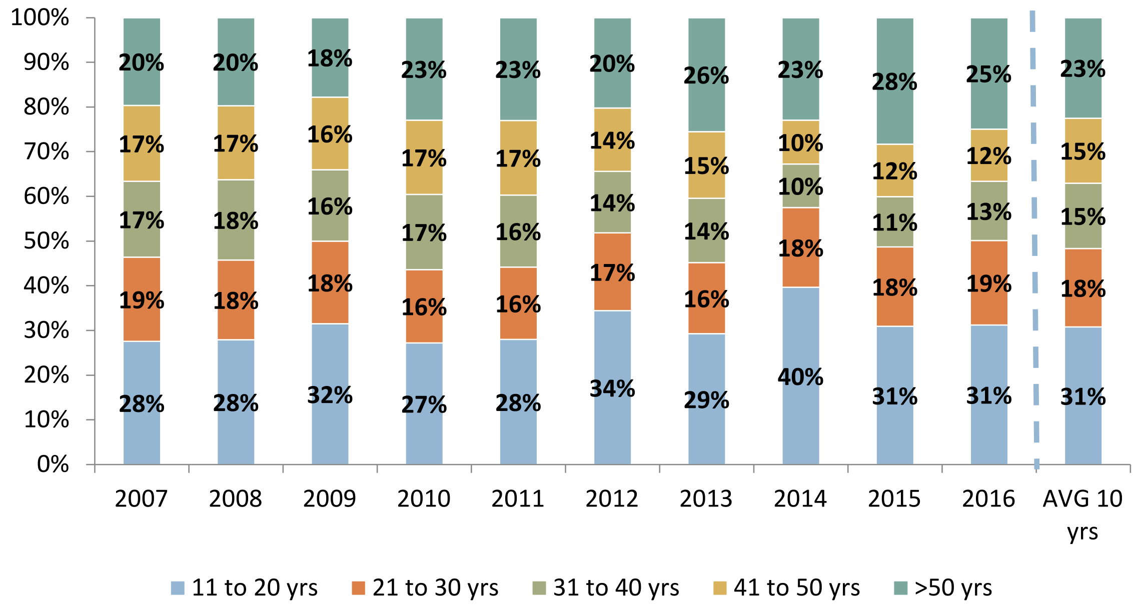
Catalogue films	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
% of 'top 10' films Out of total no. of titles	0.9%	0.9%	0.9%	0.8%	0.9%	0.8%	0.7%	0.5%	0.7%	0.4%	**0.8%**
% of admissions to 'top 10' films	38%	38%	57%	65%	80%	88%	61%	43%	51%	36%	**56%**

Source: European Audiovisual Observatory / LUMIERE

2.3. Age of catalogue films on release in cinemas

On average, almost one third of catalogue films were aged between 11 and 20 years, a share quite stable across the years examined. In turn, the share of films in the oldest cluster (aged more than 50 years) represented 23% of releases.

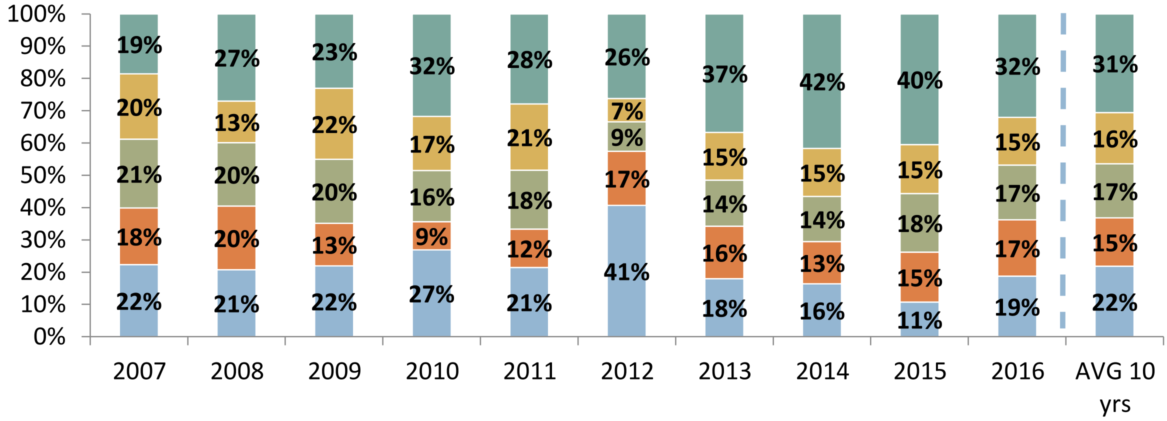
Figure 6. Releases of catalogue films in the EU by age bracket (cumulated), 2007-2016



Source: European Audiovisual Observatory / LUMIERE

Interestingly, the share of films falling into the age bracket 11 to 20 years was lower – averaging 22% – when considering only the releases with some level of commercial success (i.e. generating at least 1 000 admissions in at least one single market in a given year). This may suggest that 'recent' catalogue films may lose momentum at the box office after their first release, except for films that have already achieved 'cult' status, such as *Titanic*.

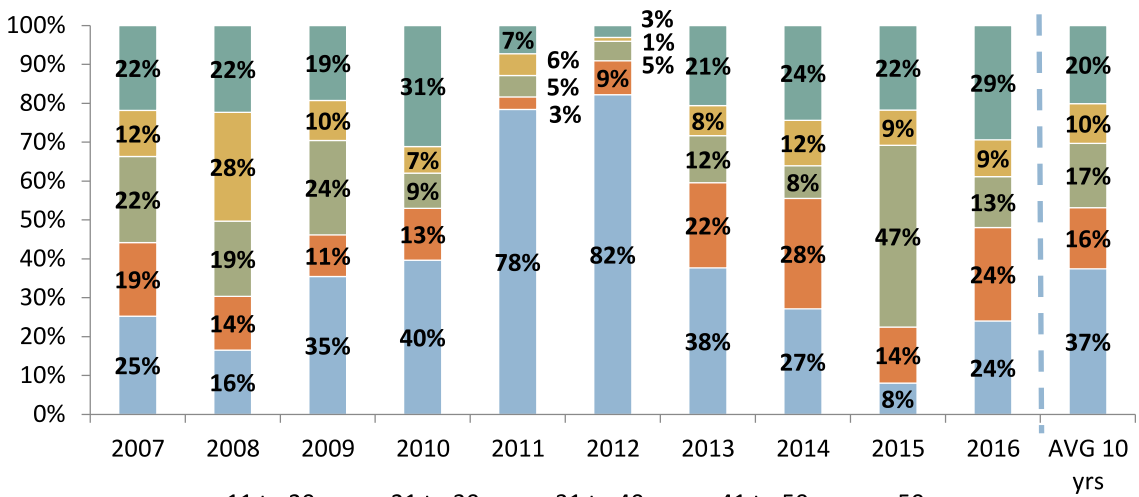
Figure 7. Releases of catalogue films in the EU by age bracket (cumulated) - films with ⩾ 1 000 admissions in at least a EU market, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

The share of admissions generated by the cluster of most recent catalogue films (aged 11 to 20 years) varies significantly across the years, indicating a low correlation to the number of film releases in the same age bracket. A noteworthy rise in admissions to films aged 11 to 20 years can be observed in the years 2011 and 2012, once again reflecting the success of the three US blockbusters (*The Lion King* in 2011; *Titanic* and *Star Wars: Episode I* in 2012). In 2011 and 2012, catalogue films aged less than 21 years generated 78% and 82% of admissions, respectively, despite accounting for only 28% and 34% of film releases, respectively.

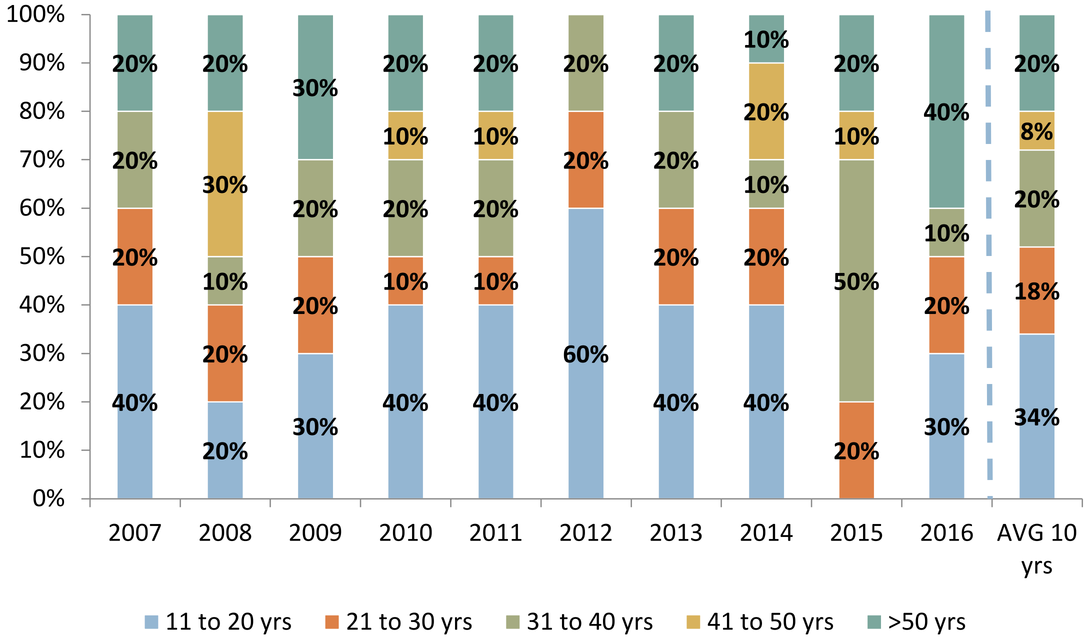
Figure 8. Admissions to catalogue films in the EU by age bracket, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

When considering the 'top 10' catalogue films, the share of films aged less than 21 years becomes more significant, mirroring the box office success of re-released recent classics.

Figure 9. Admissions to 'top 10' catalogue films in the EU by age bracket, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

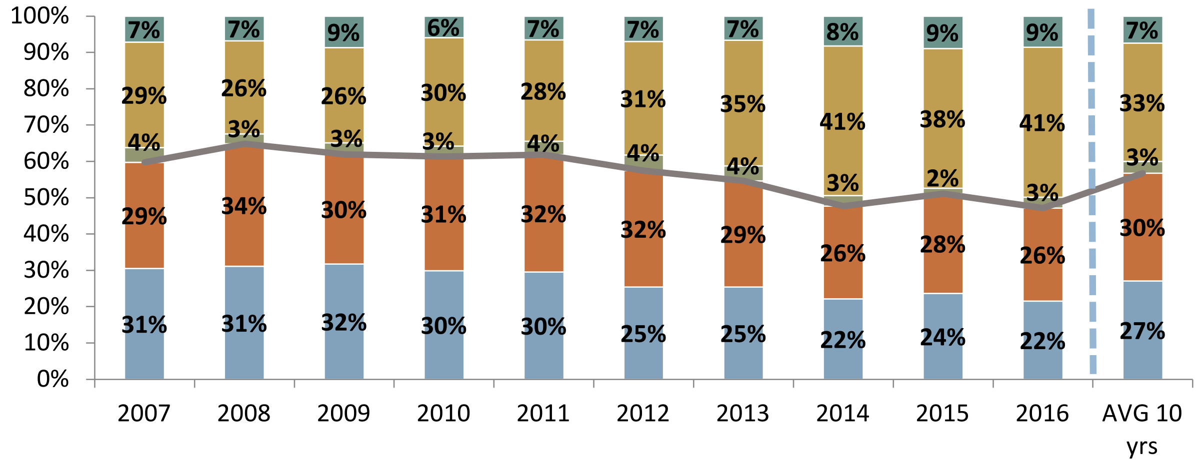
2.4. Origin of catalogue films on release in cinemas

2.4.1. Catalogue films on release by film origin

On average, EU films represented about 57% of the cumulated number of catalogue films on release in the EU in the time-frame 2007-2016, compared to 52% for feature films in general. National releases represented 47% of releases of EU catalogue films, corresponding to 27% of all catalogue films.

The overall share of European films continued to decrease: in 2016, it dropped to 50%, down from 64% in 2007, marking a compound annual decline rate of 3% in 10 years. This decline can be ascribed to a decrease of the shares of EU films (both national and non-national) while the share of other European films (non-EU) was relatively stable across the years.

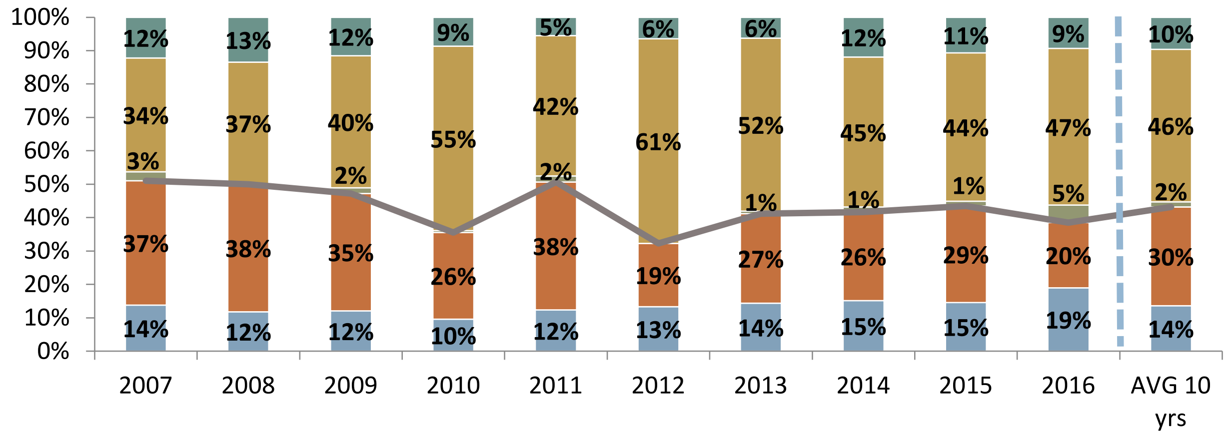
Figure 10. Releases of catalogue films in the EU (cumulated): Breakdown by origin, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

If we look at releases with at least 1 000 admissions in at least one EU market, the average EU drops to about 43% of catalogue films on release (compared to 45% for EU films in general). Even in this case, EU releases continued to follow a downward trend as they represented 39% of the catalogue films total in 2016, down from 51% in 2006. In turn, US titles accounted on average for 46% of catalogue films, slightly more than for films in general (44%). In 2016, the US share increased to 47%, up from 34% in 2007, a compound annual growth rate of 4%. Other European films (non-EU) only comprised an average 2% of catalogue releases, but their share increased in 2016, reaching 5%.

Figure 11. Releases of catalogue films in the EU (cumulated): Breakdown by origin - films with ⩾ 1 000 admissions in at least one EU market, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

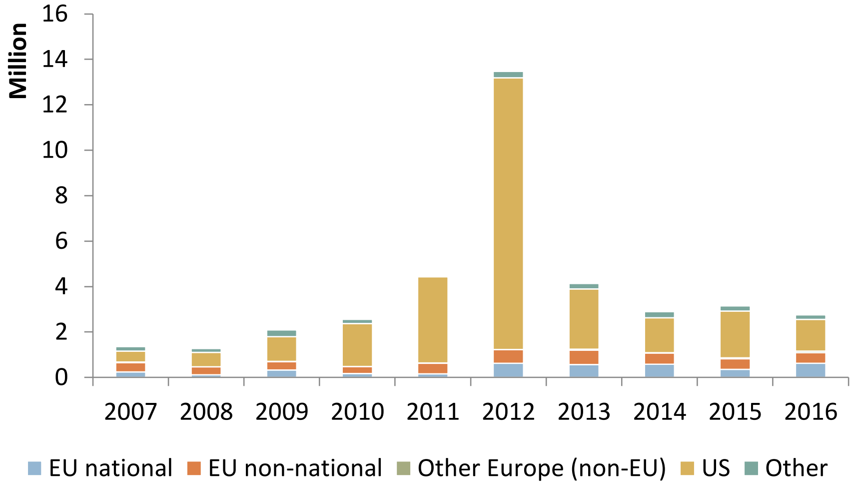
2.4.2. Admissions to catalogue films by film origin

On average, EU films only generated about 30% of catalogue admissions, a share similar to the one for admissions to films in general (31%). However, after progressively declining until 2012, the share of EU catalogue films reflected continuing subsequent growth, reaching 40% in 2016.

In turn, admissions to US films took an average share of 62%, even though US films represented only 33% of catalogue films. The US share continued its post-2012 decline after it reached a peak 89% in that year following a dramatic increase since 2007.

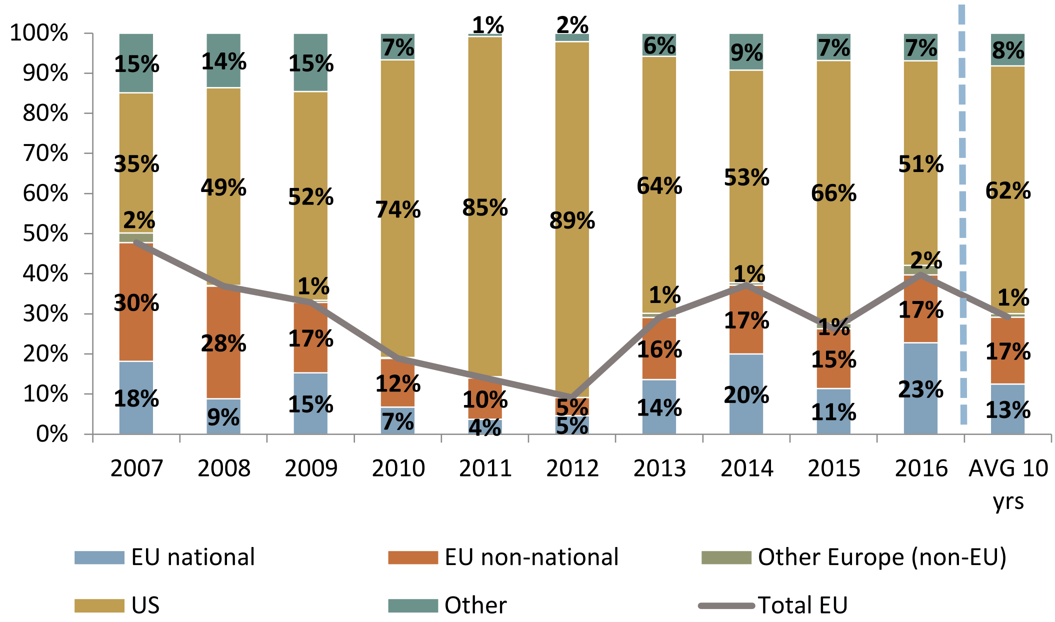
Figure 12. Admissions to catalogue films by origin in the EU, 2007-2016

In number of admissions



Source: European Audiovisual Observatory / LUMIERE

Figure 13. Admissions to catalogue films by origin in the EU, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

2.4.3. Average number of admissions to catalogue films by origin

Average admissions were considerably higher for US titles than for European films (both EU and non-EU), whether taking into account all films or only those with at least 1 000 admissions in an EU market.

Table 7. **Average admissions to catalogue films in the EU by production origin, 2007-2016**

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	922	655	1 000	621	873	1 581	1 529	1 052	639	891	976
Other Europe (non-EU)	724	86	389	166	334	93	690	289	971	818	456
US	1 576	2 499	4 159	5 782	12 849	36 308	6 589	1 975	2 398	1 548	7 568
Other	2 604	2 416	3 437	2 577	517	3 080	2 679	1 581	963	862	2 072
Catalogue films (all origins)	**1 205**	**1 189**	**1 956**	**2 119**	**3 955**	**10 716**	**3 088**	**1 426**	**1 300**	**1 131**	**2 808**

Source: European Audiovisual Observatory / LUMIERE

Table 8. **Average admissions to catalogue films in the EU by production origin - films with ≥ 1 000 admissions in at least one EU market, 2007-2016**

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	6 513	4 800	7 500	5 977	5 444	14 557	10 742	8 007	5 141	7 046	7 773
Other Europe (non-EU)	5 468	0	4 152	1 465	2 700	0	36 787	2 878	9 499	4 046	6 700
US	7 766	11 568	17 433	20 469	49 429	132 254	26 928	11 303	17 928	8 330	30 341
Other	10 748	7 616	14 938	10 913	2 400	17 517	15 216	8 555	6 073	5 608	9 958
Catalogue films (all origins)	**7 368**	**7 453**	**12 033**	**14 002**	**22 518**	**72 383**	**18 367**	**9 468**	**10 423**	**7 392**	**18 141**

Source: European Audiovisual Observatory / LUMIERE

2.4.4. Production origin of 'top 10' catalogue titles

US film titles dominated the catalogue film chart in the EU, as they represented on average 55% of the 'top 10' catalogue films. In 2016, a higher than average share of EU films in the top 10 was due to the success of five films (including the GB hit *28 Days Later*), generating admissions mostly in their national markets.

Table 9. **Breakdown by production origin of 'top 10' catalogue films in the EU (unique), 2007-2016**

In % of films

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	40%	10%	30%	20%	40%	10%	40%	30%	30%	50%	**30%**
Other Europe (non-EU)	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	**0%**
US	40%	70%	40%	60%	60%	70%	50%	50%	60%	50%	**55%**
Other	20%	20%	30%	20%	0%	20%	10%	20%	10%	0%	**15%**
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: European Audiovisual Observatory / LUMIERE

Table 10. **Breakdown by production origin of 'top 10' catalogue films in the EU (unique), 2007-2016**

In % of films

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	4	1	3	2	4	1	4	3	3	5	**3**
Other Europe (non-EU)	0	0	0	0	0	0	0	0	0	0	**0**
US	4	7	4	6	6	7	5	5	6	5	**6**
Other	2	2	3	2	0	2	1	2	1	0	**2**
Total	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**

Source: European Audiovisual Observatory / LUMIERE

For each year in the considered time frame, the box-office list of catalogue films was topped by re-releases of Hollywood hits.

Table 11. **List of top catalogue films by admissions in the EU by year, 2007-2016**

Year of exploitation	Title	Country of production	Year of production	Admissions in the EU
2007	*The Nightmare before Christmas*	US	1993	96 215
2008	*Let's Make Love*	US	1960	150 259
2009	*Toy Story*	US	1995	480 252
2010	*Toy Story 2*	US	1999	485 805
2011	*The Lion King*	US	1994	3 239 934
2012	*Titanic*	US	1997	6 053 960
2013	*Finding Nemo*	US	2003	896 012
2014	*Back to the Future*	US	1985	522 132
2015	*Star Wars: Episode V – The Empire Strikes Back*	US	1980	876 055
2016	*Dirty Dancing*	US	1987	281 745

Source: European Audiovisual Observatory / LUMIERE

'Top 10' catalogue films with EU origin tended to generate the majority of their admissions in a single market.

Table 12. **List of top EU catalogue films by admissions in the EU by year, 2007-2016**

Year of exploitation	Title	Country of production	Year of production	Admissions in the EU
2007	*Il Giardino dei Finzi-Contini*	IT / DE	1970	57 821
2008	*Die Abenteuer des Prinzen Achmed*	DE	1926	47 062
2009	*Julefrokosten*	DK	1976	175 152
2010	*The Red Shoes*	GB	1948	33 738
2011	*Deep End*	DE / GB	1970	41 906
2012	*Balas & Bolinhos*	PT	2001	256 158
2013	*Le roi et l'oiseau*	FR	1980	121 699
2014	*Irren ist männlich*	DE	1996	201 925
2015	*The Third Man*	GB	1949	39 007
2016	*28 Days Later*	GB	2002	181 841

Source: European Audiovisual Observatory / LUMIERE

2.4.5. Combined analysis of catalogue films by origin and age

When looking at the intersection of age and region of origin, it can be observed that the releases of EU films aged 11 to 20 years were the most represented cluster, accounting on average for 16% of catalogue films, compared to 11% of US films of the same age.

Table 13. **Catalogue films in EU: Breakdown by age bracket and region of origin (cumulated), average 2007-2016**

In % of films

		Age bracket (years)					
		11 to 20	**21 to 30**	**31 to 40**	**40 to 50**	**>50**	**Total (origin)**
Origin	**EU**	16%	10%	9%	11%	11%	***57%***
Origin	**Other Europe (non-EU)**	1%	1%	1%	1%	1%	***3%***
Origin	**US**	11%	6%	4%	3%	9%	***33%***
Origin	**Other**	4%	1%	1%	1%	1%	***7%***
	Total (age)	***31%***	***18%***	***15%***	***15%***	***23%***	***100%***

Source: European Audiovisual Observatory / LUMIERE

When limiting the analysis to films with at least 1 000 admissions, the share of releases of US films aged 50 years or more rises to 15%, followed by EU films older than 50 years (13%).

Table 14. **Catalogue films in the EU: Breakdown by age bracket and region of origin (cumulated) – films with ≥ 1 000 admissions in at least one EU market in a single year, average 2007-2016**

In % of films

		Age bracket (years)					
		11 to 20	**21 to 30**	**31 to 40**	**41 to 50**	**>50**	**Total (origin)**
Origin	**EU**	8%	5%	8%	9%	13%	***43%***
Origin	**Other Europe (non-EU)**	0%	0%	0%	0%	0%	***2%***
Origin	**US**	10%	7%	8%	5%	15%	***46%***
Origin	**Other**	3%	2%	1%	1%	2%	***10%***
	Total (age)	***22%***	***15%***	***17%***	***16%***	***31%***	***100%***

Source: European Audiovisual Observatory / LUMIERE

The breakdown looks different when looking at cinema attendance, as releases of "recent" US catalogue films (aged from 11 to 20 years) accounted for 28% of all admissions.

Table 15. **Admission to catalogue films by age bracket and region of origin in the EU, average 2007-2016**

In % of admissions

		Age brackets (years)					
		11 to 20	21 to 30	31 to 40	41 to 50	>50	Total (origin)
Origin	EU	6%	3%	6%	5%	8%	***29%***
	Other Europe (non-EU)	0%	0%	0%	0%	0%	***1%***
	US	28%	10%	8%	4%	11%	***62%***
	Other	3%	2%	2%	1%	1%	***8%***
	Total (age)	***37%***	***16%***	***17%***	***10%***	***20%***	***100%***

Source: European Audiovisual Observatory / LUMIERE

2.5. Catalogue films on release in cinemas: Markets and circulation

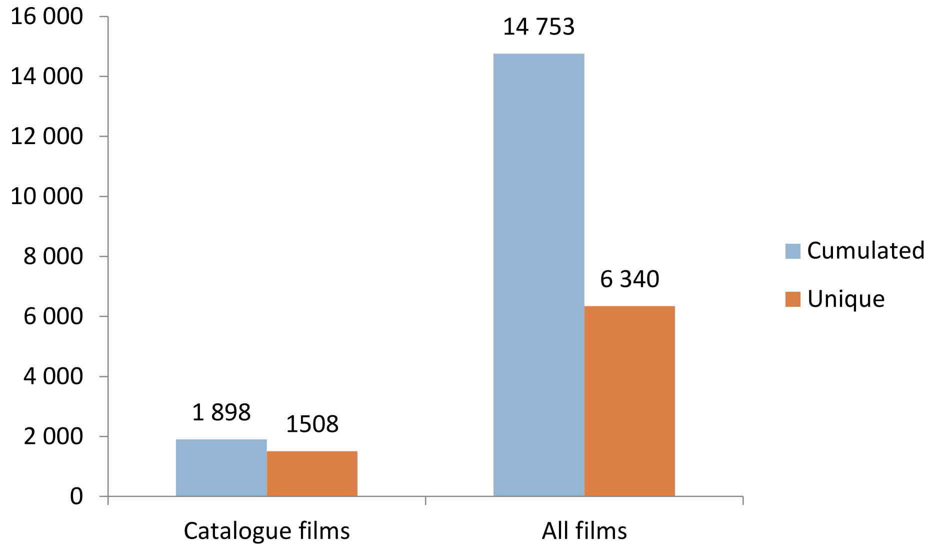
2.5.1. How do catalogue films travel?

On average, about 1 500 unique[16] catalogue films were released in the EU in the period 2007-2016, corresponding to 23% of all titles on release[17]. If films are counted cumulatively, i.e. considering each release of the same film in different markets, the number of catalogue films is marginally higher, indicating a modest degree of circulation across countries.

In turn, when we take into account all films (regardless of age), the gap between unique and cumulated figures is remarkable, suggesting that catalogue films circulate much less than films in general.

[16] Each individual film title is counted only once, even if it is released in multiple markets.
[17] When counted on a unique basis.

Figure 14. Comparison between catalogue films and all films released in the EU, cumulated vs. unique figures, 2007-2016



Source: European Audiovisual Observatory / LUMIERE

An overview of the average number of EU markets of release for catalogue films corroborates the assumption of a limited circulation for these titles compared to feature films in general: on average, catalogue films were released in 1.2 markets, versus 2.3 markets for all films[18].

Table 16. **Average number of release markets for catalogue films in the EU, 2007-2016**

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
All films	2.4	2.4	2.3	2.4	2.4	2.4	2.0	2.2	2.2	2.3	**2.3**
Catalogue films	1.2	1.2	1.2	1.2	1.2	1.2	1.0	1.3	1.3	1.3	**1.2**

Source: European Audiovisual Observatory / LUMIERE

Data show that on average, the vast majority of catalogue films (83.8%, counted individually) were only released in one EU market, compared to 66.8% of films in general.

[18] Only considering films that obtained at least 1 000 admissions in a single EU country.

Table 17. **Breakdown of catalogue films per number of release markets in the EU (unique), 2007-2016**

In % of films.

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	85.2%	82.8%	86.1%	85.8%	87.1%	86.3%	84.8%	79.9%	80.3%	79.3%	**83.8%**
2	9.5%	12.2%	10.5%	10.1%	10.1%	10.3%	11.2%	12.8%	13.4%	13.6%	**11.4%**
3-5	5.1%	4.7%	3.2%	3.7%	2.7%	3.1%	3.9%	7.0%	6.0%	6.7%	**4.6%**
6-7	0.2%	0.2%	0.2%	0.2%	0.0%	0.0%	0.1%	0.2%	0.2%	0.3%	**0.2%**
8-10	0.0%	0.1%	0.0%	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	**0.0%**
>10	0.0%	0.0%	0.0%	0.1%	0.1%	0.3%	0.1%	0.0%	0.0%	0.0%	**0.1%**
Total	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**

Source: European Audiovisual Observatory / LUMIERE

Table 18. **Breakdown of catalogue films per number of release markets in the EU (unique), 2007-2016**

In number of films.

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	963	890	923	1032	984	1085	1134	1618	1940	1927	**1209**
2	107	131	113	121	114	129	150	260	324	331	**314**
3-5	58	51	34	45	31	39	52	141	146	163	**88**
6-7	2	2	2	3	0	0	0	5	5	7	**16**
8-10	0	1	0	1	0	0	0	1	1	3	**1**
>10	0	0	0	1	1	4	2	0	0	0	**1**
Total	**1 130**	**1 075**	**1 072**	**1 203**	**1 130**	**1 257**	**1 338**	**2 025**	**2 416**	**2 431**	**1 508**

Source: European Audiovisual Observatory / LUMIERE

2.5.2. Circulation of catalogue films by region of origin

When looking at the region of origin of catalogue films, it can be observed that US titles circulated slightly better than the European ones (both EU and non-EU): on average, the number of territories of release was only marginally higher for US catalogue films (1.4) than for EU catalogue films (1.2).

Table 19. **Average number of EU countries of release for catalogue films: Breakdown by region of origin, 2007-2016**

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	1.2	1.2	1.1	1.2	1.1	1.1	1.1	1.2	1.2	1.2	**1.2**
Other Europe (non-EU)	1.3	1.2	1.2	1.3	1.1	1.2	1.2	1.2	1.1	1.2	**1.2**
US	1.3	1.4	1.3	1.3	1.3	1.5	1.4	1.4	1.4	1.5	**1.4**
Other	1.3	1.3	1.2	1.3	1.2	1.1	1.2	1.3	1.3	1.3	**1.2**

Source: European Audiovisual Observatory / LUMIERE

On average, EU catalogue films were more likely to be released in only one territory compared to US catalogue films: 87% of catalogue films with an EU origin only had one release market, compared to 77.7% for US films.

No EU catalogue film was theatrically distributed in more than eight markets.

Table 20. **Breakdown of EU catalogue films per number of release markets in the EU (unique), 2007-2016**

In % of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	88.5%	85.1%	88.8%	88.3%	88.7%	88.9%	89.2%	83.8%	83.3%	84.8%	**87.0%**
2	7.7%	10.7%	8.4%	8.8%	8.9%	9.1%	8.1%	11.0%	11.7%	9.6%	**9.4%**
3-5	3.8%	4.0%	2.8%	2.8%	2.4%	1.9%	2.7%	4.9%	5.0%	5.4%	**3.6%**
6-7	0.0%	0.1%	0.0%	0.1%	0.0%	0.0%	0.0%	0.2%	0.1%	0.2%	**0.1%**
8-10	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	0.0%	**0.0%**
>10	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	**0.0%**
Total	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**

Source: European Audiovisual Observatory / LUMIERE

Table 21. **Breakdown of EU catalogue films per number of release markets in the EU (unique), 2007-2016**

In number of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	624	613	611	686	635	692	702	855	1076	1039	**753**
2	54	77	58	68	64	71	64	112	151	118	**84**
3-5	27	29	19	22	17	15	21	50	64	66	**33**
6-7	0	1	0	1	0	0	0	2	1	2	**1**
8-10	0	0	0	0	0	0	0	1	0	0	**0**
>10	0	0	0	0	0	0	0	0	0	0	**0**
Total	**705**	**720**	**688**	**777**	**716**	**778**	**787**	**1 020**	**1 292**	**1 225**	**871**

Source: European Audiovisual Observatory / LUMIERE

Table 22. **Breakdown of US catalogue films per number of release markets in the EU (unique), 2007-2016**

In % of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	79.5%	77.0%	81.3%	80.7%	82.7%	79.0%	75.9%	74.5%	75.0%	71.0%	**77.7%**
2	12.3%	15.1%	13.4%	13.1%	12.9%	13.7%	17.2%	15.2%	16.3%	18.7%	**14.8%**
3-5	7.6%	7.1%	5.0%	5.5%	4.1%	6.1%	6.5%	9.8%	8.1%	9.6%	**6.9%**
6-7	0.7%	0.4%	0.4%	0.0%	0.0%	0.0%	0.0%	0.4%	0.5%	0.4%	**0.3%**
8-10	0.0%	0.4%	0.0%	0.3%	0.0%	0.0%	0.0%	0.0%	0.1%	0.3%	**0.1%**
>10	0.0%	0.0%	0.0%	0.3%	0.3%	1.2%	0.5%	0.0%	0.0%	0.0%	**0.2%**
Total	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**

Source: European Audiovisual Observatory / LUMIERE

Table 23. **Breakdown of US catalogue films per number of release markets in the EU (unique), 2007-2016**

In number of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	240	194	213	264	244	260	305	577	644	643	**358**
2	37	38	35	43	38	45	69	118	140	169	**73**
3-5	23	18	13	18	12	20	26	76	70	87	**36**
6-7	2	1	1	0	0	0	0	0	4	4	**1**
8-10	0	1	0	1	0	0	0	0	1	3	**1**
>10	0	0	0	1	1	4	2	0	0	0	**1**
Total	**302**	**252**	**262**	**327**	**295**	**329**	**402**	**771**	**859**	**906**	**471**

Source: European Audiovisual Observatory / LUMIERE

It should also be noted that regardless of origin, catalogue films tended to generate a large portion of their admissions (81%) in a single EU market. This share was 93% for catalogue films with an EU origin.

Table 24. **Admissions to catalogue films generated in a single EU market , 2007-2016**

In % of admissions

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	94%	94%	98%	91%	93%	97%	96%	90%	86%	94%	**93%**
Other Europe (non-EU)	96%	84%	86%	86%	99%	91%	56%	86%	90%	72%	**84%**
US	84%	88%	84%	86%	67%	40%	59%	90%	86%	90%	**77%**
Other	78%	94%	97%	93%	98%	99%	95%	88%	93%	88%	**92%**
All origins	88%	91%	90%	87%	71%	47%	72%	90%	87%	91%	**81%**

Source: European Audiovisual Observatory / LUMIERE

A high level of concentration of admissions in a single country can also be observed when restricting the analysis to catalogue films with two or more territories of distribution. Even when catalogue films were released in more than one market, they tended to generate the majority of admissions (71%) in a single territory. On average, EU catalogue films generated as much as 82% of their admissions in only one market, even when they were released in two or more territories.

Table 25. **Share of admissions to catalogue films generated in a single EU market – catalogue films with at least two release markets, 2007-2016**

In % of admissions

Origin	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
EU	83%	86%	88%	77%	80%	85%	87%	75%	75%	84%	**82%**
Other Europe (non-EU)	95%	67%	81%	79%	95%	73%	53%	73%	59%	61%	**74%**
US	71%	71%	78%	73%	65%	36%	51%	86%	69%	83%	**68%**
Other	64%	91%	86%	87%	95%	97%	81%	82%	89%	77%	**85%**
All origins	75%	80%	80%	75%	66%	38%	57%	83%	73%	82%	**71%**

Source: European Audiovisual Observatory / LUMIERE

2.5.3. Circulation of 'top 10' catalogue films in the EU

On average, 'top 10' catalogue films were available in 3.2 EU markets, compared to 1.2 markets for all catalogue films. However, 'top 10' catalogue films with an EU origin saw lower circulation than 'top 10' films of all origins.

Table 26. **Average number of release markets for 'top 10' catalogue films in the EU by region of origin, 2007-2016**

Top 10 catalogue films	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
All origins	2.4	2.7	2.4	3.8	2.8	7.3	2.4	3	3.8	1.5	**3.2**
EU	2.1	1.7	1.6	2.4	1.9	1.3	2.1	3.3	2.7	2.4	**2.2**

Source: European Audiovisual Observatory / LUMIERE

On average, 40% of 'top 10' catalogue films were released in only one EU market, a share that was higher (54%) for catalogue films with an EU origin.

Table 27. **Breakdown of 'top 10' catalogue films (all origins) by number of release markets in the EU (unique), 2007-2016**

In number of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	5	4	5	4	4	4	4	3	2	6	**4**
2	4	3	1	1	1	1	3	2	2	3	**2**
3-5	1	1	3	3	4	1	1	3	3	1	**2**
6-7	0	1	1	0	0	0	0	2	2	0	**1**
8-10	0	1	0	1	0	0	0	0	1	0	**0**
>10	0	0	0	1	1	4	2	0	0	0	**1**
Total	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**

Source: European Audiovisual Observatory / LUMIERE

Table 28. **Breakdown of 'top 10' EU catalogue films by number of release markets in the EU (unique), 2007-2016**

In number of films

Release markets	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
1	6	5	7	5	6	7	7	4	3	4	**5.4**
2	1	3	0	1	1	3	2	0	1	2	**1.4**
3-5	3	2	3	3	3	0	1	4	6	4	**2.9**
6-7	0	0	0	1	0	0	0	1	0	0	**0.2**
8-10	0	0	0	0	0	0	0	1	0	0	**0.1**
>10 markets	0	0	0	0	0	0	0	0	0	0	**0**
Total	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**	**10**

Source: European Audiovisual Observatory / LUMIERE

Even if 'top 10' catalogue films were released on average in a higher number of markets compared to catalogue films in general, they still tended to generate a considerable share of their admissions in one single market.

Table 29. **Share of admissions to 'top 10' catalogue films generated in a single EU market, 2007-2016**

'Top 10' catalogue films	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
All origins	78%	87%	86%	84%	65%	40%	58%	94%	86%	98%	**78%**
EU	95%	99%	99%	83%	86%	99%	98%	86%	71%	97%	**91%**

Source: European Audiovisual Observatory / LUMIERE

2.5.4. Top EU markets for catalogue films

The theatrical exploitation of catalogue films in the EU is highly concentrated, with the top three markets for catalogue films accounting for almost 60% of admissions (considering films with at least 1 000 admissions in a single EU market). France was, over the examined time-frame, notably the most active country in the exploitation of catalogue films in cinemas in the EU, accounting for the highest share of catalogue films in the EU in most of the years.

Table 30. **Top EU markets for catalogue films for number of releases - films with ≥ 1 000 admissions in at least one EU market, 2007-2016**

	2007		2008		2009		2010		2011		2012		2013		2014		2015		2016		AVG 10 yrs
Top 3	**54%**		**56%**		**59%**		**53%**		**60%**		**52%**		**59%**		**65%**		**63%**		**66%**		**59%**
1	FR	27%	FR	30%	FR	35%	FR	32%	FR	32%	FR	28%	FR	34%	GB	28%	FR	31%	FR	31%	
2	GB	15%	GB	16%	GB	14%	GB	13%	GB	17%	GB	16%	GB	16%	FR	27%	GB	21%	GB	27%	
3	CZ	12%	PL	9%	ES	10%	PL	8%	ES	12%	ES	8%	IT	9%	DE	10%	IT	12%	ES	7%	

Source: European Audiovisual Observatory / LUMIERE

Concentration is even more pronounced when looking at admissions, as the top three markets generated on average 67% of total admissions to catalogue films[19]. The overall weight of the top three markets for admissions increased between 2007 and 2016, reaching 73% in the latter year.

Table 31. **Top EU markets for catalogue films for admissions, 2007-2016**

	2007		2008		2009		2010		2011		2012		2013		2014		2015		2016		AVG 10 yrs
Top 3	**60%**		**56%**		**63%**		**73%**		**75%**		**63%**		**68%**		**72%**		**72%**		**73%**		**67%**
1	FR	31%	FR	31%	FR	26%	ES	31%	GB	52%	GB	25%	FR	30%	GB	39%	GB	46%	GB	45%	
2	GB	21%	GB	22%	GB	24%	GB	27%	DE	12%	FR	25%	GB	22%	FR	20%	FR	14%	FR	20%	
3	ES	8%	PL	3%	ES	13%	FR	15%	FR	10%	DE	13%	IT	16%	DE	13%	DE	12%	IT	7%	

Source: European Audiovisual Observatory / LUMIERE

[19] Data for the UK and Ireland are not available separately as the LUMIERE database treats them as one market.

2.5.5. Weight of non-national admissions to EU catalogue films

On average, 58% of admissions to catalogue films with an EU origin were generated outside their national markets (compared to 32% for films in general).

Table 32. **Breakdown of admissions to EU films in the EU: National vs. non-national, 2007-2016**

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
National admissions	38%	24%	47%	35%	26%	51%	47%	54%	43%	57%	**42%**
Non-national admissions	62%	76%	53%	65%	74%	49%	53%	46%	57%	43%	**58%**

Source: European Audiovisual Observatory / LUMIERE

While counterintuitive, this figure can be explained by a high concentration of admissions to catalogue films: in particular, on average 93% of admissions to EU catalogue films were generated in only one EU market. Since the top three markets accounted for a total 67% of admissions to catalogue films, it is apparent that the release in certain markets can have a crucial impact on the theatrical performance of a given title.

Furthermore, 87% of EU catalogue films were only distributed in one market which was not necessarily the country of production: when EU catalogue films were released in only one territory, it was a non-national market in 41% of the cases.

Table 33. **EU catalogue films released only in a non-national market (unique)**

In number of films

2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	AVG 10 yrs
37%	38%	38%	41%	42%	47%	44%	41%	42%	41%	**41%**

Source: European Audiovisual Observatory / LUMIERE

3. Catalogue films on television

Key findings

- On average, catalogue films accounted for 47% of all feature films broadcast on a sample of TV channels across the EU. This share had increased since 2011, mainly due to more repeats.
- Free-to-air TV channels tended to broadcast a higher share of catalogue films than pay TV – the latter traditionally relied more on recent films.
- The share of EU films broadcast on TV channels was lower for catalogue titles (27%) than for films in general (30%).
- On TV channels, EU catalogue films circulated less than both films in general and US catalogue films: 70% were available in only one market.
- The offer of catalogue films on TV tended to be country-specific: 60% of EU catalogue films broadcast were national, a higher share than for films of all ages.
- A sizeable portion of catalogue films (44%) broadcast on TV were less than 21 years old.

Methodology

This section focuses on catalogue films programmed on television channels in the European Union. The analysis developed in the following chapters will address two main questions:

- What was the share of catalogue titles among all feature films broadcast on television channels in the EU?
- How did catalogue films circulate on television in the EU?

The analysis is based on data provided by Médiametrie Eurodata TV, which tracked all feature films broadcast by a sample of television channels in a selection of European Union markets.

The data refer to three programming seasons:

- 2011-2012;
- 2014-2015;
- 2015-2016.

Every season includes broadcasting data from 1 September of a given year to the end of June of the next year. The following information was made available by Médiametrie Eurodata TV:

- the name of the broadcasting TV channel and its country of establishment;
- the original title, the country of origin and the year of production of the film;
- the time schedule of the broadcast (prime-time[20] or outside prime-time).

The seasons 2011-2012 and 2014-2015 include a sample of respectively 121 and 125 TV channels across 17 EU countries[21]. The season 2015-2016 includes 131 channels from 18 EU countries[22].

In order to qualify catalogue films, we have taken into consideration the last year of each season. We have considered as catalogue titles those films that were produced:

- before 2003 for the season 2011-2012;
- before 2006 for the season 2014-2015;
- before 2007 for the season 2015-2016.

Limitations

Please note that some caveats have to be considered for this section:

- Audience data was not included.
- The data encompasses a selection of TV channels in a given country. While this includes the main TV channels, the picture is not comprehensive at a country level.
- Data for several EU markets are missing.
- Some errors may have occurred in the identification of the films.

[20] The definition of prime-time hours differs from country to country.
[21] Austria, Belgium, Czech Republic, Denmark, Finland, France, Hungary, Germany, Ireland, Italy, Netherlands, Poland, Romania, Slovenia, Spain, Sweden, United Kingdom.
[22] Austria, Belgium, Czech Republic, Croatia, Denmark, Finland, France, Hungary, Germany, Ireland, Italy, Netherlands, Poland, Romania, Slovenia, Spain, Sweden, United Kingdom.

3.1. Volume and share of catalogue films on television channels

A total of 100 611 feature films were broadcast by the TV channels in our sample during the 2015-2016 season, a figure that drops to 39 082 when excluding repeats by the same TV channel.

Considering all the seasons available, catalogue films represented on average 46% of the sample, including repeats. This share is higher (52%) when considering unique titles, that is, counting films only once even when they were broadcast several times on the same channel[23], which suggests older films are less likely to have repeats.

Also, the average share of catalogue films was lower during prime-time slots than during all-day programming, showing that catalogue films are less likely to be programmed during this time.

Table 34. **Share of catalogue films out of films broadcast on TV in the EU, 2011-2016**

	2011-2012	2014-2015	2015-2016	AVG
All TV – All-day Multiple broadcasts[24]	44%	47%	47%	46%
All TV – All-day Unique broadcasts[25]	52%	52%	52%	52%
All TV – Prime-time Multiple broadcasts	37%	41%	41%	40%
All TV – Prime-time Unique broadcasts	40%	44%	44%	43%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

Pay TV channels broadcast a smaller share of catalogue films than free-to-air channels; as for the latter, the share of catalogue titles out of the total number of films programmed averaged 54%, compared to 41% for pay channels.

Table 35. **Share of catalogue films out of films broadcast on TV in the EU (including repeats): Breakdown by category of TV channel**

	2011-2012	2014-2015	2015-2016	AVG
Free TV	54%	55%	55%	**54%**
Free/Pay TV	1%	1%	0%	**1%**
Pay TV	37%	44%	42%	**41%**

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

[23] Please note that, while it does not include repeats on the same channel, this “unique count” includes double-counting of the same individual title when it is broadcast by different TV channels.
[24] Including repeats by the same TV channel.
[25] Excluding repeats by the same TV channel. Still, this includes the same films across different TV channels.

When including repeats, the volume of catalogue films is seen to have increased by 20% between the season 2011-2012 and the season 2015-2016, a rise that is higher than for feature films in general (+11%).

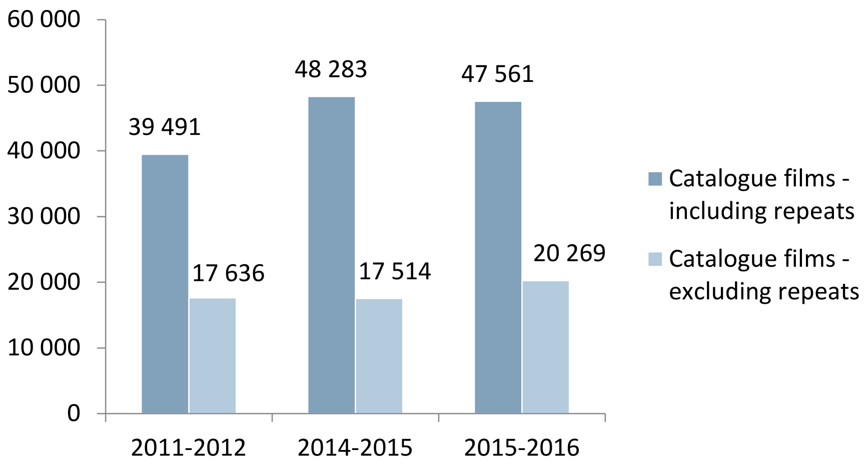
Table 36. **Variation in the number of films broadcast between the season 2011-2012 and the season 2015-2016**

	All films	Catalogue films
All TV – All-day Multiple broadcasts[26]	+11%	+20%
All TV – All-day Unique broadcasts[27]	+14%	+15%
All TV – Prime-time Multiple broadcasts	+11%	+26%
All TV – Prime-time Unique broadcasts	+23%	+36%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

However, the growth was more pronounced for multiple broadcasts than for unique films, indicating that this increase can be ascribed to the number of repeats rather than of films broadcast by single channels.

Figure 15. Catalogue films broadcast on TV (all TV channels, all day): Comparison between multiple broadcasts and unique figures

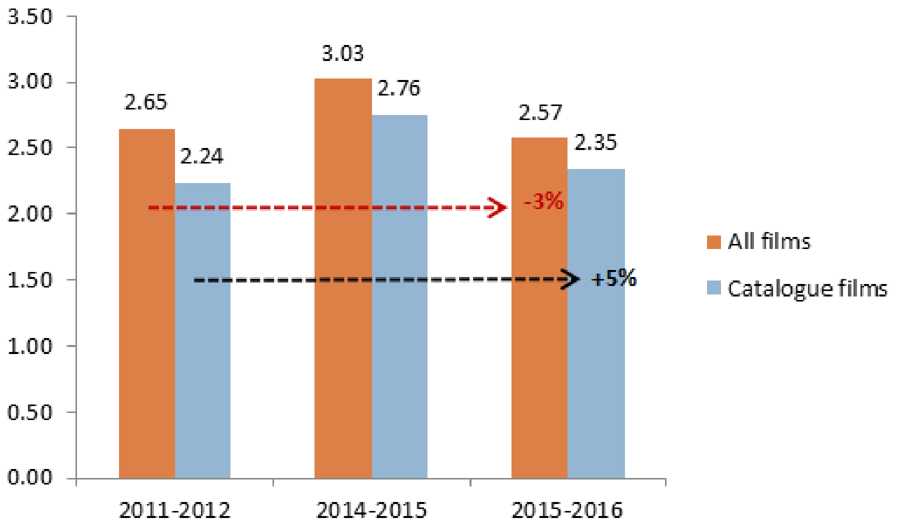


Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

[26] Including repeats.
[27] Excluding repeats. Still, this includes the same films across multiple channels.

Considering the time period between seasons 2011-2012 and 2015-2016, the average number of repeat can be seen to have in fact increased by 5% for catalogue films, and decreased by 3% for films in general. Nevertheless, catalogue films tended to have a lower number of repeats than films in general.

Figure 16. Average number of repeats per title: Comparison between all films and catalogue films



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

3.2. Age of catalogue films broadcast on television channels

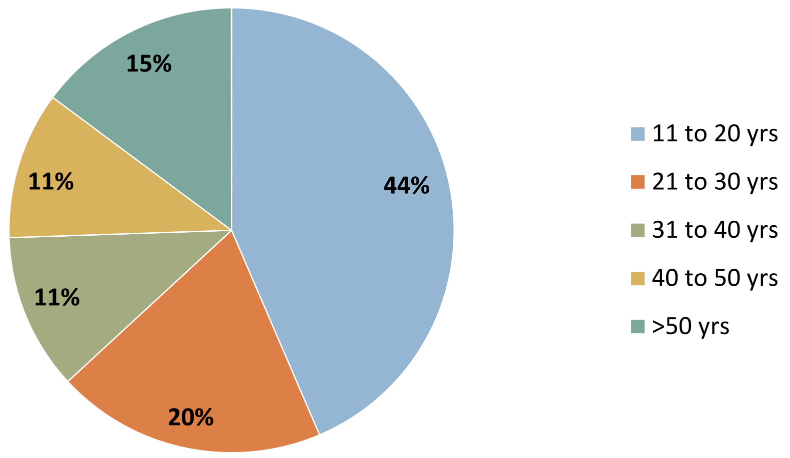
A sizeable share of catalogue films broadcast on television were represented by works aged between 11 and 20 years, accounting on average for 43% of all catalogue titles.

Table 37. **Age of catalogue films broadcast on TV, 2011-2016**

Catalogue films	2011-2012	2014-2015	2015-2016	AVG
11 to 20 years	46%	39%	44%	43%
21 to 30 years	18%	18%	20%	19%
31 to 40 years	9%	11%	11%	10%
41 to 50 years	11%	12%	11%	11%
>50 years	16%	20%	15%	17%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

Figure 17. Age of catalogue films broadcast on TV, season 2015-2016

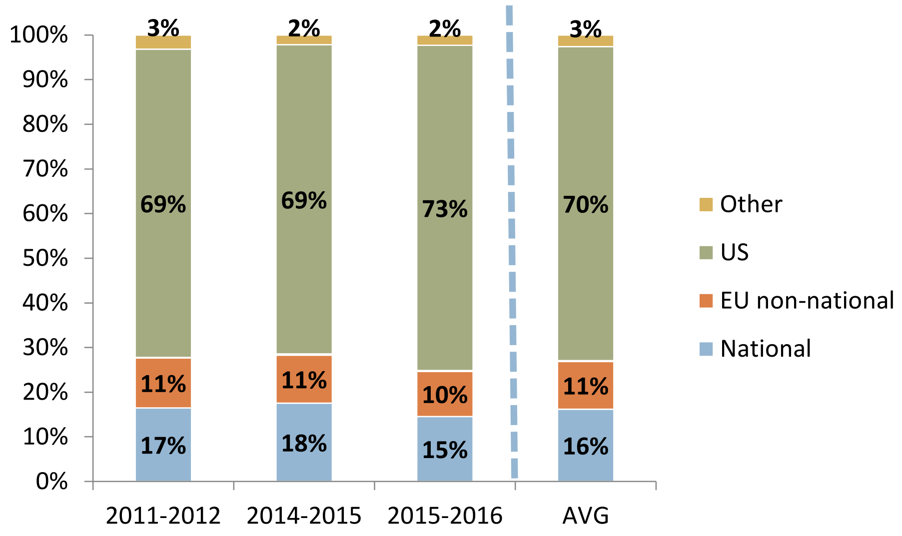


Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

3.3. Origin of catalogue films on television channels

Including repeats, EU films accounted on average for a total of 27% of catalogue titles on television channels in the EU, broken down into 16% for EU national films and 11% for other European and EU non-national films grouped together. Other European (non-EU) catalogue films represented a negligible share of catalogue films broadcast, averaging 0.2%.

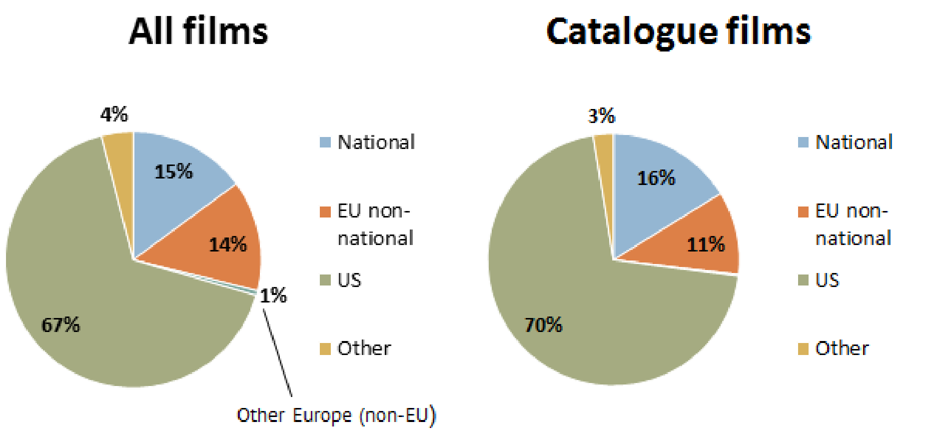
Figure 18. Catalogue films broadcast on TV in the EU: Breakdown by origin, 2011-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

The share of EU films was slightly lower for catalogue titles (27%) than films in general (29%), particularly when considering the share of non-national films. Conversely, the share of US films was slightly higher for catalogue films (70%) than for films in general (67%).

Figure 19. Average shares of films and catalogue films by origin, 2011-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

Among EU films broadcast, national films accounted for 60% of catalogue titles on average, a higher share than for EU films in general (52%).

Table 38. **Share of EU national films broadcast on TV channels in the EU: Comparison between all films and catalogue titles, 2011-2016**

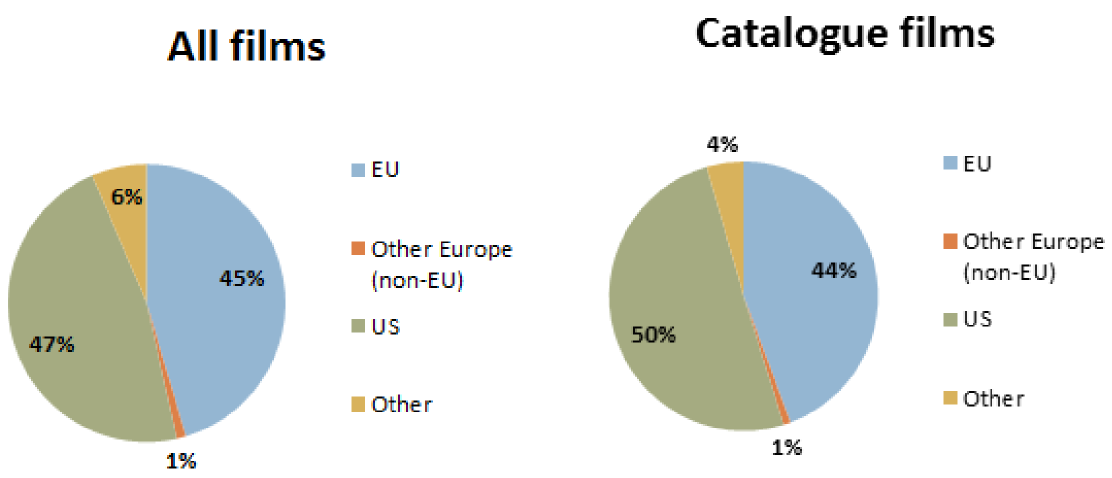
EU national films	2011-2012	2014-2015	2015-2016	AVG
Catalogue films	60%	62%	59%	60%
All films	50%	53%	52%	52%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

3.3.1. Individual number of catalogue films on television channels

In order to outline an overview of the circulation of catalogue films broadcast on the EU, we have identified the number of individual films available on television channels. All films broadcast at least once by at least one channel in one EU market were included but each film was counted once, even when broadcast by different broadcasters or in different markets. Based on this methodology, a consolidated sample of 8 891 individual films was identified for the season 2015-2016. When looking at the origin of individual titles, EU films represented 44% of the catalogue offer, a lower share than for films in general (45%).

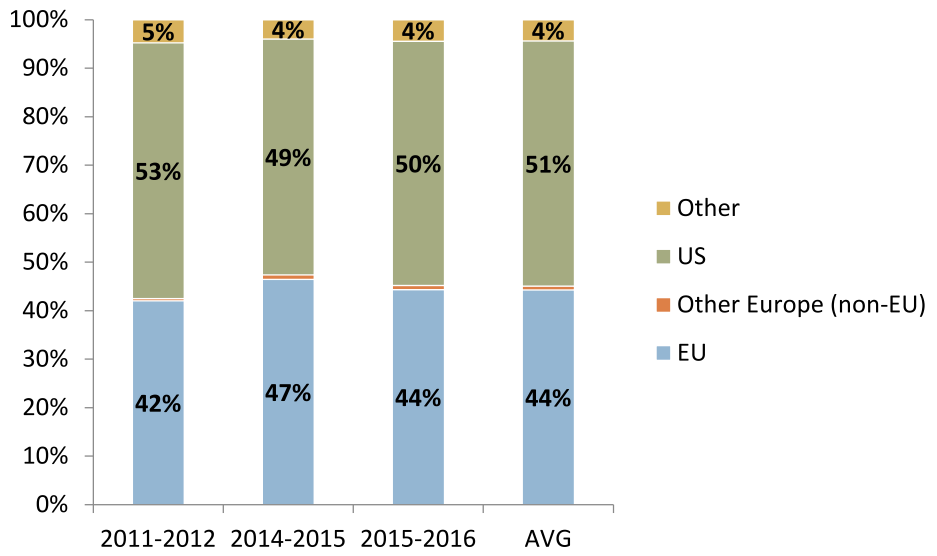
Figure 20. Breakdown by origin of individual films broadcast on TV channels, 2015-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

In turn, US titles accounted for 50% of catalogue films, compared to 47% for films in general. The proportion of European to US catalogue films had not changed significantly since the season 2011-2012.

Figure 21. Breakdown by origin of individual catalogue films broadcast on TV channels, 2011-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

3.4. Catalogue films on television channels: Markets and circulation

On television channels, catalogue films were available in fewer markets than films in general.

During the 2015-2016 season, catalogue titles were available in an average of two EU countries, compared to 2.2 countries for films of all ages, a scenario that does not significantly differ for the two previous seasons covered in this study.

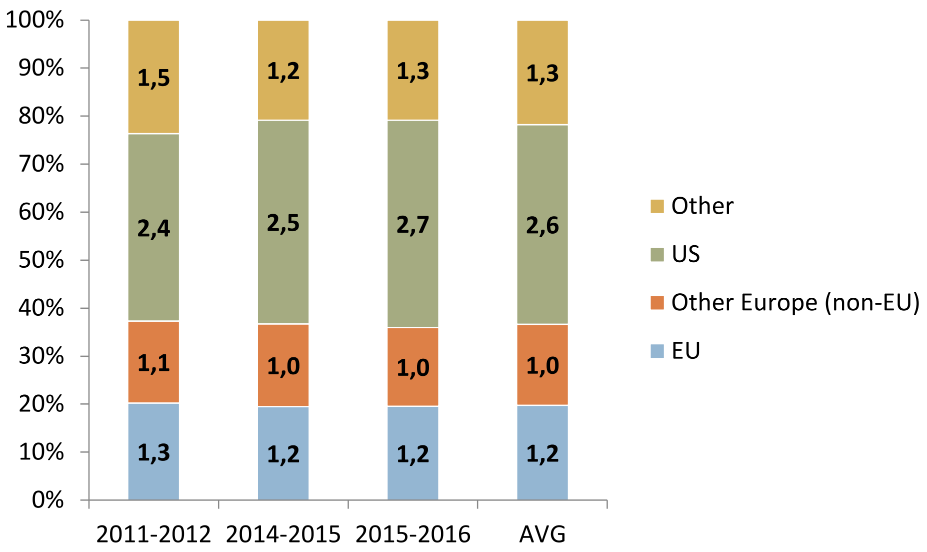
Figure 22. Average number of TV markets for feature films, season 2015-2016

Origin of film	Catalogue	All films
EU	1.2	1.4
Other Europe (non-EU)	1.1	1.3
US	2.7	3.1
Other	1.3	1.5
All films (all ages)	2.0	2.2

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

Circulation was particularly low for EU catalogue films, both when compared to US titles and to films of all ages. On average, EU catalogue titles were broadcast in 1.2 countries, versus 2.7 countries for US catalogue films.

Figure 23. Number of markets for catalogue films on television: Breakdown by origin of film, 2011-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

The vast majority (70%) of EU catalogue films were broadcast in only one EU market, compared to 17% for US catalogue films and 29% for feature films in general. In turn, only 3% of EU catalogue films were released in 10 or more countries, compared to 16% of catalogue titles with a US origin.

Table 39. **Catalogue films broadcast on television channels: Breakdown by number of markets and origin of film, 2015-2016**

	EU	Other Europe (non-EU)	US	World	Catalogue films (all origins)
1 market	70%	88%	17%	60%	33%
2 markets	13%	8%	12%	18%	12%
3 markets	5%	4%	10%	3%	8%
4 markets	3%	0%	9%	4%	7%
5 markets	3%	0%	9%	4%	7%
6 markets	1%	0%	7%	2%	5%
7 markets	1%	0%	6%	3%	5%
8 markets	0%	0%	7%	2%	5%
9 markets	1%	0%	7%	2%	5%
10 ≥ markets	3%	0%	16%	2%	12%
Total	100%	100%	100%	100%	100%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

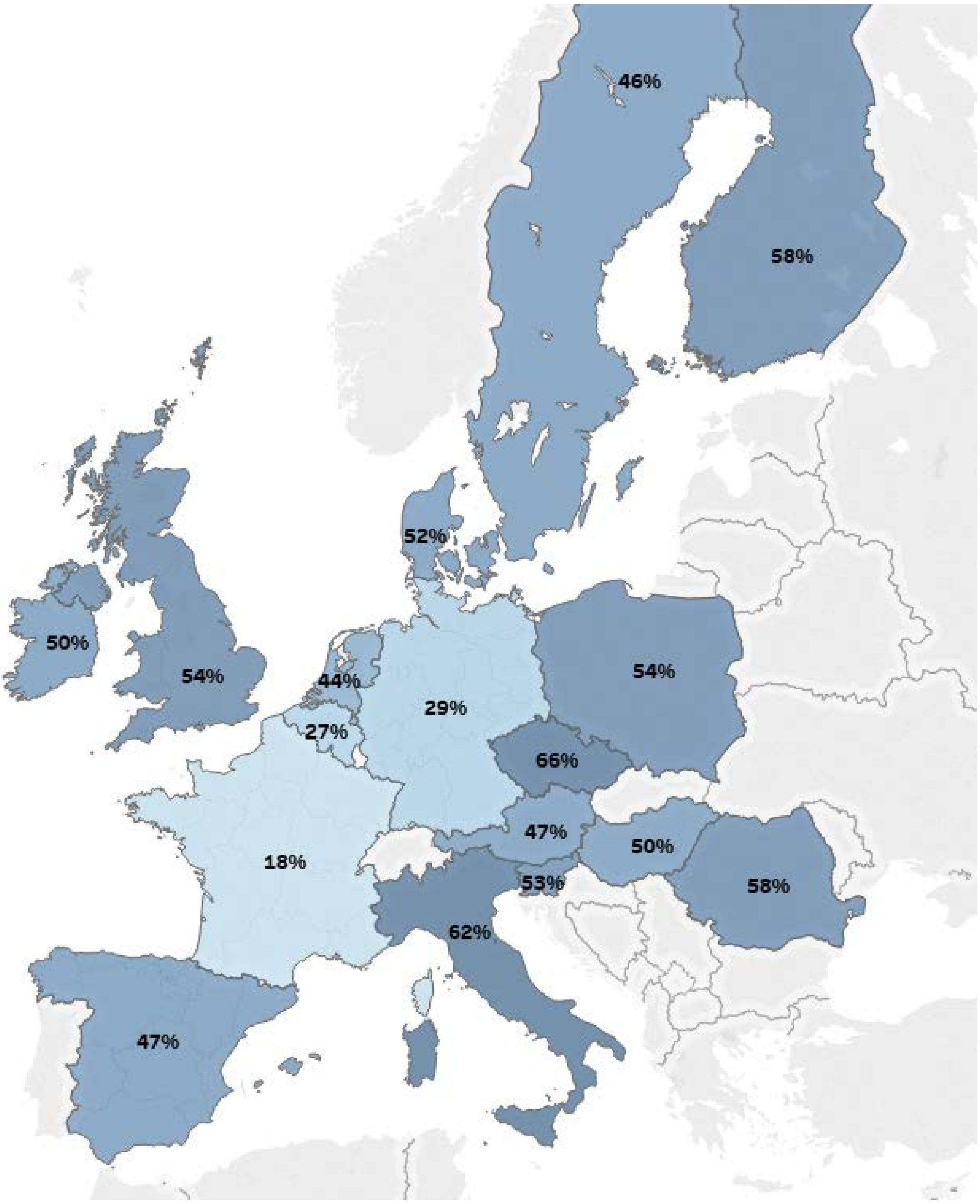
Table 40. **Feature films broadcast on television channels: Breakdown by number of markets and origin of film, 2015-2016**

	EU	Other Europe (non-EU)	US	World	Catalogue films (all origins)
1 market	59%	62%	14%	49%	29%
2 markets	16%	21%	11%	19%	13%
3 markets	8%	7%	9%	9%	9%
4 markets	5%	6%	9%	9%	8%
5 markets	4%	5%	9%	4%	7%
6 markets	2%	0%	7%	2%	6%
7 markets	1%	0%	7%	3%	5%
8 markets	1%	0%	8%	2%	5%
9 markets	1%	0%	7%	2%	5%
10 ≥ markets	3%	0%	20%	1%	14%
Total	100%	100%	100%	100%	100%

Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

The presence of catalogue films on television channels varied significantly across the EU. In the season 2015-2016, the share of catalogue films topped 60% in the Czech Republic and Italy, while remaining below 30% in Germany, Belgium and France.

Figure 24. Share of catalogue films in EU countries (including repeats), season 2015-2016



Source: European Audiovisual Observatory, analysis of Médiamétrie Eurodata TV data

4. Catalogue films on TVOD services

Key findings

- Cumulatively, based on 2016 data, 41% of films available on TVOD services in the EU were catalogue films.
- A total of 47% of catalogue films were aged less than 21 years, compared to 12% for films older than 50 years. In particular, US films aged 11 to 20 years represented one third of all catalogue films on offer.
- Only 19% of catalogue films available on TVOD services were EU titles, compared to 72% for US films.
- EU national catalogue films accounted for 5% of all catalogue titles and for 27% of EU catalogue films.
- The circulation level for catalogue films on TVOD platforms tended to be close to that for films in general. However, this was mainly due to the wide circulation of US catalogue films, available on average in 7.3 markets, a higher number than for US films in general.
- EU catalogue films were available in fewer countries than both films in general and US films.

Methodology

This section focuses on the presence of catalogue films in TVOD catalogues in the EU. To thisend, 68 film catalogues[28] of transactional VOD services were identified in 26 EU Member States.

Film catalogues were retrieved using a tailor-made software tool. Film titles were then matched with films in the Observatory's LUMIERE database, the Movie Database (TMDb) and the Internet Movie Database (IMDb) through a heuristic algorithm.

Only films for which it was possible to identify the year and country of production were included in the sample. A total of 34 816 unique films were identified, corresponding to 219 240 titles when considered cumulatively. The number of films was counted in two different ways:

- "Unique titles" were calculated by single-counting each film, i.e. a film was counted once even if it appeaed on different services.

[28] For a complete list of the TVOD catalogue analysed, please refer to Appendix at the end of this publication.

- "Cumulated titles" titles were calculated by counting a film each time it appeared on a TVOD service. The resulting number may include the same film multiple times, if it was available on several TVOD services.

The interplay between the unique and cumulated count provides an indication about the circulation of film titles.

Limitations

The following caveats must be taken into account as regards the limitations in the data:

- No consumption data are available, which excludes any information on the commercial performance of films (e.g. number of transactions or audience appreciation).
- The dataset includes 26 EU countries[29].
- The analysis draws on TVOD catalogues in a selection of 68 pan-European and national services. Therefore, the data are not fully comprehensive and only represent a sample of the films available in a given market. However, we estimate that the considered sample provides a good reflection of the commercial offer available in the EU.
- The data only refer to 'over-the-top' services. TVOD services available on managed networks (cable, IPTV, satellite) are not included.
- The data were retrieved in October 2016. Since VOD catalogues change over time, the snapshot provided in this analysis only reflects the composition of the catalogue at the time when the data were retrieved.
- Errors in the identification of the films may have occurred.

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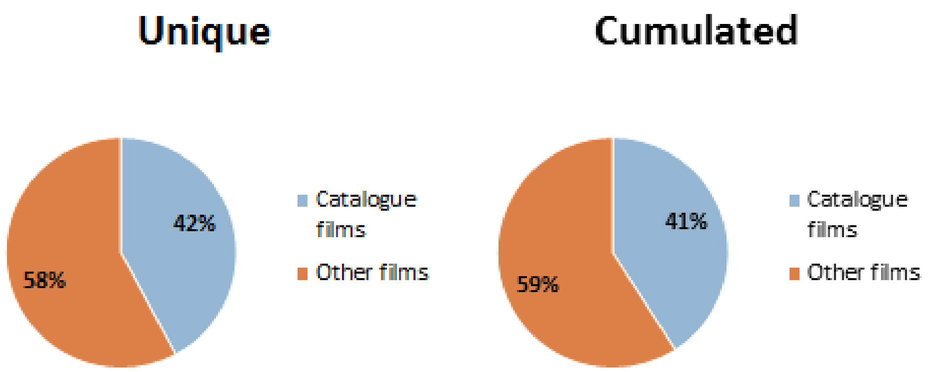
[29] Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Lithuania, Luxembourg, Latvia, Malta, Netherlands, Poland, Portugal, Spain, Sweden, Slovakia and United Kingdom. No catalogues were retrieved for Romania and Slovenia.

4.1. Share of catalogue films on TVOD services

A total of 34 816 unique film titles were identified on TVOD services across the EU in 2016, out of which 14 677 were catalogue titles, equating to 42% of the sample. The share of catalogue films is similar (41%) when counting films on a cumulated basis.

Figure 25. Share of catalogue films on VOD services in the EU (cumulated), 2016

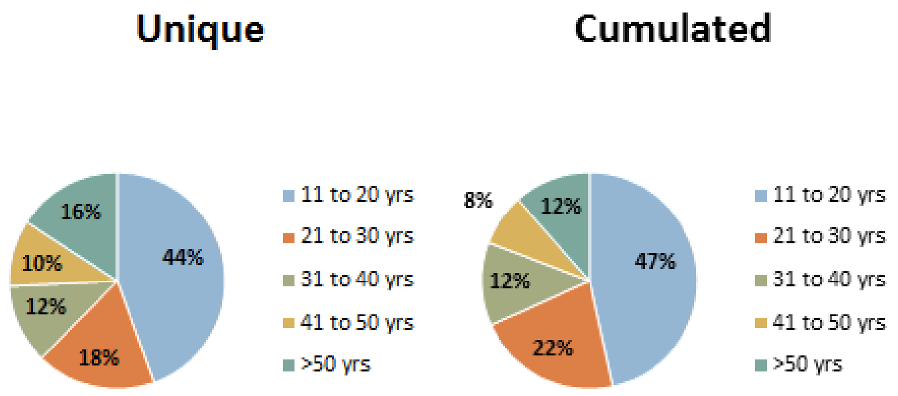


Source: European Audiovisual Observatory

4.2. Age of catalogue films on TVOD services

Catalogue films on TVOD services tended to be relatively recent: on a cumulative basis, as many as 47% of catalogue films titles available on TVOD services in the EU in 2016 were aged less than 21 years. This share is lower (44%), when taking into account unique titles, which suggests some degree of circulation for films falling into this age bracket. When counted cumulatively, catalogue films older than 50 years only accounted for 12% of films on offer, compared to 10% when considering the number of unique titles.

Figure 26. Age of catalogue films available on TVOD services in the EU (unique vs. cumulated), 2016

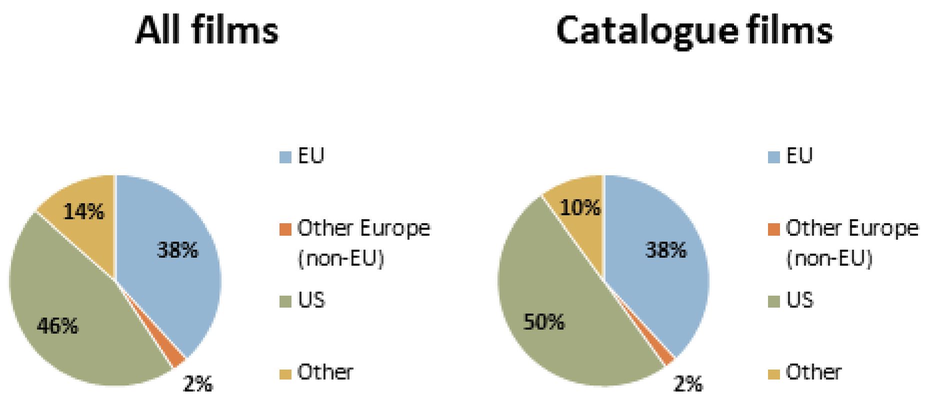


Source: European Audiovisual Observatory

4.3. Origin of catalogue films on TVOD services

Counted on a unique basis, EU titles accounted for 38% of catalogue films, a share which is the same as for films in general. This compares to the 50% of catalogue films with a US origin.

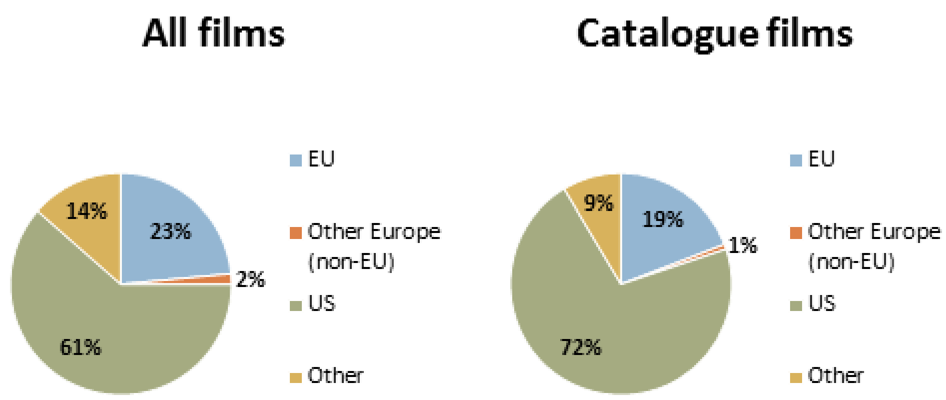
Figure 27. Films on TVOD services by region of origin (unique), 2016



Source: European Audiovisual Observatory

However, when films are counted cumulatively, the EU share is much lower, corresponding to 19% for catalogue films and 23% for films in general. This discrepancy may point to limited circulation of European catalogue films on TVOD services compared to US titles. The latter represent 72% of catalogue titles when considered cumulatively, a higher share than for films in general (61%).

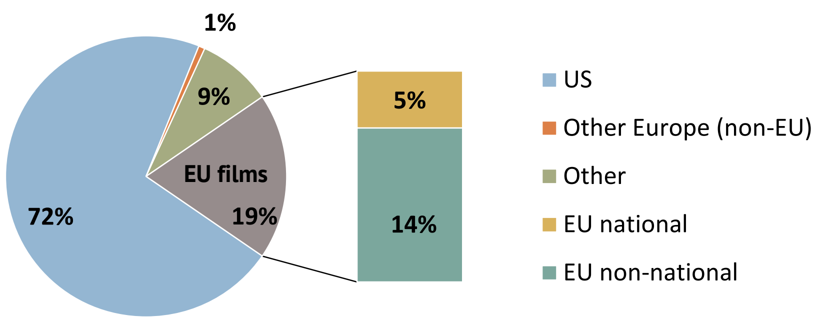
Figure 28. Films on TVOD services by region of origin (cumulated), 2016



Source: European Audiovisual Observatory

Counted cumulatively, EU national films represented 5% of all catalogue films and 27% of EU catalogue films.

Figure 29. Origin of catalogue films on TVOD services in the EU (cumulated), 2016



Source: European Audiovisual Observatory

When looking at a combined analysis by origin and age of films, US films aged less than 21 years were the most represented cluster of catalogue films on TVOD services.

Table 41. **Catalogue films on TVOD services in the EU: Combined analysis by age and origin (cumulated), 2016**

Origin of film	11 to 20 years	21 to 30 years	31 to 40 years	40 to 50 years	>50 years
EU	9%	3%	2%	3%	3%
Other Europe (non-EU)	0%	0%	0%	0%	0%
US	33%	18%	8%	4%	8%
Other	4%	1%	2%	1%	0%
Total (all origins)	47%	22%	12%	8%	12%

Source: European Audiovisual Observatory

4.4. Catalogue films on TVOD services: Markets and circulation

Taking into account productions of all origins, catalogue films appear to have to traveled almost as broadly as films in general on TVOD services. In 2016, catalogue titles were available on average in 5.3 EU markets, compared to 5.4 markets for films all ages considered.

Table 42. **Average number of TVOD markets for catalogue films in the EU, 2016**

	Average number of markets
All films	5.4
Catalogue films	5.3

Source: European Audiovisual Observatory

However, when taking into account the origin of the films, it becomes apparent that the high number of markets for catalogue films was the result of a significant level of circulation for US films compared to EU titles.

The data show that EU catalogue films were available on average in 2.7 markets on TVOD services, fewer markets than for EU films in general. In turn, US catalogue films were available on average in 7.3 countries, a higher number than for US films all ages considered.

Table 43. **Average number of TVOD markets for catalogue films by origin, 2016**

Origin of film	All films	Catalogue films
EU	3.4	2.7
Other Europe (non-EU)	3.8	2.3
US	7.0	7.3
Other	6.1	5.1

Source: European Audiovisual Observatory

5. Catalogue films on SVOD services

Key findings

- Based on 2016 data, catalogue films cumulatively accounted for 34% of the feature films available on SVOD services in the EU.
- The majority of catalogue films (62%) on SVOD platforms were aged 11 to 20 years.
- EU films only comprised 16% of catalogue films, compared to 77% for US titles.
- EU national films accounted for 4% of all catalogue films on SVOD platforms, or 23% of EU catalogue films on offer.
- On SVOD services, catalogue films circulated less than films in general.
- On average, US catalogue films were available in about twice as many markets as EU catalogue films on SVOD services.

Methodology

This section explores the presence of catalogue films in SVOD catalogues in the EU. To this end, 37 film catalogues[30] of SVOD services were identified in 28 EU Member States.

Film catalogues were retrieved using a tailor-made software tool. Film titles were then matched with films in the Observatory's LUMIERE database, the Movie Database (TMDb) and the Internet Movie Database (IMDb) through a heuristic algorithm.

Only films for which it was possible to identify the year and the country of production were included in the sample. A total of 8 894 unique films were retrieved, corresponding to 47 553 titles if considered cumulatively. As in the previous section we relied on two different indicators to count the number of films:

- "Unique titles" were calculated by single-counting each film, i.e. a film was counted once even if it appeared on different services.
- "Cumulated titles" titles were calculated by counting a film each time it appeared on an SVOD service. The resulting number may include the same film multiple times, if it was available on several platforms.

The interplay between the unique and the cumulated count provides an indication of the circulation of film titles.

[30] For a complete list of the SVOD catalogue analysed, please refer to Appendix at the end of this publication.

Limitations

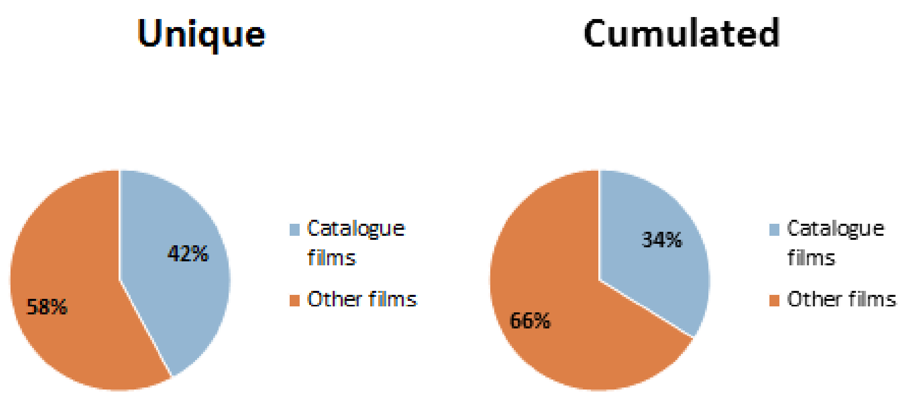
The following caveats should be taken into account:

- No consumption data is available, which excludes any information on the commercial performance of films (e.g. number of subscribers or audience appreciation).
- The analysis draws on SVOD catalogues of a selection of 37 pan-European and national services. Therefore, the data is not comprehensive and only represents a sample of the film offer available on SVOD platforms. However, we estimate that the selected services provide a good reflection of the commercial offer available in the EU.
- The data only refer to 'over-the-top' services accessible over the Open Internet. SVOD services available on managed networks (cable, IPTV and satellite) are not included.
- The data were retrieved in October 2016. Since VOD catalogues change over time, the snapshot provided in this analysis only reflects the composition of the catalogue at the time when the data were retrieved.
- Errors in the identification of the films may have occurred.

5.1. Share of catalogue films on SVOD services

A total of 8 894 unique films were identified on SVOD platforms in the considered sample, out of which 3 747 were aged more than 10 years (42% of the considered sample). However, when considering the total number of films on a cumulated basis, only 34% of the films were catalogue titles, pointing to narrow circulation of catalogue films on SVOD services.

Figure 30. Share of catalogue films on SVOD services in the EU (unique vs. cumulated), 2016

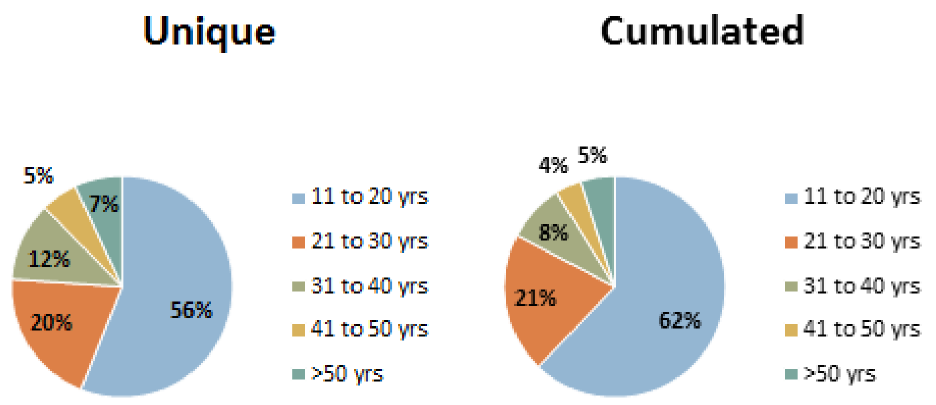


Source: European Audiovisual Observatory

5.2. Age of catalogue films on SVOD services

Counted on a unique basis, 56% of catalogue films were aged less than 21 years. This share is higher when considering the cumulated number of titles available. Films older than 50 years represented 7% of catalogue films available on SVOD services (5% when counted cumulatively).

Figure 31. Catalogue films on SVOD services by age bracket (unique vs. cumulated), 2016

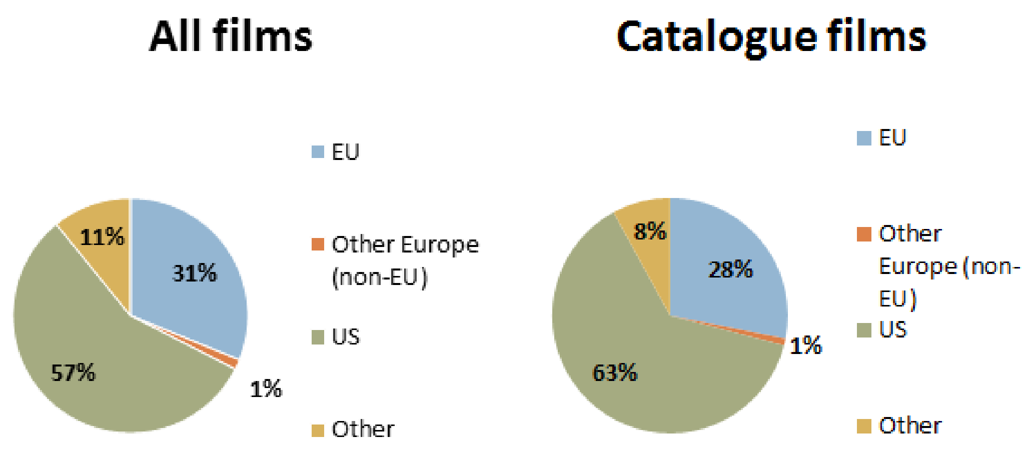


Source: European Audiovisual Observatory

5.3. Origin of catalogue films on SVOD services

On a unique basis, EU titles accounted for 28% of catalogue films, a lower share than for films in general (31%). In turn, catalogue films with a US origin represented 63% of the sample.

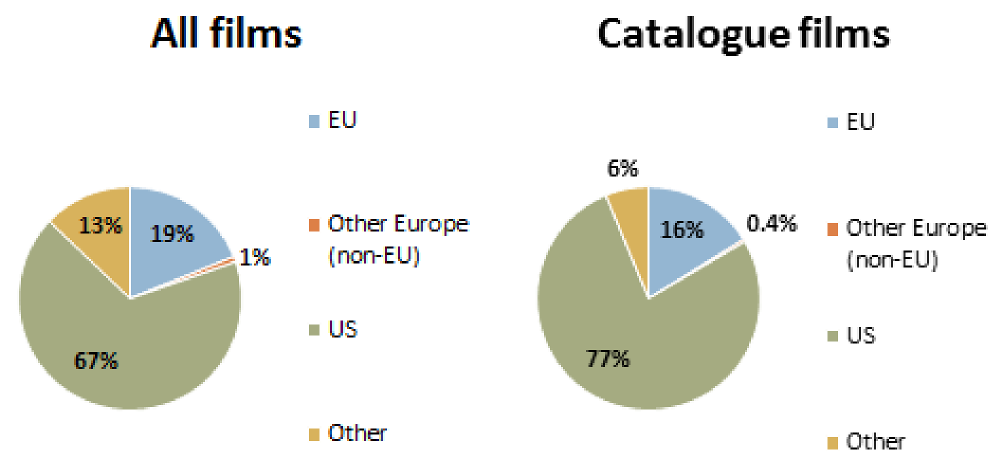
Figure 32. Films on SVOD services by region of origin (unique), 2016



Source: European Audiovisual Observatory

Looking at cumulated figures, the EU share drops to 16% of catalogue films available (19% considering films of all ages), while US productions represent 77% of catalogue titles available.

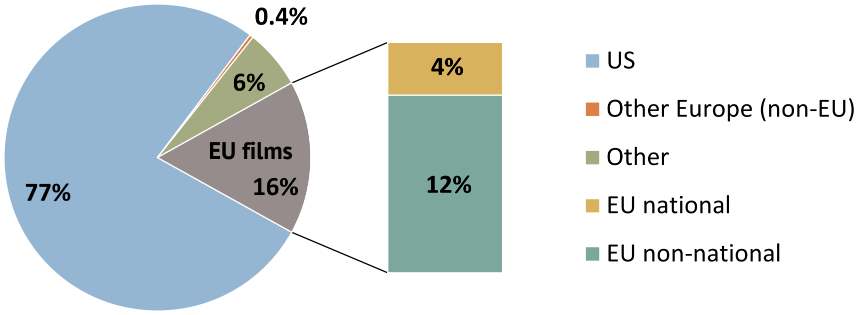
Figure 33. Films on SVOD services by region of origin (cumulated), 2016



Source: European Audiovisual Observatory

Considered cumulatively, the share of EU national titles corresponds to 4% of all catalogue films on offer on SVOD services, which amounts to 23% of EU catalogue films.

Figure 34. Origin of catalogue films on SVOD services in the EU (cumulated), 2016



Source: European Audiovisual Observatory

Considering the intersection between origin and age of films, it can be observed that US films aged between 11 and 20 years make for the larger cluster (48%) of catalogue films on SVOD services, compared to 10% for EU films in the same age bracket.

Table 44. **Catalogue films on SVOD services in the EU: Combined analysis by age and origin, 2016**

Origin of film	11 to 20 years	21 to 30 years	31 to 40 years	40 to 50 years	>50 years
EU	10%	3%	2%	1%	1%
Other Europe (non-EU)	0%	0%	0%	0%	0%
US	48%	17%	6%	2%	4%
Other	4%	1%	1%	0%	0%
Total (all origins)	62%	21%	8%	4%	5%

Source: European Audiovisual Observatory

5.4. Catalogue films on SVOD services: Markets and circulation

Based on the data in our sample, catalogue films circulated slightly less than films in general on SVOD platforms. On average, each catalogue film was available in 4.2 markets, compared to 5.3 markets for films in general.

Table 45. **Average number of SVOD markets for catalogue films in the EU, 2016**

	Average number of markets
All films	5.3
Catalogue films	4.2

Source: European Audiovisual Observatory

The average number of markets of availability on SVOD platforms varied significantly depending on the origin of the film. EU catalogue titles were available on average in 2.4 countries, indicating that they travelled less than US productions. In turn, the latter were distributed on average in 5.1 markets.

The circulation of EU catalogue films is also lower if compared to EU films in general.

Table 46. **Average number of SVOD markets for catalogue films by origin, 2016**

Origin of film	All films	Catalogue films
EU	3.2	2.4
Other Europe (non-EU)	3.1	1.7
US	6.2	5.1
Other	6.3	3.3

Source: European Audiovisual Observatory

6. Comparative analysis: Catalogue films across different distribution windows

Key findings

- In 2016, TV channels offered the highest share of catalogue films (47%), followed by TVOD (41%) and SVOD (34%).
- Cinema was the window offering the largest share of EU films among catalogue films (47%), followed by TV (25%), TVOD (19%) and SVOD (16%).
- Catalogue titles benefited from broader circulation on TVOD services than in other windows – they were available in an average of 5.3 countries.
- US titles circulated better than EU films across all distribution channels.
- EU catalogue titles enjoyed better circulation on VOD than in cinemas and on TV channels: on average, EU catalogue films were released in 2.7 countries on TVOD platforms, compared to 2.4 on SVOD.
- In 2016, 62% of catalogue films theatrically released in the EU were also made available on a VOD service, whether TVOD or SVOD. This share rises to 51% for EU films and 85% for US films. On average, the films in this cluster benefited from wider VOD circulation than catalogue films in general.

Methodology

In this section we will outline a comparative overview of the offer of catalogue films in the EU across the various distribution channels (cinemas, television and VOD) based on the analyses developed in the previous chapters.

It should be stressed that these data only concern the availability of film titles, defined differently based on the distribution channel:

- In cinemas, a film is considered available when it is theatrically released in any country (at least one screening in a cinema).
- For television, availability implies that the film is broadcast at least once by a television channel in at least one territory.
- On VOD a film is considered available when it has been a part of the offer of at least one VOD service (VOD or SVOD) in at least one country.

Since availability does not equal consumption, the fact that the film titles were part of the commercial offer does not imply that audiences and consumers actually watched the films, whether in a cinema or on a VOD platform.

Also, the comparison should be considered as approximate since the time periods covered slightly differ depending on the channel of distribution:

- For cinemas, data are based on the exploitation year 2016 for releases in cinema.
- For television channels, figures refer to the programming season running from September 2015 to June 2016.
- For VOD, data were retrieved in October 2016, reflecting the composition of TVOD and SVOD catalogues within that time-frame.

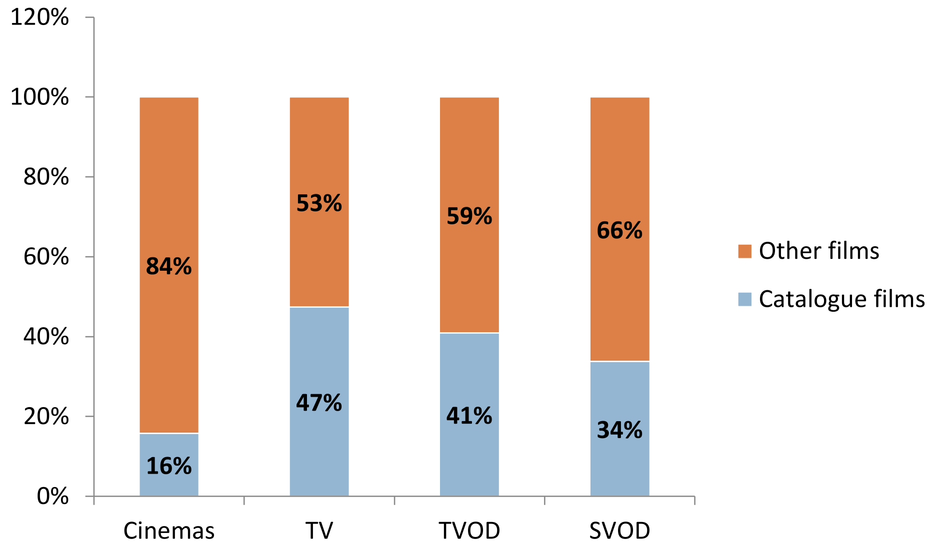
Cinema figures in this chapter comprise all film titles, including the films that did not reach the benchmark of 1 000 admissions in at least one EU market.

6.1. Share of catalogue films across different windows

The data show that the share of catalogue films on TV channels was higher than in other distribution windows in the EU.

Considered cumulatively, catalogue films represented 47% of films broadcast on television channels in 2016, compared to 41% for TVOD, 34% for SVOD and 16% for cinemas. The share of catalogue films on TV channels is even higher (52%) if repeats are excluded.

Figure 35. Share of catalogue films: Comparison across windows in the EU (cumulated), 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

6.2. Age of catalogue films across different windows

By looking at classification by age bracket, it can be observed that all distribution channels tended to favour relatively recent catalogue titles (11 to 20 years old). The share of these films was significant on SVOD services, where they represented 62% of catalogue films. This may stem from the fact that the subscription formula is perceived as a 'low-risk' solution in terms of consumer choice, so it can easily allow customers to 'catch up' with a large batch of films that exited the commercial circuit relatively recently.

In general, the more films had aged, the less they were available across all distribution channels. However, films aged more than 50 years were an exception, especially on the theatrical circuit where they represented as much as 25% of catalogue films. This can be ascribed to the theatrical re-release of film classics.

Table 47. **Catalogue films by age bracket: Comparison across windows in the EU, 2016**

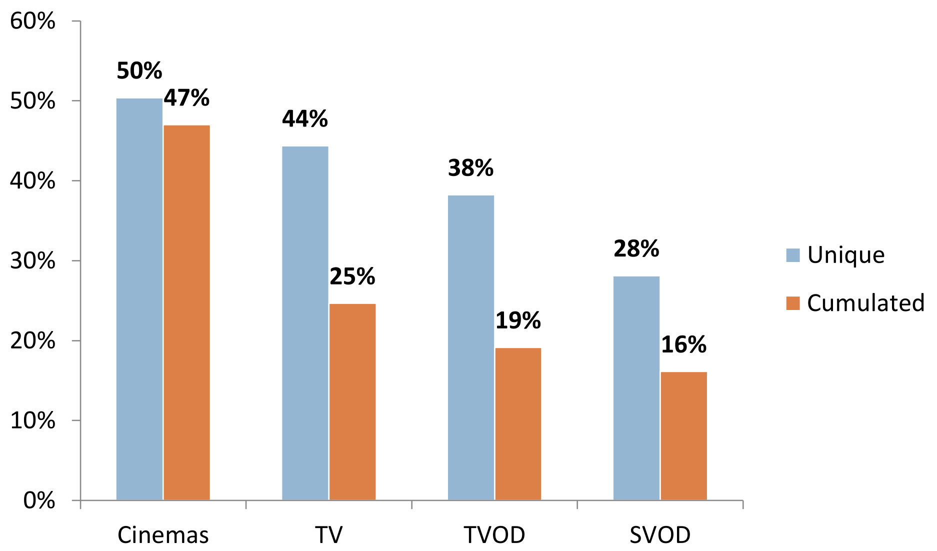
Age of catalogue films	Cinemas	TV	TVOD	SVOD
11 to 20 years	31%	44%	47%	62%
21 to 30 years	19%	20%	22%	21%
31 to 40 years	13%	11%	12%	8%
41 to 50 years	12%	11%	8%	4%
>50 years	25%	15%	12%	5%

Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

6.3. Origin of catalogue films across different windows

Cinema was the distribution window with the largest share of EU catalogue films, representing 47% of cumulated catalogue titles on release and 50% of unique titles. This compares to 25% for TV, 19% for TVOD and only 16% for SVOD (considering films cumulatively). The gap between cinemas and other distribution channels considerably widens when considering cumulated titles, showing that the offer of EU catalogue films was stronger on the theatrical circuit.

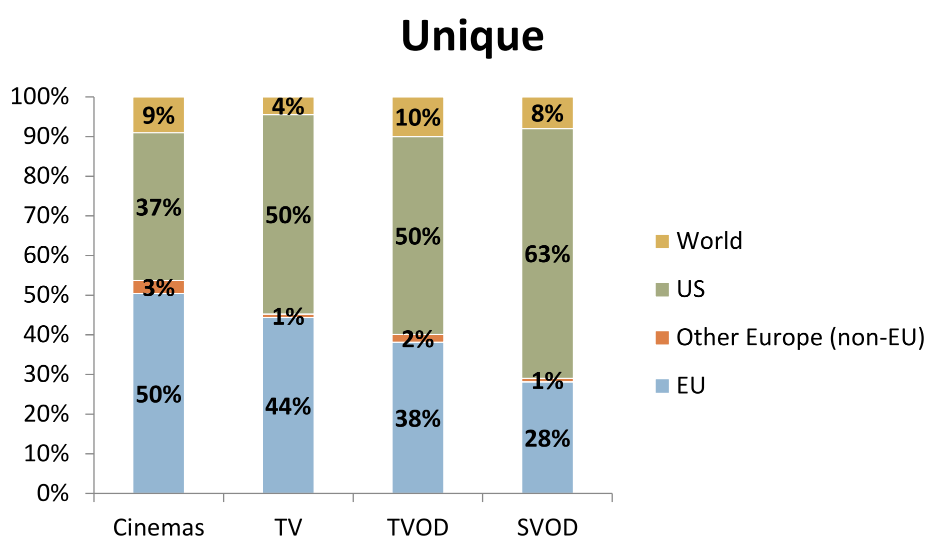
Figure 36. Share of EU films among catalogue films: Comparison across windows in the EU, unique vs. cumulated, 2016



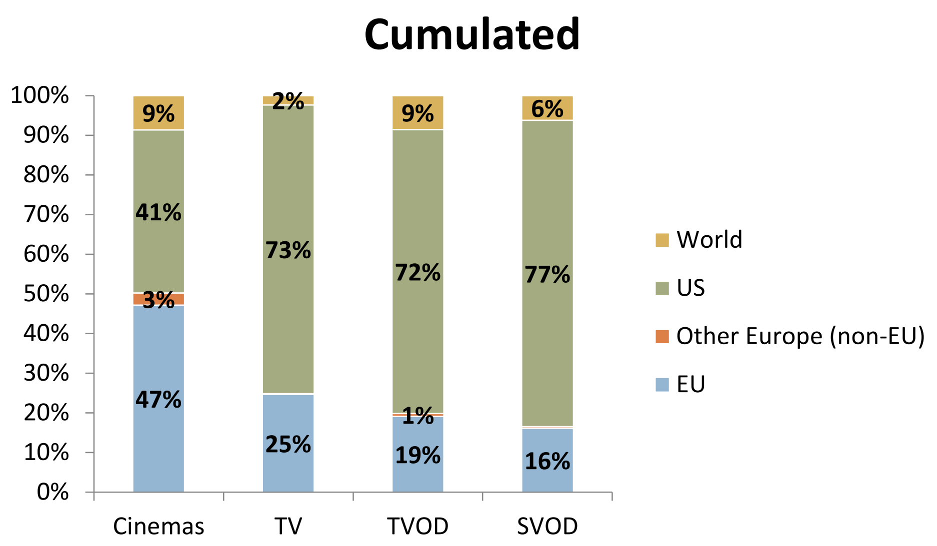
Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

In turn, US catalogue titles circulated more widely on TV and VOD services than in cinemas, where there was a wider gap between unique and cumulated figures.

Figure 37. Catalogue films by origin: Comparison across windows in the EU, unique vs. cumulated, 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

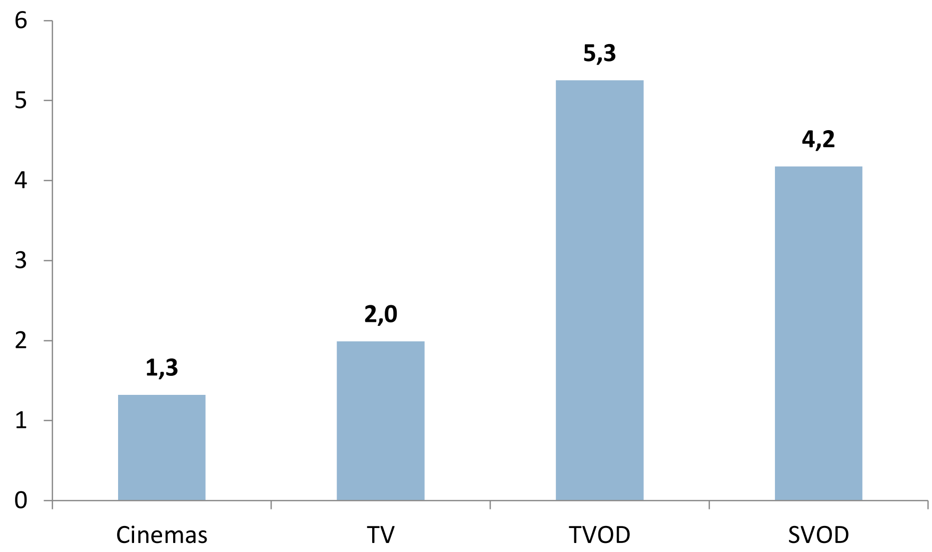


Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

6.4. Average markets for catalogue films across different windows

Based on 2016 data, catalogue films of all origins appeared to benefit from broader circulation on TVOD services, where they were available on average in 5.3 markets, followed by SVOD services (4.2 markets) and TV (2.0 markets). In turn, catalogue films were only available in an average of 1.3 markets in cinemas.

Figure 38. Average number of EU markets for catalogue films: Comparison across distribution windows, 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

Strong differences emerge when breaking down the films by origin, as US titles were distributed in a higher number of markets across all channels. This contrast was much more pronounced on VOD than in cinemas - in 2016, the average number of territories of release for US catalogue films (1.5) was only slightly higher than for EU films (1.2).

Table 48. **Average number of EU markets for catalogue films per region of origin: Comparison windows, 2016**

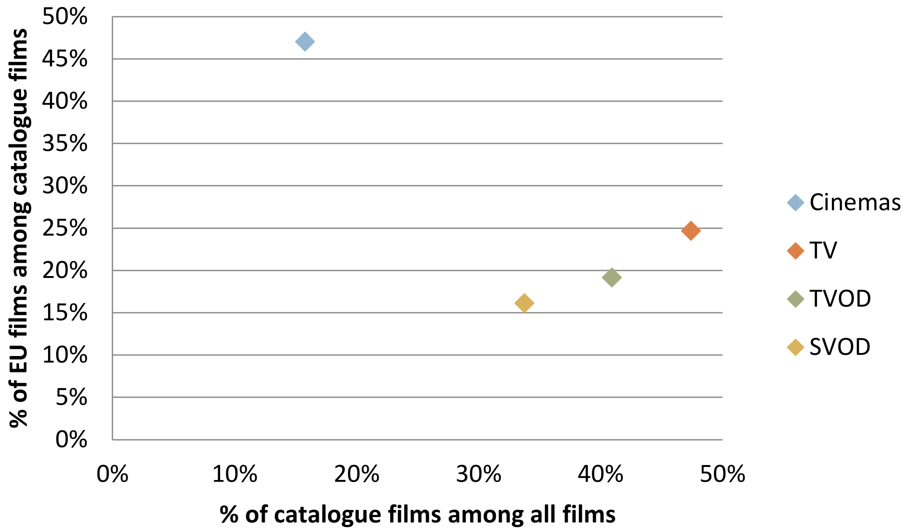
Film origin	Cinemas	TV	TVOD	SVOD
EU	1.2	1.2	2.7	2.4
Other Europe (non-EU)	1.2	1.0	2.3	1.7
US	1.5	2.7	7.3	5.1
World	1.3	1.3	5.1	3.3

Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

6.5. Catalogue films across different windows: Synthesis

The data indicate that across the time period analysed, television remained the window with the highest share of films aged more than 10 years, while VOD services (both TVOD and SVOD) may have created new commercial opportunities for the exploitation of catalogue titles. In turn, cinemas, while lagging behind on share of catalogue titles across the entire film offer spectrum, represented the leading window when it came to share of films with an EU origin.

Figure 39. Synthesis: Shares of catalogue films and EU catalogue films across distribution windows in the EU, 2016



Source: European Audiovisual Observatory / LUMIERE, analysis of Médiamétrie Eurodata TV data

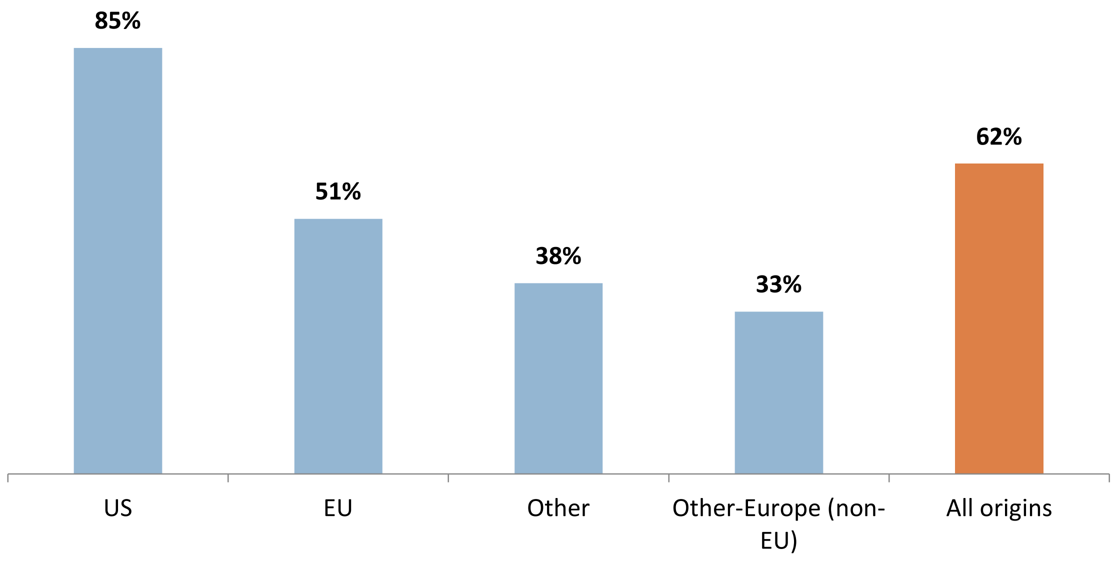
6.6. Catalogue films: Cinema and VOD in perspective

In this chapter, we will look at the relation between the release of a catalogue film in cinemas and the availability of the same film on VOD platforms. We will also try to understand if the availability on both VOD and cinemas is linked to broader geographical VOD distribution compared to other catalogue films.

In order to do so, we tracked those catalogue films that had been theatrically re-released in the EU in 2016 and also appeared on at least one of the VOD platforms in our sample (considering both VOD and SVOD services). Of all catalogue films on release in cinemas in 2016 (2 431 films), 62% were available on at least one VOD service in the EU (corresponding to 1 509 films). However, this information is approximate (and possibly an underestimate), as the VOD data only refer to the month of October 2016.

Major differences can be observed depending on the nationality of films. Scrutiny of the origin of these 1 509 films reveals that 51% of EU catalogue films released in cinemas were also available on VOD compared to 85% of US catalogue films.

Figure 40. Share of theatrically released catalogue films also available on at least one VOD platform in the EU, 2016



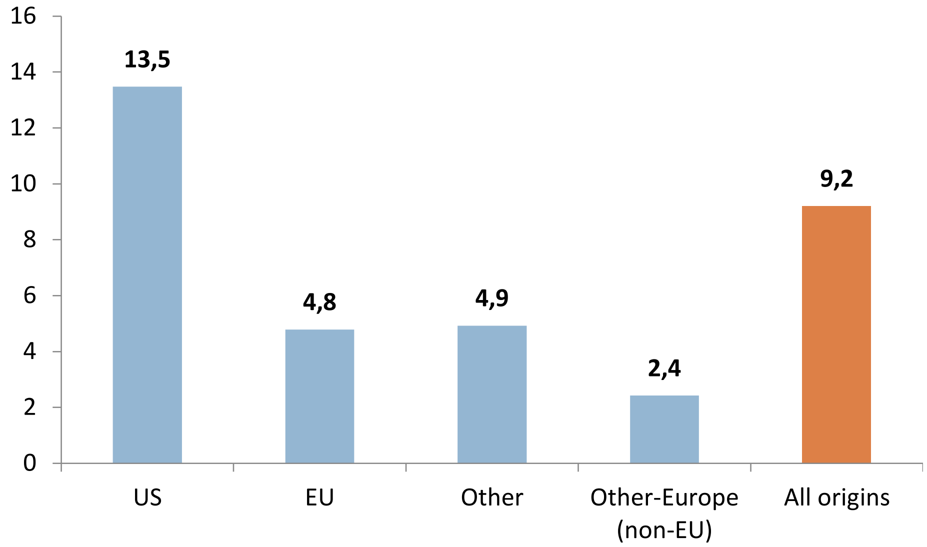
Source: European Audiovisual Observatory / LUMIERE

A gap between US and EU films can also be observed when looking at the average number of territories of availability on VOD platforms (either TVOD or SVOD[31]). While the average number of VOD markets for these films was 9.2, the number of markets for US catalogue films was almost three times higher than for EU-origin films. This suggests that

[31] Here we have counted the number of markets where the film was available either on a TVOD or an SVOD service.

EU catalogue films were less likely to appear on VOD platforms compared to their US counterparts.

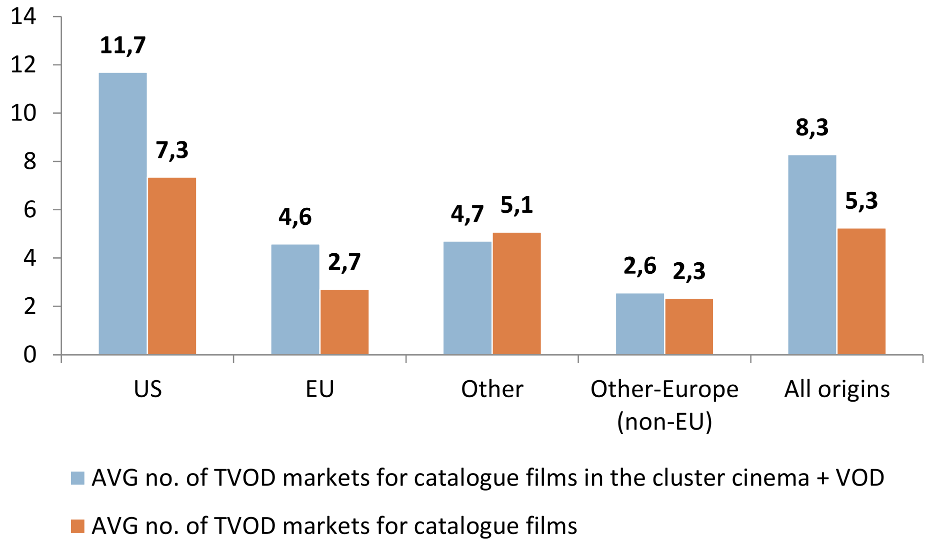
Figure 41. Cluster of theatrically released catalogue films also available on at least one VOD platform in the EU: Average number of VOD markets (TVOD and SVOD), 2016



Source: European Audiovisual Observatory / LUMIERE

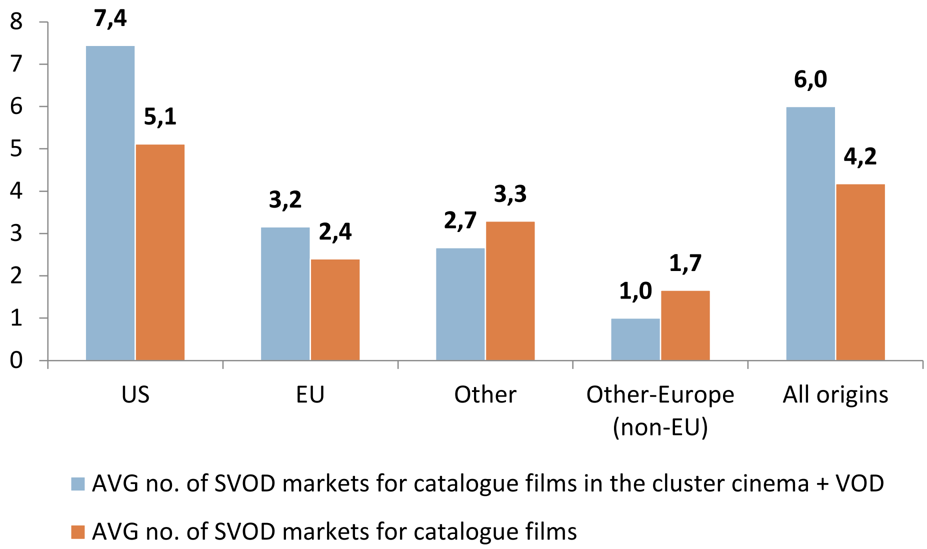
Finally, we set out to explore if the release of catalogue films in cinemas was linked to broader circulation of the same films on VOD services (considering both TVOD and SVOD platforms). As can be observed in the graphs overleaf, catalogue films available on VOD that were also theatrically released in the same year tended to be available on VOD in a higher number of markets than catalogue films on average. This suggests that the existence of a theatrical release mayfacilitate wider VOD distribution for catalogue films.

Figure 42. **Average number of TVOD markets for catalogue films: Comparison between all catalogue films and catalogue films in the cluster (theatrically released films available on at least one VOD platform), 2016**



Source: European Audiovisual Observatory / LUMIERE

Figure 43. **Average number of SVOD markets for catalogue films: Comparison between all catalogue films and catalogue films in the cluster (theatrically released films available on at least one SVOD platform), 2016**



Source: European Audiovisual Observatory / LUMIERE

7. Appendix

Treatment of "EUR inc" films

As mentioned in the methodological note at the beginning of this report, European films financed with incoming US investment ("EUR inc" films) were assessed to determine whether they should be considered European or US productions.

To do so, we relied on information available in the databases of Europa Cinemas[32] and of the European Commission's Education, Audiovisual and Culture Executive Agency (EACEA)[33].

Table 49. **"EUR inc" catalogue films considered as European in this report**

Original title	Prod. year	Prod. country
Amazing Grace	2006	GB inc / US
Angela's Ashes	1999	GB inc / IE / US
Around the World in 80 Days	2004	GB inc / US / IE / DE
As You Like It	2006	GB inc / US
Calendar Girls	2003	GB inc / US
Chicken Run	2000	GB inc / US
Chocolat	2000	GB inc / US
Dead Fish	2004	GB inc / DE
Finding Neverland	2004	GB inc / US
Flushed Away	2006	GB inc / US
GoldenEye	1995	GB inc / US
Gosford Park	2001	GB inc / US / DE / IT
I'll Sleep When I'm Dead	2003	GB inc / US
Kinky Boots	2005	GB inc / US
L'ex-femme de ma vie	2005	FR inc / US
Match Point	2005	GB inc / US / LU
Provoked: A True Story	2006	GB inc / IN
Spy Game	2001	GB inc / US

[32] https://www.europa-cinemas.org/en/search-film
[33] https://eacea.ec.europa.eu/mediaPgm/

Original title	Prod. year	Prod. country
Stage Beauty	2004	GB inc / US / DE
Starter for Ten	2006	GB INC / US
The Constant Gardener	2005	GB INC / DE / US
The Libertine	2004	GB inc / US
The World Is Not Enough	1999	GB inc / US
Tomorrow Never Dies	1997	GB inc / US
Un long dimanche de fiançailles	2004	FR inc / US
Valiant	2005	GB inc / US
Wallace & Gromit in The Curse of the Were-Rabbit	2005	GB INC / US

Source: European Audiovisual Observatory / LUMIERE

Table 50. **"EUR inc" catalogue films considered as US films in this report**

Original title	Prod. year	Prod. country
Casino Royale	2006	GB INC / US / DE / CZ
Cold Mountain	2003	GB INC / US / RO / IT
Die Another Day	2002	GB INC / US
Doom	2005	GB INC / CZ / US / DE
Evita	1996	GB INC / US
Harry Potter and the Chamber of Secrets	2002	GB INC / US
Harry Potter and the Goblet of Fire	2005	GB INC / US
Harry Potter and the Philosopher's Stone	2001	GB INC / US
Harry Potter and the Prisoner of Azkaban	2004	GB INC / US
Kingdom of Heaven	2005	GB INC / DE / ES / US
Miss Potter	2006	GB INC / US
Penelope	2006	GB INC / US / DE
Scoop	2006	GB INC / US
Sleuth	1972	GB INC / US
The Count of Monte Cristo	2002	GB INC / IE / US
The Hitchhiker's Guide to the Galaxy	2005	GB INC / US
The Hours	2002	GB INC / US
The Talented Mr. Ripley	1999	GB INC / US
V for Vendetta	2005	GB INC / DE / US

Source: European Audiovisual Observatory / LUMIERE

Estimated LUMIERE coverage rates

Table 51. **Estimated LUMEIRE admissions coverage rates in individual EU markets (2007-2016)**

In %

Country	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
AT	95	100	100	100	100	100	100	100	99	94
BE	69	94	73	90	81	87	83	54	61	89
BG	57	52	87	100	100	100	99	100	100	100
CY			1	2	1	1	1	100	3	95
CZ	99	99	99	100	99	99	99	99	99	100
DE	97	97	98	96	97	97	98	98	97	87
DK	100	99	99	100	87	100	100	99	100	95
EE	92	91	100	100	100	100	98	100	99	100
ES	99	97	99	100	99	100	100	100	100	100
FI	100	100	100	100	100	100	99	100	99	98
FR	88	96	95	96	95	95	92	91	92	91
GB	100	100	100	100	100	100	100	100	100	100
GR	10	12		100	100	98	100	100	100	100
HR	16	75	92	7	94	95	100	100	100	100
HU	90	91	86	86	100	100	94	100	100	100
IE[34]										
IS	100	100		1	0	2	1	99	96	99
IT	89	90	90	91	79	92	91	92	93	98
LT	54	67	75	100	97	4	100	100	99	100
LU		13		9	14	13	6	45	10	8
LV	100	46	94	97	98	98	1	99	96	100
NL	99	99	99	99	99	93	99	99	92	100
PL	99	99	99	99	99	99	99	99	99	
PT	99	99	100	100	99	99	99	99	100	100
RO	99	99	99	99	73	99	99	99	100	100
SE	99	99	99	100	99	100	99	99	99	100
SI	99	99	100	99	98	96	92	95	96	100
SK	99	99	99	91	98	99	99	99	100	100

Source: European Audiovisual Observatory / LUMIERE

[34] Ireland and the United Kingdom are considered as the same market in LUMIERE.

List of 'top 50' catalogue films in the EU, 2007-2016

The following ranking includes the top 50 catalogue films based on cumulated admissions in the EU. This list takes into account admissions generated during the years of exploitation for which a given film qualified as a catalogue title based on our methodology. For instance, for a film produced in 2000, only admissions starting from the year 2010 were included.

The indicator "Admissions as a catalogue film" in the table corresponds to the sum of all admissions generated in years for which a given film was a catalogue title.

Table 52. **'Top 50' catalogue films in the EU, 2007-2016**

	Original title	Prod. year	Prod. country	Director(s)	Admissions as a catalogue film 2007/2016
1	Titanic	1997	US	James Cameron	6 089 488
2	The Lion King	1994	US	Roger Allers, Rob Minkoff	4 077 957
3	Star Wars: Episode I - The Phantom Menace	1999	US	George Lucas	3 161 138
4	Beauty and the Beast	1991	US	Gary Trousdale, Kirk Wise	949 322
5	Finding Nemo	2003	US	Andrew Stanton, Lee Unkrich	902 344
6	Back to the Future	1985	US	Robert Zemeckis	883 357
7	Star Wars: Episode V - The Empire Strikes Back	1980	US	Irvin Kershner	877 493
8	Toy Story	1995	US	John Lasseter	596 877
9	Jurassic Park	1993	US	Steven Spielberg	594 386
10	Toy Story 2	1999	US	Ash Brannon, John Lasseter	486 013
11	The Picture of Dorian Gray	1945	US	Albert Lewin	461 737
12	Monsters, Inc.	2001	US	Pete Docter, David Silverman	460 027
13	Dirty Dancing	1987	US	Emile Ardolino	351 423
14	It's a Wonderful Life	1946	US	Frank Capra	315 415
15	Blade Runner	1982	US	Ridley Scott	301 035
16	Balas & Bolinhos	2001	PT	Luis Ismael	256 158
17	Close Encounters of the Third Kind	1977	US	Steven Spielberg	230 483
18	Raiders of the Lost Ark	1981	US	Steven Spielberg	209 835
19	Irren ist männlich	1996	DE	Sherry Hormann	201 925
20	The Nightmare Before Christmas	1993	US	Henry Selick	189 042
21	28 Days Later	2002	GB	Danny Boyle	182 050
22	Julefrokosten	1976	DK	Finn Henriksen	175 394
23	Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb	1964	US / GB	Stanley Kubrick	172 975
24	Beyond a Reasonable Doubt	1956	US	Fritz Lang	172 287
25	Panda kopanda amefuri sâkasu no maki	1973	JP	Isao Takahata	166 890

	Original title	Prod. year	Prod. country	Director(s)	Admissions as a catalogue film 2007/2016
26	Majo no takkyubin	1989	JP	Hayao Miyazaki	160 223
27	The Waterboy	1998	US	Frank Coraci	153 609
28	Let's Make Love	1960	US	George Cukor	150 283
29	Living Out Loud	1998	US	Richard LaGravenese	143 270
30	Tonari no Totoro	1988	JP	Hayao Miyazaki	143 057
31	Back to the Future II	1989	US	Robert Zemeckis	132 660
32	Le roi et l'oiseau	1980	FR	Paul Grimault	121 805
33	Tenkû no shiro Rapyuta	1986	JP	Hayao Miyazaki	116 085
34	Napoleon	1995	AU	Mario Andreacchio	107 796
35	La prima Angélica	1974	ES	Carlos Saura	102 591
36	The Rocky Horror Picture Show	1975	GB	Jim Sharman	100 287
37	Back to the Future Part III	1990	US	Robert Zemeckis	95 150
38	Coming Out	1989	DE	Heiner Carow	92 714
39	Mononoke-hime	1997	JP	Hayao Miyazaki	89 216
40	To Be or Not to Be	1942	US	Ernst Lubitsch	86 877
41	Casablanca	1942	US	Michael Curtiz	84 298
42	Metropolis	1927	DE	Fritz Lang	83 412
43	2001: A Space Odyssey	1968	GB / US	Stanley Kubrick	83 390
44	La belle et la bête	1946	FR	Jean Cocteau, René Clément	79 247
45	Pulp Fiction	1994	US	Quentin Tarantino	75 447
46	Ghost Busters	1984	US	Ivan Reitman	74 110
47	Astérix chez les Bretons	1986	FR	Pino Van Lamsweerde	73 773
48	Edge of Seventeen	1998	US	David Moreton	72 822
49	Kurenai no buta	1992	JP	Hayao Miyazaki	68 527
50	Jaws	1975	US	Steven Spielberg	66 667

Source: European Audiovisual Observatory / LUMIERE

VOD catalogues included in the sample

Table 53. **List of 68 TVOD services in 26 EU countries**

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

Table 54. **List of 37 SVOD services in 28 EU countries**

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

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