



The visibility of audiovisual works on TVOD

Edition 2018

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The visibility of audiovisual works on TVOD - Edition 2018

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Gilles Fontaine



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1. Key findings

This report on the visibility of audiovisual works on Transactional Video-On-Demand (TVOD) services is based on the analysis of the promotional spots of 42 TVOD services from 5 countries during 4 weeks in October 2018. The data is provided by AQOA.

The bulk of promotion (95%) is dedicated to films, in line with the composition of TVOD catalogues. Indeed, most TVOD services focus on film and propose only a limited amount of TV content.

Promotion massively benefits to recent films (91%). Not only are recent films more likely to be promoted but they also get more promotional spots per film.

Only a limited number of films benefit from intensive promotion. The top 10 most promoted films represented 28.5% of all promotional spots and were all of US origin.

European films do not seem to be discriminated in terms of promotion efforts: the share of promotional spots for European films (27%) is in line with the share of European films in TVOD catalogues.

National players dedicate significantly more promotional space to European films (34%) than international players¹ (23%), in line, generally speaking with the composition of the catalogues.

The promotion efforts for European films are concentrated around a limited number of titles: the top 10 share of promotional spots for European films is higher than for US films on a country per country basis². The top 10 of the European most promoted films shows a strong presence of United Kingdom (including 2 productions backed by US studios) and France.

The most promoted European films are mostly promoted in their country of origin, unlike US films, which benefit from a large presence and intense promotion in many countries and services.

Overall, European films do access to promotion. However, they access to less promotion per film than US films. And the promotion efforts for European films are concentrated around a limited number of titles, and take place mainly in their country of origin.

¹ See definitions in the Methodology section.

² The top 10 is less concentrated when considering all territories than in any individual territory as the top 10 for all territories brings together films from different territories.





2. Methodology

This report is the 4th edition of the analysis of the visibility of audiovisual content provided by Transactional On-Demand (TVOD) services.

2.1. Source of the data

The underlying data used in this report has been provided by AQOA. AQOA systematically monitors the promotional spots on the homepage of the services, identifies the programme and associated metadata.

2.2. Definitions

What is a Transactional On-Demand service?

A Transactional On-Demand service offers the possibility to rent or purchase an audiovisual programme on a programme-per-programme basis (or for a collection of programmes).

What is the definition of visibility?

In this report, “visibility” means the mention of a content in the home page of a service. A promotional spot is any space dedicated to the promotion of a content on the home page of a service.

What is a film?

A programme is a film if it has been released in cinemas in at least one European country. All other content is defined as “TV content”. Please note that in some cases it is uneasy to assess whether a programme is a film or a TV film.

What is the country of origin of a programme?

The country of origin of a programme is the country from which originates the funding of a programme. When the programme has been funded by several countries, the country of origin is the country providing the highest share of the funding. Please note that the country of origin of a programme from a funding point of view differs from the nationality of the programme from a legal point of view. For example, a film co-produced by a majority country and a minority country in the framework of an official co-production agreement may be regarded as being national by both countries. In this report, however, it will only be attributed to the majority country.



Geographical zones used for the analysis

The following zones are used in this report:

- “EU28”: European Union.
- “Other Europe”: countries members of the European Audiovisual Observatory but not members of the European Union: Albania, Armenia, Bosnia-Herzegovina, the “Former Yugoslav Republic of Macedonia”, Georgia, Iceland, Liechtenstein, Montenegro, Norway, the Russian Federation, Switzerland, Turkey.
- “US”: United States of America.
- “Others”: all other countries.

What is the year of production of a programme?

The definition of the year of production varies between countries, from the start of principal photography to the first release in cinemas. The year of production of TV series is not used in this report, as the breakdown between seasons of TV series promoted is not available.

What is a recent programme?

In this report, a programme is recent if it has been produced in 2017 or in 2018.

What are “national” and “international” services?

In this report, a service is defined as “national” if it mainly services the country where it is present. A service is defined as “international” if, through different catalogues, it serves different countries.

2.3. Analysis by unique titles and by promotional spots

A distinction is made throughout this report between:

- An approach by “Unique” films: titles”: Each film promoted (or a TV series) is accounted for one, without taking into account the number of promotional spots. This approach is used to assess the number (and origin) of films which benefit from any level of promotion.
- An approach by the number of promotional spots: The number of promotional spots for each film is here taken into account. This approach is used to assess the volume of promotion which is attributed to films (and TV content) according to their origin.

2.4. Sample

The data provided by AQOA:

- Covers 5 European countries: Belgium, Germany, France, the Netherlands and the United Kingdom. Further distinctions are available in the annex between the services addressing the French-speaking (BE (CFB)) and the Flemish-speaking (BE (VLG)) communities of Belgium.



- Covers 42 transactional video-on-demand services: 19 national services, and 23 national versions of pan-European services. The services tracked in a given country represent at least 70% of the market.
- Covers a full month of promotion by the on-demand services (October 2018).

Table 1. List of services in the sample

Territory	Service	Type
BE (CFB)	Google Play	International
BE (CFB)	iTunes	International
BE (CFB)	Proximus	National
BE (CFB)	VOO Evasion	National
BE (CFB)	Xbox	International
BE (VLG)	Google Play	International
BE (VLG)	iTunes	International
BE (VLG)	Proximus	National
BE (VLG)	Telenet	National
BE (VLG)	Xbox	International
DE	Amazon Instant Video	International
DE	Google Play	International
DE	iTUNES	International
DE	Maxdome	National
DE	PS Store	International
DE	Sky	National
DE	Unity Media	National
DE	Videociety	National
DE	Videoload	National
DE	Xbox	International
FR	Canalplay	National
FR	Google Play	International
FR	iTunes	International
FR	MyTF1VOD	National
FR	Orange	National
FR	Pluzz	National
FR	SFR	National
FR	Sony PS	International
FR	Xbox	International
NL	Google Play	International
NL	iTunes	International
NL	Videoland	National
NL	Xbox	International
NL	Ziggo	National
UK	Amazon Instant Video	International
UK	BT Box Office	National
UK	Google Play	International
UK	iTunes	International
UK	PS Store	International
UK	Sky	National
UK	Virgin Media	National
UK	Xbox	International



2.5. Limits

Beyond the limits of the sample itself, it should be reminded that the results of the analysis may have been biased by the release calendar of films, which may impact the promotion at a given moment, and by the very availability of European films in the VOD catalogues.

3. Type of content promoted by TVOD services

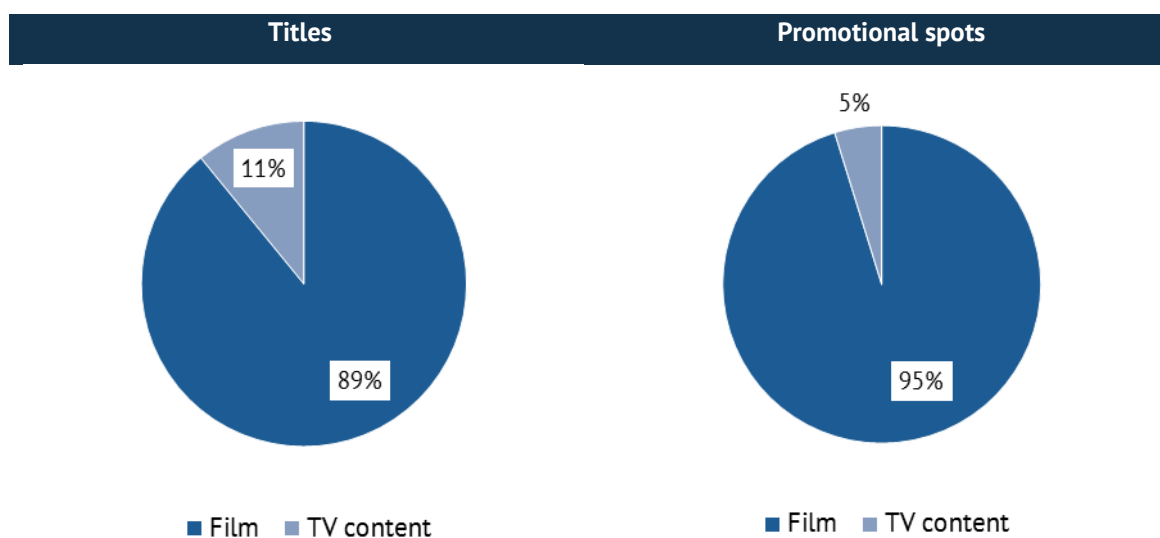
3.1. Which content is mostly promoted?

TVOD services dedicate the bulk of promotion to films. TV content only benefit from 11% (measured in share of titles promoted at least once) and 5% (measured in share of promotional spots) of the TVOD services promotion efforts.

The relatively low share of promotion for TV content is in line with the modest share of TV content in TVOD catalogues. Most services focus on films, and include a limited number of TV content (often TV series). TV content on TVOD mostly appeals to fans, when given the possibility to preview a TV series episode or to purchase a full season. Direct-to-video children content is another niche.

The gap between the shares of TV content measured in unique films or in promotional spots indicates that only a limited proportion of TV content included in the TVOD catalogues is considered to have a real potential commercial. This includes strong TV series “brands”, mostly from the US but also national.

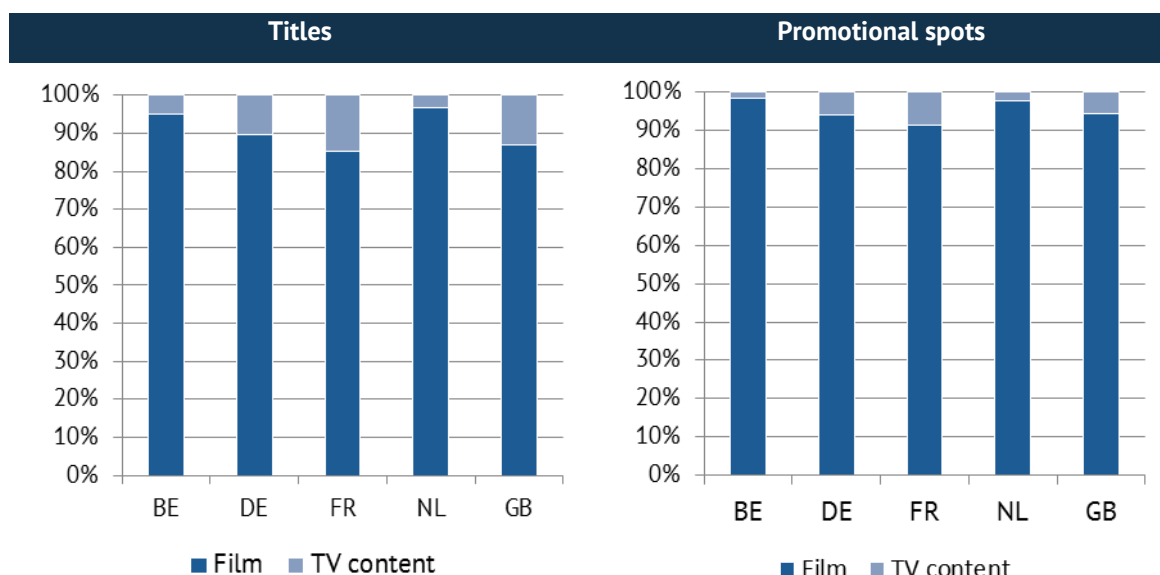
Figure 1. Breakdown of unique titles promoted and promotional spots by type of content (All territories)



Source: European Audiovisual Observatory

Variations between countries as regards the share of promotion allocated to TV content primarily reflect to which extent this TV content is present in the catalogues. Services from larger countries can afford to have larger catalogues and therefore include more TV content. Services from smaller countries focus on film.

Figure 2. Breakdown of unique titles promoted and promotional spots by type of content (By country)



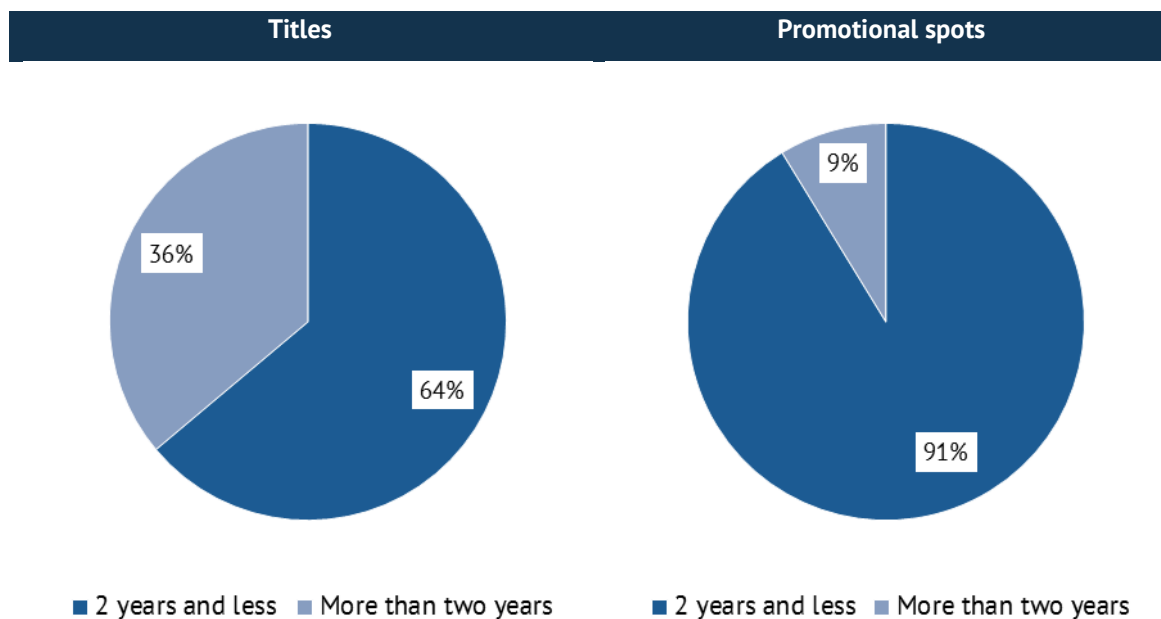
Source: European Audiovisual Observatory

3.2. What is the age of the content promoted?

The promotion efforts of the TVOD services massively benefit to recent films (2 years or less). Recent films account for 64% of all titles which were promoted at least once, but for 91% of all promotional spots. In other terms, as regards age, there is a level of diversity of films which access to promotion, but a recent film will benefit on average from more promotional spots.



Figure 3. Breakdown of unique titles promoted and promotional spots by age (All territories)



Source: European Audiovisual Observatory



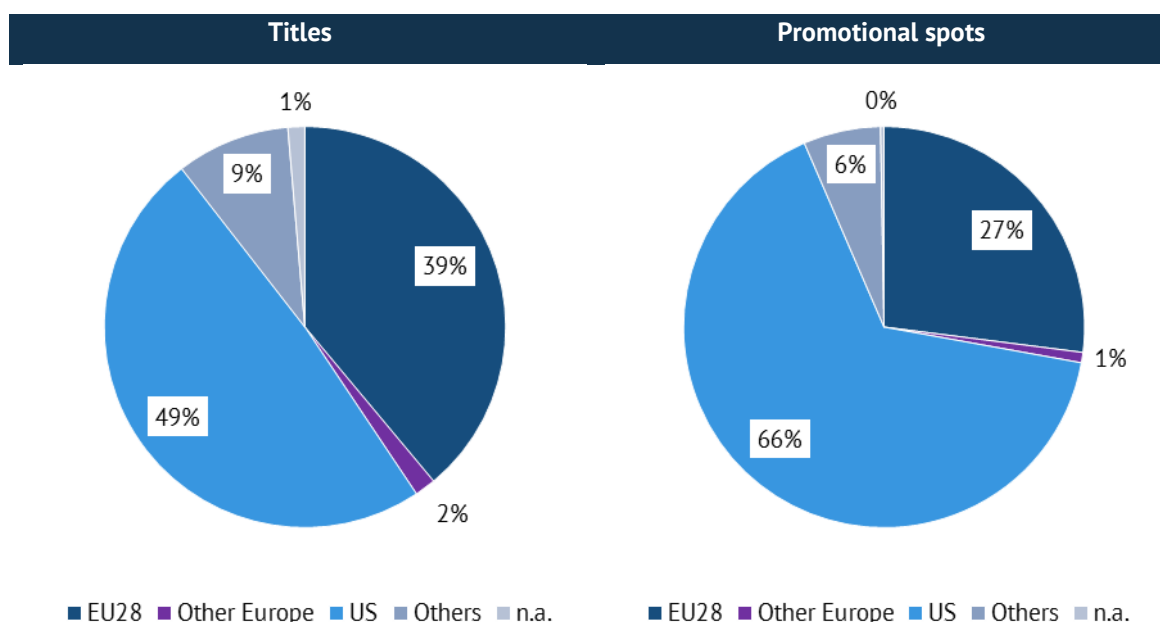
4. Origin of content promoted by TVOD services

4.1. What is the country of origin of the content promoted?

41% of films promoted at least once are European³, with most of them originating from the European Union. The figure is much lower (27%) when considering the number of spots each film benefits from. A promoted European film benefits from less promotional spots than a US promoted film.

However, according to research carried out by the Observatory on the composition of VOD catalogues, the share of promotional spots for European films (27%) is in line with the share of European films in TVOD catalogues. European films therefore do not seem to be discriminated in terms of promotion efforts.

Figure 4. Breakdown of unique titles promoted and promotional spots by origin of content (All territories)



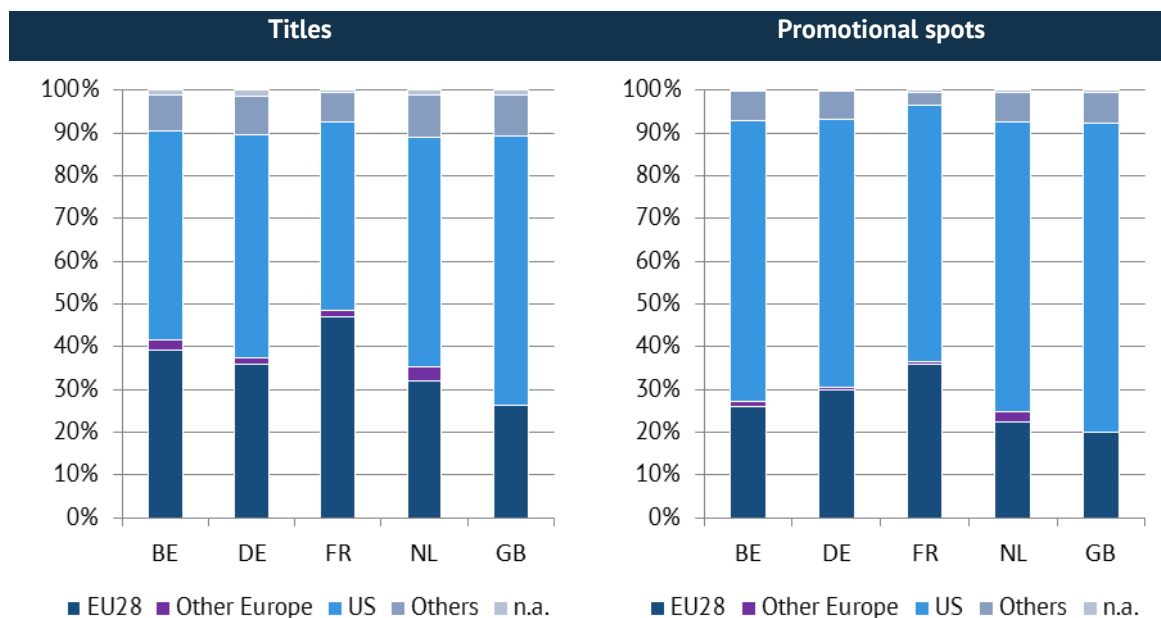
Source: European Audiovisual Observatory

³ EU28 films + Other Europe films – see definition in the Methodology section.



Out of the countries of the sample, the UK dedicated the less promotional efforts to European films, and France the most. This again reflects primarily the very composition of the catalogues.

Figure 5. Breakdown of unique titles promoted and promotional spots by origin of content (By country)



Source: European Audiovisual Observatory

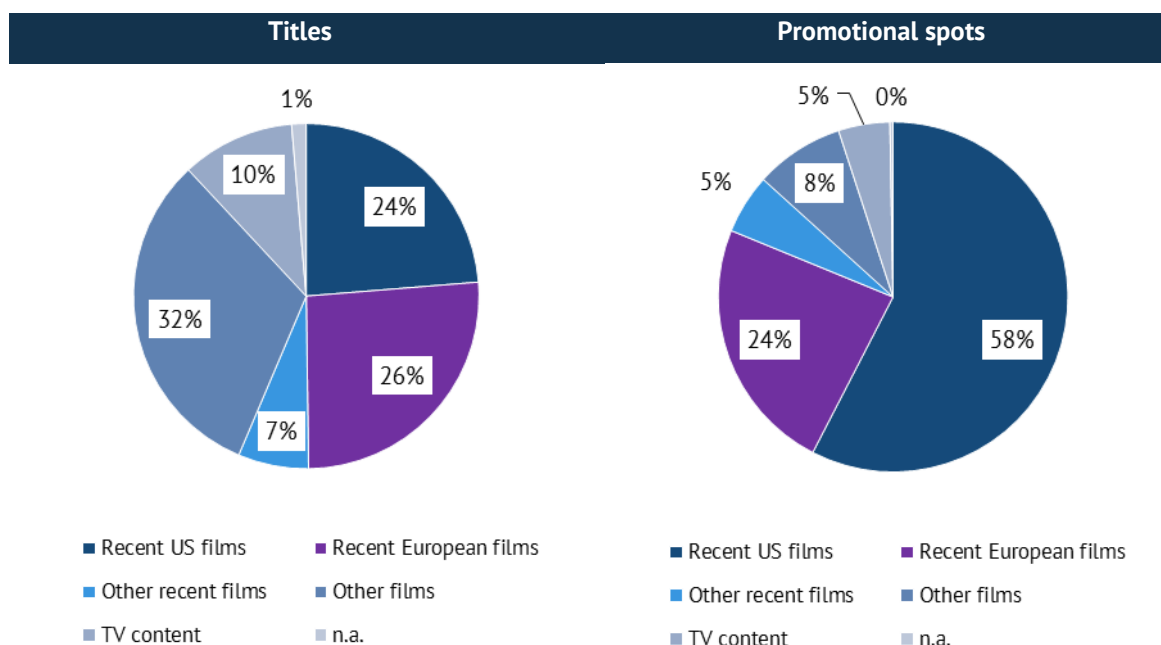


4.2. Which are the main content promoted in terms of age and origin?

Combining the age and origin criteria provides a clear picture of the promotion efforts of TVOD services. In terms of unique titles (titles that get promoted at least once), a level of diversity can be observed as regards recent US and European films and other films, TV content remaining somehow marginal.

However, in terms of promotional spots, US recent films appear clearly as the type of programmes primarily promoted.

Figure 6. Synthesis: Breakdown of unique titles promoted and promotional spots by origin and age of content (All territories)



Source: European Audiovisual Observatory

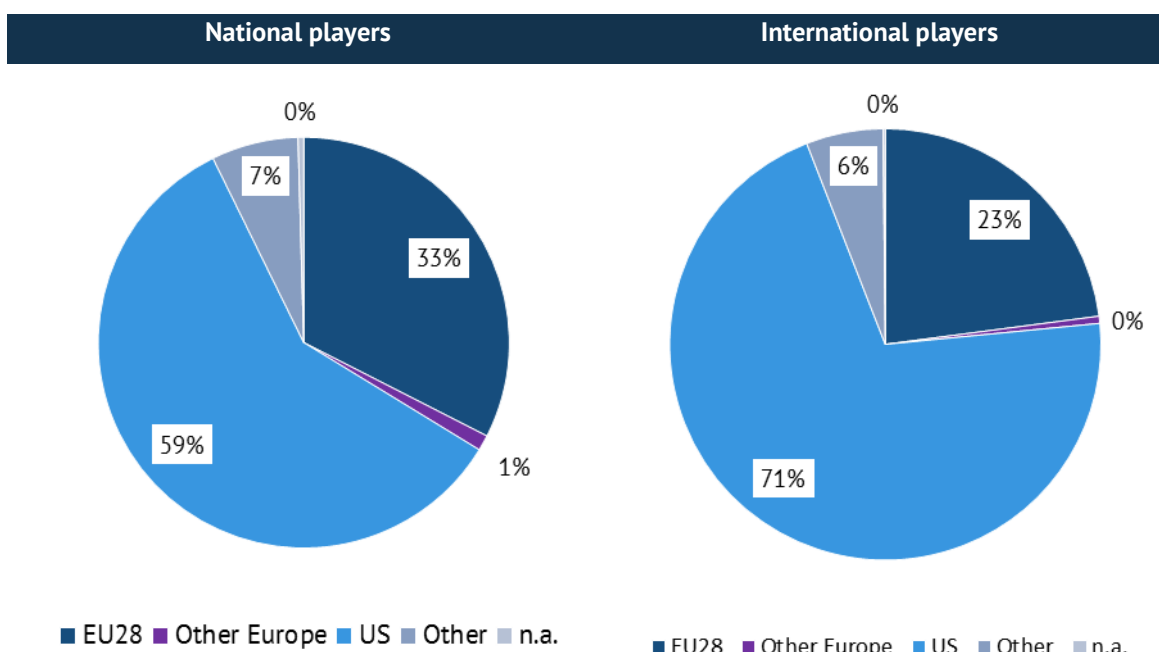


4.3. Is European content equally promoted by national and international TVOD services?

Whereas, for the all sample, 27% of all promotional spots are dedicated to European content, national players promote significantly more European content (34%) than international players⁴ (23%).

The variations between the two categories of players are in line with the Observatory research on the analysis of catalogues.

Figure 7. Breakdown of unique titles promoted and promotional spots by type of player⁵ (All territories)



Source: European Audiovisual Observatory

⁴ See definitions in the Methodology section.

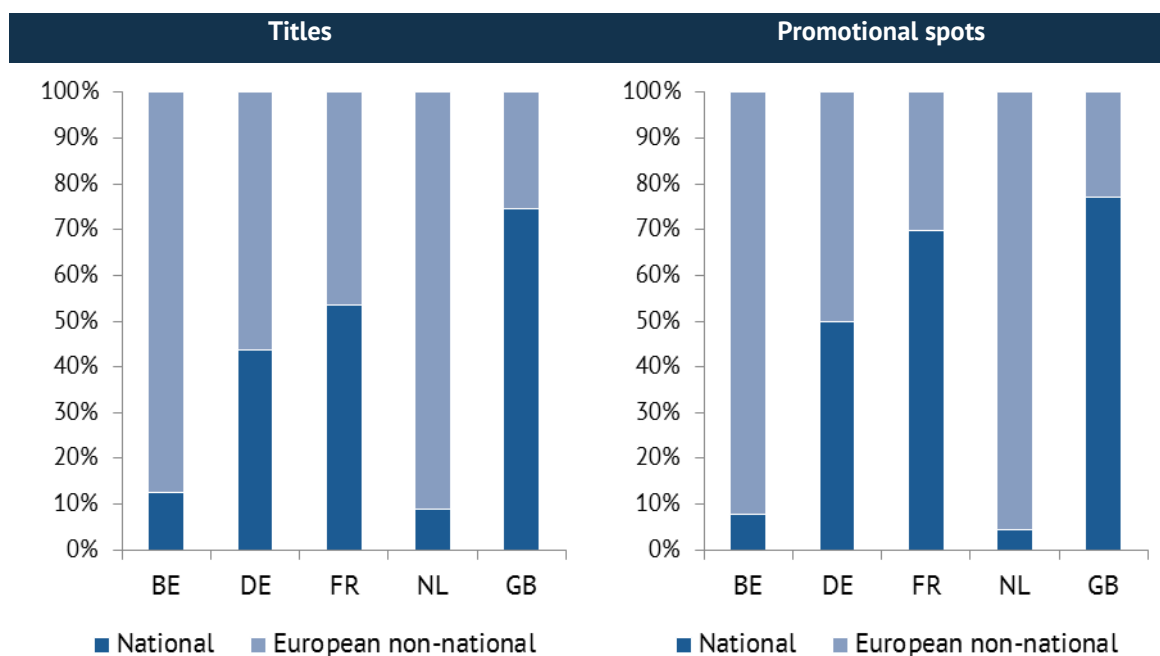
⁵ See definitions in the Methodology section.

4.4. To which extent do TVOD services rely on national or European non-national content?

Within European content, it is expected that larger producing country rely more on national content than lower producing countries which need to include more European non-national content. This principle is generally confirmed as regards the promotion efforts and primarily reflects the composition of the catalogues.

Some nuances however apply. Whereas Germany and France include more European non-national films in the content promoted at least once than the UK, when it comes to the actual volume of promotional spots, France and the UK are almost aligned in giving priority to national content rather than to European non-national content.

Figure 8. Breakdown of European unique titles promoted and promotional spots between national and European non-national (By country)



Source: *European Audiovisual Observatory*

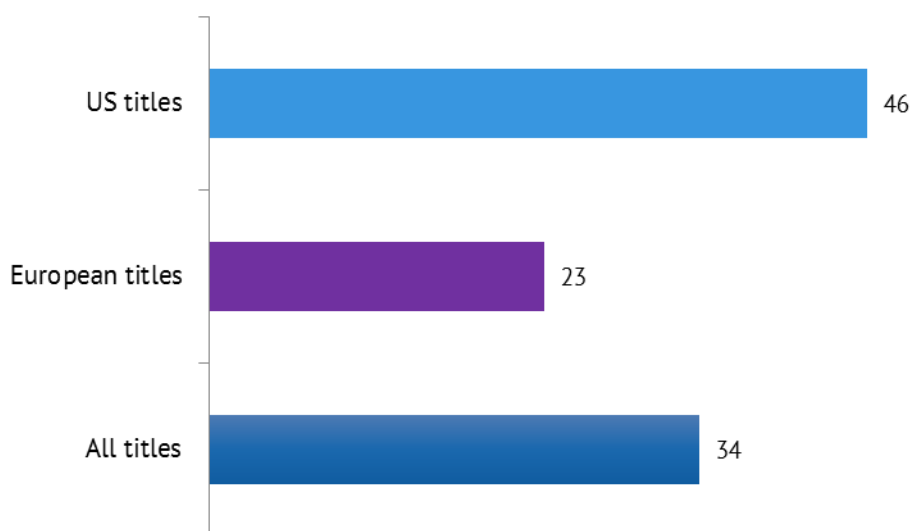


5. Concentration of promotion by TVOD services

5.1. How intensively is one given content promoted?

European content benefits from a significantly lower share of the total promotional spots than of the promotional spots. This derives logically from the intensity of the promotion of each of the two categories: on average, a given US title is promoted twice as many times as a European film.

Figure 9. Average number of promotional spots by origin of content (All territories)



Source: European Audiovisual Observatory

5.2. Is the promotion of films concentrated?

When considering all the territories in the sample, the 10 most promoted films represent 28.5% of all promotional spots. The concentration is higher when considering any individual territory (see note 3) and ranges from 31% to 37%.

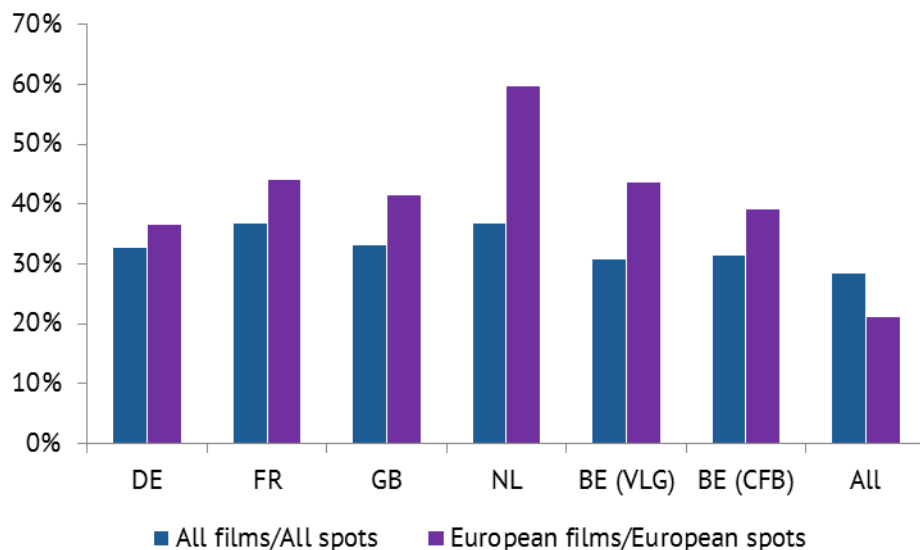
Considering all the territories in the sample, concentration seems to be lower for European films: the top 10 European films get 21% of all promotional spots dedicated to



European films. But this figure results from the diversity of the different national top 10 (see note 3). Indeed, in each country in the sample, the promotion of European films is more concentrated than the promotion of films in general.

European films do access to promotion. However, they access to less promotion per film than US films. And the promotion efforts for European films are concentrated around a limited number of titles.

Figure 10. Top 10 films share of total promotional spots (By country)⁶



Source: European Audiovisual Observatory

US films logically take the lion's share of the most promoted films. All films in the top 10 most promoted films in October 2018 were of US origin. 6 of them were promoted in the 5 countries of the sample, and 4 in 4 countries.

⁶ The top 10 is less concentrated when considering all territories ("All") than in any individual territory as the top 10 for all territories brings together films from different territories.

**Table 2. Top 10 most promoted films (All territories)**

Rank	Title	Origin	Number of country where promoted	Number of services where promoted	Share of total film spots
1	Solo A Star Wars Story	US	5	24	4,7%
2	Jurassic World : Fallen Kingdom	US	5	25	4,7%
3	Deadpool 2	US	5	22	4,1%
4	Ocean's 8	US	5	23	3,4%
5	Avengers : Infinity War	US	5	22	3,4%
6	Rampage : Big Meets Bigger	US	4	17	2,3%
7	Ready Player One	US	5	20	1,9%
8	Sicario : Day Of The Soldado	US	4	17	1,4%
9	A Quiet Place	US	4	17	1,3%
10	Hereditary	US	4	12	1,2%
Share of top 10 films among all film spots					28,5%

Source: European Audiovisual Observatory

The top 10 of the European most promoted films shows a strong presence of United Kingdom (including 2 productions backed by US studios) and France. The top 10 highlights that European films are rarely promoted (at least simultaneously) in many countries. The only films which were promoted in 4 or 5 countries were the US-backed GB films. All other films were promoted in 2 or 3 countries (typically, a French film will be promoted heavily by almost all leading TVOD services in France and will get some additional promotion in French-speaking Belgium).

**Table 3. Top 10 European most promoted films (All territories)**

Rank	Title	Origin	Number of country where promoted	Number of services where promoted	Share of total EUR film spots
1	Taxi 5	FR	3	14	3,5%
2	Goodbye Christopher Robin	GB	3	11	3,4%
3	Love Addict	FR	2	9	2,6%
4	Tomb Raider (2018)	GB/US	4	11	2,3%
5	Pacific Rim : Uprising	GB/CN/JP/US	5	12	2,1%
6	Anon	DE/US/CA	2	7	1,9%
7	Demi Sœurs	FR/BE	2	7	1,7%
8	Loving Pablo	ES/BG	3	7	1,3%
9	Les Tuche 3	FR	2	6	1,3%
10	Le Doudou	FR	2	10	1,3%
Share of top EUR 10 films among all European film spots					21,2%

Source: European Audiovisual Observatory

5.3. Is the promotion of TV content concentrated?

The promotion of TV content is significantly more concentrated than the promotion of film. Not only the US TV series are the most promoted TV content (as it is the case for films), but a rather limited number of these US TV series are heavily promoted.

The top 10 most promoted TV content includes 9 US TV series, which typically are the most popular TV series on TV and one Japanese anime. But the leading US TV series are promoted in less territories and less services than US films.

**Table 4. Top 10 most promoted TV content (All territories)**

Rank	Title	Origin	Number of country where promoted	Number of services where promoted	Share of total TV spots
1	Constantine : City Of Demons	US	4	12	13,8%
2	The Walking Dead	US	3	7	7,8%
3	The Good Doctor	US	1	2	3,8%
4	The Flash	US	3	5	3,3%
5	Greys Anatomy	US/CA	3	6	3,3%
6	Freedom Fighters: The Ray	US	3	2	3,2%
7	My Hero Academia	JP	1	1	2,9%
8	Game Of Thrones	US/GB	2	2	2,7%
9	Dc Super Hero Girls	US	1	2	2,3%
10	Fear The Walking Dead	US	3	5	2,3%
Share of top 10 TV content among all TV content spots					45,3%

Source: European Audiovisual Observatory

European TV series are mainly promoted in their national territories, and, as it is the case for films, the promotion of European TV series is more concentrated than the promotion of TV content generally speaking.

European TV series do access to a certain level of promotion, but only a very limited number of them are heavily promoted, and mainly in their country of origin.

Table 5. Top 10 most promoted European TV content (All territories)

Rank	Title	Origin	Number of country where promoted	Number of services where promoted	Share of total EUR TV spots
1	Gomorra	IT/DE	1	1	8,5%
2	Doctor Who	GB/CA	1	3	8,3%
3	Series-Gauner, Gangster, Ganoven	DE	1	1	6,1%
4	Amy Winehouse : Back To Black	GB/CA	2	1	5,7%
5	Dix Pour Cent	FR	1	4	5,7%
6	Plus Belle La Vie	FR	1	2	5,5%
7	Chaussee D'amour	BE	1	1	4,8%
8	Peaky Blinders	GB/CA	1	2	4,4%
9	Kaamelott	FR	1	1	3,7%
10	The Bi Life	GB/CA	1	3	3,7%
Share of top 10 EUR TV content among all EUR TV content spots					56,3%

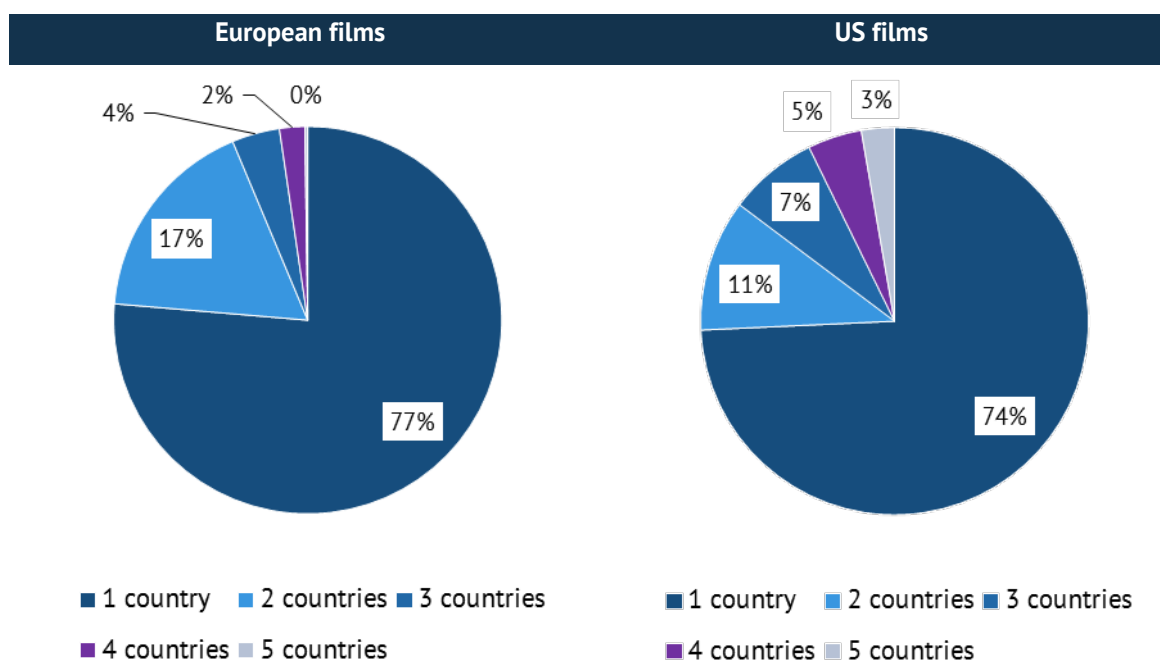
Source: European Audiovisual Observatory

5.4. Are the same films simultaneously promoted by different services in different countries?

On average, US films tend to be promoted in more territories than European films. But the gap derives from only a limited number of films. Indeed, 77% of European films and 74% of US films were promoted in only one country of the sample.

However, 15% of US films are promoted in at least 3 territories vs. 6% for European films. Although these films represent a small minority of US films promoted, they both get promoted in more countries and get more promotion in each country than European films.

Figure 11. Breakdown of films by number of country where promoted and origin



Source: European Audiovisual Observatory

The list of films promoted by more than 10 services is strongly dominated by US films (19 out of 25).

**Table 6. Films promoted by more than 10 services**

Title	Origin	Number of services of presence
Jurassic World : Fallen Kingdom	US	25
Solo A Star Wars Story	US	24
Ocean's 8	US	23
Deadpool 2	US	22
Avengers : Infinity War	US	22
Ready Player One	US	20
Rampage : Big Meets Bigger	US	17
Sicario : Day Of The Soldado	US	17
A Quiet Place	US	17
I Feel Pretty	CN/US	15
Deadpool	US	15
Death Wish	US	14
Taxi 5	FR	14
Black Panther	US	14
Game Night	US	14
Love, Simon	US	13
Peter Rabbit	AU/US	13
Bad Samaritan	US	13
Hereditary	US	12
Truth Or Dare	US	12
Pacific Rim : Uprising	GB/CN/JP/US	12
Blockers	US	12
Overboard	US	11
Goodbye Christopher Robin	GB	11
Tomb Raider (2018)	GB/US	11

Source: European Audiovisual Observatory

In the list of European films promoted by more than 6 services, French and UK films prevail.

**Table 7. European films promoted by more than 6 services**

Title	Origin	Number of services of presence
Taxi 5	FR	14
Pacific Rim : Uprising	GB/CN/JP/US	12
Goodbye Christopher Robin	GB	11
Tomb Raider (2018)	GB	11
Le Doudou	FR	10
Becassine	FR	10
Patient Zero	GB	10
You Were Never Really Here	GB/FR/US	10
Love Addict	FR	9
The Bookshop	GB/ES/DE	8
The Guernsey Literary And Potato Peel Pie Society	GB/FR/US	8
Ghost Stories	GB	8
Budapest	FR/BE	8
Anon	DE/US/CA	7
Demi Sœurs	FR/BE	7
Loving Pablo	ES/BG	7
Spielmacher	DE	7
On Chesil Beach	GB	7
The Captain	DE/FR/PL/CN/ PT	7
Fünf Freunde Und Des Tal Der Dinosaurier	DE	7
The Happy Prince	GB/BE/IT/DE	7
La Ch'tite Famille	FR	7
Champions	ES/MX	7

Source: European Audiovisual Observatory

Three European TV series make it in the list of TV content promoted by more than 2 services. However, these TV series tend to be promoted by different services within the country of origin.

**Table 8. TV content promoted by more than 2 services**

Title	Origin	Number of services of presence
Constantine : City Of Demons	US	12
The Walking Dead	US	7
Greys Anatomy	US/CA	6
The Flash	US	5
Fear The Walking Dead	US	5
Deep	US	5
Dix Pour Cent	FR	4
Supernatural	US	3
Doctor Who	GB/CA	3
The Bi Life	GB/CA	3
Blindspot	US	3

Source: European Audiovisual Observatory

Table 9. European TV content promoted by more than 1 service

Title	Origin	Number of services of presence
Dix Pour Cent	FR	4
Doctor Who	GB/CA	3
The Bi Life	GB	3
Plus Belle La Vie	FR	2
Peaky Blinders	GB/CA	2
Pistorius	GB	2
Woman On The Verge	GB	2

Source: European Audiovisual Observatory





6. Appendix: detailed figures

6.1. Unique titles promoted

Table 10. Unique titles (films and TV content –all ages) promoted on TVOD – October 2018

	Unique titles (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	289	15	99	114	5	142	24	4
BE (VLG)	234	7	70	77	5	128	23	1
All BE	399	21	136	157	9	195	34	4
DE	450	74	88	162	7	234	41	6
FR	270	70	57	127	4	119	19	1
NL	190	6	55	61	6	102	19	2
GB	330	65	22	87	0	208	31	4
All ⁷	1179			459	20	576	108	16

Table 11. Unique titles (films and TV content –recent⁸) promoted on TVOD – October 2018

	Unique titles (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	200	7	82	89	3	90	16	2
BE (VLG)	189	5	53	58	2	107	21	1
All BE	281	11	107	118	5	130	26	2
DE	248	44	58	102	5	108	31	2
FR	193	48	49	97	3	77	15	1
NL	165	6	49	55	4	88	17	1
GB	215	46	17	63	0	125	24	3
All ⁹	709			312	13	296	80	8

⁷ The number of unique titles promoted in all the sample territories is lower than the sum of the unique titles promoted in each territory as the same title can be promoted in several territories.

⁸ Produced in 2017 or 2018.

⁹ The number of unique titles promoted in all the sample territories is lower than the sum of the unique titles promoted in each territory as the same title can be promoted in several territories.



Table 12. Unique titles (films only – all ages) promoted on TVOD – October 2018

	Unique title (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	272	7	94	101	5	140	24	2
BE (VLG)	230	6	68	74	5	127	23	1
All BE	380	12	131	143	9	192	34	2
DE	404	66	84	150	7	201	41	5
FR	230	61	48	109	4	98	18	1
NL	184	6	53	59	6	99	19	1
GB	287	57	22	79	0	176	28	4
All ¹⁰	1052			407	20	509	104	12

Table 13. Unique titles (films only - recent¹¹) promoted on TVOD – October 2018

	Unique title (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	197	7	81	88	3	89	16	1
BE (VLG)	187	5	52	57	2	106	21	1
All BE	277	11	106	117	5	128	26	1
DE	242	44	56	100	5	104	31	2
FR	177	45	42	87	3	71	15	1
NL	161	6	48	54	4	86	17	0
GB	200	42	17	59	0	116	22	3
All ¹²	672			295	13	280	78	6

Table 14. Unique titles (TV content only) promoted on TVOD – October 2018

	Unique title (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	17	8	5	13	0	2	0	2
BE (VLG)	4	1	2	3	0	1	0	0
All BE	19	9	5	14	0	3	0	2
DE	46	8	4	12	0	33	0	1
FR	40	9	9	18	0	21	1	0
NL	6	0	2	2	0	3	0	1
GB	43	8	0	8	0	32	3	0
All ¹³	129			53	0	68	4	4

¹⁰ The number of unique titles promoted in all the sample territories is lower than the sum of the unique titles promoted in each territory as the same title can be promoted in several territories.

¹¹ Produced in 2017 or 2018.

¹² The number of unique titles promoted in all the sample territories is lower than the sum of the unique titles promoted in each territory as the same title can be promoted in several territories.

¹³ The number of unique titles promoted in all the sample territories is lower than the sum of the unique titles promoted in each territory as the same title can be promoted in several territories.



6.2. Promotional spots

Table 15. Promotional spots (films and TV content –all ages) on TVOD – October 2018

	Spots (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	4426	134	1285	1419	54	2703	246	4
BE (VLG)	5177	72	1013	1085	71	3600	418	3
All BE	9603	206	2298	2504	125	6303	664	7
DE	9800	1497	1435	2932	69	6142	639	18
FR	7375	1884	764	2648	50	4411	238	28
NL	3998	43	854	897	92	2717	277	15
GB	9628	1491	445	1936		6947	699	46
All	40404			10917	336	26520	2517	114

Table 16. Promotional spots (films and TV content –recent¹⁴) on TVOD – October 2018

	Spots (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	3917	84	1188	1272	49	2384	210	2
BE (VLG)	4783	64	856	920	6	3449	405	3
All BE	8700	148	2044	2192	55	5833	615	5
DE	8169	1264	1180	2444	45	5130	543	7
FR	6545	1701	733	2434	49	3876	158	28
NL	3787	43	837	880	33	2616	257	1
GB	8538	1143	389	1532		6320	658	28
All	35739			9482	182	23775	2231	69

Table 17. Promotional spots (films only – all ages) on TVOD – October 2018

	Spots (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	4327	84	1248	1332	54	2693	246	2
BE (VLG)	5144	71	1002	1073	71	3579	418	3
All BE	9471	155	2250	2405	125	6272	664	5
DE	9232	1448	1422	2870	69	5642	639	12
FR	6755	1794	689	2483	50	4012	182	28
NL	3909	43	826	869	92	2657	277	14
GB	9103	1387	445	1832		6536	689	46
All	38470			10459	336	25119	2451	105

¹⁴ Produced in 2017 or 2018.

**Table 18. Promotional spots (films only – recent¹⁵) on TVOD – October 2018**

	Spots (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	3908	84	1187	1271	49	2377	210	1
BE (VLG)	4761	64	855	919	6	3428	405	3
All BE	8669	148	2042	2190	55	5805	615	4
DE	7986	1264	1172	2436	45	4955	543	7
FR	6363	1688	668	2356	49	3772	158	28
NL	3729	43	815	858	33	2581	257	
GB	8351	1121	389	1510		6159	654	28
All	35098			9350	182	23272	2227	67

Table 19. Promotional spots (TV content only – all ages) on TVOD – October 2018

	Spots (Total)	National	EU28 non national	Sub-total EU28	Other Europe	US	Others	n.a.
BE (CFB)	99	50	37	87		10		2
BE (VLG)	33	1	11	12		21		
All BE	132	51	48	99	0	31	0	2
DE	568	49	13	62		500		6
FR	620	90	75	165		399	56	
NL	89		28	28		60		1
GB	525	104	0	104		411	10	
All	1934			458	0	1401	66	9

¹⁵ Produced in 2017 or 2018.

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