



THE EUROPEAN MARKET OF VoD SERVICES

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OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSTELLE



WHY IS IT SO DIFFICULT TO GRASP THE ON DEMAND AUDIOVISUAL MARKET?

- Multiplicity of technical solutions
- Multiplicity of stakeholders and strategies
- Heterogeneity of national landscapes / audiovisual policies
- Heterogeneity of concepts
- Lack of transparency and difficult to provide comprehensive metrics
 - Comprehensive register of services available in Europe
 - Data on catalogues
 - Data on number of transactions or subscriptions
 - Data on the breakdown of adspend on Internet between categories of services
 - Data on revenues of services (advertising, purchase, rental, subscription)
 - Data the success of works and on their circulation
 - Data on market shares
 - Data on international trade in AVMS

THE EUROPEAN AUDIOVISUAL OBSERVATORY HAS ENLARGED THE MAVISE DATABASE TO ON-DEMAND AUDIOVISUAL SERVICES : 3200 OD AVS IDENTIFIED



MAVISE
Database on TV and on-demand audiovisual services and companies in Europe

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Your channel selection

Previously viewed:

Welcome to the MAVISE database

MAVISE provides you with detailed profiles of:

- 29 national TV markets
- 10109 television channels
- 3080 on-demand audiovisual services
- 7886 companies (broadcasters, packagers, transmitters)
- 5387 TV programmes (news, current affairs, political programmes)

What are you looking for?

Information on:

- A specific national audiovisual market
- A specific TV channel
- A specific on-demand audiovisual service
- A specific audiovisual company
- A specific news or current affairs TV programme

A list of:

- Licensing / registering authorities in a country
- TV channels
- On-demand audiovisual services
- Companies in a country
- News or current affairs TV programmes in a country

Advanced search mode

The advanced search option allows you to perform multiple criteria searches.

<http://mavise.obs.coe.int>



This database MAVISE is edited and published by the [European Audiovisual Observatory](#).

The software of the database was developed in the framework of a contract with the [DG Communication of the European Commission](#) (2007-2011) and owned by the European Union (represented by the European Commission). Whilst the software of the database is property of the European Union, the European Audiovisual Observatory is the owner of its content, with the exception of elements provided by third parties, in particular Lyngemark Satellite providing information on the line-up of satellite channels and Bureau Van Dijk providing information on the addresses of companies.

The data collection process of information on the European television and on-demand audiovisual markets by the European Audiovisual Observatory is partly made possible in the context of a framework contract with the [DG Communication of the European Commission](#) (2012-2016) and specific contracts with this DG (for television) and DG for Communications Networks Content and Technology (for on-demand audiovisual services).

The data collection process has benefited from the help of the [European Platform of Regulatory Authorities](#).

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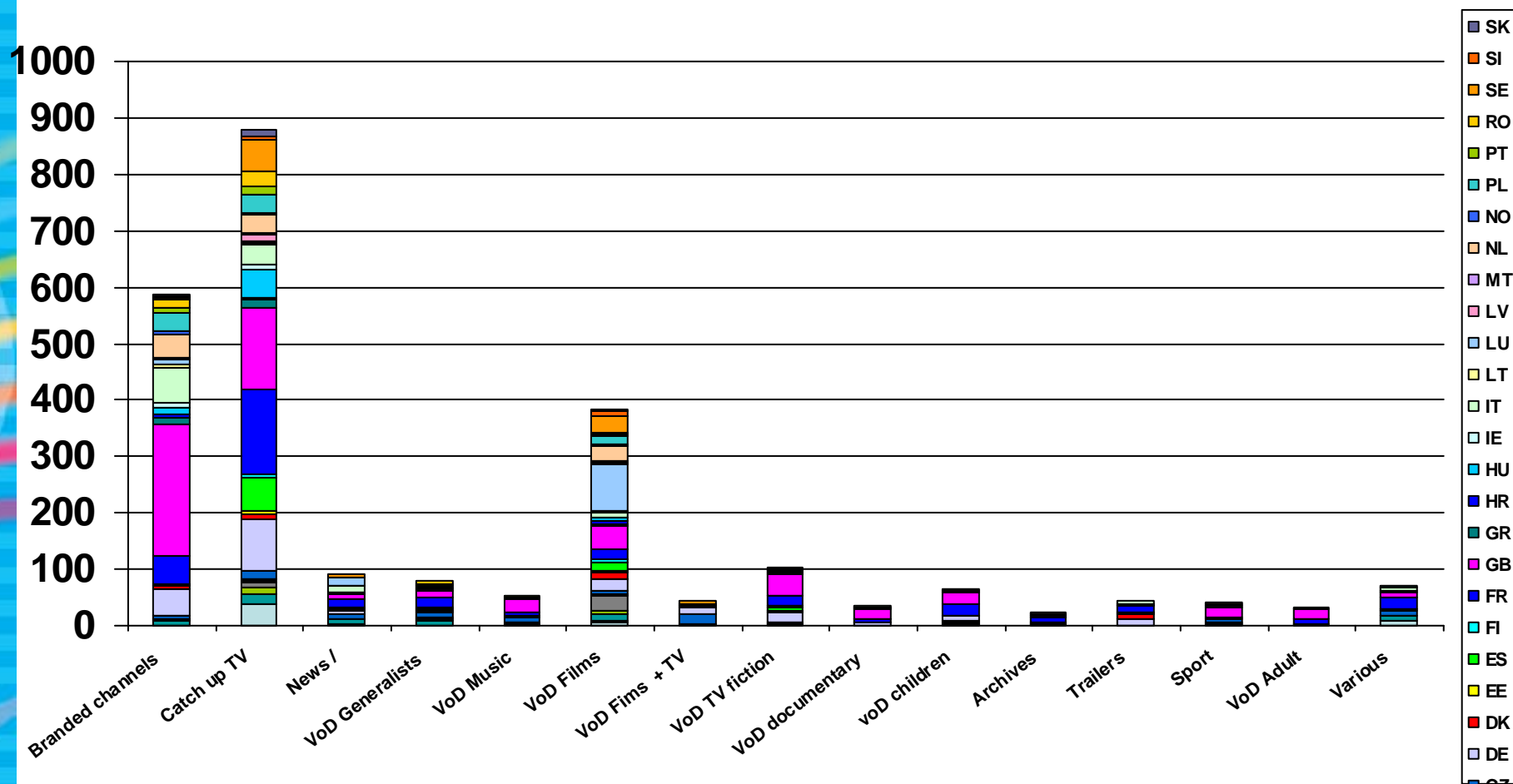
The views and opinions of authors expressed herein do not necessarily state or reflect those of the European Commission or the European Audiovisual Observatory or the Council of Europe. The fact that a television service or an on-demand audiovisual service is included in the database does not represent a position from the Observatory, from the European Commission or from any regulatory authority regarding its legal situation. In particular, the criteria used to include audiovisual services (television, on-demand audiovisual services) in the database are not completely similar to those defined by the European Directive on Audiovisual Services or by the transposition of this Directive in the national laws of Member States.

While every care has been taken to ensure accuracy, no guarantee is given that the material is free from error or omission. Our goal is to keep this information timely and accurate. In particular, an important number of on-demand audiovisual services accessible through distribution platforms do not provide clear identification of the company providing services. In a significant number of cases the identification of the company providing on-demand audiovisual services, and hence of the country of establishment of the services, is based on rational assumptions by the expert and analysts feeding the database. If errors are brought to our attention, we will try to correct them. If you wish to propose changes concerning the presentation of your company in the database, please contact: mavise@coe.int

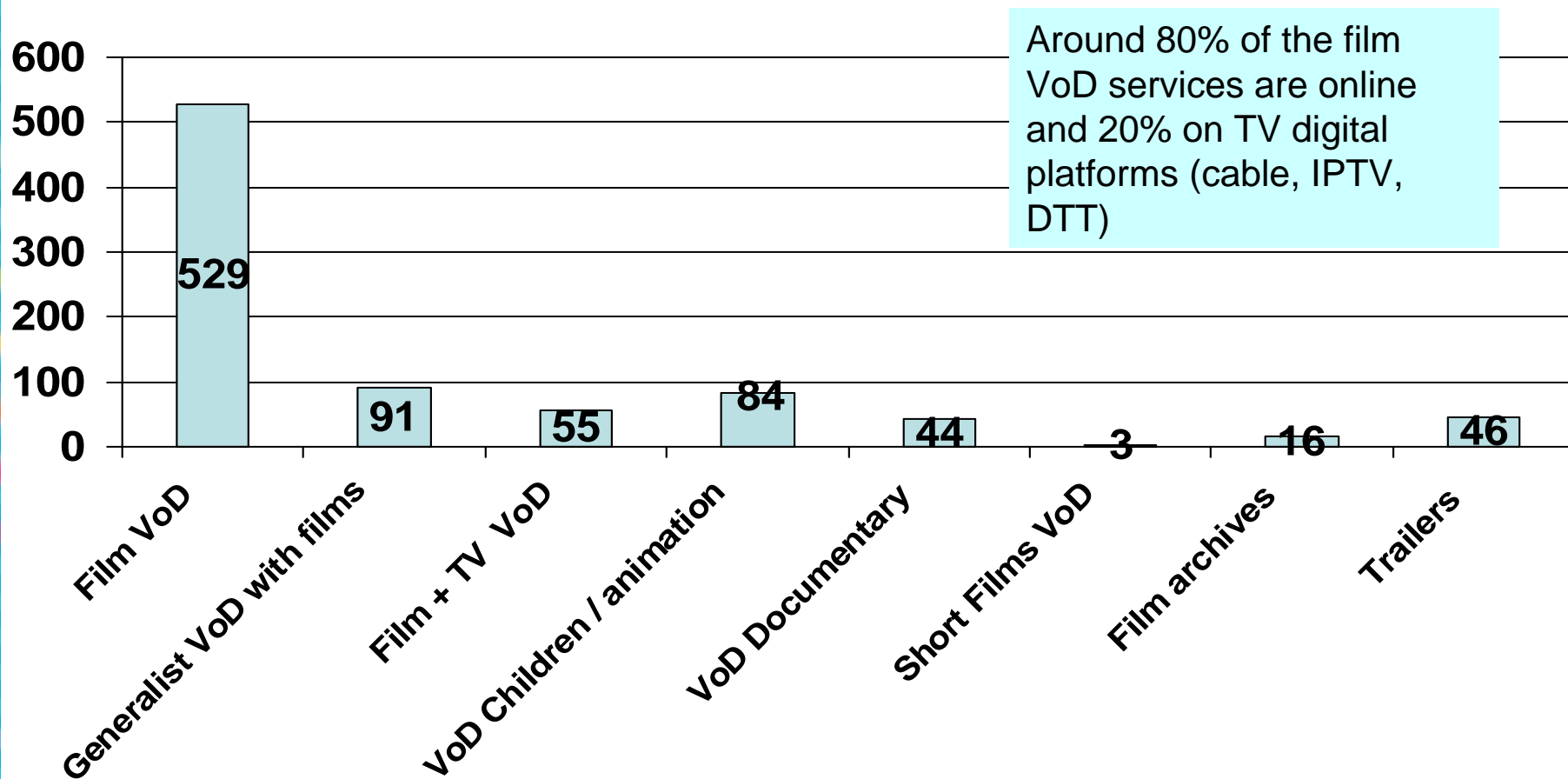


2459 ON-DEMAND AUDIOVISUAL SERVICES ESTABLISHED IN THE EU (April 2013)

Source : European Audiovisual Observatory / MAVISE database

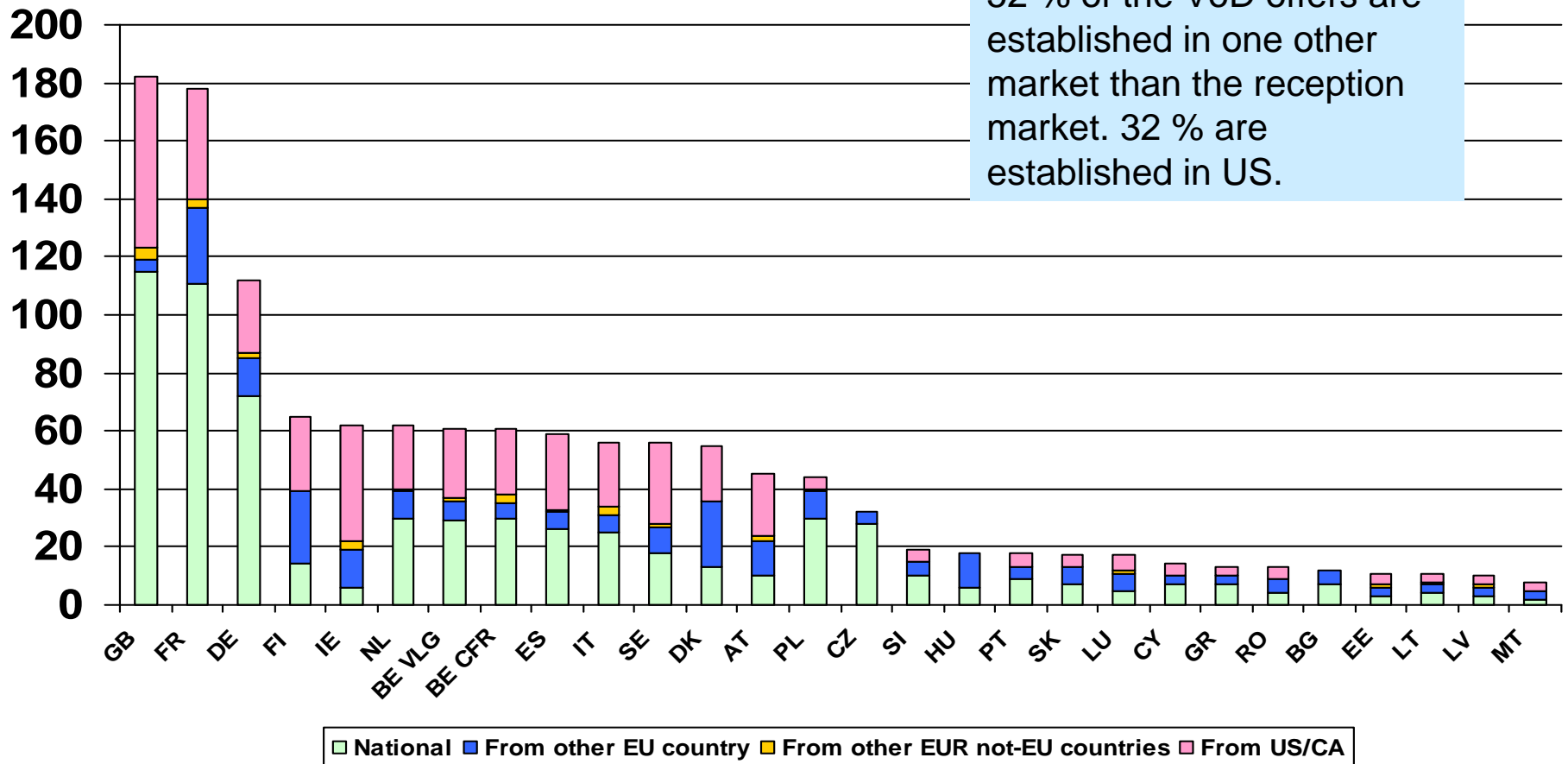


ON-DEMAND AUDIOVISUAL SERVICES RELATED TO FILMS IN THE MAVISE DATABASE (May 2013)



NUMBER OF VOD SERVICES (ALL GENRES EXCEPT ADULTS) AVAILABLE IN THE EU COUNTRIES – April 2013

Source: European Audiovisual Observatory / MAVISE database



NUMBER OF FILM VOD SERVICES BY COUNTRY OF ESTABLISHMENT (April 2013)

Source: European Audiovisual Observatory – MAVISE database

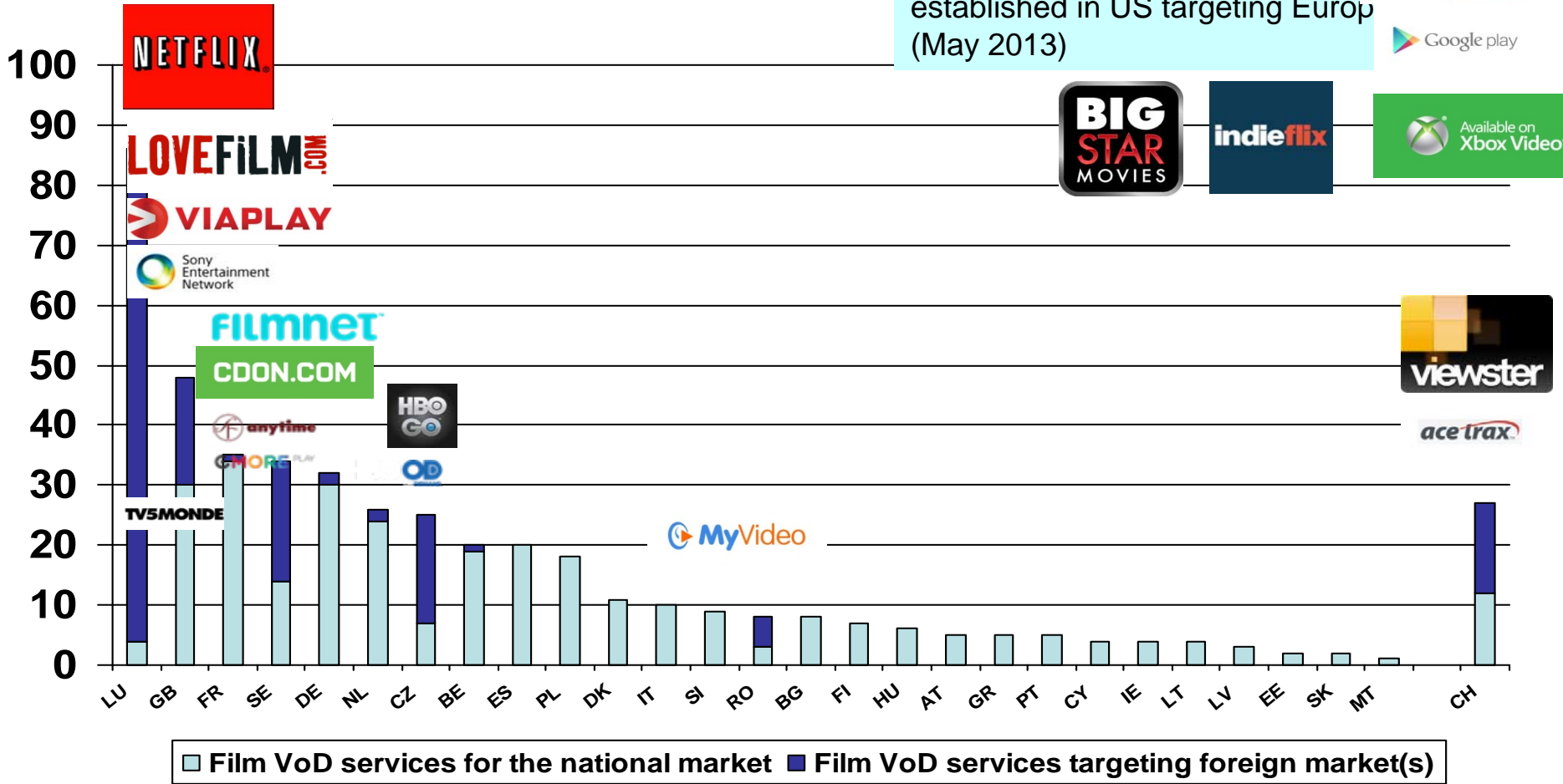
MUBI

Apple iTunes

... and 125 film VoD services established in US targeting Europe (May 2013)

YouTube

Google play



48% OF VoD SERVICES IN THE EU ARE UNDER US CONTROL (APRIL 2013)

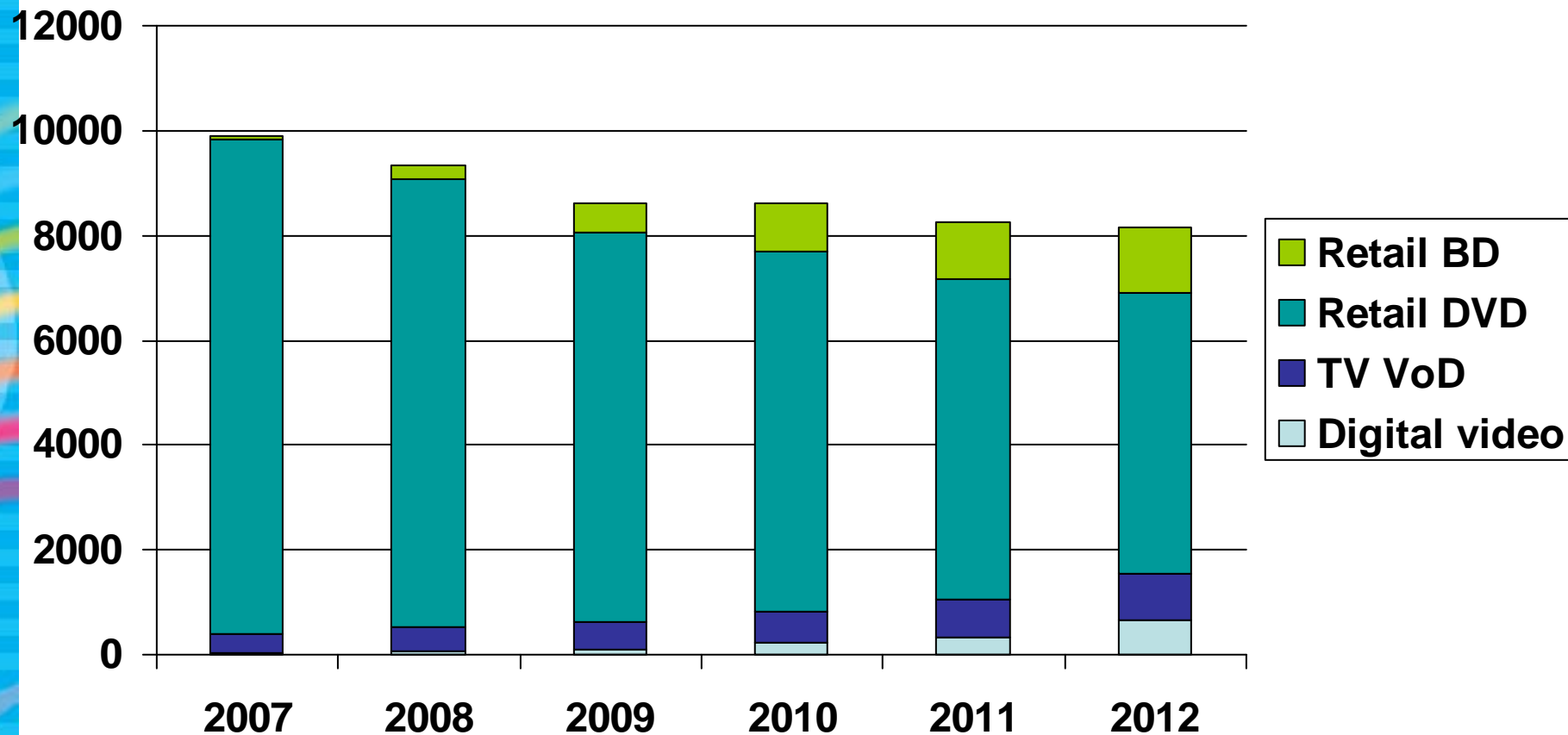


Video Unlimited



EVOLUTION OF THE EUROPEAN VIDEO MARKET (2007-2012) - EUR million

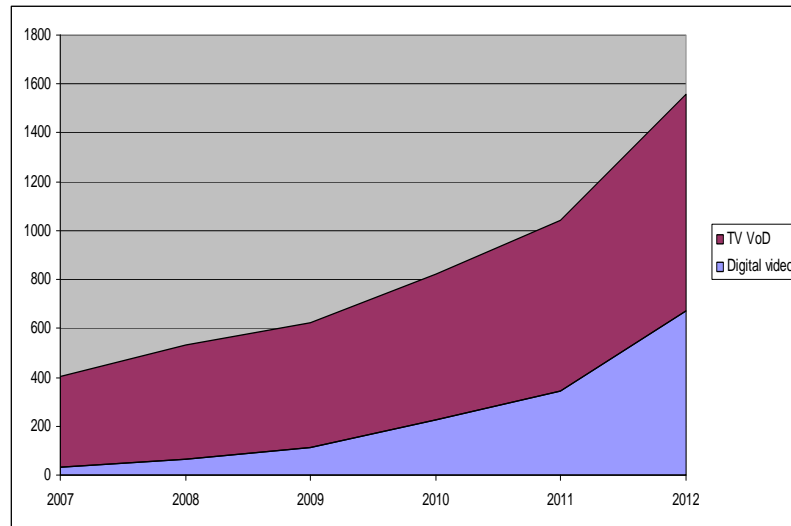
Source : Screen Digest / IVF



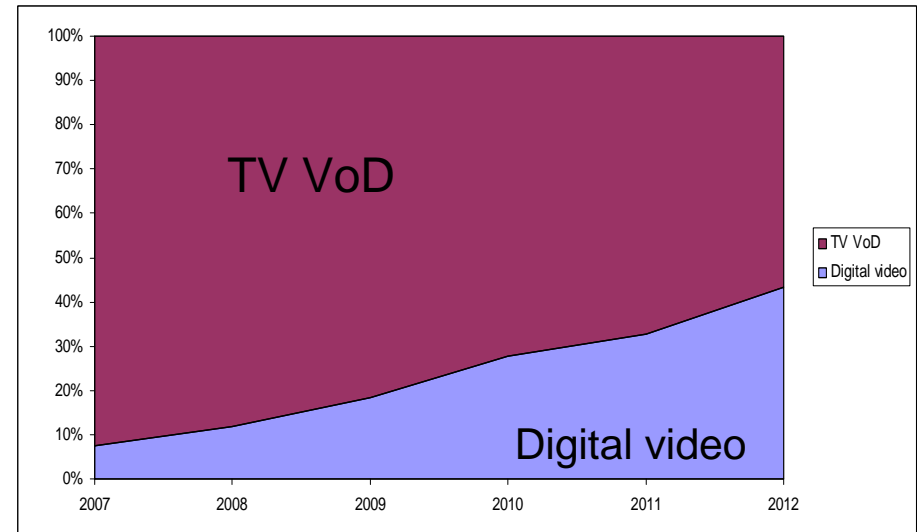
TV VoD vs Digital video (2007-2012)

Source : IHS Screen Digest / IVF

Consumers expenses in EUR million



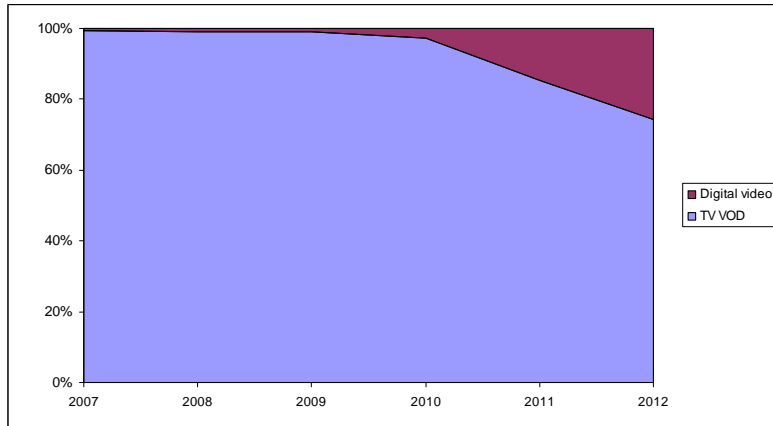
In %



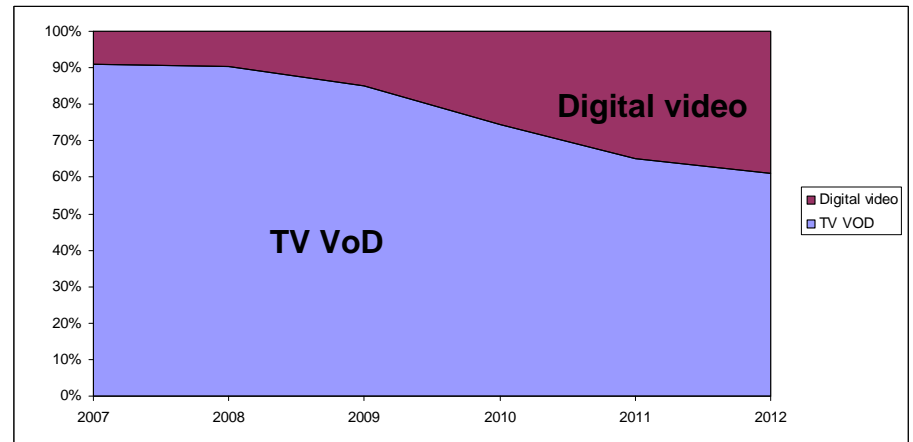
Digital Video vs TV VOD IN 4 COUNTRIES (2007-2012) (in % of consumers expenses)

Source : European Audiovisual Observatory on IHS Screen Digest data

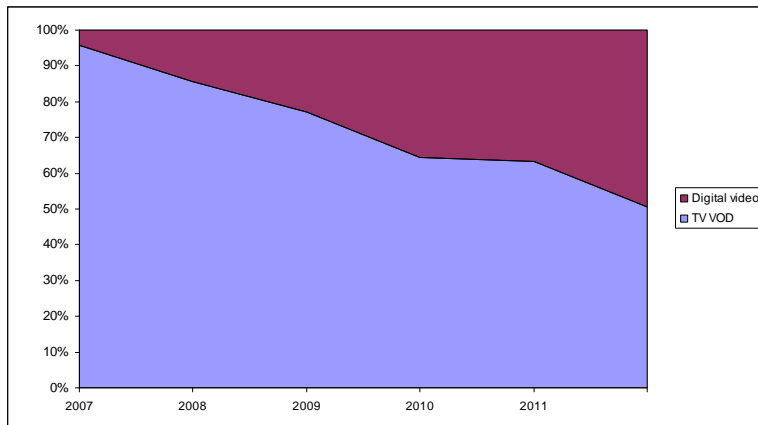
Italy



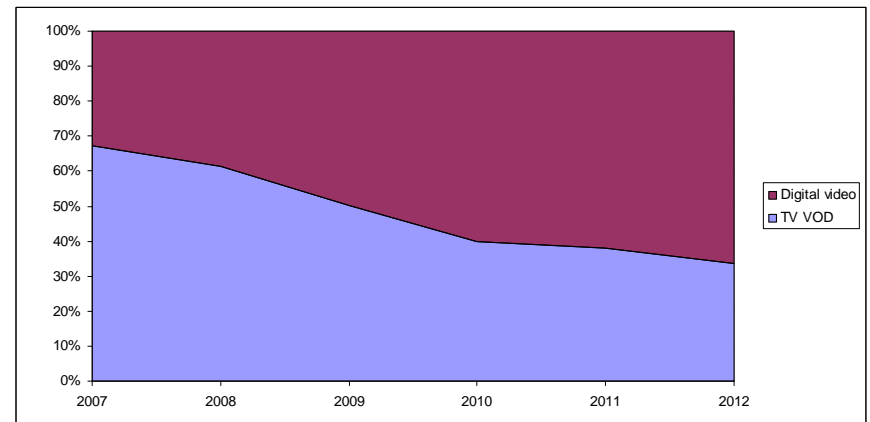
France



UK

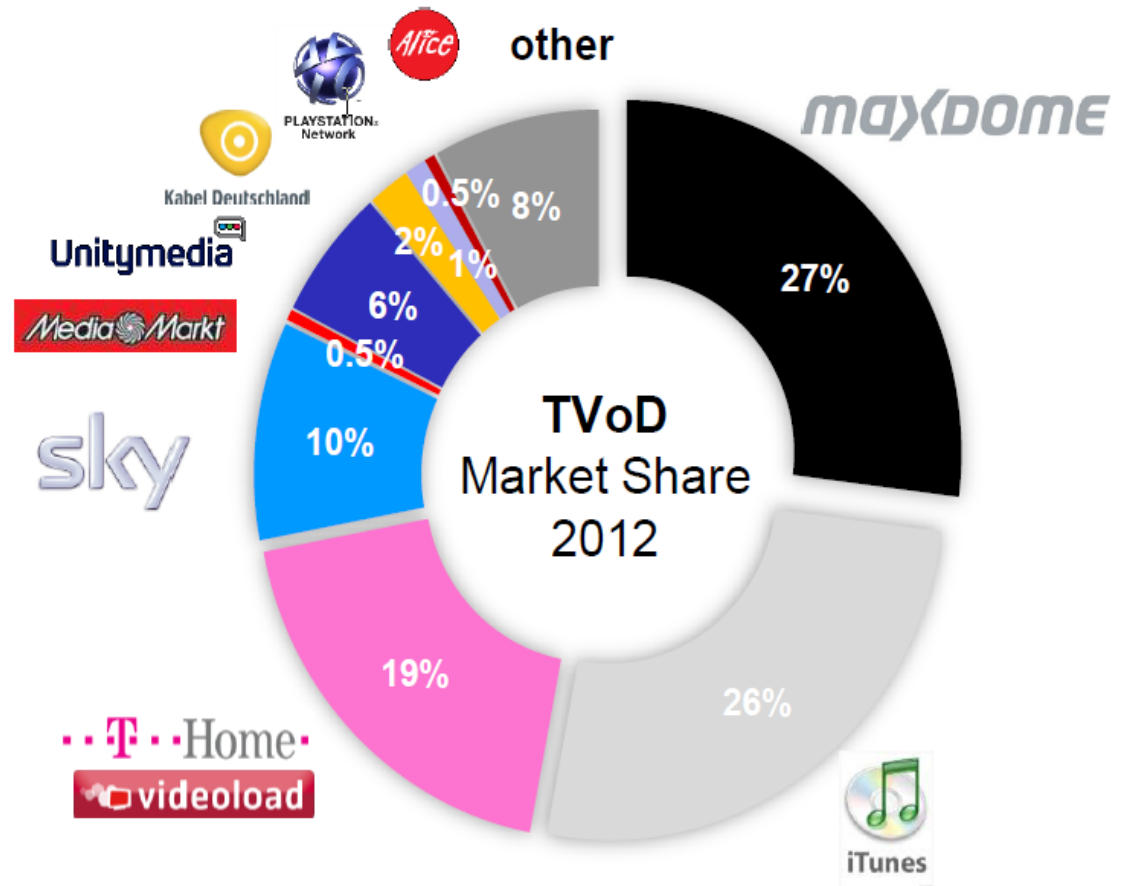


Germany



MARKET SHARE OF VOD SERVICES IN GERMANY (1st Semester 2012)

Source: GfK Panel Service Germany, 2012; n=652 VoD/ PpV; evaluation period: Jan – Jun;
revenues in percent



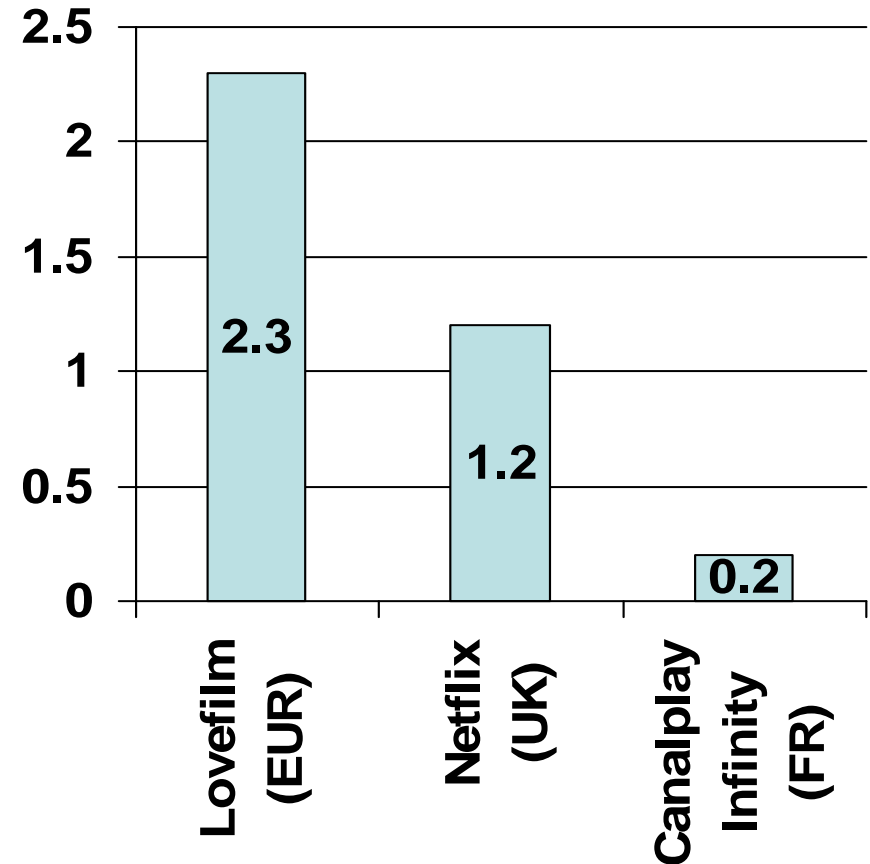
THE EMERGENCE OF FILM AND TV SERIES SVOD



filmnet.se



NUMBER OF SVoD SUBSCRIBERS (end 2012/early 2013)



APPS FOR VoD FILMS SERVICES OR CATCH UP OF FILM TV SERVICES ON CONNECTED TV STORES AND/OR ON TABLET STORES



THE INVESTMENT OF US LEADING VoD SERVICES INTO PRODUCTION : MORE SERIES THAN FEATURE FILMS

- **Netflix** (\$2 billion a year for licensing and creation of content, \$5.7 billion long-term contents commitments (licensing and creation))
 - House of Cards \$100 million (>\$4.5 million per episode)
 - Hemlock Grove (\$4 million per episode)
 - Orange is the new Black (just under \$4 million per episode)
- **Amazon – LoveFilm** (14 serie’s pilots produced, user vote on which to produce season) 23 films and 26 television series were in active development but none had reached the production stage (1st March 2013)
- **Hulu** (2012 - \$500 million for creation of original content and acquisitions of content)

Hulu continues to make things interesting in the world of streaming services. The content provider is unveiling a slate of original programming to back up its recent request for \$200 million from its parent companies to produce more original content and make acquisition
- **YouTube**
 - Original channels - \$100 million for roughly 160 channels/content partners
 - + \$200 million planned
- **Intel** (planned VoD services, including investment in content Amount not disclosed)
- **Crackle (Sony)** : 8 original series in 2013 originals including season 2 of Jerry Seinfeld’s “Comedians in Cars Getting Coffee”
- **Microsoft TV** under the Xbox brand – Xbox Entertainment Studios
 - Microsoft hired a number of Hollywood veterans, to run its Xbox Entertainment Studios. “Millions and millions of dollars to spend on original content”. Set up a production studio in Santa Monica where 125-150 employees are developing original content to compete with cable and other streaming services.

WHAT PLACE ON THE MARKET FOR SERVICES WITH NATIONAL AND EUROPEAN CATALOGUES ?

- In the last years, various online VoD services with national or European catalogues were launched with public national or European support
- They have no or limited access to the platforms (either Internet platforms such as iTunes, Xbox Video, YouTube, Dailymotion or TV distribution platforms cable, IPTV, DTT)

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online film en tv kijken

FILM|laden



THE ROLE OF AGREGATORS

Example: Under The Milky Way

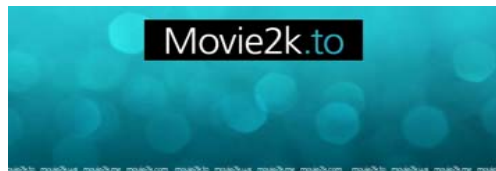
a contracorrente|films



LUCKY RED
DISTRIBUZIONE

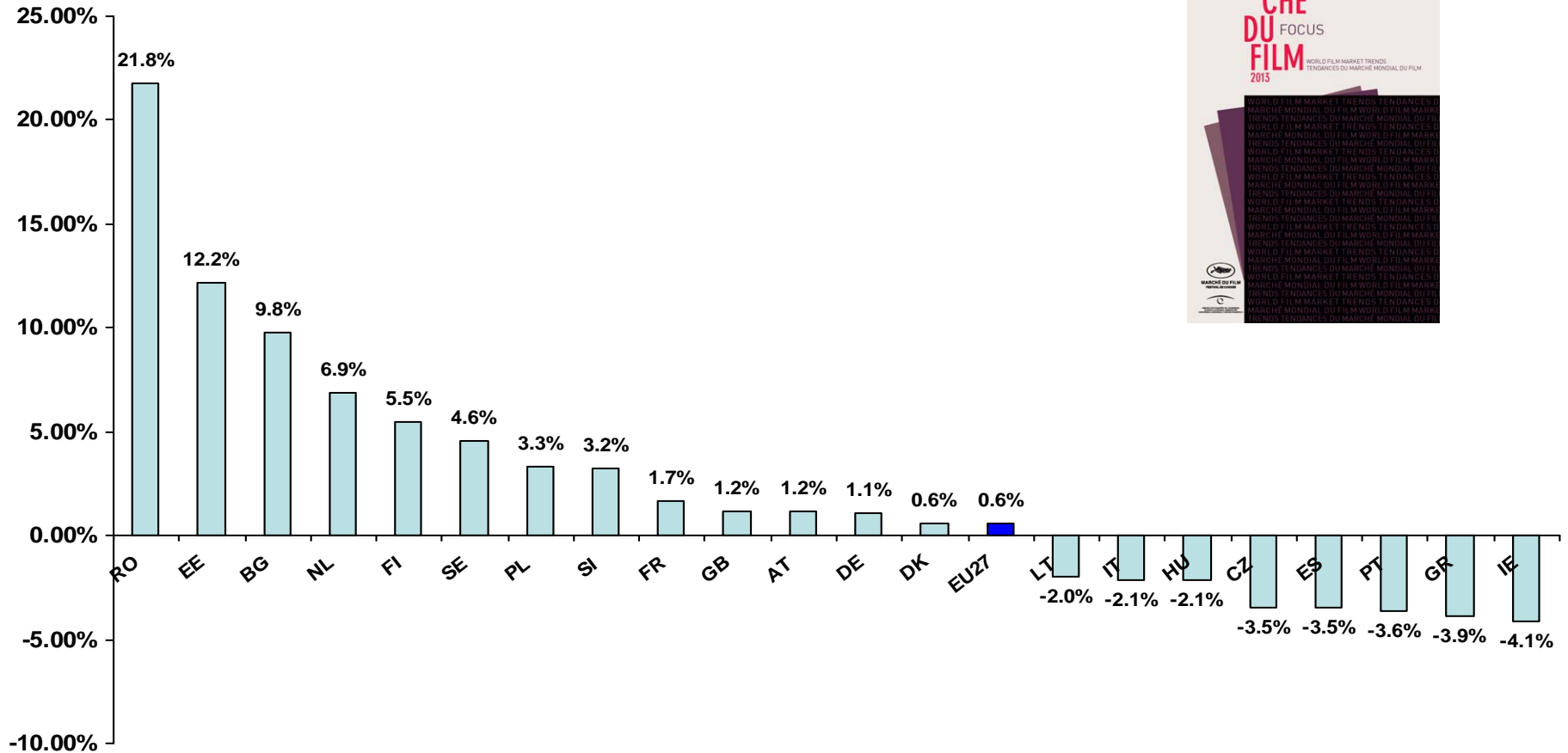


HOME MADE CONNECTED TV: SOME CONSUMERS DO NOT CARE ON REGULATIONS, GATEKEEPERS, BOXES, APPS AND NOT VERY USERFRIENDLY EPGs ...



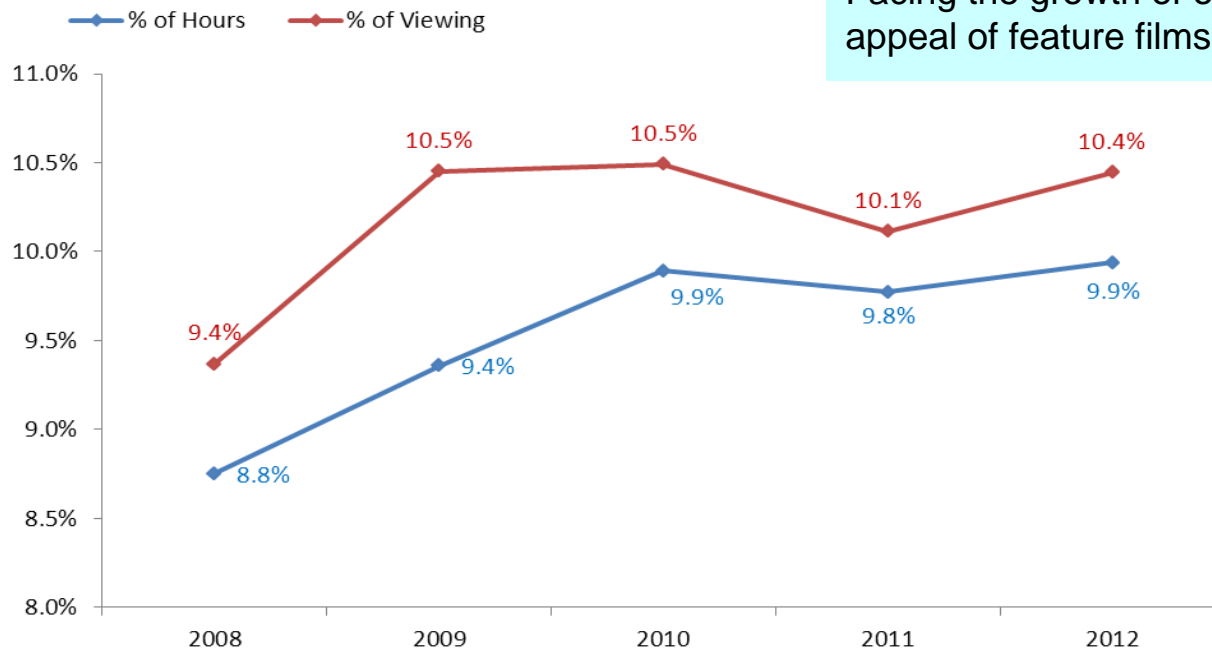
AVERAGE YEARLY GROWTH OF ADMISSIONS IN THE EUROPEAN UNION (2007-2012) in %

Source: European Audiovisual Observatory



OFFER AND CONSUMPTION OF FEATURE FILMS ON MAIN FREE TV IN THE BIG 5 EUROPEAN COUNTRIES

Facing the growth of on-demand markets, the appeal of feature films on TV is getting stronger



Countries: France, Germany, Italy, Spain, United Kingdom
Channels: Top 5 best performing channels (based on Total Day)
 France: TF1, France 2, M6, France 3, TMC
 Germany: RTL, ARD, ZDF, Sat.1, Pro7
 Italy: Rai 1, Canale 5, Rai 3, Italia 1, Rai 2
 Spain: La 1, Tele 5, Antena 3, Cuatro, La Sexta
 United Kingdom: BBC1, ITV, BBC2, Channel 4, Channel 5



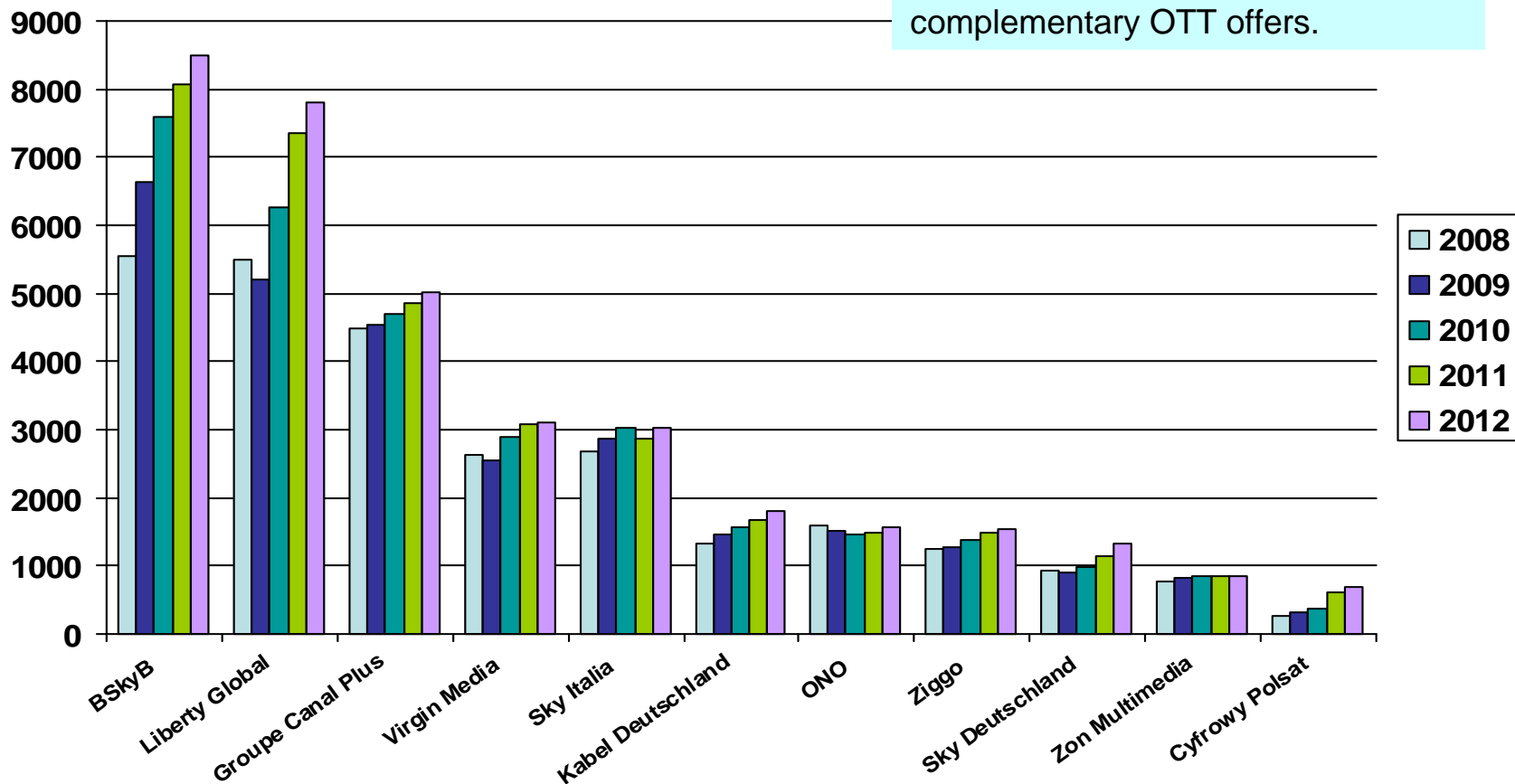
This chart is based on all movies broadcast total day on the channels studied over the period. “% of hours” shows the percentage of movies broadcast and “% of viewing” shows the percentage of audience based on all individuals. Ratings in thousands of viewers as well as the duration of each movie have been taken in account.

MAIN PAY-TV GROUPS (CABLE AND SATELLITE) REVENUES (in EUR million)

ORGANIC RATE OF GROWTH 2012/11 : + 3.9%

Source: European Audiovisual Observatory

VOD and « On the GO » services facilitate continuing growth of the pay-TV platforms. New hybrid set-top box allow operators to provide complementary OTT offers.



CONCLUSIONS

- Film VoD services have a prominent place in the online VoD universe and in the on-demand offers of TV distribution platforms
- OTT services are growing in importance but operators of platforms are fighting back with « On the go formula »
- Access of European films to the catalogues of leading US owned VoD services is certainly an issue
- Access of independent services to TV distribution platforms remains a problem: traditional gatekeepers are still there and new gatekeepers emerge
- Emergence of services established in "ease of doing business countries" and outside the EU creates a new challenge for the implementation of the SMAV Directive and for funding systems based on taxation of distributors revenues