



Top players in the European AV industry

Ownership and concentration

2021 Edition

Laura Ene (Author)
Agnes Schneeberger (Contributor)
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- Broadcast service market structure by number of TV channels in Europe
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Additional Methodological Notes

The top 100 audiovisual companies in Europe showed some resilience to the COVID-19 pandemic which has been accelerating pre-existing market trends. Their cumulated operating AV services revenues grew slightly more (+7.7% over 2016 at the end of 2020) than average inflation and the overall market. This was due to several factors:

- ▶ Not all market segments have been equally impacted. Players whose business models are primarily based on pay TV and public funding proved more resilient. Those relying on advertising were more severely affected.
- ▶ The SVOD market has been thriving, significantly boosting the revenues of SVOD players across the board. Cumulated revenues of the pure SVOD players (Netflix, Amazon and DAZN)* among the top 100 audiovisual companies quadrupled over the five-year period, comprising 7% of cumulated revenues for the top 100 at the end of 2020.

The top 100 developed against a very dynamic backdrop of M&A and divestment activities pushed up by the streaming wars and the pandemic crisis.

- ▶ Consolidations helped bolster the top 100 companies' revenues
 - These consolidations followed different rationales: obtaining more, premium content at competitive prices, seeking to pair that content with strong distribution, or just eyeing access to new markets. The players moved horizontally (i.e. acquisition of TVN by Discovery in the takeover of Scripps Network Interactive, acquisition of Fox International Channels and NGC Europe by Disney in the takeover of 21st Century Fox, acquisition of Sanoma's Dutch unit by DPG Media), and vertically (i.e. acquisition of TV4 Media by Telia, acquisition of CEME by PPF Group), as well as in the direction of market extensions (i.e. acquisition of TDC Norway by Telia, acquisition of DNA by Telenor, acquisition of Forthnet and Vivacom by United Group) in a quest to strengthen market positions.
 - At times these consolidations impacted the audiovisual sector indirectly since they were primarily telco-driven (i.e. acquisition of UPC operations in Europe from Liberty Global by Vodafone). These were more generally moves designed to build strong convergent telco offers or to feed content into platforms or simply to expand to new territories.
- ▶ Conversely, a series of divestments were also registered between 2016 and 2020, with several actors refocusing on their strongholds, be these core businesses or key territories (i.e. MTG transformation into a global digital entertainment company, Kinnevik turning to their primary telco business, Grupo Prisa accelerating the digital transformation, Sanoma transforming into a learning and cross-media company).

Moreover, the structure of the top 100 audiovisual groups in Europe by operating AV revenues experienced several significant evolutions between 2016 and 2020:

- ▶ Public players saw their weight in revenues diminish between 2016 and 2020 (down by 3% to 31%). Although not too strongly affected by COVID-19, PSB revenues decreased over the same period by 0.4% in real terms. Also, these players were not part of the consolidation game.
- ▶ Overall, the revenues of the traditional players have more or less stagnated, while the growth of the top 100 players was largely driven by the new SVOD players. Traditional telco players kept their share of the top 100 revenues stable over the five-year period (around 16%), while traditional broadcasters lost 5% in weight (down to 77% at the end of 2020). By contrast, pure SVOD players namely Netflix, Amazon and DAZN, accounted cumulatively for more than 75% of the revenue growth registered between 2016 and 2020 at the top 100 level.
- ▶ Concentration levels remain largely the same among the top 100 European AV groups by operating revenues over the analysed period. Over the five-year period, the top 20 players consistently accumulated between them around 70% of top 100 revenues. This percentage would have risen to 85% were it not for the PSBs weakening concentration.
- ▶ The private European AV sector tends however to be less concentrated than the US one. The top five private European AV players account for 53% of top 20 revenues as opposed to 62% for players on the US market.

Significant changes have been also registered from a geoeconomics perspective:

- ▶ The weight of US interests in top 100 revenues has increased (by +3% up to 30% in 2020) due to the rise of the pure SVOD players. US-backed AV players in Europe particularly stand out in the private sector where they comprised 44% of the main players' revenues at the end of 2020. Two thirds of the US share were accounted for by Sky, Netflix, Amazon and DAZN.
- ▶ The share of US interests is by far the highest in the SVOD market, with around four in five subscriptions signed off by a US-backed OTT platform. By contrast, pay TV remains largely a European-driven business (US-backed companies account for only 16% of subscriptions).
- ▶ US interests are less significant as regards TV audiences (only 11% of viewing time) as most of the main national broadcasters are still controlled by European interests. However, US-backed broadcasters are likely to claim a larger share of advertising as PSBs are bound to access only a limited share.
- ▶ Nevertheless, US groups have managed to roll-out a large range of thematic channels and catalogues all over Europe, which is reflected in a comparatively higher share by number of TV channels (19%) and on-demand services (25%) operated in Europe. Discovery, Sky, ViacomCBS and Disney are the top four networks in Europe by number of TV channels, while Discovery and Disney also rank among the top four groups by number of on-demand services.

Key insights

- ▶ Even if US-backed groups have started to increase their operative presence in Europe for TV content production, their contribution as (executive) producers of European TV fiction titles is still limited (only 6% of the total number of TV fiction titles produced in Europe between 2015-2019).
- ▶ Overall, the degree of internationalisation is following an upward trend regarding US interests. However, US players are starting to prioritise expansion by investing in direct-to-consumer business models (chiefly SVOD platforms) and producing locally as opposed to traditional indirect investments.
- ▶ The consolidation operations have not impacted the share of US players:
 - On the one hand, the largest mergers and acquisitions took place primarily between already-US-backed companies or between companies controlled by European interests.
 - On the other hand, there were also registered divestments of European assets by US groups (i.e. AT&T sale of WarnerMedia's stake in CEME to PPF Group).
- ▶ To a lesser extent, emergent markets such as the CEE countries have registered a more rapid increase in revenues compared to the other regions represented in the top 100. Their share of the top 100 revenues grew from 4% in 2016 to 5% at the end of 2020. This is likely explained by players taking advantage of relatively stronger economic growth as well as of the opportunities afforded by divestments of US groups regarding investment and the strengthening of market positions. This phenomenon was rather common among the telco-driven businesses.

The top 100 AV companies in Europe by operating AV revenues are heterogeneous in terms of their portfolio of activities:

- ▶ Even if top players tend to be active in several market segments, most appear to be driven by one leading activity. Among them, the highest-ranking ones tend to also hold a strong position in at least one additional activity.
- ▶ For broadcasters and TV packagers, diversifying into TV production seems a common strategy as, probably, an answer to the threat of on-demand over-the-top services.
- ▶ High-ranking companies in terms of audiences are relatively better represented among the top players by revenues as opposed to players topping other market segments. However, the higher the position occupied by a player in terms of revenues, the greater the incidence of players ranking highest on the SVOD or TV production market.

This diversity of portfolios among the top 100 companies determines different levels of concentration in individual market segments, as well as different levels of involvement when it comes to PSBs:

- ▶ SVOD and pay TV stand out as the most concentrated audiovisual market segments in Europe. A total of 94% of SVOD subscriptions are cumulatively signed off to top 20 OTT platforms, while 72% of pay-TV subscriptions are cumulated by top 20 pay-TV operators.
- ▶ At the other end of the spectrum, the operations of TV channels and ODAS (measured in number of services) are least concentrated, with the top 20 players cumulating around one third of each respective market segment. The private sector operates 91% of TV channels and 97% of ODAS.
- ▶ Audiences tend to be more concentrated, with the leading 20 broadcasters accounting for 56% of viewing consumption in Europe, followed by the TV production market (measured in number of TV fiction titles) with the top 20 production companies cumulating up to 41% of titles.

This diversity of portfolios among the top 100 companies determines different levels of concentration on individual market segments, as well different levels of involvement when it comes to PSBs:

- ▶ Even if under-represented in terms of volumes (9% of TV channels and 3% of ODAS), PSBs accounted for one third of global viewing consumption in Europe mainly thanks to strong generalist channels that appeal to a larger public and with almost all of them offering at least one on-demand service at the end of 2020. Also, they are relatively better represented in the TV production business (accounting for 16% of the total number of TV fiction titles produced in Europe between 2015 and 2019, a lower share than that commissioned, as private broadcasters more often internalise production).
- ▶ As regards cinema, the top 20 cinema chains account for 38% of cinema screens in Europe. It remains a largely European-driven business with only 17% of cinema screens controlled by non-European interests (of which 9% are US-backed).

Data providers

- ▶ Based on the analysis of data collected by the European Audiovisual Observatory, and data from the Observatory's MAVISE database, as well as data provided by Ampere Analysis, Glance and European Metadata Group.

Scope

- ▶ The scope of analysis includes 40 European countries covered by the European Audiovisual Observatory, provided that data was available.

Indicators and definitions

- ▶ Figures in the report are presented at the European group level and reflect in general the situation for the year 2020. Exceptions: for the number of TV fiction titles, figures are cumulated for 2015-2019, to level out variations. For 10 out of the top 100 groups for which 2020 data was not available, 2019 and 2018 revenues were used. To analyse revenues in evolution, 2016 data was used as a benchmark.

Indicators and definitions

- ▶ The indicators analysed at the European group level are: revenues, pay-TV subscriptions, over-the-top SVOD subscriptions, number of TV channels, number of on-demand services (ODAS), audience share, number of TV fiction titles and number of cinema screens.
- ▶ The European Audiovisual Observatory collects on a yearly basis revenue data for the main audiovisual players in Europe by relying on desk research, corporate annual reports, companies houses, the Amadeus database for public and private companies across Europe and data from the EBU's Media Intelligence Service. Revenues presented in this report have been analysed for European groups primarily active in the AV services sector and they derive mainly from the exploitation of these AV services (including radio). Revenues of the groups in Europe were estimated in several cases by cumulating the revenues of their main subsidiaries. They should not be therefore considered as consolidated results in the proper sense, as subsidiaries may have exchanges between themselves.
- ▶ Ownership information about European and final owner groups reflects the situation at the end of 2020. There has been a best-effort assessment of ownership and alignment across the different market segments by the EAO.

Indicators and definitions

- ▶ For jointly owned assets, the indicators have been equally distributed between all parties.
- ▶ Market shares, concentrations and breakdowns by establishment or statute of final owner are calculated from the total sample available or total market; these calculated indicators are not limited to the top 20 and/or 50 showcased in this report.
- ▶ When several companies rank in the same position, those companies active in several market segments have been prioritized for inclusion in the top listings.
- ▶ Considering that the data samples used for analysis are neither exhaustive nor complete, the figures presented in this report should be regarded as indicative and not exact.

Key indicators

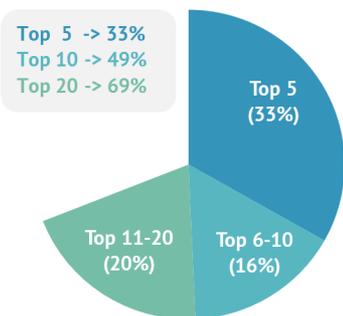
- Operating revenues structure for top 100 AV groups in Europe
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Operating revenues structure for top 100 AV groups in Europe

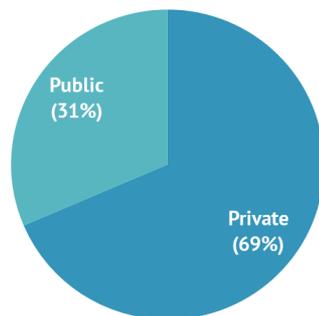
Top 20 European AV groups by operating AV services revenues (2020 - in mEUR)

Rank	AV group	Country	Statute	Final owner	Country of final owner	Revenues (EUR million)	Market shares of AV group by (%)						
							Top 100 AV group revenues	PayTV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	TV fiction titles
1	Sky	GB	Private	Comcast	US	16 279	13.3%	9.7%	1.3%	3.2%	1.6%	1.4%	0.1%
2	ARD	DE	Public	State of DE	DE	6 527	5.3%			0.3%	0.1%	3.0%	7.3%
3	Netflix (Europe)	NL	Private	Netflix	US	6 152	5.0%		34.9%		1.5%		
4	RTL Group	LU	Private	Bertelsmann	DE	6 017	4.9%		1.3%	1.2%	1.1%	4.5%	3.7%
5	BBC	GB	Public	State of GB	GB	5 674	4.6%			1.3%	0.4%	2.6%	2.3%
6	Groupe Canal Plus	FR	Private	Vivendi	FR	5 498	4.5%	3.8%	0.8%	1.2%	1.9%	0.8%	1.1%
7	ProSiebenSat.1 Media	DE	Private	ProSiebenSat.1 Media	DE	4 047	3.3%		0.3%	0.5%	0.3%	1.9%	0.1%
8	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	3 876	3.2%		8.2%	2.7%	2.4%	2.1%	<0.1%
9	Discovery Inc (Europe)	EUR	Private	Discovery Inc	US	3 167	2.6%		1.3%	6.4%	3.9%	3.0%	1.3%
10	ITV	GB	Private	ITV	GB	3 126	2.5%		0.5%	0.3%	0.4%	1.8%	2.8%
11	France Télévisions	FR	Public	State of France	FR	3 048	2.5%		<0.1%	0.1%	0.2%	2.6%	0.3%
12	Vodafone	GB	Private	Vodafone	GB	2 742	2.2%	10.0%		0.1%	0.5%		
13	Gruppo Mediaset	IT	Private	Gruppo Mediaset	IT	2 639	2.2%		0.8%	0.6%	0.2%	4.3%	0.7%
14	Bouygues	FR	Private	Bouygues	FR	2 625	2.1%	2.0%	<0.1%	0.2%	0.4%	2.5%	1.1%
15	Liberty Global	EUR	Private	John Malone	US	2 580	2.1%	5.0%	0.1%	0.7%	1.0%	0.2%	0.7%
16	RAI	IT	Public	State of Italy	IT	2 509	2.0%			0.3%	<0.1%	3.2%	0.1%
17	ZDF	DE	Public	State of Germany	DE	2 233	1.8%			0.1%	<0.1%	1.9%	2.6%
18	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	2 185	1.8%	1.9%		0.4%	0.1%	<0.1%	0.2%
19	Deutsche Telekom	DE	Private	Deutsche Telekom	DE	1 927	1.6%	4.3%		0.5%	0.6%		
20	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	1 736	1.4%		20.4%	0.1%	1.6%		

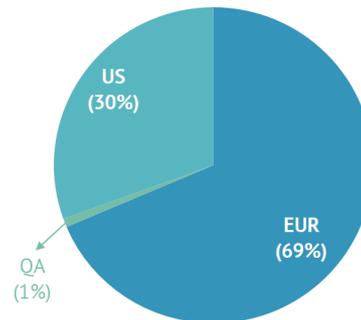
Concentration of revenues by AV services group (2020 - in %)



Breakdown of AV services group revenues by ownership statute (2020 - in %)



Breakdown of AV services group revenues by final owner establishment (2020 - in %)



Download
Top 50 AV groups
by revenues

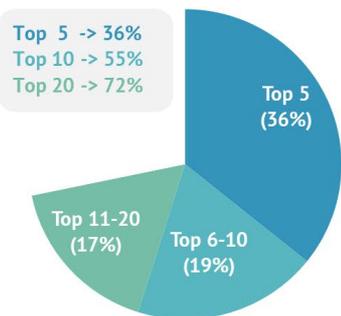


Pay TV market structure by subscriptions in Europe

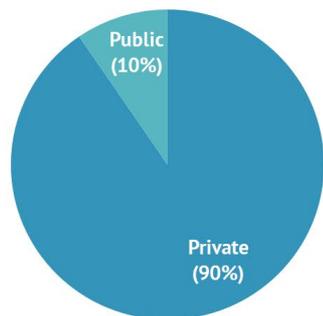
Top 20 European AV groups by number of pay TV subscriptions (2020 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subs. (thousand)	Market shares of AV group by (%)						
							PayTV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 group revenues
1	Vodafone	GB	Private	Vodafone	GB	20 989	10.0%		0.1%	0.5%			2.2%
2	Sky	GB	Private	Comcast	US	20 384	9.7%	1.3%	3.2%	1.6%	1.4%	0.1%	13.3%
3	Tricolor TV	RU	Private	Tricolor TV	RU	12 257	5.9%		0.3%	0.1%			0.2%
4	Rostelecom	RU	Public	State of RU	RU	10 823	5.2%	2.3%		0.1%	<0.1%		0.4%
5	Liberty Global	EUR	Private	John Malone	US	10 481	5.0%	0.1%	0.7%	1.0%	0.2%	0.7%	2.1%
6	Orange	FR	Private	Orange	FR	10 019	4.8%	1.0%	0.1%	0.3%			1.2%
7	Deutsche Telekom	DE	Private	Deutsche Telekom	DE	9 041	4.3%		0.5%	0.6%			1.6%
8	Groupe Canal Plus	FR	Private	Vivendi	FR	7 868	3.8%	0.8%	1.2%	1.9%	0.8%	1.1%	4.5%
9	Iliad	FR	Private	Iliad	FR	6 921	3.3%						0.6%
10	Altice Europe	NL	Private	Altice	LU	6 119	2.9%		0.2%	0.4%	0.6%		1.0%
11	Digi Communications	NL	Private	RCS MANAGEMENT	RO	5 666	2.7%		0.2%	0.1%	0.4%		0.3%
12	Bouygues	FR	Private	Bouygues	FR	4 163	2.0%	<0.1%	0.2%	0.4%	2.5%	1.1%	2.1%
13	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	4 085	1.9%	0.8%	0.5%	0.2%	1.4%	0.3%	0.4%
14	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	3 935	1.9%		0.4%	0.1%	<0.1%	0.2%	1.8%
15	ER-Telecom	RU	Private	ER-Telecom	RU	3 884	1.9%		<0.1%	<0.1%			
16	MTS Russia	RU	Private	Sistema	RU	3 274	1.6%			0.1%	0.1%		
17	Orion Express	RU	Private	Orion Group	RU	3 021	1.4%		<0.1%				
18	Tele2	SE	Private	Kinnevik	SE	2 613	1.2%						0.3%
19	Telia Company	SE	Private	Telia Company	SE	2 446	1.2%	0.4%	0.5%	0.8%	0.4%		1.0%
20	BeIN Media (Europe)	EUR	Private	BeIN Media	QA	2 335	1.1%	0.3%	0.6%	0.1%	0.0%		0.9%

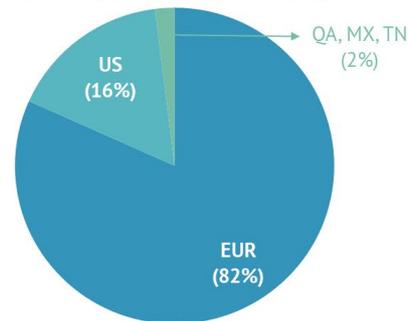
Concentration of pay TV subscriptions by AV services group (2020 - in %)



Breakdown of pay TV subscriptions by ownership statute (2020 - in %)



Breakdown of pay TV subscriptions by final owner establishment (2020 - in %)



Download
Top 50 AV groups
by pay TV subscriptions

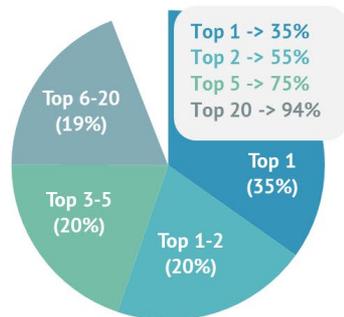


SVOD market structure by subscriptions in Europe

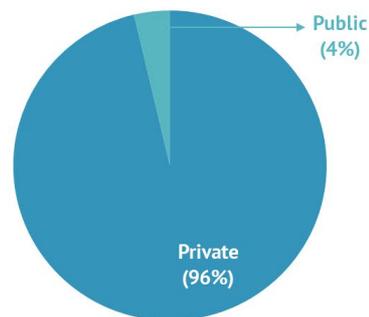
Top 20 European AV groups by number of SVOD subscriptions (2020 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subs. (thousand)	Market shares of AV group by (%)						
							SVOD subs.	Pay TV subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 group revenues
1	Netflix (Europe)	NL	Private	Netflix	US	62 470	34.9%			1.5%		5.0%	
2	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	36 507	20.4%		0.1%	1.6%		1.4%	
3	Apple (Europe)	EUR	Private	Apple Inc	US	15 097	8.4%			2.2%			
4	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	14 637	8.2%		2.7%	2.4%	2.1%	<0.1%	3.2%
5	Kinopoisk	RU	Private	Yandex	RU	5 780	3.2%			0.1%			
6	Rostelecom	RU	Public	State of RU	RU	4 084	2.3%	5.2%		0.1%	<0.1%	0.4%	
7	DAZN Group	GB	Private	Access Industries	US	3 563	2.0%		0.1%	0.2%		0.8%	
8	NENT	SE	Private	NENT	SE	3 020	1.7%	0.3%	0.6%	0.8%	0.2%	0.4%	1.1%
9	Turkcell	TR	Private	TurkCell	TR	2 347	1.3%	0.4%		0.1%			
10	Sky	GB	Private	Comcast	US	2 343	1.3%	9.7%	3.2%	1.6%	1.4%	0.1%	13.3%
11	Discovery Inc (Europe)	EUR	Private	Discovery Inc	US	2 331	1.3%		6.4%	3.9%	3.0%	1.3%	2.6%
12	RTL Group	LU	Private	Bertelsmann	DE	2 256	1.3%		1.2%	1.1%	4.5%	3.7%	4.9%
13	Warner Media (Europe)	EUR	Private	AT&T	US	2 221	1.2%		1.0%	1.3%	0.4%	1.2%	0.8%
14	Telecom Italia	IT	Private	Telecom Italia	IT	2 063	1.2%			0.1%		0.1%	
15	AM TV	RU	Private	K S Capital	RU	1 960	1.1%		0.1%	<0.1%			
16	Orange	FR	Private	Orange	FR	1 851	1.0%	4.8%	0.1%	0.3%			1.2%
17	IVI.RU	RU	Private	IVI.RU Media	RU	1 672	0.9%			0.1%			
18	Türk Telekom	TR	Private	Levent Yapılandırma	TR	1 592	0.9%	0.7%	0.1%	0.1%			
19	Groupe Canal Plus	FR	Private	Vivendi	FR	1 467	0.8%	3.8%	1.2%	1.9%	0.8%	1.1%	4.5%
20	Gruppo Mediaset	IT	Private	Gruppo Mediaset	IT	1 396	0.8%		0.6%	0.2%	4.3%	0.7%	2.2%

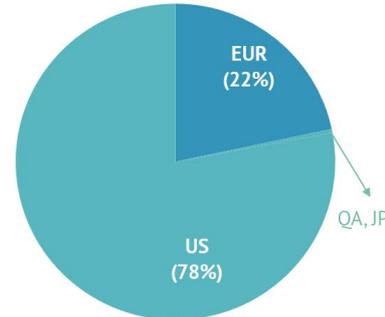
Concentration of SVOD subscriptions by AV services group (2020 - in %)



Breakdown of SVOD subscriptions by ownership statute (2020 - in %)



Breakdown of SVOD subscriptions by final owner establishment (2020 - in %)



Download
Top 42 AV groups
by SVOD subscriptions

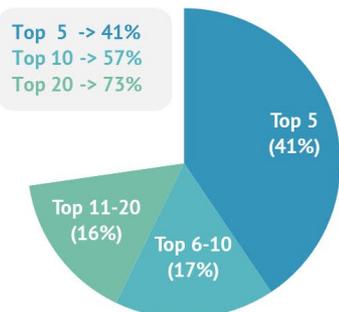


Pay AV services market structure by subscriptions in Europe

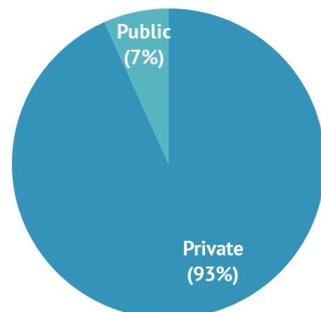
Top 20 European AV groups by number of subscriptions to pay AV services (2020 - in thousands)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	Subs. Pay TV & SVOD (thousand)	Market shares of AV group by (%)						
							PayTV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	TV fiction titles	Top 100 group revenues
1	Netflix (Europe)	NL	Private	Netflix	US	62 470		34.9%		1.5%			5.0%
2	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	36 507		20.4%	0.1%	1.6%			1.4%
3	Sky	GB	Private	Comcast	US	22 727	9.7%	1.3%	3.2%	1.6%	1.4%	0.1%	13.3%
4	Vodafone	GB	Private	Vodafone	GB	20 989	10.0%		0.1%	0.5%			2.2%
5	Apple (Europe)	EUR	Private	Apple Inc	US	15 097		8.4%		2.2%			
6	Rostelecom	RU	Public	State of RU	RU	14 907	5.2%	2.3%		0.1%	<0.1%		0.4%
7	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	14 637		8.2%	2.7%	2.4%	2.1%	<0.1%	3.2%
8	Tricolor TV	RU	Private	Tricolor TV	RU	12 257	5.9%		0.3%	0.1%			0.2%
9	Orange	FR	Private	Orange	FR	11 870	4.8%	1.0%	0.1%	0.3%			1.2%
10	Liberty Global	EUR	Private	John Malone	US	10 696	5.0%	0.1%	0.7%	1.0%	0.2%	0.7%	2.1%
11	Groupe Canal Plus	FR	Private	Vivendi	FR	9 335	3.8%	0.8%	1.2%	1.9%	0.8%	1.1%	4.5%
12	Deutsche Telekom	DE	Private	Deutsche Telekom	DE	9 041	4.3%		0.5%	0.6%			1.6%
13	Iliad	FR	Private	Iliad	FR	6 921	3.3%						0.6%
14	Altice Europe	NL	Private	Altice	LU	6 119	2.9%		0.2%	0.4%	0.6%		1.0%
15	Kinopoisk	RU	Private	Yandex	RU	5 780		3.2%		0.1%			
16	Digi Communications	NL	Private	RCS Management	RO	5 666	2.7%		0.2%	0.1%	0.4%		0.3%
17	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	5 463	1.9%	0.8%	0.5%	0.2%	1.4%	0.3%	0.4%
18	Bouygues	FR	Private	Bouygues	FR	4 230	2.0%	<0.1%	0.2%	0.4%	2.5%	1.1%	2.1%
19	Telefonica Audiovisual Digital	ES	Private	Telefonica	ES	3 935	1.9%		0.4%	0.1%	<0.1%	0.2%	1.8%
20	ER-Telecom	RU	Private	ER-Telecom	LU	3 884	1.9%		<0.1%	<0.1%			

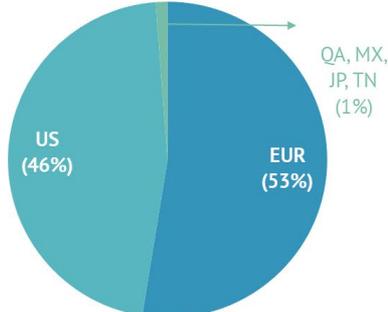
Concentration of pay AV services subscriptions by group (2020 - in %)



Breakdown of pay AV services subscriptions by ownership statute (2020 - in %)



Breakdown of pay AV services subscriptions by final owner establishment (2020 - in %)



Download
 Top 50 AV groups
 by pay services subscriptions



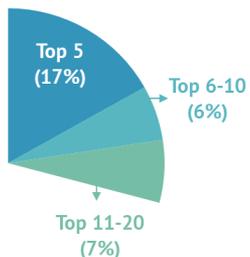
Broadcast service market structure by number of TV channels in Europe

Top 20 European AV groups by number of TV channels (2020)

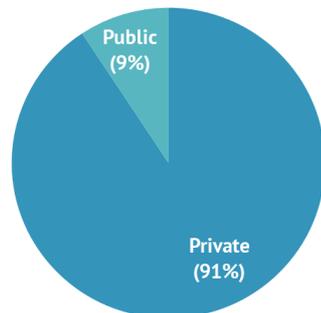
Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of TV channels	Market shares of AV group by (%)						
							# TV channels	# VOD services	PayTV subs.	SVOD subs.	TV audiences	TV fiction titles	Top 100 group revenues
1	Discovery Inc (Europe)	EUR	Private	Discovery	US	353	6.4%	3.9%		1.3%	3.0%	1.3%	2.6%
2	Sky	GB	Private	Comcast	US	175	3.2%	1.6%	9.7%	1.3%	1.4%	0.1%	13.3%
3	ViacomCBS (Europe)	EUR	Private	ViacomCBS Inc	US	162	2.9%	1.3%			1.6%	<0.1%	1.0%
4	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	151	2.7%	2.4%		8.2%	2.1%	<0.1%	3.2%
5	United Group	NL	Private	BC Partners	GB	85	1.5%	0.4%	0.8%		0.2%		0.1%
6	BBC	GB	Public	State of GB	GB	69	1.3%	0.4%			2.6%	2.3%	4.6%
7	Groupe Canal Plus	FR	Private	Vivendi	FR	67	1.2%	1.9%	3.8%	0.8%	0.8%	1.1%	4.5%
8	RTL Group	LU	Private	Bertelsmann	DE	66	1.2%	1.1%		1.3%	4.5%	3.7%	4.9%
9	AMC Networks (Europe)	EUR	Private	AMC Networks Inc	US	59	1.1%	0.8%			0.4%		0.3%
10	Warner Media (Europe)	EUR	Private	AT&T	US	54	1.0%	1.3%		1.2%	0.4%	1.2%	0.8%
11	Sony (Europe)	EUR	Private	Sony	JP	47	0.9%	1.0%			0.3%	0.5%	
12	Liberty Global	EUR	Private	John Malone	US	40	0.7%	1.0%	5.0%	0.1%	0.2%	0.7%	2.1%
13	SPI International	NL	Private	SPI International	NL	40	0.7%	1.1%			0.1%		
14	PPF Group	CZ	Private	PPF Group	CZ	38	0.7%	0.5%	0.2%	0.2%	1.6%	1.3%	0.5%
15	NENT	SE	Private	NENT	SE	34	0.6%	0.8%	0.3%	1.7%	0.2%	0.4%	1.1%
16	Gazprom Media	RU	Public	State of RU	RU	33	0.6%	0.1%	0.4%	0.4%	4.9%		0.4%
17	Top Media	AL	Private	Top Media	AL	33	0.6%	<0.1%					
18	Beln Media (Europe)	EUR	Private	BeIN Media	QA	32	0.6%	0.1%	1.1%	0.3%	<0.1%		0.9%
19	Gruppo Mediaset	IT	Private	Gruppo Mediaset	IT	32	0.6%	0.2%		0.8%	4.3%	0.7%	2.2%
20	Cyfrowy Polsat	PL	Private	Cyfrowy Polsat	PL	30	0.5%	0.2%	1.9%	0.8%	1.4%	0.3%	0.4%

Concentration of TV channels by group (2020 - in %)

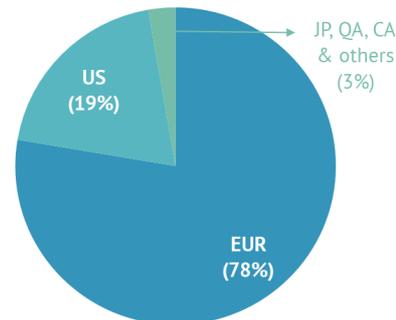
Top 5 -> 17%
Top 10 -> 23%
Top 20 -> 29%



Breakdown of TV channels by ownership statute (2020 - in %)



Breakdown of TV channels by final owner establishment (2020 - in %)



Download
Top 50 AV groups
by number of TV channels

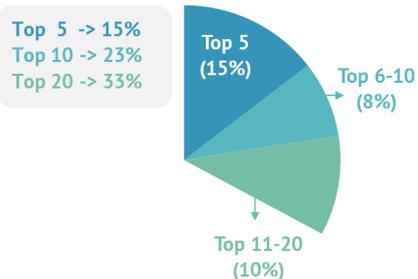


On-demand service market structure by number of platforms in Europe

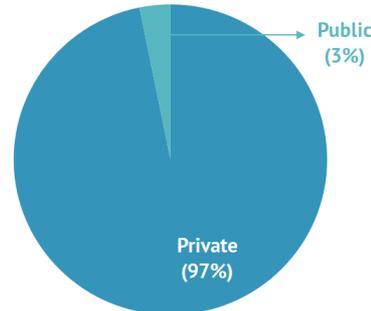
Top 20 European AV groups by number of on-demand services (2020)

Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of on-demand services	Market shares of AV group by (%)						
							# VOD services	# TV channels	PayTV subs.	SVOD subs.	TV audiences	TV fiction titles	Top 100 group revenues
1	Discovery Inc (Europe)	EUR	Private	Discovery	US	106	3.9%	6.4%		1.3%	3.0%	1.3%	2.6%
2	Google (Europe)	EUR	Private	Alphabet	US	90	3.3%						
3	Rakuten Europe	ES	Private	Rakuten Inc	JP	74	2.7%			0.1%			
4	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	67	2.4%	2.7%		8.2%	2.1%	<0.1%	3.2%
5	Apple (Europe)	EUR	Private	Apple Inc	US	61	2.2%			8.4%			
6	Groupe Canal Plus	FR	Private	Vivendi	FR	51	1.9%	1.2%	3.8%	0.8%	0.8%	1.1%	4.5%
7	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	45	1.6%	0.1%		20.4%			1.4%
8	Sky	GB	Private	Comcast	US	45	1.6%	3.2%	9.7%	1.3%	1.4%	0.1%	13.3%
9	Netflix (Europe)	NL	Private	Netflix	US	40	1.5%			34.9%			5.0%
10	ViacomCBS (Europe)	EUR	Private	ViacomCBS Inc	US	36	1.3%	2.9%			1.6%	<0.1%	1.0%
11	Warner Media (Europe)	EUR	Private	AT&T	US	35	1.3%	1.0%		1.2%	0.4%	1.2%	0.8%
12	Microsoft (Europe)	EUR	Private	Microsoft Corporation	US	34	1.2%						
13	Hutchison (Europe)	EUR	Private	Hutchison	KY	33	1.2%						
14	RTL Group	LU	Private	Bertelsmann	DE	31	1.1%	1.2%		1.3%	4.5%	3.7%	4.9%
15	SPI International	NL	Private	SPI International	NL	31	1.1%	0.7%			0.1%		
16	Sony (Europe)	EUR	Private	Sony	JP	28	1.0%	0.9%			0.3%	0.5%	
17	Liberty Global	EUR	Private	John Malone	US	27	1.0%	0.7%	5.0%	0.1%	0.2%	0.7%	2.1%
18	Aspiegel	IE	Private	Huawei	CN	23	0.8%						
19	Telia Company	SE	Private	Telia Company	SE	23	0.8%	0.5%	1.2%	0.4%	0.4%		1.0%
20	NENT	SE	Private	NENT	SE	21	0.8%	0.6%	0.3%	1.7%	0.2%	0.4%	1.1%

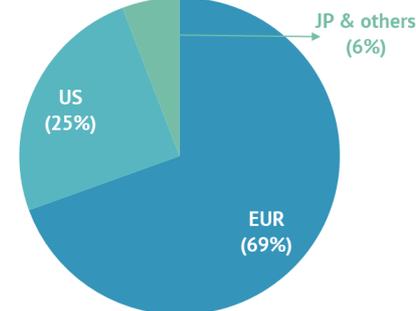
Concentration of on-demand services by group (2020 - in %)



Breakdown of on-demand services by ownership statute (2020 - in %)



Breakdown of on-demand services by final owner establishment (2020 - in %)



Download
 Top 50 AV groups
 by number of ODAS

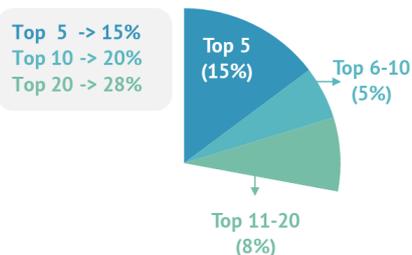


AV services market structure by number of TV channels and ODAS in Europe

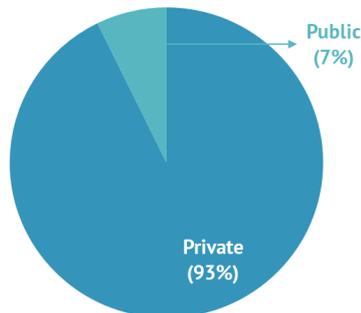
Top 20 European AV groups by number of TV channels and on-demand services (2020)

Rank	AV group	Country	Statute	Final owner	Country of final owner	Sum of TV channels and ODAS	Market shares of AV group by (%)						
							# TV channels	# VOD services	PayTV subs.	SVOD subs.	TV audiences	TV fiction titles	Top 100 group revenues
1	Discovery Inc (Europe)	EUR	Private	Discovery	US	459	6.4%	3.9%		1.3%	3.0%	1.3%	2.6%
2	Sky	GB	Private	Comcast	US	220	3.2%	1.6%	9.7%	1.3%	1.4%	0.1%	13.3%
3	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	218	2.7%	2.4%		8.2%	2.1%	<0.1%	3.2%
4	ViacomCBS (Europe)	EUR	Private	ViacomCBS Inc	US	198	2.9%	1.3%			1.6%	<0.1%	1.0%
5	Groupe Canal Plus	FR	Private	Vivendi	FR	118	1.2%	1.9%	3.8%	0.8%	0.8%	1.1%	4.5%
6	RTL Group	LU	Private	Bertelsmann	DE	97	1.2%	1.1%		1.3%	4.5%	3.7%	4.9%
7	United Group	NL	Private	BC Partners	GB	96	1.5%	0.4%	0.8%		0.2%		0.1%
8	Google (Europe)	EUR	Private	Alphabet	US	90		3.3%					
9	Warner Media (Europe)	EUR	Private	AT&T	US	89	1.0%	1.3%		1.2%	0.4%	1.2%	0.8%
10	AMC Networks (Europe)	EUR	Private	AMC Networks Inc	US	80	1.1%	0.8%			0.4%		0.3%
11	BBC	GB	Public	State of GB	GB	79	1.3%	0.4%			2.6%	2.3%	4.6%
12	Sony (Europe)	EUR	Private	Sony	JP	75	0.9%	1.0%			0.3%	0.5%	
13	Rakuten Europe	ES	Private	Rakuten Inc	JP	74		2.7%		0.1%			
14	SPI International	NL	Private	SPI International	NL	71	0.7%	1.1%			0.1%		
15	Liberty Global	EUR	Private	John Malone	US	67	0.7%	1.0%	5.0%	0.1%	0.2%	0.7%	2.1%
16	Apple (Europe)	EUR	Private	Apple Inc	US	61		2.2%		8.4%			
17	NENT	SE	Private	NENT	SE	55	0.6%	0.8%	0.3%	1.7%	0.2%	0.4%	1.1%
18	PPF Group	CZ	Private	PPF Group	CZ	53	0.7%	0.5%	0.2%	0.2%	1.6%	1.3%	0.5%
19	Telia Company	SE	Private	Telia Company	SE	52	0.5%	0.8%	1.2%	0.4%	0.4%		1.0%
20	Amazon Prime Video (Europe)	EUR	Private	Amazon Inc	US	48	0.1%	1.6%		20.4%			1.4%

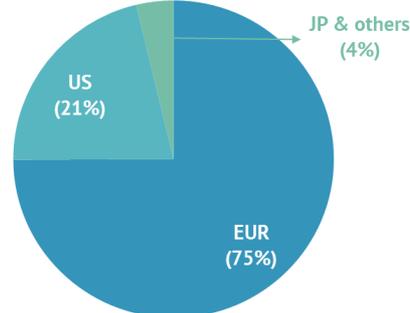
Concentration of AV services by group (2020 - in %)



Breakdown of AV services by ownership statute (2020 - in %)



Breakdown of AV services by final owner establishment (2020 - in %)



Download
Top 50 AV groups
by number of AV services

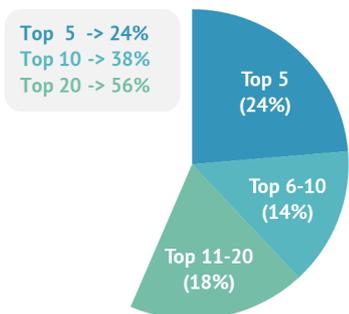


TV market structure by audiences in Europe

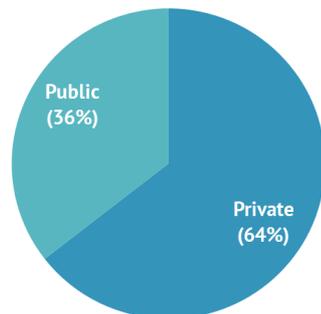
Top 20 European AV groups by TV audience (2020 - in million hours)

Rank	AV group	Country	Statute	Final owner	Country of final owner	Daily total hours of viewing time (million)	Market shares of AV group by (%)					
							TV audiences	PayTV subs.	SVOD subs.	# TV channels	# VOD services	TV fiction titles
1	Channel One - Perviy Kanal	RU	Public	State of RU	RU	180	5.9%			0.2%	0.1%	0.2%
2	Gazprom Media	RU	Public	State of RU	RU	150	4.9%	0.4%	0.4%	0.6%	0.1%	0.4%
3	RTL Group	LU	Private	Bertelsmann	DE	137	4.5%		1.3%	1.2%	1.1%	3.7%
4	Gruppo Mediaset	IT	Private	Gruppo Mediaset	IT	131	4.3%		0.8%	0.6%	0.2%	0.7%
5	National Media Group	RU	Private	National Media Group	RU	120	4.0%			0.3%	0.1%	0.4%
6	RAI	IT	Public	State of IT	IT	96	3.2%			0.3%	<0.1%	0.1%
7	ARD	DE	Public	State of DE	DE	92	3.0%			0.3%	0.1%	7.3%
8	Discovery Inc (Europe)	EUR	Private	Discovery Inc	US	91	3.0%		1.3%	6.4%	3.9%	1.3%
9	France Télévisions	FR	Public	State of FR	FR	79	2.6%		<0.1%	0.1%	0.2%	0.3%
10	BBC	GB	Public	State of GB	GB	78	2.6%			1.3%	0.4%	2.3%
11	Bouygues	FR	Private	Bouygues	FR	76	2.5%	2.0%	<0.1%	0.2%	0.4%	1.1%
12	The Walt Disney Company (Europe)	EUR	Private	The Walt Disney Company	US	64	2.1%		8.2%	2.7%	2.4%	<0.1%
13	ProSiebenSat.1 Media	DE	Private	ProSiebenSat.1 Media	DE	57	1.9%		0.3%	0.5%	0.3%	0.1%
14	ZDF	DE	Public	State of DE	DE	57	1.9%			0.1%	<0.1%	2.6%
15	ITV	GB	Private	ITV	GB	55	1.8%		0.5%	0.3%	0.4%	2.8%
16	Doğuş Group	TR	Private	Doğuş Group	TR	54	1.8%					0.1%
17	Turkuvaz Media Group	TR	Private	Kalyon Group	TR	50	1.6%					0.2%
18	PPF Group	CZ	Private	PPF Group	CZ	50	1.6%	0.2%	0.2%	0.7%	0.5%	1.3%
19	ViacomCBS (Europe)	EUR	Private	ViacomCBS Inc	US	49	1.6%			2.9%	1.3%	<0.1%
20	TRT	TR	Public	State of TR	TR	47	1.5%					0.2%

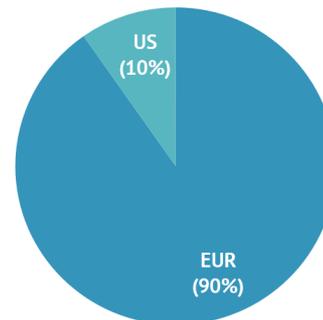
Concentration of audiences by AV services group (2020 - in %)



Breakdown of AV services group audiences by ownership statute (2020 - in %)



Breakdown of AV services group audiences by final owner establishment (2020 - in %)



Download
Top 50 AV groups
by audiences



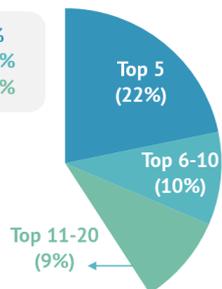
TV fiction market structure by number of titles produced in Europe

Top 20 European AV groups by number of TV fiction titles produced (2015-2019)

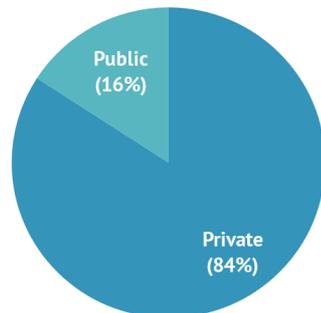
Rank	AV Group	Country	Statute	Final owner	Country of final owner	No. of titles (2015-2019 cumulated)	Market shares of AV group by (%)						
							TV fiction titles	Pay TV subs.	SVOD subs.	# TV channels	# VOD services	TV audiences	Top 100 group revenues
1	ARD	DE	Public	State of DE	DE	369	7.3%			0.3%	0.1%	3.0%	5.3%
2	Banijay Group (Europe)	EUR	Private	Banijay Group	FR	236	4.7%						
3	RTL Group	LU	Private	Bertelsmann	DE	186	3.7%		1.3%	1.2%	1.1%	4.5%	4.9%
4	Mediawan	FR	Private	Mediawan	FR	167	3.3%			0.3%	0.4%	0.1%	
5	ITV	GB	Private	ITV	GB	140	2.8%			0.5%	0.3%	0.4%	1.8%
6	ZDF	DE	Public	State of DE	DE	131	2.6%				0.1%	<0.1%	1.9%
7	BBC	GB	Public	State of GB	GB	117	2.3%				1.3%	0.4%	2.6%
8	Leonine	DE	Private	KKR	US	109	2.2%						
9	Discovery Inc (Europe)	EUR	Private	Discovery Inc	US	68	1.3%			1.3%	6.4%	3.9%	3.0%
10	PPF Group	CZ	Private	PPF Group	CZ	65	1.3%	0.2%		0.2%	0.7%	0.5%	1.6%
11	Constantin Film	DE	Private	Highlight Communications	CH	63	1.2%						0.1%
12	Warner Media (Europe)	EUR	Private	AT&T	US	61	1.2%			1.2%	1.0%	1.3%	0.4%
13	Ceska Televisie	CZ	Public	State of CZ	CZ	61	1.2%				0.1%	<0.1%	0.4%
14	Groupe Canal Plus	FR	Private	Vivendi	FR	56	1.1%	3.8%		0.8%	1.2%	1.9%	0.8%
15	Bouygues	FR	Private	Bouygues	FR	55	1.1%	2.0%		0.0%	0.2%	0.4%	2.5%
16	Ziegler Film	DE	Private	Ziegler Film	DE	44	0.9%						
17	Liberty Global	EUR	Private	John Malone	US	38	0.7%	5.0%		0.1%	0.7%	1.0%	0.2%
18	JLA Groupe	FR	Private	JLA Groupe	FR	37	0.7%						
19	Gruppo Mediaset	IT	Private	Gruppo Mediaset	IT	33	0.7%			0.8%	0.6%	0.2%	4.3%
20	Telewizja Polska	PL	Public	State of PL	PL	30	0.6%				0.3%	0.1%	1.5%

Concentration of TV fiction titles by AV group (2015-2019 - in %)

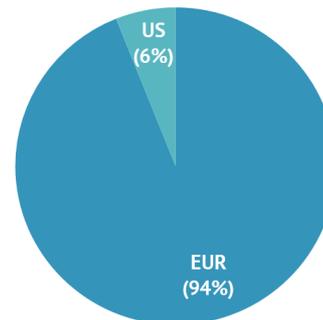
Top 5 -> 22%
Top 10 -> 31%
Top 20 -> 41%



Breakdown of TV fiction titles by ownership statute (2015-2019 - in %)



Breakdown of TV fiction titles by final owner establishment (2015-2019 - in %)



Download
Top 20 AV groups
by TV fiction titles produced



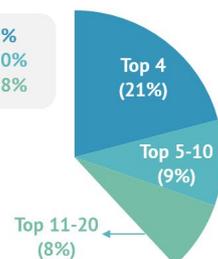
Cinema market structure by number of screens in Europe

Top 20 European cinema chains by number of screens (2020)

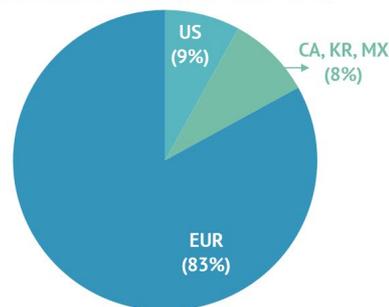
Rank	Cinema chain	Country	Statute	Final owner	Country of final owner	No. of cinema screens	Market share (%)
1	AMC Theatres (Europe)	GB	Private	AMC Entertainment Holdings	US	2 938	7.1%
2	Cineworld Group (Europe)	GB	Private	Cineworld Group	GB	2 300	5.6%
3	VUE International	GB	Private	OPE/AIMCo	CA	2 052	5.0%
5	Pathé Cinemas	FR	Private	Pathé	FR	1 360	3.3%
4	Mars Entertainment Group	TR	Private	CJ-CGV	KR	850	2.1%
6	CGR Cinémas	FR	Private	CGR Cinémas	FR	686	1.7%
7	United Cinemas	RU	Private	United Cinemas	RU	640	1.5%
8	Kinopolis Group	BE	Private	Kinopolis Group	BE	586	1.4%
9	UGC Ciné Cité	FR	Private	UGC	FR	584	1.4%
10	Cineplex	DE	Private	Cineplex	DE	560	1.4%
11	Premier Zal (Magna Tech)	RU	Private	Magna Tech	US	505	1.2%
12	Cinestar	DE	Private	Greater Union Filmpalast	DE	449	1.1%
13	Yelmo Films	ES	Private	Cinopolis	MX	400	1.0%
14	Cineplexx	AT	Private	Constantin Film Foundation	AT	347	0.8%
15	Helios	PL	Private	Agora	PL	281	0.7%
16	Showcase Cinemas (Europe)	GB	Private	National Amusements	US	275	0.7%
17	Kinomax	RU	Private	State of RU	RU	268	0.6%
18	Karo Film Management	RU	Private	Concern Karo	RU	248	0.6%
19	Nordisk Film Cinemas	DK	Private	Egmont Fonden	DK	237	0.6%
20	Omniplex	IE	Private	Omniplex	IE	231	0.6%

Concentration of screens by cinema chain (2020 - in %)

Top 4 -> 21%
Top 10 -> 30%
Top 20 -> 38%



Breakdown of cinema screens by final owner establishment (2015-2019 - in %)



Download
Top 20 cinema chains
by number of screens



Scope

- ▶ The scope of analysis for each data set includes 40 European countries covered by the European Audiovisual Observatory, provided that data was available.

Data sets

- ▶ Revenues
 - European Audiovisual Observatory analysis of data collected on a yearly basis for the main audiovisual players in Europe by relying on desk research, corporate annual reports, companies houses, the Amadeus database for public and private companies across Europe and data from the EBU's Media Intelligence Service.
 - The analysis covers consolidated operating revenues derived mainly from the exploitation of AV services (including radio) by the top 100 European groups for which the AV services business is the leading activity as assessed by the European Audiovisual Observatory. Groups not included: 1) groups mainly providing telecommunication services without details on video revenues; 2) subsidiaries of US groups with no separate data on European operations available; 3) groups mainly active in production and distribution of audiovisual works; 4) cinema chains.

Additional Methodological Notes

- Revenues of the groups in Europe were estimated in several cases by cumulating the revenues of their main subsidiaries. They should not be therefore considered as consolidated results in the proper sense, as subsidiaries may have exchanges between themselves.
- The figures represent revenues in EUR million, at the current rate for the year 2020. There are several groups for which 2020 data was not available and instead 2019 data was used: The Walt Disney Company (Europe), Discovery Inc (Europe), ViacomCBS (Europe), Beln Media (Europe), DAZN Group, Bauer Media, Global Media & Entertainment, NOS (NL), COPE and Warner Media. Conversion from local currencies to EUR is based on the actual dates of the companies' fiscal year.
- Additional notes for specific groups for which revenues required compilation:
 - The Walt Disney Company (Europe) = combined 2019 revenues of The Walt Disney Company Limited, NGC Europe and Fox International Channels. Includes film production and distribution activities and therefore cannot be compared to the revenues of other US studios in Europe
 - Discovery Inc (Europe) = combined 2019 revenues of Discovery Communications Europe, TVN SA, Eurosport and 50% All3 Media
 - Vodafone = combined 2020 revenues of network video services and 25% of Sport TV Portugal
 - Bouygues = combined 2020 revenues of TF1 and network video services
 - Liberty Global = combined 2020 revenues of network video services and 50% of All3Media
 - Warner Media (Europe) = combined 2019 revenues of Turner Broadcasting System Europe Limited and HBO (Europe). HBO revenues estimated by combining last available revenues of subsidiaries in the Czech Republic, Poland, the Nordic countries, Romania, Bulgaria and Hungary.

Additional Methodological Notes

- NENT = combined 2020 revenues of Nent and 50% of Allente
- ViacomCBS (Europe) = combined 2019 revenues of Viacom International Networks in Belgium, the Nordic countries, Hungary, Italy and the UK, and of Nickelodeon UK, Nickelodeon International and Channel 5 UK, and the 2018 revenues of Viacom International Networks in Germany
- Altice Europe = combined 2020 revenues of network video services, Next Radio TV and 25% Sport TV Portugal
- Beln Media (Europe) = combined 2019 revenues of Beln Media IP, Digiturk and Beln Connect
- Telia = combined 2020 revenues of network video services and TV4 Media
- Telenor = combined 2020 revenues of network video services and 50% of Allente
- PPF Group = combined 2020 revenues of O2 Czech Republic and Central European Media Enterprises (as of 2020)
- Gazprom Media = combined 2020 revenues of Telekompaniya NTV, Natsionalnyi Sportivnyi Telekanal, Red Media and NTV-Plus
- NOS (PT) = combined 2020 revenues of network video revenues and 25% of Sport TV Portugal

PayTV

- European Audiovisual Observatory analysis based on 2020 pay-TV subscription data provided by Ampere Analysis.

SVOD

- European Audiovisual Observatory analysis based on 2020 over-the-top SVOD subscription data provided by Ampere Analysis.

TV channels and on-demand services (ODAS)

- European Audiovisual Observatory analysis based on 2020 figures from the MAVISE database.
- Data is presented in number of TV channels and on-demand services, each cumulated at European group level.

Audiences

- European Audiovisual Observatory analysis based on 2020 audience data provided by Glance.
- The figures represent a calculated European audience market share that is comparable across different national markets. The European audience market share per audiovisual group corresponds to the sum of daily hours of TV channels belonging to one group divided by total daily hours in Europe, multiplied by 100. Total viewing time in Europe corresponds to the average daily television viewing time per person per country multiplied by the total population per country (source EUROSTAT).
- Data for Bosnia and Herzegovina is based on 2019 figures for daily audience shares and Eurostat population numbers, and 2016 data for daily viewing time.
- The data sample includes TV channels with a daily market share of at least 0.1%. The same TV channel can be available in several national markets.

Production of TV fiction

- European Audiovisual Observatory analysis based on European Metadata Group data on TV fiction titles by main production company.
- The figures represent TV fiction titles broadcasted between 2015-2019 and cumulated at European production group level for the given period to level out variations for this indicator. One “title” refers to either a TV film or a TV season. Each different TV season of a TV series is counted as one title.
- The ownership information reflects the market realities at the end of 2020.

Cinema screens

- European Audiovisual Observatory data collection and analysis of estimated number of screens by selected exhibitors in Europe at the end of 2020.
- The figures represent number of cinema screens at exhibitor level in Europe.
- Breakdown of number of screens by final owner establishment was calculated based on the assumption that half of the screens for which ownership data was not available were owned in 2020 by European exhibitors.

**More information:
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