HEGEMONY: PLATFORMIZATION OF VIDEO

The European Perspective

Dessislava Boshnakova
Andrea Miconi
Justine Toms
| *Editors* |

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EUMEPLAT

NEW BULGARIAN UNIVERSITY

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EUMEPLAT
European Media Platforms: assessing positive and negative externalities for European culture

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Data sources:

All data for VOD platforms are extracted from flixpatrol.com in February 2023

Data about top 10 movies and TV series on 3 top platforms in each of the ten counties are extracted from flixpatrol.com (except for NETFLIX).

Data about top movies and films on Netflix are extracted from netflix.com

Data about the top 100 YouTube channels in all ten countries are extracted from https://us.youtubers.me for the month of June 2022 based on the total number of views.

Data about top 100 Instagram profiles in all countries except Bulgaria are extracted from Hypeauditor.

Data for top 100 Instagram profiles in Bulgaria was extracted from Starngage.

Data for top 100 TikTok accounts for each country was provided by Hypeauditor except Bulgaria for the month of June 2022.

Data for top 100 TikTok channels in Bulgaria was provided by the Bulgarian office of TalentMedia.

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Introduction: WATCHING AT EUROPE

Andrea Miconi

This book collects some evidence from the Horizon project *European Media Platforms-EUMEPLAT* (2021-2024), and namely from Work-Package 3-Hegemony: Platformization of Video, led by the New Bulgarian University team. In this respect, it all started with a restricted, intense discussion hosted by the Charles University in Prague in a cold winter day; followed by the meeting organized by NBU itself in Sofia; and so forth. Then the data collection has begun, and at some point, things started falling into place and the pattern progressively took its shape, of the use of video sharing and video-on-demand platforms in the ten countries under examination – Belgium, Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, Spain, Sweden, and Türkiye. By and large, the idea behind the tasks was to take for seriously the widespread idea of video platforms favoring the cross-circulation of European works– or, as *The Economist* happened to title two years ago, that Netflix would be "creating a common European culture", nothing less. While the methodological plan and the findings are explained in greater detail the following chapters, I will limit myself to remark upon some aspects which will deserve particular attention in the years to come.

The first insight I would like to stress has to do with the big picture, and with the overall results of the research: the fact that the variety of tendencies we could observe – a plethora of influencers, tv-series, songs, stories, movies, images – actually clusters around some well-defined saddle points. With all due exceptions, in all cases the dominance stands out of two geo-cultural patterns: the *national*, and the *global*. The national dimension is fostered by the popularity of mother tongue TikTok personalities and YouTube creators in every country, and by the long-standing local success of some genres – the comedy and the documentary, in particular, but also dramas and historical movies; or talent, factual and reality shows in the case of Tv programs. The global dimension is accounted for by the impact of Instagram influencers and by the undisputed hegemony of American movies and Tv-series – and, to a lesser degree, of non-Western works or characters coming from Japan, Brazil, or South Korea. Once again, the European dimension turns out to be the less relevant, at least if we consider the level of the top-watched contents and most followed social media accounts: with this respect, the exploration of minor *niches* is probably the next step to take, in order to reach a full understanding of contemporary media landscapes.

A second aspect is the dramatic divide between two processes that, based on literature review, we have come to define top-down Europeanization or EU-ization, and Europeanization from below: respectively, the harmonization of the markets through the imposition of a set of rules or technical standards; and the bottom-up practice of sharing contents and ideas among the European citizens, without the institutions playing any part in it. It would be nonsense to deny that the first strategy has reached concrete and relevant outcomes: the implementation of the EU directives, and, in our case of the 2018 Audio Visual Media Service Directive; the creation of a common space due to the mobile phone roaming and the portability of VODs accounts as well; the booster to the ideation of European contents provided by the Creative Europe program and by the funding of international co-productions. Still, for some reason, there is hardly evidence of a similar cohesion at the downstream level of what people watch on VODs, or follow on social media: which, as stated, replicates the tension between national and American forms highlighted some time ago by Donald Sassoon, and thereby the lack, or weakness, of a properly European culture. As a matter of fact, none of the EU policies produced satisfying results, in this respect: the obligation to a 30% of European titles in VOD catalogues falls short, as it does not impact the real *findability* of those titles; the so-called "Netflix tax" has been implemented in various and inconsistent ways, at the national level; the number of European movies has been regularly increasing between the mid 1990s and the Covid crisis, with little attention placed to distribution and promotion, and therefore, with no significant results in terms of movie attendance and economic revenue. This book will take into account these and similar issues, and the possible countermeasures to be taken: for instance, the proposal made by the NBU team to the funding institution, during the final policy meeting in Brussels, was to modify the quota system, so as to oblige the video providers to include a 30% of *recently released* movies, which on average prove to be more appealing for the audiences. Here, I will indulge on a more general consideration: no matter how intense the impulse from the institutions, the fragmentation of cultural markets will still be in place – and in all evidence, this is only the media facet of a broader issue related to the legitimacy of Europe, and to its identity as perceived by its citizens.

A last and important challenge, for the years to come, is to move from the stage of the *analysis*, which has been positively addressed, to the stage of the *explanation*. The research presented in this book, in fact, is basically a quantitative study, and in force of this, it offers an in-depth understanding of a number of factors: the metrics of social media success; the genres that people prefer on YouTube, Instagram, and TikTok; the box office of video on demand movies and Tv shows; the way audiovisual works travel across Europe;

the relevance of co-productions and the role of the classical Big Five; the difference in scale between major markets and small countries; and overall, the percentage of non-national European forms in people's cultural consumption. By its very nature, though, a quantitative analysis can explain *how* things happen, while telling very little about *why* they happen. Here a different approach is needed, which deals with qualitative analysis, of both media formats and audiences' taste: which stylistic solutions or narrative genres are more likely to get an international standing; and what people actually do with these cultural objects in their daily life.

No research plan comes without limitations, as we know, and we have to live with that: if anything, in addition, this book is a proof of how satisfying the three-year EUMEPLAT research has indeed been. But there is no doubt that much more is still needed, and it is my opinion that a systematic dialogue between the two halves of the EU – the East and the West – is by all means necessary, to come to terms with the complexity of the Europeanization process, and of the role they media play in it.

Part I:

PATTERNS IN PLATFORM VIDEO PRODUCTION

Introduction

This chapter presents the report, including data and analysis of the video content production on platforms in the ten countries of EUMEPLAT project – Belgium, Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, Spain, Sweden and Turkey.

Patterns in platform video production spanned over six months, with New Bulgarian University in charge as task leader, and the following partners involved: IULM, HBI, FUOC, UGent, Bilkent, NKUA, ISCTE, IKED, CU.

Over a 4-month period of observation, each partner analyzed the specific offer delivered by for-pay platforms in its own country, and the most visible channels on Video Sharing Platforms (VSP). A main aspect to consider is the provenience of the videos – either national, European and US. Data coming from both video platforms (Amazon, Google/YouTube Analytics, Amazon) and research agencies (We Are Social, Statista, Hypeauditor and the Eurostat database) was considered.

This chapter collects and assembles the following reports: Patterns in Platform Video Production in Bulgaria (NBU); Patterns in Platform Video Production in Italy (IULM); Patterns in Platform Video Production in Germany (RUB); Patterns in Platform Video Production in Spain (FUOC); Patterns in Platform Video Production in Belgium (UGent); Patterns in Platform Video Production in Turkey (Bilkent); Patterns in Platform Video Production in Greece (NKUA); Patterns in Platform Video Production in Portugal (ISCTE); Patterns in Platform Video Production in Sweden (IKED); Patterns in Platform Video Production in Czech Republic (CU).

In all ten countries represented in the EUMEPLAT Consortium, we have analyzed the role of main video platforms on both sides of production and consumption, over the already mentioned 4-month observation. The role of niche platforms – such as local ones and those participating to the EUROVOD network – has been considered as well, ad so it was that of the new upcoming platforms, and namely that of Disney.

As to production, we have analyzed the video offer in the main platforms: the most popular channels in YouTube, and the libraries of movies, documentaries and TV-series in for-pay platforms.

An analysis was conducted on the film contents in You Tube, Netflix, Disney+, HBO, iTunes, Amazon and Google. The researched period was 01.11.2021-27.02.2022, in all the ten countries participating in EUMEPLAT.

By no doubt, Netflix is the most popular and top-watched platform in all the ten countries, followed by Disney+. HBO and iTunes are present in the top-3 list in five of the countries. Amazon Prime is popular in 3 countries, and the last place is for Google Play with 2 countries. By and large, the USA contents offered in all platforms predominate. The language breakdown of the most popular contents has been studies as well.

The global video streaming market size was valued at $ 554.33 billion in 2023 and is projected to grow from $ 671.89 billion in 2024 to $ 2,486.51 billion by 2032.[1]

Four players – Netflix, Amazon, Apple and Disney – accounted for 72% of all SVOD subscriptions in Europe in 2020, while 40 players collecting 28% of all subscriptions.[2]

In 2023 the Europe's SVOD market was so concentrated, with 85% of viewing time generated by only three services (Netflix, Prime Video and Disney+). Netflix dominated with 53.4% of total viewing time, Amazon Prime Video was at 19.4% and Disney+ had 12.1%. Five services accounted for more than 1% of total viewing time; Canal+ SVOD with 3.5%, HBO Max with 2.8%, Sky Go, Viaplay and Movistar SVOD with 1%.[3]

In 2022 Video-on-demand (VOD) companies officially inaugurated the European VOD Coalition. The Coalition main goal is to gives a voice to the European audiovisual streaming sector. It will engage with policy makers and regulators across Europe on behalf of companies who invest in and distribute audiovisual content in Europe as part of their core commercial activities.[4]

This chapter includes also information about the network of independent video-on-demand platforms EUROVOD and its 24 core members, one affiliate member and 10 associated members.

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1 Video Streaming market size, share and industry analysis, March 2024, Market Research report, Fortune Business Insights, https://www.fortunebusinessinsights.com/video-streaming-market-103057, accessed 31.03.2024

2 YEARBOOK 2021/2022 KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p.49.

3 Sourse: Grece, Christian, and Tran, Jean-Augustin, SVOD Usage in the European Union, EAO, December 2023, https://www.obs.coe.int/en/web/observatoire/-/film-and-tv-content-in-tvod-svod-and-fod-catalogues-2023-edition-1?redirect=2Fen2Fweb2Fobservatoire2Fevents3Fp_p_id3Dcom_liferay_asset_publisher_web_portlet_AssetPublisherPortlet_INSTANCE_JCHDkDGXlysO26p_p_lifecycle3D0%26p_p_state3Dmaximized26p_p_mode3Dview26_com_liferay_asset_publisher_web_portlet_AssetPublisherPortlet_INSTANCE_JCHDkDGXlysO_cur3D0%26p_r_p_resetCur3Dfalse26_com_liferay_asset_publisher_web_portlet_AssetPublisherPortlet_INSTANCE_JCHDkDGXlysO_assetEntryId3D263381307, accessed 31.03.2024

4 European VOD Coalition has officially been inaugurated, MediaVision, 10 May 2022, https://mediavision.hr/european-vod-coalition-has-officialy-been-inaugurated, accessed on 31.03.2024

SECTION 1. **The most important channels on YouTube, Instagram and TikTok**

1.1. YouTube

Dessislava Boshnakova

We can probably dispense with the motivations, as YouTube is the pioneer video sharing platform, and the second largest search engine overall, experienced a 4.9% growth rate in 2021. In 2022, the monthly active YouTube users worldwide were 2.56 billion.

For the purposes of our analysis, we put into focus the top 100 channels on YouTube in each country. The unit of analysis is one channel/user/profile that has uploaded several videos. The ranking is based on the total number of views, based on the data collected from Youtubers.me (https://us.youtubers.me), for the month of June 2022.

The actual list of top YouTube channels for each country can be find at https://socialblade.com/youtube/top/country/bg/mostsubscribed

Data for the category "Country" has been collected from each YouTube channel's information page. As we can see, not all the channels have provided such information in their *info* section. In Sweden we could not get these data about the YouTube channels. In five of the countries not all channels have provided country of origin for their channels, and in one (Italy) one channel has declared two countries of origin. In Bulgaria, Czech Republic and Italy, 100 percent of top-100 channels are from the country. As these data are based on what is stated in the channels themselves, they might not be totally accurate. For example, among the Bulgarian top-100 there are two Russian channels only in Russian, which are claimed to be located in Bulgaria.

In this respect, we opted for including these spurious cases, due to the plain fact that *they are presented to the audiences* as Bulgarian – and the same for the other countries.

According to the data in four countries – Bulgaria, Czech Republic, Italy and Portugal – the country of the top channels is 100% the country we study. Data we analyzed is for nine countries.

TABLE S1_1: **Frequency of the country on top 100 Youtube channels in 10 countries**

Country	BE		DE		GR		ES		TR	
	n	%	n	%	n	%	n	%	n	%
Australia	1	1,22								
Belgium	78	95,12			1	1				
Cyprus					1	1				
France					1	1				
Germany			94	95						
Greece					95	95				
India	1	1,22							1	1,1
Mexico							1	1,1		
Peru							1	1,1		
Russia	1	1,22								
Spain							91	96,7		
Turkey									85	98,9
Ukraine							1	1,1		
USA	1	1,22	5	5	2	2				
N	82	100	99	100	100	100	94	100	86	100
N/A			1						14	

The second aspect inspected for the YouTube channels is the "Number of subscribers". Data has been collected as it is displayed on each channel's page, and is related to July 2022. 24% of the has more than one million subscribers (24% of the total). Only 1% of the channels collects over than ten million subscribers.

TABLE S1_2: **Frequency of the Number of Subscribers of YouTube Channels**

Number of Subscribers	BE		BG		CZ		DE		GR		IT		PT		ES		TR		All
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	Av %
1M+			6	6	16	16			9	9	87	87			98	98			24
250K+ – 500K	26	26	35	35	34	34	1	1	29	29	3	3	35	35					18
Less than 250K	23	23	41	41	16	16	3	3	43	43	1	1	11	11					15
500K+-1 M	26	26	18	18	34	34	3	3	19	19	9	9	26	26	1	1			15
2M+	10	10											13	13			77	90	13
1M+ -2M	15	15					24	24					15	15	1	1	9	10	7
2M+ -4M							36	36											4
4M+ -10M							27	27											3
10M+							6	6											1
N	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	86	100	100

The third characteristic is the “Number of subscribers from the country”. That data has been retrieved from HypeAuditor, in August 2022. As we can see on Table S1_3, these data are not available for Bulgaria and Czech Republic, while in the case of Sweden we do not have any data. In all the remaining countries – except Italy – the data are very patchy, and they do not cover all the channels in our focus (we will discuss the major issue of data availability and harmonization in our final policy scooping document). Although the data is incomplete, we can see a clear trend, as that most of the audience is usually from the country of origin of the channels, and particularly so in Germany, Italy, Spain and Turkey; with only Greece showing a different pattern. For the interpretation of this crucial aspect, and its impact on the Europeanization process, see deliverables D3.4. Catalogue of Best Practices and Main Obstacles to Europeanization, and D3.5. Video Data Clustering.

TABLE S1_3: **Frequency of YouTube subscribers from the country**

	BE		DE		GR		IT		PT		ES		TR	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Less than 250k					25	50	1	1	2	12			1	2
250k+-500k	2	67	7	18	15	30	2	2	8	47			1	2
500k+-1M	1	33	14	36	10	20	14	14	5	29	3	14		
1M+			18	46			83	83	2	12	19	86	51	96
N	3	100	39	100	50	100	100	100	17	100	22	100	53	100

The data for the average views per video on YouTube channels, in its turn, has been retrieved in the HypeAuditor platform, in August 2022. We have data for nine of the countries in the project.

If we compare the average views per channels in all the countries, we see that the highest average percentage is 35%, for the 100K+ to 1M views per video cluster. Then we have the channels with average views per video between 10K+ and 50K – 25%. The lowest average percentage per average views is 10% for average views above 1M. Once again, we have signal the lack of reliable, and comparable data, especially for Bulgaria, Czech Republic and Sweden, and partially for Portugal.

TABLE S1_4: **Frequency of Average views per video on YouTube channels**

Average views per video	BE		BG		CZ		DE		GR		IT		PT		ES		TR	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Less than 10K	18	26	20	33	13	16	11	11	29	32	13	13	2	13	1	3	13	16
10K+-50K	26	38	18	30	23	29	24	26	22	24	16	17	3	18	3	8	27	32
50K+-100 K	4	6	9	15	11	14	8	9	8	9	11	11	4	25	3	8	7	8
100K+-1 M	18	26	13	22	29	36	42	45	28	31	54	55	7	44	11	30	26	31
1M+	3	4	0	0	4	5	8	9	4	4	4	4	0	0	19	51	11	13
N	69	100	60	100	80	100	93	100	91	100	98	100	16	100	37	100	84	100

The fifth characteristic observed is the “Total views of the channel”. This information has been retrieved from Youtubers.me in July 2022. By and large, a relative majority of the channels is included in the interval between 100 million and 250 million views (32% overall).

Germany is the only country in the research in which the Youtube channesl have above 1B total views.

TABLE S1_5: **Frequency of Total views of the channel on YouTube**

Total views of the channel	BE	BG	CZ	DE	GR	IT	PT	ES	TR	All Countries Average
	%	%	%	%	%	%	%	%	%	
100M+ -250M	64	57	47		59		59			31,78
1B+	6	3	2		6		7	100	99	24,78
Less than 100M		21			8	100			1	14,44
250M+ – 500M	17	14	36		17		22			11,78
500M+ -1B	13	5	15		10		12			6,11
1B+				100						11,11
Total	100	100	100	100	100	100	100	100	100	100

As of January 2023, the YouTube Channel with most views is the musical channel T-Series from India, with exactly 216,181,841,141 views[5]. On the other hand, only 17 channels from Germany are above 3 billion views, which is a small data, when compared to the global scale of YouTube.

5 https://www.youtube.com/@tseries/about – 19.02.2023)

TABLE S1_6: **Frequency of Language on YouTube channels**

Language	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	All countries Average %
	%	%	%	%	%	%	%	%	%	%	
English	60,19	33	28	38,74	12,3	5	23		70	1	27,12
Spanish		1,7	1	2,70			4	98	1		10,84
Turkish	0,97	1		1,80						98	10,18
Italian				0,90		95					9,59
Greek					86,4						8,64
Portuguese							67				6,70
Bulgarian	0,97	60,9									6,19
Czech			58		1,3						5,93
German				49,56					1		5,06
Swedish									24		2,40
French	14,56		1,5	1,80			1				1,89
Dutch	17,48			0,90							1,84
Russian	4,86	3,4	6	0,90				1			1,62
Arabic			1,5	0,90			2		2	1	0,74
Slovak			2								0,20
Thai	0,97								1		0,20
Chinese							1				0,10
Korean							1				0,10
MX								1			0,10
Romani			1								0,10
Polish							1				0,10
Urdu									1		0,10
Uzbek			1								0,10
Albanian				0,90							0,09
ASMR				0,90							0,09
N	100	100	100	100	100	100	100	100	100	100	100

Languages as: *Chinese, Korean, MX, Romani, Polish, Urdu, Uzbek, ASMR, and Albanian have average of 0,10% .*

Let us now take into account the language of the channel, as collected in the YouTube channels' "description" section. Greece is the only country with just 100 mentioned languages for 100 channels. In six countries, more than 100 languages are mentioned – ranging from 103 in Belgium and Italy, to 121 in Czech Republic. In Turkey and Sweden data for languages is available for less than 100 channels – exactly, 98 in Sweden and 86 in Turkey.

Quite surprisingly, English language is dominant only in two of the countries: Belgium (60,19%) and Sweden (70%). In other words, the top channels in those countries may be more oriented towards a global audience than to the local one. The highest percentage of National language on YouTube channels is in Spain and Turkey, in both cases with 98% of the total. At the very opposite, only half of the most popular channels in Germany (49,56%) does use English. In all countries, English is the second most used language apart from Turkey, where English and Arabic both account for 1% of the total, whilst all the other channels are in Turkish. French and Dutch are both used in 15% of the channels in Belgium, logically due to the bilingual structure of the country. We know that overall, according to Internet World Stats, as of March 2020 the most used language on Internet is still English – with an Internet penetration rate of 77.5 %.[6] The second most-used language online is Spanish, with a penetration of 70,4%. That is to say, when it comes to reaching out the global audiences, the YouTube channels probably use English and Spanish.

A last, albeit relevant aspect, is the genre of the most popular channels. We both referred to the *content category*, as defined by the channel itself, and the *genre*, which was manually coded by the researchers. After the initial pre-testing, and based on that, we built a taxonomy including eleven categories: practically speaking, we used a Yes/No matrix, with more than one category being possible for each channel. The eleven categories are: Self and Private Life; Challenges, Experiments and Tricks; Parodies and Funny Videos; Games; Music; Creative practices and performances; Sports; News and Political Contents; Fashion, Beauty and Make-up; Food, Travel and Nature.

Table S1_7 showcases the results of this observation. Italy (200), Spain (168) and Czech Republic (161) have a very high number of categories per channel. As it is a t the global level of YouTube audiences, Music is the most popular kind of content on YouTube. Greece (10) and Germany (9) are the countries with the highest number of YouTube channels in the category of News and Political Content, which overall is not relevant, at least at the level of the top-influential channels.

[6] Internet World Users by Language, retrieved at: https://www.internetworldstats.com/stats7.html, 19.02.2023.

TABLE S1_7: **Frequency of content categories of YouTube channels**

	Content Categories	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	All countries
		Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Total
1.	Music	43	54	31	32	51	12	45	31	39	10	348
2.	Parodies and Funny Videos	5	26	38	21	15	66	12	40	16	5	244
3.	Games	12	18	32	16	19	22	10	37	23	7	196
4.	Creative practices and performances	8	1	15	29	5	16	30	3	19	49	175
5.	Challenge, Experiments and Tricks	18	10	14	10	16	33	8	21	17	2	149
6.	Self and Private Life	2	3	20	4	9	23	9	18	9	8	105
7.	Sports	5	2	5	4	6	7	9	9	7	2	56
8.	News and Political Contents	2	3	4	9	10	4	3	4	1	2	42
9.	Fashion, Beauty and Make-up	2	3	2	2	7	5	1	2	3	1	28
10.	Food	0	2	0	4	5	6	3	2	2	1	25
11.	Travel and Nature	3	5	0	0	1	6	4	1	2	1	23
	Total coded Yes	100	127	161	131	144	200	134	168	138	88	1391

As to the genre, on a global scale the top-watched by YouTube users is comedy (77% users), while a notable 72% of people used YouTube to consume fitness contents in 2020. At the same time, 20% of the top 100 searches on YouTube are related to music.[7]

1.2. TikTok

Dessislava Boshnakova

Data about the top TikTok accounts for each country was retrieved from HypeAuditor. As to the methodology, we refer directly to the information provided by the agency:

> How we calculate the Top Rankings: We analysed a vast number of TikTok users and ranked them by the number of real followers and authentic engagement (number of likes and comments that come from real people and influencers).[8]

[7] YouTube User Statistics 2023, https://www.globalmediainsight.com/blog/youtube-users-statistics/, 19.02.2023

[8] More information on how our country Rankings work, https://help.hypeauditor.com/en/articles/2385922-how-does-country-ranking-work, July 2022.

The only country for which HypeAuditor data are not available is Bulgaria. In this case, the list of the top 94 TikTok channels has been provided by the Bulgarian office of TalentMedia, a network of companies offering services in the field of influencer marketing in the Central and Eastern European region. As to the popularity of TikTok, the table below provides an overview on it use in the countries represented in the project.

TABLE S1_8: **Which of the following online social media or online plarforms have you used in the last 7 days?** [multiple answers possible]

	EU27	BE	B G	CZ	DE	GR	IT	PT	ES	SE	Average
YouTube	56	45	66	60	51	64	56	55	56	56	57
Instagram	42	37	36	36	37	51	48	56	52	62	46
TikTok	17	13	22	11	14	21	17	18	18	18	17

Source: Media & News 2022 Eurobarometer

In just a few short years, TikTok has attracted over 150 million people across Europe, if we consider the monthly visitors[9] in the following 32 countries: Austria, **Belgium, Bulgaria,** Croatia, Cyprus, **Czech Republic,** Denmark, Estonia, Finland, France, **Germany, Greece,** Hungary, Iceland, Ireland, **Italy,** Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, **Portugal,** Romania, Slovakia, Slovenia, **Spain, Sweden,** Switzerland and the UK. The only missing country in the list is Turkey.

Worldwide, in 2023 TikTok reached 834.3 million monthly users 3, according to the Insider Intelligence's forecast, which makes it the third largest social platform among the major five services (Facebook, Instagram, TikTok, Snapchat, and Twitter). TikTok's ascent to global phenomenon has been incredibly quick, as it more than doubled its worldwide users base in two years, between 2019 and 2021 (growing from 291.4 million to 655.9 million). By 2025, it is expected to reach 1 billion users.[10]

On February 17, 2023, TikTok reported an average of 125 million monthly active users in the European Union, between August 2022 and January 2023[11], so that the company is planning to open two more data centers in Europe. According to the Statista data, three of the countries involved in our research are included in the Top 20 with the largest TikTok audience, as of January 2023. The three countries are:

9 TikTok Newsroom – https://newsroom.tiktok.com/en-gb/investing-in-europe, 20.02.2023.

10 TikTok users worldwide (2020-2025), Insider Intelligence, https://www.insiderintelligence.com/charts/global-tiktok-user-stats/, 20.02.2023

11 Reuters, TikTok is planning two more data centers in Europe, https://edition.cnn.com/2023/02/17/tech/tiktok-data-centers-europe/index.html, 20.02.2023

— Turkey with 29,86 million (9th overall);
— Germany with 20,65 million (15th overall);
— Italy with 17,15 million (19th overall).

According to the Media & News 2022 Eurobarometer survey, Facebook and WhatsApp are the most commonly used online social media platforms, whilst Instagram, TikTok and Snapchat are particularly popular common among the 15–24-year-old.11 In terms of daily use – technically, as a reply to the question: "Which of the following online social media or online platforms have you used in the last 7 days?" – TikTok ranks number seven with 17% of the total, with the percentage raising to 49 percent in the 15-24 age group.[12]

On table S1_8, we can see that the use of TikTok in the considered countries is close to the EU27 average, for both YouTube and TikTok. A major difference stands out in the case of Instagram, which is overall less popular in EU27, than it is in the considered countries.

Table S1_9 shows the breakdown of the most-popular TikTok channels by the country of origin. We collected data about 100 channels in each country, with the exception of Bulgaria – where we only have 94 – and that of Italy, for which we a have a bigger dataset (349 channels). In this case too, the data were provided by HypeAuditor.

The main finding is that in six cases 100% of the top-channels are national – BE, BG, CZ, DE, IT and TR. All in all, additionally, there are few cases of channels from non-national countries.

TABLE S1_9: **Frequency table of the country of origin TikTok Channels**

Country	GR	PT	ES	SE
	%	%	%	%
Brazil		1		
Greece	98			
Iraq	1			
Portugal		99		
Qatar	1			
Spain			99	
Sweden				98
UAE				1
USA			1	1
%	100	100	100	100

[12] Media & News 2022 Eurobarometer, EB-ID: FL011EP | Fieldwork: 26/04/2022 -11/05/2022 | Conducted by Ipsos European Public Affairs, https://europa.eu/eurobarometer/surveys/detail/2832, p. 29, 20.02.2023

As we can see in table S1_10, the highest percentage of channels (29%) have less than 250,000 followers; and 19% of them is in the 250-500,000 interval. A significant percentage of channels, 64% of the total, are below the threshold of one million followers, whereas only 1% of the channels – all from Germany – have more than ten million followers.

Overall, the Italian TikToker Khaby Lame is officially the most popular account, with 154.9 million followers, followed by Charli D'Amelio – an American media personality – with 149.9 million. On the third place is Bella Poarch, an American-Filipino star, who launched her TikTok account in April 2020, and now has 92.9 million followers.[13]

Among the top 20 most followed channels on TikTok, besided Khaby Lame, there is only one TikToker coming from the ten countries in the project: Burak Özdemir from Turkey, which ranks number nine globally, with 69,6 million followers.[14]

TABLE S1_10: **Frequency Table of the Number of followers TikTok Channels**

Number of Subscribers	BE	BG	CZ	DE	GR	IT	PT	ES	TR	All countries
	%	%	%	%	%	%	%	%	%	%
Less than 250K	35	46	46	6	68		43	7	8	29
250K -500K	19	45	38	6	23		26	7	6	19
500K-1M	17	9	13	9	9	42,7	18	13	10	16
1M-2M	19			22					24	7
2M-4M				32						3
4M-10M				17						2
1M+			3			57,3	13	73		16
2M+	10								52	7
10M+				8						1
N	100	100	100	100	100	100	100	100	100	100

Globally, an average of 95 minutes was spent on TikTok per day, in the last quarter of 2022. This is nearly twice as much as on Instagram (51 daily minutes on average).[15] YouTube saw the second highest average daily of consuming in 2022, with 74 minutes.[16]

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[13] Thompson-Powell, Ava, Top 20 most followed TikTok accounts: Charli D'Amelio, Addison Rae, more, https://www.dexerto.com/entertainment/top-20-most-followed-tiktok-accounts-loren-gray-charli-damelio-more-1326252/#most-followed-tiktok-accounts, 20.02.2023

[14] Thompson-Powell, Ava, Top 20 most followed TikTok accounts: Charli D'Amelio, Addison Rae, more, https://www.dexerto.com/entertainment/top-20-most-followed-tiktok-accounts-loren-gray-charli-damelio-more-1326252/#top-20-tiktok-accounts, 20.02.2023

[15] Chan, Stephanie, Nearly One-Third of TikTok's Installed Base Uses the App Every Day, https://sensortower.com/blog/tiktok-power-user-curve, 20.02.2023

[16] Chan, Stephanie, Nearly One-Third of TikTok's Installed Base Uses the App Every Day, https://sensortower.com/blog/tiktok-power-user-curve, 20.02.2023

TABLE S1_11: **% of Average views per video on TikTok**

Average views per video	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
Less than 10K		3							1
10K+-50K	21	54	34		6	12,77	43		
50K+-100K	29	33	39		39	27,66	28		4
100K-1M	45	10	27		53		26	69	51
100K-500K						40,78			
500K-1M				50		14,89			
1M+	5	0	0		2	3,9	3	31	44
1M-2M				33					
2M+				17					
N	100	100	100	100	100	100	100	100	100

At the global scale, in 2022 TikTok's engagement rate by video views records an average of 6.72%[17], while its average watch rate is 16.23%.[18] As to our sample of countries, in Spain 69% of the channels have an average number of views per video between 100,000 and one million. Four countries have between 50 and 54% percentage – Greece and Turkey (100K-1M), Bulgaria – 10K – 50K and Germany with the highest average views with highest percentage – 500K – 1M. The percentages for 500K – 1M for Germany (50%) and for Italy (14,89%) and 100K-500K for Italy (40,78) is part of the broader range between 100,000 and one million. That allows us to conclude that all countries have channels in the range – 100K-1M. Only for Bulgaria, Czech Republic and Portugal this range is not the highest for average views per video on TikTok channels.

As to the languages of the considered channels (table S1_12), the most mentioned one is English, which is used in all the countries. The highest percentage of English language is in Germany (40%) and Belgium (39,09). On the other hand, lower percentages of the English language are evident in the most-popular channels in Bulgaria (11%) and Spain (10,3%). At the same time, Spanish is the second most popular language in TikTok channels, and in all the 18 considered countries we find channels in Spanish. National language is more commonly used in popular accounts in Bulgaria, Greece, Italy and Spain.

[17] Cucu, Elena, TikTok Benchmarks, https://www.socialinsider.io/blog/tiktok-benchmarks/#1, 20.02.2023

[18] Cucu, Elena, TikTok Benchmarks, https://www.socialinsider.io/blog/tiktok-benchmarks/#1, 20.02.2023

TABLE S1_12: **Language of the TikTok Channels in the countries**

Language	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
	%	%	%	%	%	%	%	%	%	%
Albanian	0,91								1,05	
Arabic				2,73	1,72	0,5		1,7	1,05	15,21
Bangla									1,05	
Bulgarian		86								
Czech			69							
Dutch	34,55									3,87
English	39,09	11	28	40	14,66	19,35	24	10,3	32,63	20,36
French	25,45									9,54
German				51,82		0,25			1,05	16
Greek					82,76					0,25
Hebrew										0,25
Indonesian										0,77
Iranian										
Italian						78,15		0,9		
Korean									1,05	0,52
Portuguese							75	1,7		0,77
Romanian				0,91						0,25
Russian		1	0,5				1			9,54
Slovak			2,5							
Spanish		1		0,91	0,86	0,5		84,5		1,55
Swedish									62,12	0,25
Turkish		1		1,81		0,25				20,10
Total* %	100	100	100	100	100	100	100	100	100	100

Languages as ASMR, Bangla, Catalan, Chinese, Japanese, Senegal Local. Thai, Urdu and Vietnamese have about 1% i different countries. There are not shown on the table, but are calculated in the total.

It has been observed that the “six Best Types of Videos to Make on TikTok”[19], for reaching out a wide audience and engage the followers, would be: Videos Based on Trending Sounds; TikTok Challenges; Videos Based on Trending Hashtags; Influencer Collaboration Videos; Lip-Syncing Videos; and Tutorials. Going back to our taxonomy (already described in the YouTube section of the report), in the countries of the project the two most popular content categories are Parodies and Funny Videos, with an average of 26,04%,

[19] 6 Best Types of Videos to Make on TikTok, https://zubtitle.com/blog/6-best-types-of-videos-to-make-on-tiktok, 20.02.2023

and Self and Private Life, with 21,23%. Parodies and Funny Videos is the top category in five of the countries – Belgium, Czech Republic, Greece, Italy, and Sweden. In two countries – Bulgaria and Portugal – the top content category is Self and Private Life. In Spain and Turkey, the top category is that of Challenge, Experiments and Tricks. Only in Germany the top content category is Creative practices and performances.

TABLE S1_13. **Frequency of content categories TikTok**

Content Categories	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	Average
	%	%	%	%	%	%	%	%	%	%	%
Parodies and Funny Videos	41,09	19,16	27,36	17,57	37,8	32,64	18,08	20	23,31	23,38	26,04
Self and Private Life	16,44	23,38	21,63	15,20	26,74	30,42	26,56	15,5	20,86	15,58	21,23
Challenge, Experiments and Tricks	16,44	21,08	15,88	9,12	8,72	4,60	26	24,5	18,40	27,93	17,27
Fashion, Beauty, and Make-up	6,85	11,87	15,20	13,85	6,40	14,69	6,21	14,5	11,04	16,23	11,68
Music	6,85	5,36	4,73	13,85	6,98	1,63	0,56	4,5	9,82	5,19	5,95
Creative practices and performances	0	5,36	6,42	21,63	2,91	5,19	1,7	7,5	3,08	3,90	5,77
Food	1,37	5,75	1,69	3,04	3,48	2,37	14,12	1,5	4,29	5,84	4,35
Sports	6,85	1,15	3,04	3,37	1,74	3,41	5,65	4,5	4,29	0,65	3,46
Travel and Nature	1,37	4,60	1,01	0,68	2,91	3,12	0,56	5,5	1,84	0,65	2,23
Games	0	1,53	2,70	0,68	2,32	0,74	0	2	1,23	0	1,12
News and Political Contents	2,74	0,76	0,34	1,01	0	1,19	0,56	0	1,84	0,65	0,9
Total N of categories	100	100	100	100	100	100	100	100	100	100	100

We may also notice that there are no channels about Games in the top-followed list in Belgium, Portugal and Turkey, exactly as Creative practices and performances is not present in Belgium, and News and Political Contents is not present in Greece. Not surprisingly, f given the specific affordances of the platform, News and Political Contents is the popular category, at least at this level of scale and observation.

In conclusion, it makes sense to recall that TikTok was the first non-Meta app to reach 3 billion worldwide installs, in 2021.[20] After securing the top downloads spot in 2021, TikTok achieved the same success in 2022, as it is top

[20] Chan, Stephanie, TikTok Becomes the First Non-Facebook Mobile App to Reach 3 Billion Downloads Globally, https://sensortower.com/blog/tiktok-downloads-3-billion, 20.02.2023

downloaded app, with 672 million downloads.[21] As to the reasons behind the success of TikTok, three things easily come to mind. Firstly, TikTok valorizes the format more likely to generate engagement in social network sites, that of the short videos. Secondly, TikTok offers a big variety of content, that the users can download and share; and finally, a network effect has been possibly produced by its wide-scale use for branding and marketing, as TikiTok is considered to be a real game changer in this field.[22]

1.3. Instagram

Stoyko Petkov

The Media & News Survey 2022[23], commissioned by the European Parliament, reveals that Instagram is the most popular social media platform in Europe among 15–24-year-olds, with this group accounting for 79% of the overall users. This finding indicates that young Europeans use Instagram to stay up to date with their friends and family, as well as with current events happening around them. For the purposes of our study – and similarly to the previous cases – we analyzed the lists of the top 100 Instagram accounts for each country represented in the consortium. Due to the limited availability of the information, in three cases – Belgium, Turkey and Portugal – we had to work on a limited number of accounts, respectively 89, 98 and 99. On the other hand, we have coded the top 445 accounts in the case of Italy. The data were collected from HypeAuditor for nine of the ten countries, and in the case of Bulgaria from Starngage.

The majority of the mostly viewed accounts, bases on our dataset, are from the Countries of origin, ranging from 60% in Turkey to 97.75% in Belgium. However, there are three exceptions: Germany (19%), Spain (20%), and Italy (46.5%). Adding the presence of other European countries in the sample, we are able to conclude that the top-100 Instagram ranking is dominated by European content. All in all, the popular accounts come from 64 different countries (with some double listing, at the practical level, due to different spelling of a few countries, such as Egypt and Brazil). Besides the nations represented in the EUMEPLAT consortium, USA (163), UK (45) and France (33) are the most frequent. In Table S1_14 we provide the complete break-down by nationality of the most popular channels in Belgium, Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, Spain, Sweden, and Turkey.

[21] Walbank, Josephine, Top 10 most downloaded mobile apps of 2022, https://mobile-magazine.com/articles/top-10-most-downloaded-mobile-apps-of-2022, 20.02.2023

[22] 3 reasons why TikTok has been a success, https://www.blu-digital.co.uk/blog/3-reasons-why-tiktok-has-beena-success#:~:text=One%20of%20the%20main%20reasons,when%20scrolling%20across%20the%20timeline., 20.02.2023

[23] https://webgate.ec.europa.eu/ebsm/api/public/deliverable/download?doc=true&deliverableId=82684

TABLE S1_14: **Frequency of the Country of origin on Instagram**

Country	BG		GR		BE		IT		TR		SE		DE		ES		CZ		PT	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Albania			1	1																
Angola																			1	1
Argentina							7	1,26							5	5				
Australia							2	0,5							1	1				
Austria							2	0,5							1	1	1	1		
Azerbaijan																	1	1		
Belarus			1	1			1	0,32												
Belgium					87	97,75	3	0,7												
Bosnia							2	0,5												
Brazil	1	1,1					7	1,26	1	1,02			2	2,71	7	7	13	13	1	1
Bulgaria	75	84,3																		
Canada							4	0,93					1	1,0	1	1				
Chile							2	0,5							1	1				
China							1	0,23					2	2,17	1	1				
Columbia							1	0,23	1	1, 02					4	4				
Costa Rica															1	1				
Croatia							2	0,5							1	1				
Cyprus			1	1																
Czech Republic																	65	65		
Denmark							3	0,7												
Congo					1	1,12														
Egypt															6	6				
Finland							1	0,23												
France	1	1,1	2	2	1	1,12	21	4,87	2	22,04			1	1,0	4	4			1	1
Germany							6	1,39	2	2, 04			19	20,65	4	4				
Greece			93	93													1	1		
Hong Kong							1	0,23					2	2,17						
Hungary							1	0,23	1	1, 02										
Iran	1	1,1							1	1, 02										
Iraq	1	1,1																		
India							1	0,23												
Italy							207	48,02	1	1, 02					2	2				
Ireland							1	0,23											1	1
Jordan							1	0,23												
Kuwait									1	1,02	1	1								
Lebanon							3	0,7	1	1,02										
Mali																			1	1
Mexico							1	0,23							3	3				
Morocco							1	0,23												

Country	BG		GR		BE		IT		TR		SE		DE		ES		CZ		PT	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Netherlands							3	0,7	1	1,02					2	2				
New Zealand							1	0,23												
Nigeria									1	1,02										
Norway							1	0,23					1	1,0	1	1				
Poland	2	2,3					1	0,23					1	1,0	1	1				
Portugal							2	0,5	2	2,04					1	1			91	92
Puerto Rico															2	2				
Russia	2	2,3					2	0,5							1	1				
South Africa													1	1,0						
Saudi Arabia													1	1,0						
Senegal							1	0,23												
Serbia							2	0,5												
Slovakia							1	0,23									15	15		
South Korea									1	1,02										
Spain	1	1,1					20	4,64	3	3,06					20	20				
Sweden							3	0,7	1	1,02	94	94			1	1				
Switzerland							4	0,93	1	1,02			1	1,0	3	3				
Syria									1	1, 2										
Tunisia							1	0,23							1	1				
Turkey	2	2,3					4	0,93	58	61,23										
UK			1	1			24	5,57	2	2,04	1	1	9	9,78	5	5	2	2	1	1
Ukraine									1	1,02	1	1								
UAE									2	2,04										
Uruguay							1	0,23	1	1, 02										
USA	3	3,3					76	17,63	10	10,21	2	2	51	55,43	20	20			2	2
Vietnam							1	0,23												
Wales							1	0,23												
N	89	100	100	100	89	100	431	100	96	100	99	100	92	100	100	100	99	100	99	100
N/A	11								2		1		8				1			

As to the number of followers, data were available for nine of the ten countries, with a total sample of 1.243 accounts taken into exam.

Not surprisingly, in the nations where a poorly diffused language is spoken, the top-influential accounts reveal a low figure, in terms of followers (as in Bulgaria). In a more general stance, conversely, however more than half (698) of the accounts have more than one million followers, and Germany stands out, with 15 accounts followed by more than 30 million users.

TABLE S1_15: **Frequency of the number of followers on Instagram**

Number of Followers	BG		BE		DE		GR		CZ		ES		IT		PT		TR	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
less than 250k	60	63.2	49	49														
250k+ – 500k	24	25.3	42	42			40	40	53	53					2	2		
500k+ – 1M	10	10.5	8	8			43	43	33	33					78	78		
1M	1	1	1	1			17	17	14	14	100	100	445	100	20	20	96	100
5M+					100	100												
N	95	100	100	100	100	100	100	100	100	100	100	100	445	100	100	100	96	100
N/A	5																2	

In the case of the local followers too, we could find information about nine countries, out of the ten, with a total sample of 1,203 accounts. Out of these, 415 have more than one million followers, with Italy, Turkey, Spain, and Germany topping this statistic category.

TABLE S1_16: **Frequency of Followers from the own country on Instagram**

Followers the own Country	BG		BE		DE		GR		CZ		ES		IT		PT		TR	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
less than 250k	77	88,5	97	97			14	14	45	45			2	0,4	39	39	0	0
250k+ – 500k	9	10,3	2	2			60	60	36	36			18	4	41	41	0	0
500k+ – 1M	1	1,2	0	0	54	54	22	22	18	18	20	20	202	45,3	18	18	0	0
1M+	0	0	1	1	46	46	4	4	1	1	80	80	223	50	2	2	58	100
N	87	100	100	100	100	100	100	100	100	100	100	100	445	100	100	100	58	100
N/A	13																	

The engagement of the audience varies from country to country, as shown in the Table S1_17.

TABLE S1_17: **Frequency of Average Engagement on Instagram**

Average Engagement	BG		BE		DE		GR		CZ		ES		PT		TR	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
less than 10k	77	81	70	70	9	9	39	39	37	37	3	3	50	50	4	4
10k+ – 50k	13	13,7	26	26	27	27	50	50	50	50	8	8	39	39	20	21
50k+ – 100k	4	4,2	4	4	19	19	5	5	5	5	13	13	7	7	15	16
100k+ – 1M	1	1,1	0	0	40	40	6	6	8	8	17	17	4	4	50	53
1M+	0	0	0	0	5	5	0	0	0	0	59	59	0	0	6	6
N	95	100	100	100	100	100	100	100	100	100	100	100	100	100	95	100
N/A	5														3	

In all cases, apart from Turkey, we could also collect data about the used languages. If we take together the 1,611 observed accounts, 26 different languages are represented, and 13 of them are by-lingual (in all cases, English-Swedish channels in Sweden). The English language accounts for 46% of the total, it being used in 737 accounts. Here we can clearly see a major divide between the countries with a high percentage of contents in their national language – Portugal (68%), Bulgaria (56.3%) and Greece (52.9%) – and Germany (8.03%), Spain (26.3%) and Italy (33.7%), where much of the content is in English.

TABLE S1_18: **Frequency of language on Instagram**

Language	BG		BE		DE		GR		CZ		ES		IT		PT		SE	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Albanian							7	5.1										
Arabic	2	1			2	1.78					8	4.6					1	1
Argentinian											4	2.3						
Brazilian											1	0.6						
Bulgarian	79	56.3																
Catalan											2	1.1						
Colombian											1	0.6						
Croatian											1	0.6						
Czech									50	42								
Dutch			57	49														
French	2	1	6	5	1	0.89			1	1	12	6.9	2	0,4	3	2		
German					9	8.03					2	1.1	1	0,2				
Greek							72	52.9										
Italian	1	1							1	1	4	2.3	163	33,76				
Japanese											1	0.6						
Norwegian											1	0.6						
Polish	2	1			1	0.89			1	1	1	0.6						
Portuguese	1	1			2	1.78			13	11	9	5.2			86	68		
Russian	3	2					1	0,7										
Slovak									17	14	1	0.6						
Spanish	1	1			1	0.89					46	26.3	18	3,7 4	1	1		
Swedish																	61	55
Tagalog			1	1														
Turkish					1	0.89					1	0.6	1	0,2	1	1		
N	140	100	116	100	112	100	136	100	119	100	175	100	483	100	126	100	111	100
N/A	6																	

In Table S1_19, based on a sample of 2,338 accounts, we have synthetized the break-down by content categories, for which we have used the same method and procedure as in the cases of the previous platforms. The leading categories are “Self and Private Life” (916), “Fashion, Beauty and Make-up” (526) and “Sports” (311). Spain differs from other countries as it has a high number of “Games”; whilst in Portugal the “Food” thematic is popular, and “News and Political Contents” hit its minimum level.

TABLE S1_19: **Frequency of Content Categories on Instagram**

	Bulgaria	Belgium	Czech Republic	Germany	Greec e	Italy	Portugal	Spain	Sweden	Turkey	TOTAL
Content Categories	n when coded “yes”	n when coded “yes”	n when coded “yes	n when coded “yes”	n when coded “yes	n when coded “yes	n when coded “yes	n when coded “yes	n when coded “yes	n when coded “yes	n when coded “yes
Self and Private Life	92	46	85	56	76	276	74	74	59	78	916
Challenge, Experiments and Trick	2	1	14	3		4	26	3	1		54
Parodies and Funny Videos	18	7	27	13	11	33	20	4	8	7	148
Food	0	4	1	1	3	7	14	1	7	6	44
Fashion, Beauty and Make-up	40	25	57	51	19	206	12	48	33	35	526
Sports	10	18	18	33	15	124	3	57	16	17	311
Creative practices and performanc es	2		27	51	9	32	3	17	23	6	170
Travel and Nature	30	1	8	16	4	19	2	49	2	1	132
News and Political Contents		5	4	4		18	2	3	4	3	43
Music	30	14	20	18	11	56	0	16	16	12	193
Games	1	1	1	3	1	4	0	57	1		69
Total coded Yes	225	122	262	249	149	779	156	329	170	165	2606

In conclusion, we can remark that in 2022 the number of Instagram users in Europe is estimated around 281,3 million, making it one of the most impactful social media platforms in the region. By 2027, it is estimated that the platform will reach around 321 million users in Europe.[24]

[24] Statista, https://www.statista.com/forecasts/1334502/instagram-user-numbers-in-europe#:~:text=In%202022%2C%20Instagram%20user%20numbers,321%20million%20users%20in%20Europe. 22.02.2023

SECTION 2. **Country specific platform**

Justine Toms

In this section we will do an overview of cross-country data analyses. In the country reports Belgium, Italy, Portugal, Spain and Turkey have not listed a forth, country-specific video sharing platform.

2.1. Bulgaria

In Bulgaria was selected a properly national case, that of the Vbox7, the local platform for video sharing. In fact, Vbox7 is a Bulgarian digital video entertainment platform, created at the end of 2006. The site allows users to watch, upload, like and comment on videos, and Tit also offers original video contents, not dissimilarly from the major commercial platforms.

As to the most popular vBox7 channels in Bulgaria, the average number of followers is 1,772, and the average number of views per video is 9,492. The predominant language is Bulgarian (49), followed by Turkish (14); and symmetrically, the contents mostly originate in Bulgaria (26 channels) and in Turkey (15 channels). As to the thematic categories, the most watched videos on Vbox7 are about Self and private life.

TABLE S2_8: **Frequency table of languages on Vbox7 in Bulgaria**

Language	N	%
Bulgarian	49	64
Turkish	14	18
Japanese	5	6.5
Korean	4	5
English	3	4
Serbian	1	1.25
Spanish	1	1.25
N (total languages mentioned)	77	100

TABLE S2_9: **Frequency table of content categories on Vbox7 in Bulgaria**

Category	n	%
Self and Private Life	28	58
Challenge, Experiments and Tricks	2	4
Parodies and Funny Videos	2	4
Food	1	2
Sports	3	6
Creative practices and performances	5	10
News and Political Contents	4	8
Music	4	8
Total coded	49	100

2.2. Czech Republic

The selected, country-specific VSP in Czech Republic is Twitch.

TABLE S2_10: **Platforms in different countries**

Country	BG	CZ	DE	GR	SE	Total
Twitch		1			1	2
Dailymotion			1	1		2
Vbox7	1					1

Here the Czech language is dominant, as it is used by 81% of the Top100 accounts. The English language is present with 14%, and Slovak with 5% of the Top100 accounts (for the regional pattern of the Czech-Slovakian media, see deliverable D3.4).

TABLE S2_11: **Frequency of languages on Twitch in Czech Republic**

Language	n	%
Czech	96	81
English	17	14
Slovak	5	5
N (total languages mentioned)	118	100

When analyzing the contents of the Top100 Twitch accounts, once again we found that the most frequent category is, by far, that of Games (n=96). This would confirm that Twitch is a platform with a specific audience. In terms of relevance, the Games category is followed by Self and Private Life (n=54), and Parodies and Funny Videos (n=45).

TABLE S2_12: **Frequency of content categories on Twitch in Czech Republic**

Category	n coded	%
Self and Private Life	54	24
Challenge, Experiments and Tricks	5	2
Parodies and Funny Videos	45	20
Sports	3	1
Creative practices and performances	10	4,5
Travel and Nature	1	0,5
News and Political Contents	6	3
Music	4	2
Games	96	43
Total	224	100

2.3. Germany

Based on popularity, the fourth VSP in Germany is Dailymotion. Table S2_1, S2_2 and S2_3 show the related data.

TABLE S2_1: **Frequency of the number of followers on Dailymotion in Germany**

	n	%
less than 1k	44	44.0
1k-3k	32	32.0
3k-1M	15	15.0
1M+	9	9.0
N	100	100

TABLE S2_2: **Frequency of languages on Dailymotion in Germany**

Language	n	%
German	21	16.03
English	24	18.32
Arabic	22	16.79
Turkish	17	12.98
Italian	4	3.05
Hindi, Farsi, French, Spanish	2	1.53
Portuguese, Polish, Albanian, Bosnian, Russian, Hungarian, Greek, Japanese	1	0.76
n.a.	27	20.61
N (total languages mentioned)	131	100

TABLE S2_3: **Frequency of content categories on Dailymotion in Germany**

	n coded "yes"	%
Self and Private Life	0	0
Challenge, Experiments and Tricks	1	1.06
Parodies and Funny Videos	6	6.38
Food	1	1.06
Fashion, Beauty and Make-up	1	1.06
Sports	13	13.83
Creative practices and performances	46	48.94
Travel and Nature	1	1.06
News and Political Contents	9	9.57
Music	10	10.64
Games	6	6.38
Total coded	94	100

As it was in the case of YouTube, the German dataset about Dailymotion unravels a specificity: the relevance of channels devoted to Creative practices and performances (48.94%), which is not matched by any other national case.

2.4. Greece

The Greek research team opted for Dailymotion, as it is the second VSP by popularity in the country, after YouTube. According to the Alexa data, on average the Greek users visit three different pages and stay three minutes on each of it, during a session of use. All the most popular channels are from Greece (100 out 100), thus confirming the relevance of the local video contents, that we have already remarked upon in the previous section of this report. Most of the channels have less than 250,000 subscribers, while there are two channels with 800,000, and three of them are followed by more than a million subscribers. Greek is the language spoken in the majority of channels, with a very few exceptions. Regarding the content categories, Sports is the most popular one (15 channels), followed by Music (14 channels), News and Politics (12 channels) and Parodies and funny videos (12 channels). A popular format in the Greek Dailymotion channels, additionally, is the clippings from old Tv-series and movies (mostly Greek, but also Spanish and Turkish).

TABLE S2_6: **Frequency of languages on Dailymotion in Greece**

Language	n	%
Greek	84	78.5
Cypriot	1	0.1
French	2	0.2
English	14	13.1
Indian	1	0.1
Spanish	3	0.3
Turkish	1	0.1
Portuguese	1	0.1
N (total languages mentioned)	107	100

TABLE S2_7: **Frequency of content categories on Dailymotion in Greece**

Category	n coded "yes"	%
Parodies and Funny Videos	12	12,4
Fashion, Beauty and Make-up	1	1,03
Sports	15	15,5
Travel and Nature	3	3,09
News and Political Contents	12	12,4
Music	14	14,4
Total coded	97	100

2.5. Sweden

The selected additional VSP in Sweden is Twitch, which has been analyzed by using the Streamcharts data (www.streamcharts.com), related to the week 6-12 December 2022. Data are available for the top 50 accounts, with no metrics about likes or comments (which are marked as NA).

Very interesting takeaways from the Swedish Twitch dataset is that 49 out of the top 50 channels are about gaming – streamers who livestream when they game – and Counterstrike is the most popular game. There is also space for a discussion forum about football, which is – unlike gaming – an uncommon topic for this platform (Table S2_5). The majority of the streamers are male; however, it has to be noticed that the few women streamers have on average a higher number of followers. Finally, there is a relatively even split between English and Swedish language channels, probably due to English being commonly spoken in the country.

TABLE S2_4: **Frequency of languages on Twitch in Sweden**

	n	%
English	29	58
Swedish	21	42
N (total languages mentioned)	50	100

TABLE S2_5: **Frequency of content categories on Twitch in Sweden**

	n coded "yes"	%
Sports	1	2
Games	49	98
Total coded	50	100

2.6. Summary

Half of the countries have no data for 4th platform (have just for YouTube, Instagram and TikTok) – Turkey, Spain, Portugal, Belgium and Italy. The other half of the countries, part of the research, have provided data – Germany, Sweden, Greece, Bulgaria, Czech Republic.

From the 5 countries with data two are listing Twitch, two are listing Dailymotion and one – local platform – Vbox7.

Regarding the frequency of use of language within 3 of the countries local language is leading, with English languages content on second place – Greece, Bulgaria, Czech, and for 2 countries English language content dominates the local one – Germany and Sweden.

Frequency of content categories varies from country to country, and at is stage no common trend could be taken out from the data available for the 4th VSP. For a broader reflection on the tension between the national and the European media pattern, as this report is focused on the empirical data we collected, we can refer to deliverable D3.4.

SECTION 3. **EUROVOD – The Network of the European Independent Video on Demand Platforms**

Dessislava Boshnakova

EUROVOD is a network of independent video-on-demand platforms created in 2010 in France and specialized in European and auteur cinema. EUROVOD focuses its work on defending European cultural diversity, by means of a Video à La Carte service. It is a new legal formula for delivering audiovisual contents, so as to better allocate the resources and encourage the production of European films.[25]

According to the EUROVOD website, in 2021-2022 the organization has 24 core members, one affiliate member, and 10 associated members.

TABLE S3_1 shows the countries of origin of all EUROVOD members mentioned on the web site of the organization.

TABLE S3_1: **Country of origin of EUROVOD Members**

Country	n	%
France	8	23
The Netherlands	4	11,40
Spain	3	8,50
Germany, Italy, Lithuania, UK, USA	5 x 2	28,55
Austria, Belgium, Bulgaria, Greece, Ireland, Nord Macedonia, Poland, Romania, Sweden and one N/A	10 x 1	28,55
Total	35	100

Source: https://www.eurovod.org/members

After collecting the available data about the members of EUROVOD websites, we can say that over 50% of them (18 organizations) offer worldwide content in different forms and formats. Eight of them have a different scope, and they point to the valorization of local or *regional* films: Austrian, Balkans and European, Bulgarian, Spanish, Serbian, Italian, Lithuanian and European, Lithuanian, European and American, or Nordic. One of the platforms declared that it unites more than one hundred independent TV providers, which collaborate to always bring fresh content.

[25] https://www.eurovod.org/, accessed on 16.02.2022.

As for the categories of the video contents, only seven platforms offer all the categories listed out by EUROVOD. The detailed data is shown in Table S3_2.

TABLE S3_2: **Categories of content of EUROVOD Members**

1	20th century movies
2	Art, historical, music and cultural documentaries
3	Channel by and for the gay
4	Channel for the gay- and openminded
5	Classical music industry
6	Documentaries
7	Documentaries about the key figures in Italian culture
8	European and American movies
9	European cinema
10	European independent cinema
11	Independent and arthouse cinema
12	Independent documentaries
13	Nordic films
14	Stream Independant films
15	Streaming movies from Big screen
16	The Francophone platform to stream documentaries
17	Theater, comedy, opera, ballet, folcklor, comedy

Source: Web sites of EUROVOD Members

As to the business model, twenty-five of these organizations offer for-pay contents. The prices vary from case to case, ranging is from 1.99 euro to 8 euros per movie. In any case, most of these platforms have a for-free catalogue, or at least they offer a free trial. Sixteen of the organizations were established between 2011 and 2020, fifteen between 2000 and 2010, and four between 2021 and 2022. As it is in the case of commercial platforms (see D3.4), catalogues are quite variable in size, ranging from 300 titles to 10,000 titles.

The information about the languages on which the movies are available is accessible for all 34 members, except one (whose website in under construction, so that we can collect any information) Nearly 60% of the platforms offer films on English, and nine of them only offer English contents. There are local platforms which offer local content in national languages: Bulgarian, Lithuanian, Polish, Dutch, Romanian, Shqip, Macedonian, Serbian and Greek. The rest of the platforms offer content in the major languages, and namely English, French, German, Italian, Spanish and Russian.

It should be noted that ten of the platforms are supported by Creative Europe – The MEDIA Programme of the European Union. Four of them have been supported by both Creative Europe and The Centre national du cinéma et de l'image animée; and one is supported by the Lithuanian Council for Culture. KinoFONDA is a project of the Audiovisual Copyright Association AVAKA, and the organization is approved by Lithuanian Ministry of Culture as collective right society. There is one organization with a focus on Austrian movies and one with focus on Balkan and European movies. There is finally a platform with focuses on films from 20th century.

TABLE S3_3: **Number of offered films on Eurovod member platforms**

N of films	N of platforms
over 10 000 films	3
Over 7000 films	2
Over 5000 films	1
Over 3000 films	1
Over 1400 films	1
Over 1000 films	7
Less than 1000	7
Total	22

Source: Web sites of EUROVOD Members

Data for the traffic on the platforms are available for 25 platforms, which makes the 71% of EUROVOD members. Only one (https://www.filmin.es/) registers more than 2,6 million visits on the web site. In the remaining cases, they are mostly niche platforms, with smaller number of accesses.

Data about the nationality of the users, finally, is only available for eleven of the EUROVOD-affiliated platforms. The countries from which there were visits on those platforms are 33 in total, with a few names standing out, which refer to non-European countries: Canada, Mexico, Argentina, Malaysia, India, and Russia.

TABLE S3_4: **Total visits per web site**

Numer of visits	Number of platforms
2.6M	1
322.9K – 304.5K	2
243.3K – 227.8K	2
112,1K – 173,1K	2
85,9K – 78K	2
71,8K – 52,4K	2
< 50K	14
Total	25

Data about the traffic of the site from FEBRUARY 2022

The fact that EUROVOD is not so popular per se, as an "umbrella" organization for European video platforms is not a big problem, due to its professional, rather than institutional nature. On the other hand, the European contents delivered by its partners are not properly popular: as with big streaming platforms, a better strategy for communication, storytelling and marketing of the content is probably necessary for the promotion of European works.

SECTION 4. **The top movies on video-on-demand platforms**

Dessislava Boshnakova

The global video streaming market size was estimated at USD 375.1 billion in 2021, and it is expected to hit around USD 1,721.4 billion by 2030, with a registered CAGR of 18.45% from 2022 to 2030.[26] An important fact, which has to be taken in mind in the future, is that the smartphones and tablets sector generated the most revenue in 2021.[27] Young generations are watching content on their mobile devices, which is a totally different behavior from previous generations. Global media players, mostly from the US, expanded their services into the old continent'in 2020 and 2021, and plan to continue doing so in the future – searching for growth as their home market becomes saturated (consider, for instance the launch of Disney+ in CEE, and the planned expansion of HBO Max, SkyShowtime, Paramount+ in Europe in 2022 and 2023).[28] Four players – Netflix, Amazon, Apple and Disney accounted -for 72% of all SVOD subscriptions in Europe in 2020, while 40 players made up 28% of all subscriptions.[29]

According to the Digital TV Europe data, Netflix will remain the largest SVOD player in the near future, and will add 20 million subscribers and reach 74 million users by 2026.[30] This notwithstanding, table S4_1 suggests the fact that the dominance of Netflix in Europe is shrinking. Following different data for the ranking of platforms the decision that all countries shrinking. Following different data for the ranking of platforms the decision that all countries will analyze Netflix is based on relevant data.

TABLE S4_1: **SVOD subscribers by platforms (000)**

	2020	2021	2022
Others	26,439	32,096	45,953
HBO	2,054	2,402	3,325
Apple TV+	541	1,196	3,323
Amazon	34,607	40,206	52,824
Disney*	19,074	28,104	55,053
Netflix	54,164	60,759	73,906

Source: Digital TV Europe

26 Video Streaming Market Size, Trends, Growth, Report 2030, https://www.precedenceresearch.com/video-streaming-market, 14.02.2023

27 Video Streaming Market Size, Trends, Growth, Report 2030, https://www.precedenceresearch.com/video-streaming-market, 14.02.2023

28 YEARBOOK 2021/2022 KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p.48

29 YEARBOOK 2021/2022 KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p.49

30 Easton, Jonathan, Netflix to remain top dog in Europe, but market share is shrinking, Digital TV Europe, 15th April 2021, https://www.digitaltveurope.com/2021/04/15/netflix-to-remain-top-dog-in-europe-but-market-share-is-shrinking/, 14.02.2023

The data about top ten films and TV-Shows on Netflix in each of the ten countries was downloaded from the Netflix website – top10.netflix.com. We focused our attention on the top 10 films and TV series for a period of 17 weeks, from November 1, 2021, to 27 February 28, 2022.

4.1. NETFLIX

Before going deep in our country analysis, we will look at the big picture about Netflix in the ten countries. Data about the preferences on Netflix by country/region of origin, extracted from Flixpatrol (table S4_2), shows a slight decline of the North American content watched in none of ten countries observed in our research, which is a clear countertendency, when compared to the general trend.

TABLE S4_2: **Watched content on NETFLIX produced in North America**

N	COUNTRY	% in 2021	% in 2022	Average %
1	BELGIUM	68,80	66,77	68
2	BULGARIA	**76,09**	**71,92**	**74**
3	CZECH REPUBLIC	66,06	63,51	65
4	GERMANY	70,17	65,87	68
5	GREECE	67,46	64,30	66
6	ITALY	62,59	62,03	62
7	PORTUGAL	61,81	57,22	60
8	SPAIN	**54,74**	**47,98**	**51**
9	SWEDEN	70,29	71,55	71
10	TURKEY	55,01	49,27	52
	ALL COUNTRIES	61,32	66,77	64

Source: FLIXPATROL, extracted 01.2023

Only two countries – Spain and Turkey – consumed less North American content than the average for all countries in the platform (we have to signal, here, that in the Flixpatrol data Turkey is monitored as an Asian country). Bulgaria has the highest percentage of North American contents in both 2021 and 2022, and Spain the lowest for the same period. Sweden is the only country with a slight increase in the percentages of American contents. As we can see in all countries – except Spain and Turkey in 2022 – in the last biennium the American contents account for more than 50% of the watched content on Netflix.

Comparing the preferences for European contents, we can observe slightly differences among the countries. Bulgaria is the country with the smallest percentage of European content, and Spain the one with the highest. Bulgaria and Turkey are the only two countries below the overall percentage in 2021, and Bulgaria kept the trend also in 2022. In all countries in general, and in nine of the ten countries in our focus, though, the percentage of European content is growing. The only exception is Spain, where during the last two years the percentage of European content was already high, or relatively high. In Italy (32,75) and Czech Republic (32,87) the percentage of European content is above the average for all countries (19,02).

TABLE S4_3: **Watched content on NETFLIX produced in EUROPE**

N	COUNTRY	% in 2021	% in 2022	Average %
1	BELGIUM	23,02	27,37	25
2	BULGARIA	**9,48**	**16,09**	**13**
3	CZECH REPUBLIC	26,73	32,87	30
4	GERMANY	21,23	28,11	25
5	GREECE	24,12	27,75	26
6	ITALY	29,68	32,75	31
7	PORTUGAL	24,19	27,16	26
8	SPAIN	**34,71**	**33,18**	**34**
9	SWEDEN	23,18	25,34	24
10	TURKEY	16,22	21,70	19
	ALL COUNTRIES	17,8	19,02	18

Source: FLIXPATROL, extracted 01.2023

Having in mind that the Netflix catalogue varies from country to country, Turkey (18,32%) is the one leading, for what concerns watching national contents, both in 2021 and 2022. Italy is the country in this ranking, with an average of 9,52%, and Czech Republic is the third one, with 7,63%. The only country with zero percentage – no national contents at all – is Greece, with Bulgaria (0,03%) and Portugal (0,48%) also showing a very low figure.

TABLE S4_4: **Watched content on NETFLIX produced from the country 2021-2022**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
Q1 2021	0	0	12,4	4,08	0	10,08	0,35	11,33	0,99	16,54
Q2 2021	1,69	0	4,26	2,7	0	7,5	0,1	24,99	7,75	16,16
Q3 2021	1,62	0	0,25	6,89	0	2,94	0	13,49	5,05	6,98
Q4 2021	0,98	0,13	8,05	5,57	0	8,16	3,01	16,49	3,29	15,6
Q1 2022	0,03	0,12	13,04	2,11	0	12	0,07	12,53	4,82	22,94
Q2 2022	2,84	0	7,62	5,12	0	11,53	0,3	19,84	7,37	27,51
Q3 2022	0,53	0	6,36	4,74	0	13,32	0,05	17,42	2,3	27,38
Q4 2022	1,36	0	9,1	8,3	0	10,7	0	12,28	6,57	13,46
Average	1,13	0,03	7,63	4,93	0	9,52	0,48	16,04	4,76	18,32

Source: FLIXPATROL, extracted 01.2023

Even though the AVMS directive is in place, which imposes a quota of European movies (see deliverable D1.4 and D3.4), those works do not get often in the top 10 most watched ranking. One of the reasons for that fact, could be the observation that the "European work is, on average, promoted less intensively than a US film".[31] The conclusion is that European films and TV series need a better promotion to attract viewers. In 2022, Netflix invested "massively in new content, commissioning productions in 37 countries outside of the USA"[32].

The genre breakdown of the top-watched titles on Netflix is shown in Table S4_5. In all countries the top five genres are: Drama, Comedy, Crime, Action, and Thriller. The single most preferred genre in the ten countries is Drama, except for Czech Republic, in which Drama is on the second place, after Comedy.

TABLE S4_5: **Watched content on NETFLIX by GENRE**

	ALL	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	Average
Drama	1	1	1	2	1	1	1	1	1	1	1	1,1
Comedy	2	2	2	1	2	3	2	2	2	3	2	2,1
Crime	3	3	3	5	3	2	3	3	3	2	3	3,0
Thriller	5	4	4	4	4	4	4	4	4	6	4	4,2
Action	4	7	5	9	5	6	5	5	5	5	5	5,7
Animated	6	6	9	3	7	5	9	8	9	4	7	6,7
Sci-fi	8	5	8	6	6	7	8	10	7	7	6	7,0
Adventure	7	8	6	7	8	9	6	11	6	9	9	7,9
Superhero	9	9	10	10	10	8	7	9	12	10	11	9,6
Documentary	11	10	7	8	12	12	13	6	10	5	13	9,6
Romance	14	12	11	11	13	10	11	7	11	8	10	10,4
Fantasy	10	11	12	9	9	12	10	13	13	11	12	11,2
Horror	13	12	14	13	11	11	12	12	8	13	8	11,4
Unscripted		13	13	12	14			14	14	12		
Other	12											

Source: FLIXPATROL, extracted 01.2023

In the case of Czech Republic, Greece, and Sweden there is also a preference for Animation; in Belgium, for Sci-Fi films; and in Sweden for Documentary. The less popular genres, among those listed out by Netflix are in general Unscripted, Horror and Fantasy.

In 2021, Netflix outstripped other platforms with the launch of 552 titles, for a total of 1,873 hours. In 2022 it has invested $15 billion in new content,[33]

[31] YEARBOOK 2021/2022 KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p.22

[32] Abbatescianni, Davide, International co-productions are back on track, reveals the latest Omdia report, Cineuropa, https://cineuropa.org/en/newsdetail/433117/, 14.02.2023

[33] Abbatescianni, Davide, International co-productions are back on track, reveals the latest Omdia report, Cineuropa, https://cineuropa.org/en/newsdetail/433117/, 14.02.2023

with 406 new titles made available in the first part of the year.[34] This means that Netflix has leading role in producing original content, also resulting in a main impact on people's selection of the contents. Table S4_6 synthetizes the number of Netflix original productions in the ten countries, over the period 2021-2022: the lowest numbers are 56 in Germany in 2021, and 66 in Italy in 2022; and the highest are both for Portugal respectively 70 and 83.

TABLE S4_6: **Watched CONTENT on NETFLIX by PRODUCER NETFLIX**

	All	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	Average in the Ten countries
Q1 2021	55,4	63,72	57,27	56,96	54,57	63	58,9	70,99	67,1	60,26	61,38	61
Q2 2021	53,4	59,62	57,44	65,43	52,17	54,49	60,65	68,47	61,92	60,03	57,83	60
Q3 2021	60,6	70,95	61,92	71,88	57,59	62,72	68,38	68,64	78,05	61,1	67,68	67
Q4 2021	66,2	69,79	71,77	76,04	60,87	74,2	71,5	70,95	70,1	70,56	74,56	71
Q1 2022	66,3	74,59	76,86	76,51	62,97	80,97	63,97	80,10	70,26	72,85	69,31	73
Q2 2022	58,8	74,05	71,82	73,15	69,12	68,67	57,49	75,08	72,93	72,11	65,84	70
Q3 2022	68,6	78,07	81,3	83,05	79,37	77,5	65,12	88,28	82,13	80,3	66,42	78
Q4 2022	69,2	83,48	88,31	83,9	81,85	80,04	78,74	88,59	73,01	77,95	77,03	81
Average 2021	59	66	62	68	56	64	65	70	69	63	65	65
Average 2022	66	78	80	79	73	77	66	83	75	76	70	76

Source: FLIXPATROL, extracted 01.2023

In all countries, in any case, more than 50% of the watched content is a Netflix production. That is one of the main strong characteristics of Netflix: the platform attracts viewers mainly due to its own content. Although the interest depends on new titles and promotion, it is a fact that Europeans go on Netflix for Netflix productions.

TABLE S4_7: **Change in consuming NETFLIX CONTENT in 10 countries**

Change 2022-2021 Netflix	Q1	Q2	Q3	Q4
Below 0	0	1	2	0
0,1 – 5	1	0	1	2
5,01 – 10	4	3	1	4
10,01 – 15	2	5	2	1
15,01 above	3	1	4	3

Source: FLIXPATROL, extracted 01.2023

[34] Abbatescianni, Davide, International co-productions are back on track, reveals the latest Omdia report, Cineuropa, https://cineuropa.org/en/newsdetail/433117/, 14.02.2023

As we can see in Table S4_7, related to the years 2021 and 2022, in three cases we have a marked decrease in watching content produced by Netflix on Netflix, with the number of originals generally growing, in most of the cases above 5 percent.

TABLE S4_8: **WATCHED content on Netflix produced by Others**

% others	Number of Q by 10 countries
30-36	7
25-30	14
20-25	23
15-20	19
10-14	14
7-10	3

Source: FLIXPATROL, extracted 01.2023

Let us focus now on the *other* producers of the contents delivered by Netflix. The only European producer, based on Flixpatrol data, is Canal+: due to the partnership between Netflix and CANAL+ Group and Netflix announced in 2019, under which the Netflix service were included in CANAL+ bundles[35]. The deal is being viewed as a mutually beneficial move by media pundits in France.[36]

In TABLE S4_9, we show the percentage of Canal+ contents, as watched on Netflix in the different countries. As we can easily observe, the percentage is thin and in none of the countries is over 1 percent of the total, suggesting the hypothesis that the commercial alliance between European cultural industries and major platforms should be carefully planned.

TABLE S4_9: **CANAL+ watched content on NETFLIX by 10 countries**

Canal Plus	Q1 All	Q1 BG	Q1 GR	Q1 IT	Q1 PT	Q1 TR	Q2 All	Q2 BE	Q2 DE	Q2 PT	Q3 All	Q4 All	Q4 IT
2021	0,2	-	0,06	0,04	-	0,19	0,1	0,68	0,63	0,02	0,1	0,1	-
2022	-	0,04	0,23	-	0,27	0,14	0,1	-	-	-	0	0	0,03

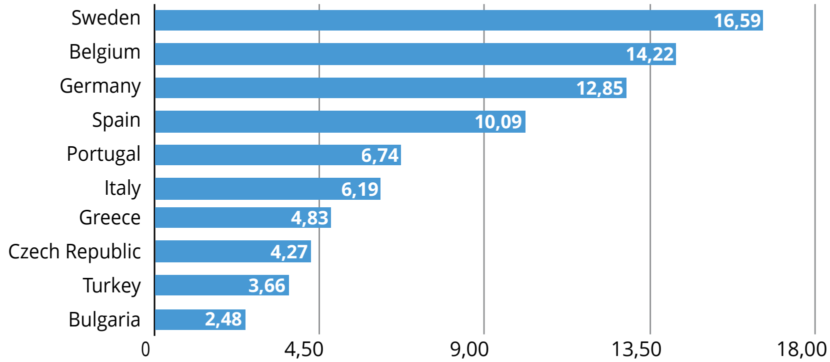
Source: FLIXPATROL, extracted 01.2023

[35] CANAL+ GROUP AND NETFLIX PARTNER TO OFFER THE BEST OF MOVIES AND SERIES, Press Release, https://www.vivendi.com/en/press-release/canal-group-and-netflix-partner-to-offer-the-best-of-movies-and-series/, 14.02.2023

[36] Goodfellow, Melanie, Canal Plus Group, Netflix announce partnership in France, ScreenDaily, https://www.screendaily.com/news/canal-plus-group-netflix-announce-partnership-in-france/5142926.article, 14.02.2023

The European market currently represents a large proportion of the Netflix revenue, with as much as 36% of the population subscribing in some countries.[37] According to the EuroNews[38] related to April 2022, Sweden is the country – among the ten we considered – with the highest percentage of Netflix subscriptions. At the bottom is Bulgaria with only 2,48% of the population. Between 15 and 17% of the Swedish population, in the other way, uses to pay for the streaming platform, with Belgium and Germany falling between 12 and 14.5%. Meanwhile, Bulgaria polling at under 2.5% usage.[39]

TABLE S4_10: **Percentage of population with a Netflix subscription**



Source: EuroNews

The latest figures about the Netflix's earnings reveal that in the final quarter of 2022, the company had 76.73 million paying subscribers in Europe, the Middle East and Africa (EMEA), compared to 74.3 million in the U.S. and Canada (UCAN).[40]

In the years, Netflix has invested in localizing its content for non-American viewers and now has a tailor-made library for each market, including a growing volume of non-English titles. Seven of the platform's top ten most popular non-English films ever were released in 2022, and each one of them was produced in Europe, further emphasizing the contemporary significance of the EMEA market for the company.[41]

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37 Gallagher, Tim, Why are subscription numbers falling for Netflix?, EuroNews, https://www.euronews.com/culture/2022/04/20/user-numbers-still-high-in-europe-as-netflix-announces-fall-for-first-time-in-a-decade, 14.02.2023

38 Gallagher, Tim, Why are subscription numbers falling for Netflix?, EuroNews, https://www.euronews.com/culture/2022/04/20/user-numbers-still-high-in-europe-as-netflix-announces-fall-for-first-time-in-a-decade, 14.02.2023

39 Gallagher, Tim, Why are subscription numbers falling for Netflix?, EuroNews, https://www.euronews.com/culture/2022/04/20/user-numbers-still-high-in-europe-as-netflix-announces-fall-for-first-time-in-a-decade, 14.02.2023

40 Streaming No Sure Bet in Europe Despite Netflix EMEA Growth, PYMNTS, https://www.pymnts.com/streaming/2023/streaming-no-sure-bet-in-europe-despite-netflix-emea-growth/, 14.02.2023

41 Streaming No Sure Bet in Europe Despite Netflix EMEA Growth, PYMNTS, https://www.pymnts.com/streaming/2023/streaming-no-sure-bet-in-europe-despite-netflix-emea-growth/, 14.02.2023

In the analysis, we also looked at the top 10 films on Netflix in each of the ten countries, for a period of 17 week, from November 1, 2021, to February 27, 2022. In that period the number of films entering the top 10 in the different countries is variable, as it ranges from 65 in Turkey to 103 in Sweden. The average number of films per country is 87.

TABLE S4_11: **Number of Netflix Films in the 10 countries**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	Total	Average N per latform	N of count ries
Netflix	95	77	78	83	87	100	87	90	103	65	865	87	10

Source:Netflix and processed by researchers

Out of the 865 films, twenty-two films are ten times in the top ten, which is 6% from all films in the period. The biggest percentage – 64% of films – are just once in top 10, which means that new releasing is the key for attracting audience.

TABLE S4_12: **Number of NETFLIX Films without repetitions**

N of repetitions	N of films	Total N of films	%
10	22	220	6
9	7	63	2
8	9	72	3
7	4	28	1
6	5	30	1
5	8	40	2
4	9	36	3
3	18	54	5
2	48	96	13
1	226	226	64
TOTAL	356	865	100

Source: Netflix and processed by researchers

The second group of films are those which are repeated twice in the top-watched list (13% of the total number of the tiles). From data on Table S4_12 we can see that 77% of all films in the period are in top 10 once or twice.

On Table S4_13 are all 356 films divided by number of repetitions.

TABLE S4_13: **Selected films in 10 countries (n=356)**

Repeted	Title of the film
10	Army of the Dead, Army of Thieves, Back to the Outback, Brazen, Bruised, Don't Look Up, Fistful of Vengeance, Home Team, Love Hard, Mother/ Android, Munich – The Edge of War, Red Notice, Tall Girl 2, Texas Chainsaw Massacre, The Harder They Fall, The Power of the Dog, The Privilege, The Royal Treatment, The Tinder Swindler, The Unforgivable, Through My Window
9	Bigbug, Central Intelligence, Love Tactics, My Best Friend Anne Frank, Spider-Man: Homecoming, The Princess Switch 3:Romancing the Star, Yara
8	A Boy Called Christmas, A California Christmas: City Lights, How I Fell in Love with a Gangster, Hypnotic, Restless, Riverdance: The Animated Adventure, Spoiled Brats, The Croods, Transformers: The Last Knight
7	13 Hours: The Secret Soldiers of Benghazi, Father Christmas Is Back, Jack Reacher: Never Go Back, Single All The Way
6	14 Peaks: Nothing Is Impossible, Downfall: The Case Against Boeing, Mission: Impossible – Fallout, More the Merrier, My Father's Violin
5	1000 Miles From Christmas, Bad Boys for Life, How the Grinch Stole Christmas, Into The Wind, Lulli, Stuck Together, The Amazing Spider-Man, The Amazing Spider-Man 2
4	Amandla, Bloodshoot, Don, Four to Dinner, Jason Bourne, Little Women, The Hand of God, Venom, Vicky and Her Mystery
3	Against The Ice, Jack Reacher, Night Teeth, Perfect Strangers, Run, Scary Movie, Seal Team, Sniper: Assassin's End, Sonic the Hedgehog, Spider-Man: Into the Spider-Verse, The Christmas Chronicles: Part Two, The Lost Daughter, The Meg, The More the Merrier, The Ninth Gate, The Wasteland, The Weekend Away, Trolls
2	300: Rise of an Empire, 7 Prisoners, Adrift, Amina, Angel Has Fallen, Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn), Blumhouse's Fantasy Island, Cold Blood Legacy, David and the Elves, Death to 2021, Den of Thieves, Dolittle, Don't Kill Me, Fantasy Island, First Daughter, Harry Potter and the Philosopher's Stone, Hotel Transylvania 3: Summer Vacation, It Chapter Two, John Wick: Chapter 3 – Parabellum, Joker, Jumanji: The Next Level, Jurassic World: Fallen Kingdom, Just Mercy, One Day, Only Mine, Rabbids Invasion – Mission To Mars, Sicario: Day of the Soldado, Spider-Man, Star Trek Beyond, The Addams Family, The Claus Family The Equalizer 2, The Good Liar, The Holiday, The Hustle, The Italian Job, The Kill Team, The Magnificent Seven, The Matrix, The Rundown, The Secret Life of Pets 2, The Vow, The Wolf of Wall Street, Trial by Fire, Two, Tyler Perry's A Madea Homecoming, UFO, Uncle Drew
1	1917, 11M: Terror in Madrid, 12 Strong, 47 Ronin, 48 Peaks: Nothing, Is Impossible, 6 Underground, 8 Mile, A Madea Homecoming, A Time to Kill, A Walk Among the Tombstones, Abominable, Addicted, After We Collided, All the Money in the World, American Assassin, American Pie Presents: The Naked Mile, American Reunion, An Unfinished Life, Ancora più bello, Angèle, Anonymously Yours, Aquaman, Around the World in 80 Days, Baby Driver, Bad Teacher, Battleship, Baywatch, Bet on Friendship, Bize Müsaade, Blockers, Blue Lagoon: The Awakening, Blumhouse's Truth or Dare: Extended Director's Cut, Bohemian Rhaosody, Bordertown: Mural Murders, Brawl in Cell Block 99, Brother in Love, Bullet to the Head, Burnt, Charlatan, Closer, Cold Pursuit, Colombiana, Copshop, Corpse Bride, Creed, Creed II, Daddy's Home, Daddy's Home 2, Death Wish, Deep Impact, Die Hochzeit, Doctor Sleep, Don't Kill Me, Doomsday, Downsizing, Droneman, Dumplin', Fast & Furious Presents: Hobbs & Shaw, Fatale, Fatman, Fighting with My Family, First Sunday, Future World, G.I. Joe: Retaliation, Gods of Egypt, Going in Style, Gone Girl, Greenland, Grown Ups, Gump – The Dog Who Taught People How to Live, Happiness Is a Bliss, Hard Target 2, Harriet, Harry Potter and the Chamber of Secrets, Harry Potter and the Deathly Hallows: Part 1, Harry Potter and the Goblet of Fire, Harry Potter and the Half-Blood Prince, Harry Potter and the Order of the Phoenix, Harry Potter and the Prisoner of Azkaban, Havel, Hotel Transylvania 2, Hustlers, I Am Mother, I'll Be Home for Christmas, If I Were Rich Man, In a Valley of Violence, Inheritance, Inside Man, Intervenção, It's All About Love, Jackass 3, Jackass 3.5, Jackass 3D, Jarhead 3: The Siege, Joint Custody, Just Short of Perfect, Karel, King Arthur: Legend

	of the Sword, Knocked Up, L'agenzia dei bugiardi, Lakeview Terrace, Last Christmas, Legally Blonde, Life or Something Like It, Like a Cat on a Highway, Little Italy, Love Actually, Love Me Instead, Luccas Neto em: O Hotel Mágico 2, Ma, Madagascar, Maria (and Everybody Else), Marilyn's Eyes, Master Cheng, Me Before You, Men in Black II, Mi chiamo Francesco Totti, Midway, Mile 22, Moneyball, Mortal Engines, Mothers, Night School, Nightlife, Nobody Sleeps in the Woods Tonight 2, Nocturnal Animals, Ophelia, Orphan, Pacific Rim: Uprising, Parallel Mothers, Passengers, Photocopier, Poveri ma ricchi, Primal, R.I.P.D., Rambo: Last Blood, Recep İvedik 6, Red Dragon, Richie Rich, Room, Scappo a casa, Scoob!, Se son rose, Secret in Their Eyes, Seeking Justice, Serial Cook, Seventh Son, Shadow Country, Shoky & Morthy: Last Big Thing, Silent Companion, Silent Hours, Sissi, Skyscraper, Smurfs: The Lost Village, Sniper: Ghost Shooter, Spider-Man 2, Spider-Man 3, Spider-Man: Far from Home, Stand by Me Doraemon 2, Step Up 2: The Streets, Sun, Hay and a Few Slaps, Sun, Hay, Erotica, Sun, Hay, Strawberries, Sweethearts, Tall Girl, Target Number One, Tears of the Sun, Terminator Salvation, The Accountant, The Best Summer of My Life, The Bone Collector, The Chaos Glass Goes to Cyprus, The Christmas Chronicles, The Claus Family 2, The Commuter, THE CRAZIES, The Dark Tower, The Expendables 3, The First Purge, The Forgotten Battle, The Fortune Goddess, The Grinch, The Group With No Goals, The Grudge, The Hitman's Bodyguard, The Hunt, The Imitation Game, The Invisibile Thread, The Invisible Man, The Island, The Kindness of Strangers, The Last Witch Hunter, The Laws of the Border, The Lazarus Effect, The Legend of Tarzan, The Legendary Giulia and Other Miracles, The Lego Batman Movie, The Little Stranger, The Lodge, The Lost City of Z, The Loveliest Riddle, The Mask of Zorro, The Night Before, The Notebook, The Patriot, The Pirates: The Last Royal Treasure, The Purge: Election Year, The Silencing, The Tax Collector, The Tomb Raider, The Way Back, The Witches, Tower Heist, Transformers: Age of Extinction, Transformers: Revenge of the Fallen, Underworld: Rise of the Lycans, Upgrade, Valentine's Day, Warcraft, White Boy Rick, Wind River, Winter on Fire: Ukraine's Fight for Freedom, Women's Revenge, Wonder, Wrath of Man, xXx: The Return of Xander Cage

All the top-10 films with 10 occurrences are well-promoted productions all over the world. Four of the best films according to the FlixPatrol ranking – the "TOP Movies on Netflix in 2021" document[42] – are listed in the top films in the ten countries: *Red Notice* (1), *Army of the Dead* (3), *Army of Thieves* (5) and *The Unforgivable* (8). In the same ranking for 2022[43] we find two films, *The Tinder Swindler* (1) and *Don't Look Up* (4). Although we only collected first-hand data for the two-month period between the end of 2021 and the beginning of 2022, we see that six of the 10 most repeated films are in top 10 for the platform for the year. The "trending" labeling of the movies, needless to say, is an invitation to watch what the others are watching on the platform. It is easy and people obviously follow that call to action.

The need to capture the audiences outside USA has led the producers to increase the co-productions with more than two countries. In any case, USA is the country of origin of 46% of all films, followed by the UK with 12%. On the third place is France with 6%, followed by China and Canada with 4%. Detailed data is shown in Table S4_14, where we see that USA and UK account for 58% of the produced movies. Interesting fact is that a (old) popular movie comes from a country – Czechoslovakia – which does not exist anymore after the Collapse of Socialism in Eastern Europe in the 90s.

[42] TOP Movies on Netflix in 2021, https://flixpatrol.com/top10/netflix/world/2021/, 14.02.2023

[43] TOP Movies on Netflix in 2022, https://flixpatrol.com/top10/netflix/world/2022/, 14.02.2023

TABLE S4_14: **Netflix Films Country/Countries of origin (n=1362)**

	Country	Number	%
1	USA	626	46
2	UK	162	12
3	France	77	6
4	China	60	4
5	Canada	56	4
6	Germany	51	4
7	Spain	41	3
8	Italy	35	3
9	Australia	32	2
10	Turkey	23	2
11	Japan	17	1
12-13	Czech, Poland	16	1
14	Ireland	13	1
15	New Zealand	12	1
16-17	Brazil, Netherlands	11	1
18	Hong Kong	9	1
19-22	Malta, Morocco, Norway, South Africa	4 x 7	2
23-27	Belgium, India, Mexico, Denmark, Iceland	5 x 6	2
28	South Korea	4	0,3
29-35	Bulgaria, Czechoslovakia, Greece, Israel, Slovakia, Sweden, Ukraine	7 x 3	1,4
36-38	Finland, Nigeria, UAE	3 x 2	0,3
39-45	Austria, Egypt, Hungary, Indonesia, Lebanon, Slovenia, Switzerland	7 x 1	0,49
	Total	1362	100

Source: NETFLIX

TABLE S4_15A 27: **EU members and other Countries on Netflix Films**

%	Number of countries	% of countries
Non 27 EU countries	26	58
27 EU countries	19	42
Total	45	100

The non-European countries – which are 42% of all mentioned countries – account for 63% of the productions. On the other hand, the European countries – 58% of the mentioned ones – only produce 37% of the top-watched titles. In this case, we are referring to Europe at large and not to the European Union: which is the more relevant, when one observes that UK productions account for one third of the European total, and for the 12% overall (complete data is displayed in table S4_15).

TABLE S4_15: **NONEUROPEAN and EUROPEAN Countries Netflix Films**

%	Number of countries	% of countries
NON-European	19	42
European	26	58
Total	45	100

The data shows us that Netflix offers contents in more than 60 languages.[44] At the global scale, the most common language is English; followed by Hindi[45], which is six times less popular than English. In our sample, based on the data we collected from InternetMovieDataBase (Imbd), 49.9% of the titles are in English, and on the second place is Spanish, with only 8.84%. More than two third of the mentioned languages (45) are mentioned very rarely (45 languages are below the one per cent): in other words, we have a sharp separation between the *head* and the *tail* of the distribution curve, which would plainly confirm of the power-law organization of digital networks. Table S4_16 shows all the mentioned languages by number of repetition and as a percentage from all mentioned languages. American Sign language is the only sign language available in the platform. For sure, subtitles are an option, and they are available in many languages. We have to notice that Latin is mentioned 15 times.

TABLE S4 _16: **Mentioned Languages of the Netflix Films (n=1391)**

N	Language	N	%
1	English	693	49,9
2	Spanish	123	8,84
3	French	103	7,40
4	German	64	4,60
5	Italian	56	4,03
6	Russian	37	2,66
7-8	Czech, Portuguese	2 x 28	2 x 2,01
9	Turkish	27	1,94
10	Polish	18	1,29
11	Japanese	17	1,22
12-13	Arabic, Dutch	2 x 16	2 x 1,15

[44] Cook, Sam, 50+ Netflix statistics & facts ..., Comparitech, https://www.comparitech.com/blog/vpn-privacy/netflix-statistics-facts-figures/#:~:text=Netflix%20offers%20its%20offer%20content%20in%20over%2060%20languages, 14.02.2023

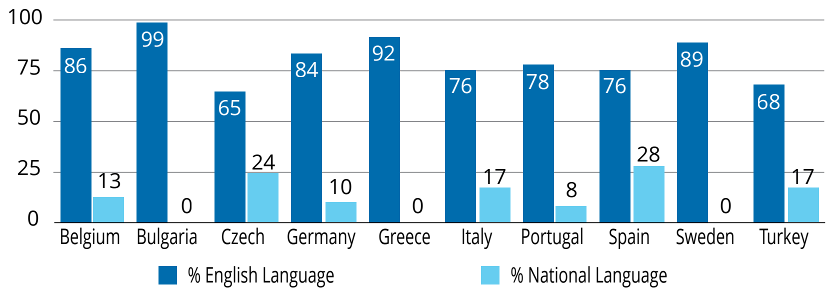
[45] Moore, Kasey, Does Netflix Have Too Much Foreign Content?, What's on Netflix, https://www.whats-on-netflix.com/news/does-netflix-have-too-much-foreign-content/, 14.02.2023

14-15	Latin, Mandarin	2 x 15	2 x 1,08
16	Indonesian	11	0,79
17	Hungarian	10	0,72
18-19	Persian, Ukrainian	2 x 9	2 x 0,65
20-21	American Sign language, Greek	2 x 7	2 x 0,5
22-23	Chinese, Nepali	2 x 6	2 x 0,43
24	Korean	5	0,36
25-29	Afrikaans, Hindi, Malay, North American Indian, Zulu	5 x 4	5 x 0,29
30	Thai	3	0,22
31-42	Cantonese, Croatian, Haitian, Hebrew, Neapolitan, Norwegian, Polynesian, Romanian, Slovak, Tamil, Urdu, Vietnamese	12 x 2	12 x 0,14
43-60	Abkhazian, Albanian, Bable, Catalan, Danish, Dari, Estonian, Filipino, Finnish, Maori, Samoan, Serbo-Croatian, Somali, Shoshoni, Tagalog, Tupi, Turkmen, Uzbek	18 x 1	18 x 0,07
	Total	1391	100

Source: IMDb, January, 2023

Interestingly enough, even though Netflix makes its contents available in more than 60 languages, Bulgarian, Greek, and Swedish – the languages of three of the countries we considered – are not included in this list. In the Czech Republic we have the lowest percentage of English: 65% of the titles. The highest quota is in Greece (92%) and Bulgaria (90%); whilst Belgium, Germany and Sweden are between 80 and 89%; Italy, Portugal and Spain between 70 and 79%; and Turkey and Czech Republic below 69%.

TABLE S4_17: **English and National language mentioned on Netflix Films**



The most popular genre is the comedy (15%), followed by Dramas (11%) and Action movies (9%). It is a fact that the indication of the genre is, by definition, arbitrary: in the case of Netflix, for instance, some movies are only labeled as Action; other as Action & Adventure; other only as Adventure. What is more, a comparison between the platforms is hardly possible, as the same movie can easily belong to different genres according, say, to Netflix and Prime.

TABLE S4_18-1: **Netflix Films GENRES Reported by Netflix (n=1351)**

N	GENRE	Number	%
1	Comedies	207	15
2	Dramas	151	11
3	Action Movies	118	9
4	Thriller Movies	87	6
5	Romantic Movies	81	6
6	Crime movies	77	6
7	Family Movies	65	5
8	Action & Adventure	63	5
9	Sci-Fi Movies	62	5
10	Adventure Movies	46	3
11	Horror Movies	42	3
12	Movies Based on Books	39	3
13	Fantasy	34	3
14	Romantic Comedies	32	2
15	Mystery	28	2
16	Documentary Films	27	2
17	Animation	23	2
18	Westerns	20	1
19	Social Issue Dramas	16	1
20	Biography	13	1
21	Spy Movies	12	1
22	Martial Arts Movies	11	1
23	Sports Movies	11	1
24	Teen Movies	10	1
25	Turkish production	10	1
26	LGBTQ Movies	9	1

N	GENRE	Number	%
27	Movies Based on Real Life	9	1
28	Musicals	7	1
29	History	6	0,5
30	Military movies	4	0,3
31	Music	3	0,2
32	Spanish production	3	0,2
33	Superhero	3	0,2
34	Children and family movies	2	0,1
35	Classic movies	2	0,1
36	Epic action	2	0,1
37	Hollywood	20	1
38	True Crime Documentaries	2	0,1
39	Adrenaline Rush	1	0,1
40	Bollywood Movies	1	0,1
41	Dutch production	1	0,1
42	French production	1	0,1
43	German production	1	0,1
44	Hindi-Language	1	0,1
45	Period Drama	1	0,1
46	Revenge	1	0,1
47	Sitcoms	1	0,1
48	Sci-Fi/Drama	1	0,1
49	Supernatural	1	0,1
50	War	1	0,1
	Total	1 351	100

Netflix, the most popular platform, follows the European AVMS directive, and offers a quota of 30% European content in its catalogue. But that is not enough for attracting viewers for those European movies in the catalogue. USA and UK are on the top of country of origin, either as a single country or in co-production with other countries. That leads to the domination of English language, and even the absence of movies in local language at all in a few countries: Bulgaria, Greece, and Sweden.

The top films on Netflix are usually recent productions, commonly released in the last three years, and they are in most of the cases Netflix originals. The Netflix strategy is to coproduce films with European partners, which is an opportunity for European film companies to get access to Netflix viewers. In such a way, the European content is available in the platform, but the work to attract viewers is still to be done, despite Europeans having access to European films and high-quality films. According to a ranking[46], 50% of the top-30 list of Netflix catalogue is made in European countries, with the United States just making an appearance in 29th place. We see clear signs, therefore, that Netflix that has some interest in the European market. Some of the most popular TV-Shows on Netflix in the recent years have been produced by Netflix as well. Among those productions we can quote Italy's *Baby*, Germany's *Dark*, the French *Call my Agent* and the Spanish Élite (not to mention the Spanish *La casa de papel* and the Norwegian *SKAM*, which will be more closely investigated in deliverable D3.4). The platform is also trying to host Europe's greatest director films on the platform, probably due to the fact that, at both the policy and the public opinion level, the pressure on Netflix to support European filmmaking is growing. In this sense, Swiss voters backed a proposal to make the TV streaming platforms, including Netflix, invest some of their locally generated revenue into the country's film industry[47] (see D3.4).

TABLE S4_19: **Times spent watching Netflix by country**

Country	Average # of Minutes Watching Films	Average # of hours Watching Films	Average # of days Watching Films	% of Time Spent Watching Movies
Sweden	16568	276,13	11,51	22.17
Belgium	13883	231,38	9,64	18.76
Spain	13033	217,22	9,05	17.15

TABLE S4_19: **Times spent watching Netflix by country**

Country	Average # of Minutes Watching Films	Average # of hours Watching Films	Average # of days Watching Films	% of Time Spent Watching Movies
Italy	12733	212,22	8,84	19.45
Germany	11969	199,48	8,31	18.07
Portugal	10098	168,30	7,01	15.40
Czech Republic	8541	142,35	5,93	20.37
Greece	7672	127,87	5,33	13.07
Turkey	5991	99,85	4,16	15.06
Bulgaria	4253	70,88	2,95	8.79

Source: https://www.comparitech.com/

[46] Zarycki, Alexis, The Country With The Best Netflix Library is Revealed, v1019, https://v1019.com/2021/09/21/the-country-with-the-best-netflix-library-is-revealed/, 14.02.2023

[47] Carbonaro, Giulia, The 11 best European films on Netflix, EuroNews, https://www.euronews.com/culture/2022/06/08/the-11-best-european-films-on-netflix, 14.02.2023

People all over the world spend time on screens. The agency Comparitech created a table to compare the minutes spent watching Netflix in different countries. On table S4_19 we can see the data about the ten countries represented in the EUMEPLAT project. At the top are Sweden, with over 11 yearly days of watching films, followed by Belgium and Spain.[48] Europeans are far away from Peruvians, who have consumed an average of 118,776 minutes of Netflix since they first subscribed. This equates to 1,980 hours, or 82 days – almost the double of the overall average.[49]

If we are supposed to spend so much of our time on films, there is need to be sure that what we consumed is perfect for our mind and culture.

4.2. Disney+

Disney+ was launched in fall 2019 in the U.S., Canada, and the Netherlands, and it has 161,8 million global subscribers.[50] Beginning in May of 2022, Disney+ added a total of 42 new nations and 11 new territories across the continents of Africa, Europe, and West Asia. Disney+ is an online streaming service that features movies and television shows produced mainly by the branches of the Disney corporation: National Geographic, Star Wars, Marvel, Disney, and Pixar. According to data of the European Audiovisual Observatory, Disney+ has 8% of all subscriptions to OTT SVOD services in Europe in 2020, and in the same year it is one of the major four players (Netflix, Amazon, Apple, Disney) accounted for 72% of all SVOD subscriptions in Europe.[51]

In five of the countries covered by our research, Disney+ is one of the top three platforms, singled out during the project: Belgium, Portugal, Spain, Sweden, and Turkey. Before analyzing the role the of the platform in those countries, we will have a broader look to the Flixpatrol data related to Disney+.

In table S4_20 we can see that viewers of the platform have strong preferences for North American content: in all countries, as well as in the 10 countries of the research. In the case of Bulgaria, Greece, Czech Republic, and Turkey, we have data only for 2022. What the data shows us, in any case, is that Disney+ is a platform in which the North American content takes the lion's share. Turkey has the smallest North American percentage, but even in this case the quota is 90% of the total.

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48 Moody, Rebecca, Which country watches the most Netflix?, Compaitech, https://www.comparitech.com/tv-streaming/netflix-viewing-time-by-country/, 14.02.2023

49 Moody, Rebecca, Which country watches the most Netflix?, Compaitech, https://www.comparitech.com/tv-streaming/netflix-viewing-time-by-country/, 14.02.2023

50 Forristal, Lauren, Disney+ reports its first subscriber loss of 2.4M subscribers, plans to lay off 7K employees, TechCrunch, https://techcrunch.com/2023/02/08/disney-q1-2023-earnings/, 15.02.02023

51 YEARBOOK 2021/2022 – KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p. 49

TABLE S4_20: **Watched content on Disney+ produced in North America**

North America	% in 2021	% in 2022	Average %
BE	99,83	99,08	99,45
BG*		99,95	99,95
CZ*		99,99	99,99
DE	99,72	98,58	99,15
GR*		99,93	99,93
IT	99,07	97,50	98,29
PT	99,71	98,68	99,19
ES	99,62	98,73	99,18
SE	99,68	98,86	99,29
TR*		90	90
ALL	97,4	94,125	95,76

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

The European content on Disney+ is basically not watched whatsoever. We can't say that it is not present at all – as the 30% quota rule is in place – but this is not what people actually select. In table S4_21 we can see that Italy is consuming some European content, although the percentage is very small – 1,71% on average. In all other countries the percentage is less than 1.

TABLE S4_21: **Watched content on Disney+ produced in EUROPE**

	% in 2021	% in 2022	Average %
BE	0,16	0,89	0,52
BG*		0	0
CZ*		0	0
DE	0,28	1,09	0,69
GR*		0	0
IT	0,66	2,76	1,71
PT	0,03	1,23	0,63
ES	0,24	0,82	0,53
SE	0,32	1,02	0,67
TR*		0,07	0,07
ALL	0,35	1,23	0,79

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

Grounded on the data from tables S4_20 and S4_21, it is logical to expected that the percentage of national movies would be small. The only exception is in fact Turkey, which Flixpatrol considers as an Asian country, in any case.

TABLE S4_22: **Watched content on Disney+ produced from the country**

	IT	ES	SE	TR
Q1 2021	-	0,51	-	-
Q1 2022	0,49	-	-	-
Q2 2022	2,56	-	0,16	2,87
Q3 2022	2,58	-	0,16	6,64
Q4 2022	2,61	1,51	-	19,85
	1,03	0,25	0,04	9,79

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

Table S4_23 shows the breakdown by genre in the different countries. On Disney+, the Top 5 most watched genres are: Animated, Comedy, Superhero, Drama and Sci-Fi in nearly all countries; apart from Italy and Turkey, where the fifth most popular genre are respectively Action and War.

TABLE S4_23: **Disney+ by Genre in all 10 countrie**

	ALL	BE	BG*	CZ*	DE	GR*	IT	PT	ES	SE	TR*
Animated	1	1	1	1	1	1	1	1	1	1	1
Comedy	3	3	2	2	3	2	2	2	2	2	3
Superhero	2	4	4	4	2	4	3	3	3	4	2
Drama	4	2	5	5	4	3	4	4	5	3	4
Sci-fi	5	5	3	3	5	5	8	5	4	5	6
Documentary	9	7	9	7	6	9	6	6	8	7	12
Horror	12	6	11	9	9	12	7	8	6	9	8
Fantasy	6	8	8	8	10	8	9	7	9	11	11
Action	10	12	12	12	8	13	5	9	11	8	7
Unscripted	13	11	7	6	12	7	12	12	12	12	9
Family	15	14	6	10	14	10	14	14	14	13	10
Crime	7	5	10		7	6	11	10	7	6	13
Adventure	8	10		11	11		10	11	10	10	15
Romance	11	9			13	14	13	13	13	15	14
Thriller	14	13			15	11	15	15	15	14	5
War		15									
Other	5										

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

Nearly half of the content watched on Disney+ is produced by Disney+ or by Walt Disney Pictures. Detailed data is shown on tables S4_24 and S4_25.

TABLE S4_24: **Disney Plus CONTENT by PRODUCER Disney+**

	All	BE	BG*	CZ*	DE	GR*	IT	PT	ES	SE	TR*
Q1 2021	23,9	23,97			24,17		22,66	22,88	19,04	22,71	
Q2 2021	27,8	30,09			29,35		27,44	27,65	29,19	27,52	
Q3 2021	18,5	7,99			19,94		13,9	19,73	15,2	11,16	
Q4 2021	20,8	13,55			20,78		15,47	18,99	16,56	14,84	
Q1 2022	24,1	11,48			21,25		11,14	17,32	16,12	12,79	
Q2 2022	30,6	27,39	25,04	39,5	31,83	36,63	25,93	29,18	29,04	27,17	23,81
Q3 2022	21,2	18,62	13,31	20,83	16,8	20,97	19,87	22,1	21,83	16,71	20,43
Q4 2022	25,1	21,1	19,72	19,08	21,77	18,64	19,67	27,62	27,31	18,7	15,62
Average 2021	22,75	18,9			23,56		19,87	22,31	20	19,05	
Average 2022	25,25	19,65	19,36	26,47	22,91	25,41	19,15	24,06	23,58	18,84	19,95

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

In table S4_25, we compare the consumption of Disney contents on Disney+, by taking into account the ten observed countries and the overall global average.

TABLE S4_25: **Disney+ CONTENT by PRODUCER Walt Disney Pictures**

	All	BE	BG*	CZ*	DE	GR*	IT	PT	ES	SE	TR*
Q1 2021	36,4	38,03			38,53		36,62	37,12	39,95	37,44	
Q2 2021	37	40,15			38,63		38,07	39,45	39,36	38,33	
Q3 2021	28,7	17,01			16,03		25,84	28,49	26,96	20,25	
Q4 2021	34	23,99			23,25		30,64	33,81	30,14	24,7	
Q1 2022	34,9	26,32			28,16		31,56	30,26	29,66	26,73	
Q2 2022	26,1	16,27	17,77	23,94	12,65	22,56	24,41	20,94	20,88	21,16	20,03
Q3 2022	27,8	20,62	17,28	24,6	13,71	26,02	29,55	24,74	24,44	19,99	14,71
Q4 2022	17,7	14,6	5,56	22,97	11,54	16,8	18,22	15,21	15,42	11,65	12,86
Average 2021	17,6	15,51			15,45		16,82	17,73	17,52	15,54	
Average 2022	26,63	19,45	13,54	23,84	16,52	21,79	25,94	22,78	22,6	19,88	15,87

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

As we saw, Disney and Walt Disney Pictures represent nearly half of the watched content on Disney+. A significant part, between 30 and 49 percent, goes to content produced by Others. Detail information about content produced by Others in the eighth quoters for the study period is presented on Table S4_26.

TABLE S4_26: **WATCHED content on Disney+ produced by Others (n=60)**

% others	Number of Q by 10 countries
60-69	4
50-59	9
40-49	22
30-39	21
25-29	4
Total	60

Source: FlixPatrol extracted 01.2023
** Data available only for Q2, Q3 & Q4 2022*

As anticipated, we have more detailed information about the five countries where Disney+ has been selected as a relevant VOD platform: Belgium, Portugal, Spain, Sweden, and Turkey. The average number of films in top10, for the 17-week of the researched period, is 36,8 per country. Compared to the 87 different titles included in the Netflix top-10, for the same period, the number appears relatively small. The total amount of films for the 17-week period is 184.

TABLE S4_27: **Number of Films on Disney+ in the 5 countries**

	BE	PT	ES	SE	TR	Total	Average N per platform	N of countries
Disney+	42	48	47	44	3	184	36,8	5

Source: FlixPatrol

43% of the top-watched movies are present in the top-10 list four times in the period; and 29% of them are present only once in the top-10.

TABLE S4_28: **Number of Disney+ Films no repetition in 5 countries**

N of repetitions	N of films	Total N of films	%
4	30	120	43
3	6	18	9
2	13	26	19
1	20	20	29
Total	69	184	100

Source: FlixPatrol

On Table S4_29 we list out are all the films for the period in the five countries, scaled by the number of occurrences in the top-10.

TABLE S4_29: **Selected films on Disney+ in 5 countries (n=69)**

REPETITION	Title of the films on NETFLIX
4	Antlers, Avengers: Endgame, Avengers: Infinity War, Black Widow, Books of Blood, Ciao Alberto, Coco, Diary of a Wimpy Kid, Encanto, Enchanted, Eternals, Far From the Tree, Free Guy, Hocus Pocus, Home Alone, Home Sweet Home Alone, Jojo Rabbit, Jungle Cruise, Kingsman: The Secret Service, Luca, Marvel Studios' 2021 Disney+ Day Special, Moana, No Exit, Raya and the Last Dragon, Ron's Gone Wrong, Shang-Chi and the Legend of the Ten Rings, The King's Man, The Nightmare Before Christmas, Under the Helmet: The legacy of Boba Fest, Zootopia
3	Cruella, The Last Duel, The Simpsons in Plusaversary, The Wonderful Winter of Mickey Mouse, Underwater, West Side Story
2	A Christmas Carol, Arendelle Castle Yule Log: Cut Paper Edition, ASSEMBLED: The Making of Hawkeye, Gulliver's Travels, Hitman: Agent 47, Home Alone 2: Lost in New York, Independence Day: Resurgence, Kingsman: The Golden Circle, Murder on the Orient Express, Terminator: Dark Fate, The French Dispatch, The Rescue, The Scariest Story Ever: A Mickey Mouse Halloween Spooktacular
1	28 Days Later, Alvin and the Chipmunks, Alvin and the Chipmunks: The Road Chip, Die Hard, Fantastic Mr. Fox, Frozen, Keeping Up with the Joneses, Muppets Haunted Mansion, Pixar 2021 Disney+ Day Special, Scary Movie 4, Spider-Man: Homecoming, Sweet Home Alabama, The Amazing Spider-Man, The Amazing Spider-Man 2, The Day After Tomorrow, The Help, The Night House, The Nutcracker and the Four Realms, The Proposal, The Secret Life of Walter Mitty

As to the country of origin of the titles, we find that 76 percent of all content is produced by USA, either alone or in partnership with other countries. On the second place is UK with 14 percent, and all other countries are with less than 2% each. In fact, USA and UK are present as a country of origin in 90 percent of the films.

TABLE S4_30: **Disney+ Films Country/Countries of origin (n=242)**

	Country	Number	%
1	United States	183	75,93
2	United Kingdom	34	14,10
3-6	Czech Republic, Germany, Mexico, New Zealand	4 x 4	4 x 1,66
7	Canada	3	1,24
8	Malta	2	0,83
9-11	Hungary, India, Spain	3 x 1	3 x 0,42
	Total	**241**	**100**

Source: Disney+

As we see, European countries are often involved in the production of Disney+ movies, but their participation is usually in partnership with the USA. The state of the USA-European co-productions, and their externalities in terms of Europeanization, are discussed in deliverables D1.3 and D3.4.

TABLE S4_31: **NON-EUROPEAN and EUROPEAN Countries Disney+ Films**

%	Number of countries	% of countries
NON-European	5	45
European	6	55
Total	11	100

TABLE S4_31A: **27 EU members and other Countries on Netflix Films**

%	Number of countries	% of countries
Non 27 EU countries	6	55
27 EU countries	5	45
Total	11	100

On Disney+, English represents less than 50% of the used languages (46.20%), and French, German and Spanish are between 6.8 and 8.06% of the total. After noticing the presence of the Latin language in the catalogue of all VOD platforms, we may notice here that in Disney+ we also have movies in Ancient Greek. American Sign Language, in this case too, is the only sign language available on the platform.

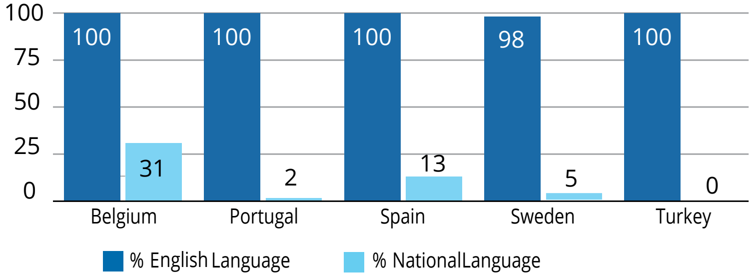
TABLE S4_32: **Language of the Disney+ Films (n=397)**

N	Language	N of mentions	%
1	English	183	46,20
2	French	32	8,06
3	German	29	7,30
4	Spanish	27	6,80
5	Latin	17	4,28
6	Italian	16	4,03
7	Japanese	12	3,02
8	Russian	8	2,01
9-10	Arabic, Mandarin	2 x 7	2 x 1,76
11	Swedish	6	1,52
12-21	Finnish, Hungarian, Macedonian, Marathi, Norwegian, Ojibwa, Portuguese, Sumerian, Tupi, Xhosa	10 x 4	10 x 1
22	American Sign Language	3	0,76
23-26	Ancient Greek, Greek, Thai, None	4 x 2	4 x 0,5
27-28	Hebrew, Icelandic	2 x 1	2 x 0,25
	Total per country	397	100

Source: IMDb, January, 2023

As we can see from table S4_33, Belgium and Spain are the outliers, as in those countries respectively 31 and 13% percent of the Disney+ contents is available in the national language. In Sweden 98% of the content is only accessible in English.

TABLE S4_33: **Disney+ Films English and National language**



There is no exception about the number one preferred genre on Disney+, which by definition is Animation. Animated movies represent 16% of the most-watched genres, titles on the platform, followed by Comedies and Action. Interesting fact, in Disney+ the percentage of Family movies is 7.22%: which is not high in absolute value, but higher in comparison with the other SVOD platforms.

TABLE S4_34: **Disney+ Films GENRES Reported by Disney+ (n=360)**

	Belgium	Portugal	Spain	Sweden	Turkey	**Total**
Action & Adventure		17			3	20
Action Movies	13		16	13		42
Adventure Movies	24		2	2		28
Animation	15	15	14	14		58
Anthology		1				1
Buddy		1				1
Crime movies	4	1	3			8
Comedies	23	17	6	6		52
Coming of Age		2			3	5
Documentary Films	2	4	3	4		13
Dramas	8	7	2	4		21
Family Movies	6	20				26
Fantasy	4	15				19
Horror Movies	3	2	1	1		7
Kids		1				1
Music		1				1

Musicals	1	6				7
Mystery	3	2				5
Parody		1				1
Police/Cop		1				1
Romance		3				3
Sci-Fi Movies	4	8			3	15
Short	5					5
Spy Movies		4				4
Superhero		5			3	8
Survival		2				2
Thriller Movies	2	4				6
Total	117	140	47	44	12	360

It is hardly necessary to remark that the reputation of Walt Disney Pictures plays a major part in the success of the platform of Disney+. On the other hand, that makes even more urgent a reflection on European contents and local languages, as the kids are watching Disney+ more frequently than the adults. What the company publicly states, is that "the service has evolved since its inception", and now "boasts content that appeals to all generations", but empirical analyses actually prove the opposite: that Disney+ is still viewed as a more family-friendly streaming service targeting the young viewers[52]. In its attempt to increase its own market share, in 2021 Disney+ launched a new general entertainment brand names "Star", which is part of the Disney+ offer on Europe. Practically speaking, The family-friendly content is still branded as "Disney+ Originals", while more mature content, so to speak, is now branded as "Star Originals".[53] The platform is also entering the competitive market with a strategy for producing local content, as Disney+ is planning on commissioning 50 original projects across Europe, by 2024.[54]

4.3. HBO

Warner Media's platform HBO Max was launched in the US in May 2020, and as of June 2021 it was available in 39 territories in Latin America and the Caribbean. In October 2021, it arrived in Europe, starting with the Nordics, Spain, and Andorra. Since March 2022 the streaming service is available in 15 European nations – Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Hungary, Moldova, Montenegro, Netherlands, North Macedonia, Poland, Por-

[52] Lamadrid, Amanda, Disney CEO Reveals Ambitious Plans For The Future Of Disney+, ScreenRant, https://screenrant.com/disney-plus-future-plans-interactive-content-d23-2022/, 15.02.2023

[53] Over 50 European Disney+&Star Originals To Be Commissioned By 2024, https://whatsondisneyplus.com/over-50-european-disney-star-originals-to-be-commissioned-by-2024/, 15.02.2023

[54] Over 50 European Disney+ & Star Originals To Be Commissioned By 2024, https://whatsondisneyplus.com/over-50-european-disney-star-originals-to-be-commissioned-by-2024/, 15.02.2023

tugal, Romania, Serbia, Slovakia, and Slovenia – for a total of 61 countries globally.[55] The company has plans to launch HBO Max in 190 countries by 2026. The service, owned by AT&T Inc, entered Europe with the launch in the Nordics and in Spain, and with precise promotional offers to grab customers from Netflix Inc and Walt Disney Co's Disney+.[56] In some countries, HBO Max video offering is integrated in is the mobile telephone fess, resulting in a better accessibility and a wider diffusion. In July 2022, Warner Bros Discovery announced that the company is tailoring its programming strategy for the streaming service HBO Max in different areas of Europe. The entertainment conglomerate will no longer produce originals for HBO Max in the Nordics, in the Netherlands, Central Europe and Turkey[57], which is the very opposite, in terms of industrial strategy, from what Netflix and Disney+ are doing in Europe.

TABLE S4_35: **Watched content on HBO produced in North America**

North America	% in 2021	% in 2022	Average %
BG	87,34	93,88	90,61
CZ	85,34	91,88	88,61
PT	82,36	89,56	85,96
ES	76,49	95,15	85,82
SE	67,10	96,09	81,59
ALL Countries	83,8	83,07	83,43

Source: FLIXPATROL, extracted 01.2023

The HBO platforms have been analyzed in detail in five of the countries covered by the EUMEPLAT research (see table S4_35). The percentage of content from North America watched on HBO and HBO Max, in 2021 and 2022, ranges from 67 to 96%. This is a little less comparing to Disney+, and a higher percentage in comparison to Netflix. We have to mark the fact that in 2022 the percentage of North American content has grown in all cases.

Sweden is leading by percentage of watched European content on this platform, with an average of nearly 18%. In 2021 all the five considered countries have watched nearly the same percentage of European contents on HBO; and not surprisingly in this respect, if anything, they are above the overall global median.

55 Dziadul, Chris, HBO Max expands to Central and Eastern Europe, BroadbandTV News, https://www.broadbandtvnews.com/2022/03/08/hbo-max-expands-to-central-and-eastern-europe/, 15.02.2023

56 Mukherjee, Supantha, HBO Max to launch in 15 European countries on March 8, Reuters, https://www.reuters.com/business/media-telecom/exclusive-hbo-max-launch-15-european-countries-march-8-2022-02-01/, 15.02.203

57 Szalai, Georg, HBO Max "Ceasing" Original Programming Efforts in Parts of Europe, The Hollywood Reporter, https://www.hollywoodreporter.com/business/business-news/hbo-max-halts-originals-production-europe-1235175293/, 15.02.2023

TABLE S4_36: **Watched content on HBO produced in EUROPE**

EUROPE	% in 2021	% in 2022	Average %
BG	11,94	5,93	8,93
CZ	14,06	7,89	10,97
PT	16,393	10,01	13,20
ES	21,83	4,42	13,12
SE	32,39	3,48	17,93
ALL Countries	12,85	7,30	10,07

Source: FLIXPATROL, extracted 01.2023

The percentage of national content watched in HBO and HBO Max is below 1 in four of the five countries, and only in Spain is somehow appreciable (4%). The data shows that the percentage of national content among the top-watched, in the last two quarters of 2022, is zero in all the analyzed countries.

TABLE S4_37: **Watched content on HBO produced from the country 2021-2022**

From the country	BG	CZ	PT	ES	SE
Q1 2021	1,48	2,49	1,01	23,58	0,41
Q2 2021	3,23	1,01	1,62	3,10	1,99
Q3 2021	0,26	1,59	0,42	3,39	
Q4 2021		1,22	1,02	1,36	
Q1 2022	0,98	0,29		0,46	
Q2 2022					2,17
Q3 2022					
Q4 2022					
Average	0,74	0,83	0,51	4	0,57

Source: FLIXPATROL, extracted 01.2023

The genre preference in all the five countries is in line with the global tendencies. The top 5 movie genres are in fact Comedy, Drama, Fantasy, Animated and Superhero. Compared to the global average, there is no space for War and Family films, which are not popular in the five countries in our focus. Overall, Animated is the fourth most preferred genre, and in its turn, it is not in top-5 list in none of the five countries from project. While the genre preference is quite similar in the five countries, Czech Republic is the only one where Family movies are popular among the HBO audiences.

When we focus on the content producers in the case of HBO, we inevitably have to start with the original HBO and HBO Max productions (we recall, here, that HBO has been rebranded as HBO Max during the researched period).

TABLE S4_38: **Most Preferred genres on HBO**

	ALL	BG	CZ	PT	ES	SE
Comedy	1	1	1	1	2	1
Drama	2	3	3	3	1	2
Fantasy	3	2	2	2	3	3
Crime	7	4	6	5	5	4
Superhero	5	7	5	4	4	5
Sci-fi	6	5	4	8	6	6
Action	10	6	7	6	9	7
Animated	4	8	8	7	8	9
Horror	9	9	9	9	7	7
Documentary	12	10	10	10	10	8
Thriller	11	11	11	11	11	12
Adventure	13	12	12	12	13	11
Romance	14	13	15	13	12	13
War	17	14	13	14	14	15
Western	16	15	14	15		10
Unscripted	15					14
Family	18		16			
Other	8					

Source: FLIXPATROL, extracted 01.2023

We clearly can state that the content watched on HBO is mainly produced by HBO or by its owner, Warner Bros Pictures. The aggregated share of the three producers is 44% of all content: precisely, 11.8% for HBO, 4.2% for HBO MAX, and 29% for Warner Bros Pictures.

TABLE S4_39: **Watched content on HBO produced by HBO and HBO MAX**

HBO & HBO MAX	Q1 2021	Q2 2021	Q3 2021	Q4 2021	Average for 2021	Q1 2022	Q2 2022	Q3 2022	Q4 2022	Average for 2022
All HBO	22,70	22,50		18,60	15,95	24,00	16,00	20,50		15,13
All HBO MAX				51,70	12,93		50,40	47,70	50,60	37,18
BG HBO			10,92		2,73	24,33	13,15	12,69		12,54
CZ HBO	13,75		7,74		5,37	23,31	13,81	12,69		12,45
PT HBO	11,16	22,35			8,38		10,23	12,09	13,84	9,04
ES HBO	28,63	18,78		15,25	15,67	18,99	9,53	10,94	12,92	13,10
SE HBO	21,53	20,61	18,27	13,84	18,56	17,28	10,24	10,90	12,11	12,63

Source: FLIXPATROL, extracted 01.2023

TABLE S4_40: **Watched content on HBO produced by Warner Bros. Pictures**

Warner Bros. Pictures	Q1 2021	Q2 2021	Q3 2021	Q4 2021	Average for 2021	Q1 2022	Q2 2022	Q3 2022	Q4 2022	Average for 2022
All	19,30	15,50	21,90	21,00	19,43	23,80	28,00	24,20	26,00	25,50
BG	24,25	11,73	21,72	20,37	19,52	24,51	38,60	32,60	35,90	32,90
CZ	26,13	10,65	22,34	27,67	21,70	30,93	36,68	32,60	35,95	34,04
PT	11,93	16,27	29,05	33,42	22,67	34,07	38,29	33,65	36,52	35,63
ES	24,32	32,53	24,26	33,97	28,77	27,93	35,77	36,60	36,50	34,20
SE	15,35	34,38	43,14	46,18	34,76	38,07	36,34	39,09	35,91	37,35

Source: FLIXPATROL, extracted 01.2023

HBO spectators also happen to watch some titles produced by the competitor platforms, but in a very small percentage: 0.67% for Netflix, 0.16% in the case of Walt Disney, and 0.16% for Amazon. CANAL+ is the only European brand in the list, but its percentage is 0.005, which is nearly zero, and it appears in one quarter in Sweden (Q4 2021) with 0,26%.

TABLE S4_41: **WATCHED content on HBO produced by Others (n=40)**

Range	Number of Q by 10 countries
74,14	1
61,70	1
51-56%	8
45-50%	15
41-45%	9
32-40%	5
29,53	1
Total	40

Source: FLIXPATROL, extracted 01.2023

As to the period of observation, we followed the same protocol as before, by selecting the weekly top-10 films in the considered countries, in the same 17-week timespan, and by relying on the FlixPatrol statistics. The average number of films included in the top-10 is 47 per country, which is higher than on Disney+, but nearly half than on Netflix (87 different titles). In Bulgaria we have the biggest number of single movie titles, 66, and in Sweden only 28.

TABLE S4_42: **Number of Films on HBO in the 5 countries**

N	Platform	BG	CZ	PT	ES	SE	Total	Average N per platform	N of countries
1	HBO	66	59	48	34	28	235	47	5

Source: FLIXPATROL, extracted 10.2022

As to the variety of what people watch, it is notable that 63% of the titles only appear once in the in top-10, and only 1% of the films appears five times.

TABLE S4_43: **Number of HBO Films n. of repetition**

N of repetitions	N of films	Total N of films	%
5	2	10	1
3	12	36	8
2	44	88	28
1	101	101	63
Total	159	235	100

In table S4_44 we listed all the top-watched films in the five considered, countries in the 17-week period, from November 1, 2021, to February 27, 2022.

TABLE S4_44: **Selected films on HBO in 10 countries (n=159)**

REPETITION	Title of the films on HBO
5	8-Bit Christmas, Harry Potter 20th Anniversary: Return to Hogwarts
3	And Just Like That... The Documentary, Birds of Prey (and the Fabulous Emancipation of One Harley Quinn), Godzilla vs. Kong, Harry Potter and the Chamber of Secrets, Harry Potter and the Order of the Phoenix, Harry Potter and the Philosopher's Stone, Hotel Transylvania 3: Summer Vacation, Judas and the Black Messiah, Mortal Kombat, Tenet, The Little Things, The Shawshank Redemption
2	Ammonite, Arrival, Atonement, City of Lies, Cry Macho, Dream Horse, Dune, Eastern Promises, French Exit, Friends: The Reunion, Happiest Season, Harry Potter and the Deathly Hallows: Part 1, Harry Potter and the Goblet of Fire, Harry Potter and the Half-Blood Prince, Harry Potter and the Prisoner of Azkaban, Inception, Interstellar, Just Mercy, Kimi, Kong: Skull Island, Legally Blonde, Monster Hunter, No Sudden Move, Occupation: Rainfall, Pride & Prejudice, Reminiscence, Space Jam: A New Legacy, SPECTRE, Steve Jobs, The Amazing Spider-Man, The Amazing Man 2, The Craft: Legacy, The Fallout, The Ice Road, The Matrix, The Matrix Reloaded, The Matrix Revolutions, The Nest, The Slow Hustle, The Suicide Squad, The Witch, The Witches, The Wolf of Snow Hollow, The World to Come A Little Christmas Charm, Anna, Attack the Block, Bad Santa, Blinded by the Light, Bohemian Rhapsody, Breaking Them Up, Casino Royale, Casper, Cloudy with a Chance of Meatballs, Collateral Beauty, Corpse Bride, Crazy, Stupid, Love, Dhamaka, Disobedience, Divergent, Downsizing, Driven, Elf, Escape From Pretoria, Eternal Sunshine of the Spotless Mind, Everest, Four Hours at the Capitol, Geostorm, Ghost in the Shell, Green Book, Hancock, Harry Potter and the Deathly Hallows: Part 2, Hello Again – A Wedding A Day, Holly Slept Over, Hotel Transylvania, House at the End of the Street, Icahn: The Restless

1	Billionaire, In The Heights, Intolerable Cruelty, Joker, Jupiter Ascending, King Richard, Ladrões de Tuta e Meia, Legally Blonde 2: Red, White & Blonde, Little Fish, London Has Fallen, Machete Kills, Malignant, Mile 22, Monster House, Motherless Brooklyn, Needle in a Timestack, No Country for Old Men, Once Upon a Time in Hollywood, Oslo, Parasite, Paw Patrol: Ready Race Rescue, POKÉMON Detective Pikachu, Princess Cursed in Time, Ready Player One, Reunion, Richard Jewell, Rosie, Say It Loud, Scenes of a Sexual Nature, Scoob!, Se7en, Sin City: A Dame to Kill For, Skyfall, Spider-Man, Spirit: Stallion of the Cimarron, Storks, Strach/An Angel of the Lord, Sully, Tad the Lost Explorer and the Secret of King Midas, The Addams Family, The Angry Birds Movie, The Broken Hearts Gallery, The Crew, The Four Feathers, The Immortal, The Killing of Two Lovers, The Kitchen, The Land of the Sons, The Last Shift, The Lego Movie, The Lord of the Rings: The Return of the King, The Many Saints of Newark, The Matrix Resurrections, The Mule, The Polar Express, The Road, The Way Back, Thelma, There Will Be Blood, Those Who Wish Me Dead, Three Perfect Daughters/È per il tuo bene, Tom and Jerry Santa's Little Helpers, Trolls, Venom, We Own the Night, Where Hands Touch, Wonder Woman 1984, Words on Bathroom Walls, xXx: Return of Xander Cage

If we look at the country of origin of the most watched movies, once again the statistics is topped by USA and UK, with respectively 53% and 17% of the total; that is to say, the American-British industrial complex accounts for 70% of the most-watched content on HBO. On third and fourth place, what is more, there are other two English-speaking countries, Canada and Australia, so that The Anglo-Saxon countries represent 82% of all countries of origin. On the fifth place there is China, with only 2.8% of the total.

TABLE S4_45: **HBO Films Country/Countries of origin (n=394)**

	Country	Number	%
1	United States	209	53,04
2	United Kingdom	67	17
3	Canada	36	9,14
4-5	Australia, China	2 x 11	2 x 2,80
6	France	9	2,28
7	Germany	7	1,77
8-10	Ireland, Italy, South Korea	3 x 4	3 x 1,01
11-15	Czech Republic, India, Japan, Mexico, South Africa	5 x 3	5 x 0,76
16-19	Bulgaria, Denmark, Norway, Russia	4 x 1	4 x 0,5
20-28	Bahamas, Finland, Hong Kong, Iceland, New Zealand, Portugal, Spain, Sweden, Turkey	9 x 1	9 x 0,25
	Total	394	100

Source: IMDb, January, 2023

European countries count for 57% of the 28 producing countries we have listed, but once again, they are usually involved in partnership with non-European nations; and in particularly with USA, which co-produced, in one way or another, almost all the successful titles.

TABLE S4_46: **NON EUROPEAN and EUROPEAN Countries HBO Films**

%	Number of countries	% of countries
NON European	12	43
European	16	57
Total	28	100

TABLE S4_46A: **27 EU members and other Countries on HBO films**

%	Number of countries	% of countries
Non 27 EU countries	17	61
27 EU countries	11	39
Total	28	100

When it comes to the languages, HBO does not differentiate from the other platforms. English is the predominant language, accounting for 50.91 percent of all the mentioned languages. On a secondary note, on HBO we can find not only the American Sign Language, but also the British Sign Language.

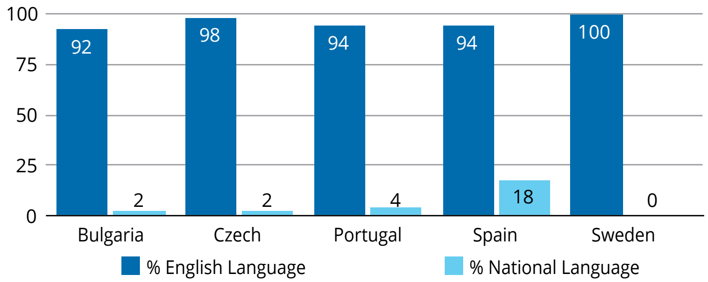
TABLE S4_47: **Languages of the HBO Films (n=446)**

N	Language	N of mentions	%
1	English	227	50,91
2	Spanish	30	6,73
3	French	27	6,05
4	Russian	20	4,48
5	Latin	18	4,04
6	Japanese	13	2,91
7	Italian	12	2,69
8	German	11	2,47
9	Mandarin	10	2,24
10-11	Chinese, Ukrainian	2 x 7	2 x 1,58
12	American Sign language	6	1,35
13-14	Hindi, Norwegian	2 x 5	2 x 1,12
15-18	Arabic, Portuguese, Turkish, Vietnamese	4 x 4	4 x 0,90
19-21	Estonian, Old English, Urdu	3 x 3	3 x 0,68
22-24	Czech, Hebrew, Korean	3 x 2	3 x 0,45
25-41	Afrikaans, British Sign Language, Cantonese, Dutch, Filipino, Greek, Indonesian, Latvian, Malay, Neapolitan, Quenya, Sanskrit, Serbian, Shanghainese, Sindarin, Swedish, Tagalog	17 x 1	17 x 0,22
	Total	446	100

Source: IMDb, January, 2023

With respect to the proportion between English and national language, the situation is not different from other platforms. English language gets over 90% in all countries, and Spanish is with the next highest percentage, 18%.

TABLE S4_48: **HBO FILMS English and National language**



Interesting fact is that for nearly 74% of all films there is no genre description displayed by the platform, which makes difficult a comparison with the other VOD providers. From the few data we could find, we can say that Action, Drama and Crimes are the most preferred genres on HBO. One of the reasons that could explain this lack of information is that the considered period coincided with the transition from HBO to HBO Max.

TABLE S4_49: **HBO Films GENRES Reported by HBO (n=235)**

N	GENRE	Number	%
1	Action Movies	20	8,51
2	Dramas	11	4,69
3	Crime movies	9	3,83
4	Biography	8	3,40
5	Comedies	6	2,55
6	Documentary Films	4	1,70
7-8	Animation, Mystery	2 x 2	2 x 0,85
9	N/A	173	73,62
	Total	235	100

Source: HBO, January, 2023

In January 2023, it was announced that the European streaming service SkyShowtime, jointly operated by Comcast and Paramount, acquired the exclusive streaming rights to 21 local HBO Max shows across Europe.[58] After HBO MAX became part of Warner Bros' Discovery, some changes have been made

[58] Porter, John, HBO Max offloads European shows to Comcast and Paramount, The Verge, https://www.theverge.com/2023/1/10/23548061/hbo-max-skyshowtime-comcast-paramount-european-streaming-wars, 15.02.2023

to achieve cost saving. And further changes are still to come, with Warner Bros' Discovery intending to entirely replace HBO Max, in 2023, with a new service based on the tech stack of Discovery Plus.[59]

4.4. iTunes

iTunes was first launched in June 2011 in the United States as a music platform, with Apple adding movies and TV-Shows for U.S. users in March 2012. Movie coverage has been gradually expanded since that time, with today's additions bringing the total to nearly 100 countries.[60] Flixpatrol data about the use of this platform is only available for five of the ten countries covered by the EUMEPLAT activities, and in these countries, iTunes is one of the top three platforms in terms of diffusion. As of February 16, 2023, though, the data shows that iTunes is no longer in the top-3 list in none of these countries. For the goals of our research, we took into exam the already cited observation period, from November 1, 2021, to February 27, 2022.

The percentage of North American content watched on iTunes has been growing in all the ten countries in 2022. The most significant increase is in Greece (+14%). The quota of North American content ranges from a minimum of 70% (in Czechia in 2021) to a maximum of 95% of the total (Bulgaria in 2022). TABLE S4_50 shows in detail the changes in the ten countries.

TABLE S4_50: **Watched content on iTunes produced in North America**

North America	% in 2021	% in 2022	Average %
BE	79,61	85,12	82,36
BG	89,42	94,74	92,08
CZ	69,53	75,56	72,55
DE	85,02	87,94	86,48
GR	78,7	92,73	85,71
IT	74,5	84,19	79,35
PT	88,17	92,2	90,18
ES	76,57	84,86	80,71
SE	77,7	81,52	79,61
TR	76,61	83,71	80,16
ALL	79,35	85,58	82,46

Source: FLIXPATROL, extracted 01.2023

[59] Porter, John, HBO Max offloads European shows to Comcast and Paramount, The Verge, https://www.theverge.com/2023/1/10/23548061/hbo-max-skyshowtime-comcast-paramount-european-streaming-wars, 15.02.2023

[60] Lovejoy, Ben, iTunes in the Cloud for Movies Goes Live in 11 New European Countries, Also for TV-Shows in France, MacRumors, https://www.macrumors.com/2013/02/27/itunes-in-the-cloud-for-movies-goes-live-in-11-new-european-countries-also-for-tv-shows-in-france/, 16.02.2023

Data about the popularity of European content on iTunes shows that in 2021 Bulgaria, Germany and Portugal have watched less European content on the platform than the global average; and the same can be told in 2022 for Bulgaria, Greece, Portugal, and Turkey. Czech Republic is with the highest percentage of European content watched for both years – 28.46% in 2021 and 24.27% in 2022.

TABLE S4_51: **Watched content on iTunes produced in EUROPE**

COUNTRY	% in 2021	% in 2022	Average %
BE	19,54	14,88	17,21
BG	9,94	4,80	7,37
CZ	28,46	24,27	26,36
DE	13,58	11,79	12,68
GR	20,98	7,28	14,13
IT	23,99	15,63	19,81
PT	10,85	7,69	9,27
ES	20,58	14,35	17,47
SE	20,48	18,18	19,33
TR	18,32	8,29	13,30
ALL	17,05	11,65	14,35

Source: FLIXPATROL, extracted 01.2023

Czech Republic is the leading country for the percentage of both European and national content. The highest percentage in for Q1 2021 – 40,75%. On the opposite side, some countries have less than 1% of watched national content on iTunes: Portugal with 0%, Bulgaria with average 0.04%, Greece with average of 0.09%, and Belgium with average of 0.64%. We have to precise and mark that watching national content largely depends on the actual availability of local titles in the platform's catalogue.

TABLE S4_52: **Watched content on iTunes produced from the country 2021-2022**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
Q1 2021			40,75	2,63		15,76		15,40	15,40	3,62
Q2 2021	0,96		11,36	2,97		1,97		2,48	1,82	2,46
Q3 2021			12,41	0,73	0,28	4,25		4,92	1,44	7,08
Q4 2021	3,79	0,06	12,71	4,51		1,94		8,58	7,89	4,33
Q1 2022	0,22	0,14	1,74	3,15		9,73		9,76	8,40	
Q2 2022	0,12		6,59	5,01		9,62		1,00	13,19	8,51
Q3 2022			21,60	2,72	0,47	3,00		1,57	9,82	15,22
Q4 2022		0,12	32,19	3,35		2,68		0,69	1,18	5,31
Average	0,64	0,04	17,42	3,13	0,09	6,12	0	5,55	7.39	5,82

Source: FLIXPATROL, extracted 01.2023

The top 5 genres on iTunes are Action, Sci-Fi, Superhero, Animated and Drama, nearly in all countries, with no relevant differences with the global data. Minor differences can be detected in in Czech Republic, with some preferences for Comedy and Adventure instead of Superhero and Drama; in Germany, with Comedy and Crime instead of Superhero and Animated; and less significantly in Bulgaria, Greece and Turkey.

TABLE S4_53: **MOST PREFERED GENRE ON iTunes**

	ALL	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
Action	1	1	2	1	2	3	1	1	1	1	1
Sci-fi	3	3	3	2	3	4	2	3	2	5	3
Superhero	2	2	5	6	6	1	3	2	3	4	2
Animated	4	5	1	4	9	2	6	4	4	2	4
Drama	5	4	6	7	1	7	4	5	5	3	8
Comedy	6	7	6	3	5	8	5	7	6	7	5
Adventure	7	8	4	5	8	6	7	6	7	6	6
Crime	9	9	10	9	4	11	10	9	8	9	10
Fantasy	8	5	8	11	7	5	11	12	11	12	11
Horror	11	10	12	12	10	9	9	10	10	10	7
Romance	12	6	7	10	13	10	13	8	13	11	14
War	14	14	11	14	12	12	12	15	12	14	12
Documentary	13	12	13	15	16	14	14	13	14	13	13
Western	15	13	14	16	14	13	15	14	15	15	15
Thriller	16	11	9	8	11		8	11	9	8	9
Family	18			13	17				16		
Unscripted	17		15		15						
Other	10										

Source: FLIXPATROL, extracted 01.2023

The most watched content on iTunes is produced by Others – in average for All Countries on the platform with 40%. For the ten counties in the research that percentage is 36%.

TABLE S4_54: **WATCHED content on iTunes produced by Others (n=80)**

% others	Number of Q by 10 countries
60-67	4
55-59	5
50-55	5
45-50	9
40-45	8
36-40	6
30-36	20

% others	Number of Q by 10 countries
25-30	7
20-25	7
15-20	3
10-15	3
0	3
Total	80

Source: FLIXPATROL, extracted 01.2023

On the second place in the producer's ranking is Warner Bros Pictures, the company which owns HBO Max, with an average of 18% at the global level, and a similar 19% in the ten countries represented in the project. The third place by percentages is for the content produced by Universal Pictures.

Content produced by other VOD platforms is present on iTunes, but it is not commonly watched: with two exceptions in the first quarter of 2021 Portugal and Spain (see table S4_55).

TABLE S4_55: **Watched Netflix content on iTunes**

Watched Netflix on iTunes	ALL	BE	BG	DE	IT	PT	ES	TR
Q1 2021	0,40			0,64	0,00	45,43	54,77	0,26
Q2 2021	0,40			1,34	0,46			
Q3 2021	0,20		0,12	0,86	0,16		3,34	
Q4 2021	0,20	0,44		1,39	0,79	0,04		
Q1 2022	0,40	2,79	0,12	0,16	2,95		0,16	
Q2 2022	0,10		0,10	0,42				
Q3 2022	0,20	0,10		0,23				
Q4 2022	0,20		0,08					
Average	0,26	0,42	0,05	0,63	0,55	5,68	7,28	0,03

Source: FLIXPATROL, extracted 01.2023

The data shows that HBO content is not so popular on iTunes too, with the sole exception of Italy – a 12% of preference in the fourth quarter of 2022.

TABLE S4_56: **Watched HBO content on iTunes**

Watched HBO on iTunes	ALL	BE	CZ	IT	ES	SE
Q1 2021	5,90					0,15
Q2 2021		3,62			0,64	6,53
Q3 2021			0,56	3,06		3,74
Q4 2022				12,04		

Source: FLIXPATROL, extracted 01.2023

The picture for the Disney+ content on iTunes is nearly the same as for the content produced by other platforms – basically they are not watched in any quarter of the 2021-2022 biennium.

TABLE S4_57: **Watched Disney+ on iTunes**

Watched Disney+ on iTunes	BG	CZ	GR	PT
Q1 2021		1,76		
Q2 2022				1,18
Q3 2022			0,30	
Q4 2022	1,48			

Source: FLIXPATROL, extracted 01.2023

Canal+ is the only European producer, which appears on the ranking with a very thin percentage: 0.4% in 2021 and 0.1% in 2022. Only in four of the countries involved in the project, the audiences have watched Canal+ contents on iTunes, and in all cases only in 2021.

TABLE S4_58: **CANAL PLUS watched content on iTunes by 10 countries**

Canal Plus	All	DE	PT	ES	TR
2021	0,4	0,05	0,16	1,36	0,37
2022	0,1				

Source: FLIXPATROL, extracted 01.2023

In five of the ten countries covered by the EUMEPLAT activities, iTunes was included in the top-3 platforms, for the period from 01.11.2021 to 27.02.2022: Belgium, Bulgaria, Germany, Greece, and Turkey. On average the number of films per country on iTunes is 46, which is nearly the same as on HBO (47), higher than on Disney+ (37), and significantly less than Netflix (87).

TABLE S4_59: **Number of iTunes Films in the 5 countries**

	BE	BG	DE	GR	TR	Total	Average N per platform	N ofcountries
iTunes	54	56	72	39	9	230	46	5

Source: FLIXPATROL, extracted 01.2023

On table S4_60 we can see that in the five countries, for the 17-week period, there are on aggregate 158 films listed in the top-10 watched ranking. 71% of the titles only appears once in this list, and just 5% of them are reported four times in top-10.

TABLE S4_60: **Number of iTunes Films no repetition**

N of repetitions	N of films	Total N of films	%
4	8	32	5
3	10	30	6
2	28	56	18
1	112	112	71
Total	158	230	100

Source: Flixpatrol

TABLE S4_61: **Selected films in 10 countries (n=158)**

REPETITION	Title of the films on iTunes
4	Black Widow, Dune, F9, Old, PaW Patrol: The Movie, Shang-Chi and the Legend of the Ten Rings, The Suicide Squad, Venom: Let There Be Carnage
3	Home Alone, Jungle Cruise, Nobody, Reminiscence, Spider-Man: Far from Home, Stillwater, The Croods: A New Age, The Father, The Grinch, The Last Duel
2	A Quiet Place Part II, Another Round, Cruella, Dolittle, Don't Breathe 2, Downton Abbey, Eternals, Free Guy, Harry Potter and the Chamber of Secrets, Harry Potter and the Philosopher's Stone, Home Alone 2: Lost in New York, House of Gucci, Luca, Midnight in the Switchgrass, No Time to Die, Peter Rabbit 2: The Runaway, Promising Young Woman, Space Jam: A New Legacy, Tenet, The Boss Baby: Family Business, The Courier, The Green Knight, The Ice Road, The King's Man, The Marksman, The Matrix Resurrections, Tom & Jerry, Wrath of Man
1	12 Angry Men, 2018: The Ultimate Test, 69: The Saga of Danny Hernandez, After We Fell, American Made, Apollo 11, Arrival, Avengers: Endgame, Barry Lyndon, Benedetta, Black Box, Blade Runner 2049, Boss Level, Chaos Walking, Cheaper by the Dozen, Children of Men, City of Lies, Clifford the Big Red Dog, Copshop, Dinner for One, Donnie Darko, Eiffel, Elf, Emma, Encanto, Epic, Escape Room, Flash Gordon, Frozen II, Ghostbusters: Afterlife, Halloween Kills, Hannibal, Harry Potter and the Deathly Hallows: Part1, Harry Potter and theGoblet of Fire, Harry Potter and theHalf-Blood Prince, Harry Potter and thePrisoner of Azkaban, Heaven Is for Real, Hitman's Wife's Bodyguard, Honest Thief, I'm Your Man, ICareaLot, Interstellar, It's Only the End of the World, Jack Reacher, Jack Reacher: Never Go Back, Jim Button and the Wild 13, Jumper, K3: Dans van de Farao, Kaamelott – The First Chapter Kaiserschmarrndrama, Knives Out, Lansky, Life of Pi, Little Lord Fauntleroy, Love Actually, Meet the Fockers, Mission impossible-Fallout, Motherless Brooklyn, No Sudden Move, OSS 117: From Africa with Love, I Paw Patrol: Mighty Pups, Pig, Pleasure, Raya and the Last Dragon, Recep İvedik 5, Red Sparrow, Reservoir Dogs, Revolutionary Road, Riders of Justice, Run All Night, Saint Laurent, Shao Lin san shi liu fang/ The 36th Chamber of Shaolin, Skyfall, Snake Eyes: G.I. Joe Origins, Sonic the Hedgehog, Soul, SPECTRE, Spencer, Spider-Man, Spiral: From the Book of Saw, Spirit Untamed, Spoiled Brats, Star Wars: The Rise of Skywalker, The 355, The Addams Family, The Addams Family 2, The Assistant, The Comeback Trail, The Core, The Dry, The Grand Budapest Hotel, The Hangover, The Hitchhiker's Guide to the Galaxy, The Hunt for Red October, The Invisible Man, The Judge, The Little Things, The Lord of the Rings:The Fellowship of the Ring, The Many Saints of Newark, The Mauritanian, The Misfits, The Protégé, The Reader, The Secrets We Keep, The Unholy, The Witches, Those Who Wish Me Dead, Tides, Toy Story 4, Trigger Point, Wander, Witness

On iTunes USA is the top country of origin, with nearly 53%, followed by UK with 15%, and Canada with 8%. The total number of producing countries is 24, but one more time, many of them only participated in partnership with USA.

TABLE S4_62: **iTunes Films Country/Countries of origin (n=390)**

	Country	Number	%
1	United States	206	52,82
2	United Kingdom	57	14,62
3	Canada	32	8,21
4	France	17	4,36
5	Germany	13	3,33
6	China	12	3,08
7	Japan	10	2,56
8	Belgium	7	1,79
9	Australia	6	1,54
10	Sweden	5	1,28
11-13	Denmark, Mexico, Spain	3 x 3	3 x 0,77
14-18	Finland, Ireland, Netherlands, Saudi Arabia, Switzerland	5 x 2	5 x 0,51
19-24	Bulgaria, Colombia, Hong Kong, Italy, Luxembourg, Taiwan	6 x 1	6 x 0,26
	Total	390	100

Source: IMDb, January, 2023

European countries, as it was for other platforms, account for 58% of the producing countries, but they are mostly present as co-producers.

TABLE S4_63: **NON-EUROPEAN and EUROPEAN Countries iTunes Films**

%	% of countries
NON-European	42
European	58
Total	100
NON-EU members	50
27 EU members	50
Total	100

English language counts for 47% of all the mentioned languages on iTunes, and it is the main language in 94% of all the films made available. French (8%), Spanish (7%) and German (5%) are following the English language.

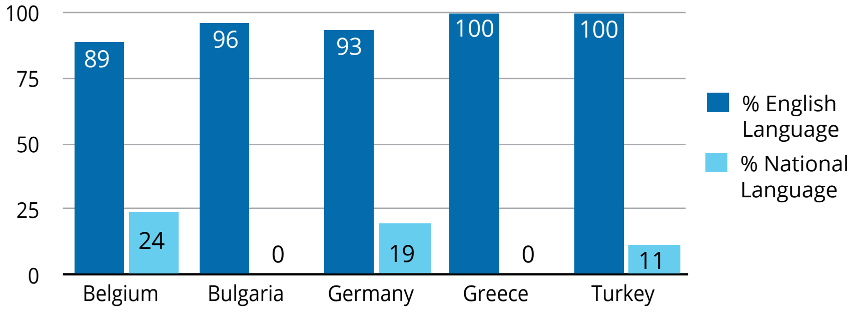
TABLE S4_64: **Language of the iTunes Films (n=460)**

N	Language	N	%
1	English	217	47,17
2	French	37	8,04
3	Spanish	31	6,74
4	German	25	5,43
5	Russian	21	4,57
6	Latin	18	3,91
7	Italian	15	3,26
8	Mandarin	13	2,83
9	Japanese	10	2,17
10-11	Arabic, Hindi	2 x 6	2 x 1,30
12-13	Norwegian, Ukrainian	2 x 5	2 x 1,09
14-16	American Sign Language, Finnish, Hungarian	3 x 4	3 x 0,87
17-22	Czech, Danish, Estonian, Korean, Portuguese, Swedish	6 x 3	6 x 0,65
23-28	Ancient Greek, Hebrew, Macedonian, Marathi, Sumerian, Tupi	6 x 2	6 x 0,43
29-37	Georgian, Greek, Inuktitut, Persian, Romanian, Serbian, Slovak, Somali, Turkish	*9 x 1*	9 x 0,22
	Total	460	100

Source: IMDb, January, 2023

In Bulgaria and Greece, there are no movies available in national language in iTunes. In all other the cases, the share of national language is above 10%. Belgium is the country with the lowest percentage of English language (89%), while Greece has a 100% of English language.

TABLE S4_65: **iTunes Films English and National language**



The taxonomy of genres as reported by iTunes is different from the other platforms, as it delas with such thematic labels as Cars, Gagsters, Serial Killer, Aliens, and the similar. Even though this categorization makes it difficult to properly compare iTunes with its VOD competitors, we can notice that the ranking of most preferred genres is topped by the same ones as in other platforms: namely, Action, Drama, Adventure, Comedies, and Sci-Fi.

TABLE S4_66: **iTunes Films GENRES Reported by iTunes (n=423)**

N	GENRE	Number	%
1	Action Movies	64	15,13
2	Dramas	48	11,35
3	Adventure Movies	47	11,11
4	Comedies	37	8,75
5	Sci-Fi Movies	29	6,86
6	Thriller Movies	23	5,44
7	Family Movies	22	5,20
8	Crime movies	21	4,97
9	Fantasy	19	4,49
10-11	Animation, Mystery	2 x 14	2 x 3,31
12	Kids	12	2,84
13-14	Horror Movies, Superhero	2 x 11	2 x 2,60
15	Spy Movies	8	1,89
16-17	History, Murder	2 x 5	2 x 1,18
18-19	Biography, Romance	2 x 4	2 x 0,95
20-21	Biopic, Documentary Films	2 x 3	2 x 0,71
22-26	Cars, Gagsters, Revenge, Serial Killer, Terrorism	5 x 2	5 x 0,47
27-35	Action heroes, Aliens, Drug cartel, Fashion, Heist, Hitman, Time loop, Turkish production, Westerns	9 x 1	9 x 0,24
	Total		100

Source: iTunes, January, 2023

As to penetration of this VOD provider, we can recall that nearly 27% the of smartphones in Europe run on iOS; which also means the same percentage of devices are iPhones.[61] Those are the main potential users of iTunes as a platform for films and TV series. Good news for Europe come from Apple in the beginning of 2023, with the announcement that "Apple TV+ is expanding its European production teams"[62].

[61] https://www.sossupport.net/blog/android-vs-ios-market-share-per-country-2022/#:~:text=Across%20Europe%2C%20the%20mobile%20device,with%20a%2015.65%25%20market%20share., 16.02.2023

[62] Gallagher, William, Apple TV+ is expanding its European production teams, Apple Insider, https://appleinsider.com/articles/23/01/06/apple-tv-is-expanding-its-european-production-teams, 16.02.2023

4.5. Amazon Prime Video

In July 2022, Amazon announced the raise of the fees for its delivery and streaming service Amazon Prime in Europe by up to 43% a year. The importance of the European audiences for Prime is not to be underestimated: according to the available data, for instance, Germany is Amazon's second-biggest market after the United States.[63] At the beginning of 2022, the research Firm Ampere Analysis announced that Amazon Prime Video is now the market leader in Germany. It overtook Netflix's lead, and the gap is expected to grow in the coming years.[64] According to Jaanika Juntson, a member of the Markets Operators team at Ampere covering the German market, "Amazon's lead is driven by many factors, for example Amazon's higher proportion of German language content. Amazon's growth is driven by its live sports rights, such rights to broadcast UEFA's Champions League matches in Germany for the 2021-22 season."[65]

If we read between the lines, we can find that local content and national language is a key combination for expanding on the European market. Although Amazon Prime Video is available in all ten EUMEPLAT countries, on FlixPatrol there is data only for Germany and global usage. As a consequence, for Amazon Prime Video we will compare All countries with Germany. As it is shown on TABLE S4_67, Germany is consuming on average more North American content than the global users of the platform.

TABLE S4_67: **Watched conteınt on Amazon Prime produced in North America**

N	COUNTRY	% in 2021	% in 2022	Average %
1	GERMANY	78,23	88,44	83,36
2	ALL COUNTRIES	73,75	82,15	77,95

Source: FLIXPATROL, extracted 01.2023

A good trend is visible, according to which German public consumes more European contents than the global average. The average is nearly double comparing to the platform average for all countries.

[63] Dastin, Jeffrey, Amazon to raise Prime prices in Europe as retailer wrestles with costs, https://www.reuters.com/business/retail-consumer/amazon-raise-prime-prices-europe-retailer-wrestles-with-costs-2022-07-25/, 16.02.2023

[64] Abbatescianni, Davide, Amazon Prime Video is now the market leader in Germany, says Ampere Analysis, Cineuropa, https://cineuropa.org/en/newsdetail/421193/, 16.02.2023

[65] Abbatescianni, Davide, Amazon Prime Video is now the market leader in Germany, says Ampere Analysis, Cineuropa, https://cineuropa.org/en/newsdetail/421193/, 16.02.2023

TABLE S4_68: **Watched content on Amazon Prime produced in EUROPE**

N	COUNTRY	% in 2021	% in 2022	Average %
1	GERMANY	18,58	11,52	15,05
2	ALL COUNTRIES	10,88	6,38	8,63

Source: FLIXPATROL, extracted 01.2023

As shown in table S4_69, in 2022 half of the European content is produced "by the country" – 5.43% percent of national content.

TABLE S4_69: **Watched content on Amazon Prime produced by the country 2021-2022**

	DE
Q1 2021	7,29
Q2 2021	4,92
Q3 2021	6,86
Q4 2021	4,8
Q1 2022	5,23
Q2 2022	5,55
Q3 2022	5,47
Q4 2022	5,45
Average	5,70

Source: FLIXPATROL, extracted 01.2023

The most preferred genres in Germany perfectly coincide with those of the global audience of the platform. In Germany, there are two missing genres – Documentary and War – which are on the bottom of global preferences.

TABLE S4_70: **Most Preferred Genres on Amazon Prime**

	ALL	DE
Action	2	1
Sci-fi	3	2
Superhero	5	3
Adventure	9	4
Horror	6	5
Comedy	8	6
Drama	1	7
Animated	4	8
Thriller	14	9

Fantasy	11	10
Crime	7	11
Romance	12	12
War	17	13
Western	15	14
Documentary	16	15
Other	10	0
Unscripted	13	0

Source: FLIXPATROL, extracted 01.2023

On Table S4_71, we present the average percentages for All Countries and

Germany for the period of 2021-2022. German's taste for producers is different from the taste go the global audience of the platform. In the global audience number one producer is Paramount Pictures with 13.3%, and in Germany the percentage is zero. In Germany top producer is Other with 35.44%. Canal plus has zero percent in both groups. Interesting fact is that Netflix productions account for 4.94%.

TABLE S4_71: **Amazon Prime Watched Content by producer/s**

Platform	Average all	Average Germany
Other	10,97	35,44
Warner Bros. Pictures	12,95	19,70
Universal Pictures	9,80	11,64
Sony Pictures	9,75	11,17
Netflix	0,39	4,94
MGM	3,66	4,69
STX Entertainment	0,94	3,24
Lionsgate	2,51	3,08
Walt Disney Pictures	2,20	2,63
20th Century Fox	2,52	2,00
Hulu	0,31	1,41
Paramount+	10,23	0,06
Paramount Pictures	13,30	0
AMC	1,98	0
Orion Picture	0,04	0
HBO	0,54	0
HBO MAX	6,79	0
Millennium Films	11,12	0
	100	100

Source: FLIXPATROL, extracted 01.2023

In three of the countries we are considering, Amazon Prime Video in included in the list of the top 3 platforms in terms of popularity: Czech Republic, Germany, and Italy. Czech Republic has the smallest number of top-watched films during the researched period, 33, and Italy has the highest, 67. The average for the three countries is 51 single movie titles.

TABLE S4_72: **Number of Amazon Prime Films in the 3 countries**

N		CZ	DE	IT	Total	Average N per platform	N of countries
1	Amazon Prime	33	54	67	154	51	3

Source: FLIXPATROL, 10.2022

The average number of films per country is close to the average on HBO (47) and iTunes (46), higher than the one of Disney+ (37) and smaller than the Netflix one (87).

TABLE S4_73: **Number of Amazon Prime Films no repetition**

N of repetitions	N of films	Total N of films	%
2	15	30	11
1	124	124	89
Total	139	154	100

Source: FLIXPATROL, 10.2022

Table S4_74 lists out 139 films, and their breakdown divided by the number of occurrences in the top-watched list. Amazon Prime has the smallest number of receptions, 2, comparing to other platforms: Netflix (10), Disney+ (4), HBO (5), and iTunes (4).

TABLE S4_74: **Selected films on Amazon Prime in 3 countries (n=139)**

REPETITION	Title of the films on Amazon Prime
2	After We Fell, Being the Ricardos, Cinderella, Dangerous, Encounter, Halloween, Harry Potter and the Philosopher's Stone, I Want You Back, Infinite, Spiral: From the Book of Saw, The Protégé, The Tender Bar, The Tomorrow War, The Voyeurs, Time Is Up
1	7500, A Million Ways to Die in the West, A Quiet Place, Ad Astra, After, After We Collided, Anni da cane, Another Round, B3N: Respira, Bedazzled, Benvenuti in casa Esposito, Black Widow, Bliss, Borat Subsequent Moviefilm, Catweazle, Chaos Walking, Christmas at the Plaza, Christmas on the Nile, Christmas Vacation 2000, City of Lies, Clifford the Big Red Dog, Come un gatto in tangenziale – ritorno a Coccia di Morto, Coming 2 America, Despicable Me 2, Dinner for One, Don't Breathe 2, Dope Boys Alphabet, Dune, Emma, Escape Room: Tournament of Champions Eternals, F9, Fack ju Göhte 3, Federica Pellegrini – Underwater, Frivolous Lola, Genitori vs influencer, Ghostbusters: Afterlife, Godzilla vs. Kong, Halloween Kills, Harry Potter and the Chamber of Secrets, Harry Potter and the Deathly Hallows: Part 1, Harry Potter and the Deathly Hallows: Part 2, Harry Potter and the Goblet of Fire, Harry Potter and the Half-Blood Prince, Harry Potter and the Order of the Phoenix, Harry Potter and the Prisoner of Azkaban, Hitman's Wife's Bodyguard, Home Alone, Home Alone 2: Lost in New York, Hotel Transylvania 3: Summer Vacation, Hotel Transylvania: Transformania, House of Gucci, How the Grinch Stole Christmas, I Am Santa Claus, It Chapter Two, Jolt, Kaiserschmarrndrama, Last Christmas, Little Lord Fauntleroy, Look Away, Love Actually, Malignant, Merry Christmas, Minions, Monster Hunter, Most Dangerous Game, My Son, Natale a Beverly Hills, Natale a New York, Nine and a Half Moons, No Time to Die, Nobody, Oblivion, Old, Paparazzi, PAW Patrol: The Movie, Pintus@ Christmas, Queenpins, Rammstein: Paris, Rooney, Saving Leningrad, Se mi vuoi bene, Serenity, Si vive una volta sola, Songbird, Sono solo fantasmi, Space Jam: A New Legacy, Spider-Man: Far from Home, Stargate: Continuum, Superheroes, The 12th Man, The Aeronauts, The Bourne Supremacy, The Conjuring: The Devil Made Me Do It, The Dry, The Electrical Life of Louis Wain, The Fast and the Furious: Tokyo Drift, The Father, The Forever Purge, The Green Knight, The Hating Game, The Ice Road, The King's Man, The Last Witch Hunter, The Legend of the Christmas Witch, The Little Things, The Manor, The Misfits, The Suicide Squad, The Wall, The Weeknd x Dawn FM Experience, Those Who Wish Me Dead, Till Death, Tom Clancy's Without Remorse, Trafficante di virus, Tre sorelle, Trolls World Tour, Tutti per Uma, Vacanze di Natale a Cortina, Venom, Venom: Let There Be Carnage, When Mom is Away... With the Family, Wrath of Man, Zack Snyder's Justice League

As with all other the platforms, USA and UK top the rankling of the producing countries, with respectively 45% and 15% of the total, for an aggregate quota of 60%.

TABLE S4_75: **Amazon Prime Country/Countries of origin (n=256)**

	Country	Number	%
1	United States	116	45,31
2	United Kingdom	38	14,84
3	Italy	27	10,55
4	Canada	16	6,25
5-6	China, Germany	2 x 10	2 x 3,90
7	France	7	2,73
8-9	Bulgaria, Japan	2 x 5	2 x 1,95
10	Sweden	3	1,18
11-14	Austria, Norway, South Africa, Spain	4 x 2	4 x 0,78
15-25	Australia, Brazil, Denmark, Finland, Hong Kong, Iceland, Luxembourg, Netherlands, Russia, South Korea, Switzerland	11 x 1	11 x 0,39
	Total	256	100

Source: IMDb

In the case of Prime too, European countries account for the majority of the total producing countries (64%), but they are usually present as coproducers together with USA.

TABLE S4_76: **NON-EUROPEAN and EUROPEAN Countries on Amazon Prime Films**

%	Number of countries	% of countries
Non-European	9	36
European	16	64
Total	25	100

TABLE S4_76A 27: **EU members and non-members Countries on Amazon Prime Films**

%	Number of countries	% of countries
Non-EU members	14	56
27 EU members	11	44
Total	25	100

On Amazon Prime, the movies are made available in a variety of languages, and again half of the languages mentioned is English (49%), followed by Italian (10%) and Spanish (5%). German language, despite Germany being the second biggest market for Amazon Prime, is only available in 3.91% of the releases.

TABLE S4_77: **Language of the AMAZON Prime Films (n=281)**

N	Language	N	%
1	English	137	48,75
2	Italian	28	9,96
3	Spanish	15	5,34
4-5	French, Latin	2 x 14	2 x 4,98
6	Russian	12	4,27
7	German	11	3,91
8-9	Japanese, Mandarin	2 x 5	2 x 1,78
10-11	American Sign Language, Ukrainian	2 x 4	2 x 1,42
12-13	Arabic, Norwegian	2 x 3	2 x 1,07
14	Portuguese	2	0,71
15-38	Ancient Greek, Bulgarian, Chinese, Croatian, Czech, Danish, Finnish, Hebrew, Hungarian, Icelandic, Macedonian, Malay, Marathi, Navajo, North American Indian, Old English, Romanian, Sam, Serbo-Croatian, Shoshoni, Sumerian, Swedish, Turkish, Vietnamese	24 x 1	24 x 0,36
	Total	281	100

Source: IMDb, January, 2023

Among the three elected countries, in Germany the movies are more commonly available in English than they are in the national language (respectively 93 and 11%), with the Italian data revealing a better balance (respectively 84 and 36%). In Czech Republic, none of the most-watched movies is available in Czech.

TABLE S4_78: **Amazon Prime Films English and National language**

N	COUNTRY	% English Language	% National Language
1	Czech	94	0
2	Germany	93	11
3	Italy	84	36

Top genres on Amazon Prime are somehow in line with the top preferred genres in the other platforms: on top of the ranking, we have Comedies, Drama, Horror, and Suspense. A difference, in the case Amazon, is the second place of the genre Comic, while more peculiar genres – labeled as Alcohol, Basketball, Biopic, Space Opera, or Trap – appear at the bottom of the list.

TABLE S4_79: **Amazon Prime Films GENRES Reported by Amazon PRIME (n=205)**

N	GENRE	Number	%
1	Comedies	24	11,83
2	Comic	20	9,85
3	Dramas	18	8,87
4	Horror Movies	15	7,39
5	Suspense	14	6,90
6-7	Action Movies, Sci-Fi Movies	2 x 12	2 x 5,91
8	Fantasy	10	4,93
9	Superhero	6	2,96
10	Adventure Movies	5	2,46
11	Marvel	4	1,97
12-18	Animation, Crime movies, Documentary Films, Family Movies, Murder, Slasher, Thriller Movies	7 x 3	7 x 1,48
19-26	Demons, Hitman, Monster, Mystery, Revenge, Romance, Spy Movies, N/A	8 x 2	8 x 0,98
27-54	Alcohol, Alien invasion, Basketball, Biopic, Cars, Christmas, Cry movie, DC, Disaster, Dogs, Fashion, For babies, Gangsters, Heist, History, Kids, Military movies, Music Videos and Concerts, Psychological, Serial killer, Space opera, Splatter, Sports Movies, Teen Movies, Trap, Unscripted, Westerns, Young Adult Audience	28 x 1	28 x 0,49
	Total	205	100

Source: Amazon Prime Video, January, 2023

In 2022, Amazon Prime Video announced new investments to create regional contents in such markets as the UK, France, and some regions of Asia, as part of the strategy to win over international viewers.[66] In the same year, Amazon Prime Video get redesigned. The main goal of this redesign is to be more competitive with other major platforms, as Netflix, HBO Max, and Disney+. During a public conference, the Amazon CEO Andy Jassy opined that video "is a really important ingredient in whether people choose to sign up for

[66] Obolenskaya, Christina, Amazon Prime Video invests in content to entice international viewers, Insider Intelligence, https://www.insiderintelligence.com/content/amazon-prime-video-invests-content-entice-international-viewers, 16.02.2023

Prime or not".[67] With the TV series *The Rings of Power* and with the *Thursday Night* broadcasting of National Football League games, Amazon Prime Video became the number one subscription streaming service in the U.S., as of September 2022, for the first time surpassing Netflix in the Parks Associates ranking.[68] Data shows that "Prime subscribers and younger generation members are Amazon's most frequent customers".[69] Amazon Prime is a membership service that gives subscribers free two-day shipping. It provides numerous perks, such as access to exclusive deals on Prime Day, access to Prime Video, and a collection of other benefits. In many areas, including Europe, Amazon Prime fee is integrated in that of the Amazon Prime program, and statistics show that 65% of all Amazon customers are Amazon Prime Members. In all evidence, the possibility for European competitors to break into the scene is shrinking, as the commercial VOD platforms are benefited by the network effect and the industrial synergies with the global Big Tech companies – something that will be addressed in deliverable D5.6, White Book of Recommendations.

4.6. Google Play

According to the data released by the marketing agency Omdia, around 90 percent of new smart televisions in Europe were powered by Android TV, including some models that include the newer version of Android TV, called Google TV.[70] The analysis of Dataxis noted that Google experienced the largest growth in 2022 and 2021, and that this trend is expected to continue in 2023.[71] In 2020, Google launched the Chromecast with Google TV. Nearly two years since its launch, Google is expanded the streaming stick to more markets, including Europe. In our case, the data about Google Play is available for nine countries, except for Bulgaria. According to Flixpatrol data, the average consumed content from North America in 2021-2022 is overall 84%. Only Turkey (56%) is below that percentage, and in Greece is very close to that average – 83.65%.

[67] Hayes, Dad, Andreeva, Nellie, White, Peter and D'Alessandro, Anthony, Amazon Gets Ready For Its Next Hollywood Evolution After Jeff Blackburn's Exit, DEADLINE, https://deadline.com/2022/12/amazon-prime-video-streaming-jeff-blackburn-executives-1235187817/, 16.02.2023

[68] Hayes, Dad, Andreeva, Nellie, White, Peter and D'Alessandro, Anthony, Amazon Gets Ready For Its Next Hollywood Evolution After Jeff Blackburn's Exit, DEADLINE, https://deadline.com/2022/12/amazon-prime-video-streaming-jeff-blackburn-executives-1235187817/, 16.02.2023

[69] 74 Amazon Statistics You Must Know: 2023 Market Share Analysis & Data, https://financesonline.com/amazon-statistics/, 16.02.2023

[70] Keys, Matthew, Google starts to dominate streaming TV market in Europe, https://thedesk.net/2022/09/google-android-tv-google-tv-growing-market-share-europe/?utm_content=cmp-true, 16.02.2023

[71] Google gains 10% TV OS European market share in three years, Rapid TV News, https://www.rapidtvnews.com/2023012763382/google-gains-10-tv-os-european-market-share-in-three-years.html#ixzz7tV9HnAbs, 16.02.2023

TABLE S4_80: **Watched content on Google Play produced in North America**

N	COUNTRY	% in 2021	% in 2022	Average %
1	Belgium	89,40	93,84	91,62
2	Czech Republic	86,63	92,49	89,56
3	Germany	89,1	93,67	91,38
4	Greece	71,98	95,33	83,65
5	Italy	91,12	94,94	93,03
6	Portugal	94,8	95,03	94,91
7	Spain	83,70	92,76	88,23
8	Sweden	88,63	92,73	90,68
9	Turkey	39,91	72,16	56,04
10	All Countries	83,8	83,32	83,56

Source: FLIXPATROL, extracted 01.2023

Let us observe the success of the European works on Google Play (table S4_81). All the nine countries are below the global average (10.52%), and the exception to that trend is Greece, where in 2021 28% of the watched content is from Europe.

TABLE S4_81: **Watched content on Google Play produced in Europe**

N	COUNTRY	% in 2021	% in 2022	Average %
1	Belgium	9,84	6,15	7,99
2	Czech Republic	10,36	7,51	8,93
3	Germany	8,48	6,29	7,39
4	Greece	28,01	4,66	16,34
5	Italy	8,35	5,05	6,70
6	Portugal	5,18	4,95	5,06
7	Spain	10,79	7,23	9,01
8	Sweden	9,80	6,90	8,35
9	Turkey	7,23	3,78	5,51
10	All Countries	12,92	10,52	11,72

Source: FLIXPATROL, extracted 01.2023

Turkey (29.85%) and Spain (3.35%) top the statistics, for what concerns the share of national contents. The marge between the first Turkey and the second – Spain – is big enough to be significant. Two of the other countries are above 1% – Czech Republic (1.21%) and Germany (1.66%) – whilst three of them are below 1%, and Greece and Portugal are with zero percent.

TABLE S4_82 **Watched content on Google Play produced from the country 2021-2022**

	BE	CZ	DE	GR	IT	PT	ES	SE	TR
Q1 2021		3,21	3,4		0,84		11,21	0,75	57,28
Q2 2021	0,18	0,24	2,62				0,34		47,55
Q3 2021			0,61				0,28		
Q4 2021	2,25		2,93				3,06		37,85
Q1 2022	0,46	0,1	2,14				9,64	1,96	16,81
Q2 2022			1,62				1,68	1,22	14,17
Q3 2022									34,27
Q4 2022		6,19			0,24		0,61		30,94
Average	0,36	1,21	1,66	0	0,13	0	3,35	0,49	29,85

Source: FLIXPATROL, extracted 01.2023

On global scale, the top 5 genre on Google Play are: Superhero, Action, Sci-Fi, Animated, and Fantasy. The only difference, when compared to the countries we have observed, is in Belgium, where a preference is visible for Drama, instead of Sci-Fi.

TABLE S4_83: **MOST PREFFERED GENRE ON Google Play in 9 countries**

	ALL	BE	CZ	DE	GR	IT	PT	ES	SE	TR
Action	2	1	1	2	1	2	1	2	1	1
Superhero	1	2	2	4	3	1	1	1	3	2
Sci-fi	3	6	3	3	2	2	2	5	2	2
Animated	4	3	4	5	6	2	2	3	4	4
Comedy	6	4	6	6	8	4	4	4	6	3
Horror	7	10	8	8	5	3	5	6	7	6
Drama	9	5	9	4	11	5	8	8	5	5
Fantasy	5	8	5	1	4	6	7	12	9	8
Adventure	8	7	10	9	7	7	6	7	8	9
Romance	10	9	7	11	9	8	3	11	12	10
Crime	11	11	12	7	10	9	9	10	11	7
Thriller	14	12	11	10	12	10	10	9	10	
Documentary	15	13	15	14	15	13	11		13	11
Western	16	14	13	15	14	12		13	15	
War	17			12	13	11			14	
Family			14						16	
Unscripted	13			13						
Other	12									

Source: FLIXPATROL, extracted 01.2023

The producer of the most watched content for the nine countries is Other – over one third of the total – while for the platform as a whole, the leading content producer is Warner Bros Pictures, which is the owner of HBO.

TABLE S4_84: **Watched content on Google Play by producer/s**

Platform	Average % ALL Countries 2021-2022	Average % EUMEPLAT Countries 2021-2022
Other	15,80	35,63
Warner Bros. Pictures	24,98	22,477
Sony Pictures	14,31	14,27
Universal Pictures	13,84	12,41
Walt Disney	2,70	4,151
MGM	2,71	3,676
20th Century Fox	2,65	3,38
Lionsgate	1	1,17
STX Entertainment	0,44	1,07
Netflix	0,23	0,57
HBO	1,14	0,494
Hulu	0,19	0,275
Amazon	0,04	0,20
Paramount+	0,20	0,12
Paramount Pictures	13,71	0,086
AMC	0,19	0,02
Orion Picture	0,06	0,001
HBO MAX	5,81	
Total %	100	100

Source: FLIXPATROL, extracted 01.2023

In 27 of the 72 quarters for the nine countries the percentage of content by Others is between 30 and 39. In Turkey that percentage goes to 74,39% – in Q2 2021. The lowest figure is in Q1 2021 in Greece.

TABLE S4_85: **WATCHED content on Google play produced by Others (n=72)**

% others	Number of Q by 10 countries
61,68 – 74,39	3
50 – 56	6
40 – 49	13
30 – 39	27
20 – 29	14
13 – 19	8
3,39	1
Total	72

Source: FLIXPATROL, extracted 01.2023

Among the most-watched contents on Google Play, those produced by Warner Bros. Pictures are very popular. The average percentage is 23%, but in some countries is much higher – in Greece is 46% for 2021 and 2022, and in the first quarter of 2021 it is 87%. That is important to remark upon, as Warner Bros. Pictures own a competitor platform, which is HBO/HBO Max.

TABLE S4_86: **WATCHED content on Google play produced by Warner Bros. Pictures**

Warner Bros. Pictures	All	BE	CZ	DE	GR	IT	PT	ES	SE	TR
Q1 2021	36,4	22,85	47,86	11,51	87,45	28,26	24,59	13,76	21,94	19,84
Q2 2021	30,1	22,68	31,27	7,21	54,41	38,64	27,19	27,93	19,26	13,87
Q3 2021	33,6	48,87	13,32	16,73	62,33	39,31	37,96	38,1	32,45	21,5
Q4 2021	21,6	22,63	36,11	8,23	38,2	25,2	20,85	22,73	14,05	28,38
Q1 2022	18,5	25,47	26,91	8,09	34,91	22,95	19,68	18,61	16,44	16,61
Q2 2022	19,4	29,11	26,83	12,55	33,53	32,29	24,66	20,84	10,05	20,24
Q3 2022	19,6	19,8	18,66	9,18	28,42	24,41	16,01	8,83	8,18	22,43
Q4 2022	18,9	15,28	10,24	3,55	26,23	22,51	9,72	5,24	4,86	17,89
Average	24,76	25,84	26,4	9,63	45,69	29,20	22,58	19,51	15,90	20,10

Source: FLIXPATROL, extracted 01.2023

Let us now focus on the Google Play contents produced by the competitor VOD services. German audiences have watched contents produced by Netflix: an average of 1.74% for the mentioned two-year period. In 2021, in Belgium, Czech Republic, Italy, Portugal, Sweden, and Turkey people have watched content produced by HBO on Google play. The highest percentage is in in Italy in Q1 2021, an impressive 10.2%. In Portugal, Italy, and Czech Republic, Google

Play users have occasionally watched content produced by Amazon Prime Video – mainly in Q4 2022, with the percentage around 1%. Only in Portugal and Sweden have Google Play watchers appreciated Disney+ titles, in both cases in Q2 2022. Only in two of the researched countries is Google Play one of the top national platforms, Greece and Italy. The number of films included in the top-watched list is relatively small, 38 in Greece and 34 in Italy. The average number of films per country is 36, arguably due to the composition of the catalogue.

TABLE S4_87: **Number of f Google Play Films in the 2 countries**

	GR	IT	Total	Average N per platform	N of countries
Google play	38	34	72	36	2

Source: FLIXPATROL, extracted 10.2022

Significant percentage of films appears in top 10 only once, 74%. The total number of films without repetitions is 57.

TABLE S4_88: **Number of NETFLIX Films no repetition**

N of repetitions	N of films	Total N of films	%
2	15	30	26
1	42	42	74
Total	57	72	100

On Table S4_89 is a list of all 57 films watched in Greece and Italy.

TABLE S4_89: **Selected films in 2 countries (n=57)**

REPETITION	Title of the films on Google Play
2	A quiet place part II, Dune, F9, Free Guy, No Time to Die, Old, PAW Patrol: The Movie, Space Jam: A New Legacy, Spider-Man: Far from Home, The croods: A new age, The Grinch, The Matrix Resurrections, The suicide squad, Venom, Venom: Let There Be Carnage
1	Black Widow, Casino Royale, Don't Breathe 2, Elf, Encanto, Eternals, Fifty Shades Darker, Fifty Shades Freed, Ghostbusters: Afterlife, Godzilla vs. Kong, Harry Potter and the Chamber of Secrets, Harry Potter and the Order of the Phoenix, Harry Potter and the Philosopher's Stone, Home Alone, Home Alone 2: Lost in New York, House of Gucci, Journey to China: The Mystery of Iron Mask, Jungle Cruise, King Richard, Last Man Down, Monster Hunter, Mortal Combat, Nobody, Resident Evil: Welcome to Raccoon City, Shang-Chi and the Legend of the Ten Rings, Skyfall, Snake Eyes: G.I. Joe Origins, Spectre, Spider-Man, Spider-Man 3, Spider-Man: Homecoming, The Addams Family 2, The Amazing Spider-Man, The Boss Baby: Family Business, The Conjuring: The devil made me do it, The Deep House, The Forever Purge, The King's Man, The Lord of the Rings: The Fellowship of the Ring, The Lord of the Rings: The Two Towers, The Matrix, Wrath of Man

As to the provenience of the titles, USA is the country of origin of 64.42% of the mentioned films, followed by UK with 10.58%.

TABLE S4_90: **Google Play Films Country/Countries of origin (n=104)**

	Country	Number	%
1	United States	67	64,42
2	United Kingdom	11	10,58
3	Canada	8	7,69
4-6	China, Germany, Japan	3 x 3	3 x 2,88
7	Australia	2	1,92
8-14	Bahamas, Brazil, Czech Republic, Mexico, Russia, South Africa, Sweden	7 x 1	7 x 0,96
	Total	104	100

Source: IMDb, January, 2023

TABLE S4_91: **NON-EUROPEAN and EUROPEAN Countries Google Play Films**

%	Number of countries	% of countries
NON-European	9	64
European	5	36
Total	14	100

TABLE S4_91A: **27 EU members and non-members Countries Google Play Films**

%	Number of countries	% of countries
NON-EU Members	11	79
27 EU Members	3	21
Total	14	100

As to languages available on the platform, English accounts for 55% of all the mentioned ones.

TABLE S4_92: **Language of the Google Play (n=129)**

N	Language	N	%
1	English	71	55,04
2-3	French, Spanish	2 x 7	2 x 5,43
4	Russian	6	4,65
5-6	German, Japanese	2 x 5	2 x 3,88
7-8	Italian, Latin	2 x 4	2 x 3,10
9	Mandarin	3	2,33
10	Malay	2	1,55
11-25	American Sign Language, Ancient Greek, Arabic, Chinese, Czech, Finnish, Hindi, Hungarian, Korean, Macedonian, Marathi, Norwegian, Portuguese, Sumerian, Tupi	15 x 1	15 x 0,77
	Total	129	100

Source: IMDb, January, 2023

In Greece there are no movies made available in Greek language, in the observed period, whereas in Italy 12% of films are also in Italian.

TABLE S4_93: **Google Play Films English and National language**

N	COUNTRY	% English Language	% National Language
1	Greece	97	0
2	Italy	100	12

Action movies represent 31% of the top-watched films, followed by Sci-Fi (10%) and Superhero (9%). Aliens, Cars, Monsters, Mystery, and Thrillers – sticking to Google Play's own definitions – are the less preferred genres on the platform.

TABLE S4_94: **Google Play Films GENRES Reported by Netflix (n=81)**

N	GENRE	Number	%
1	Action Movies	25	30,86
2	Sci-Fi Movies	8	9,88
3	Superhero	7	8,64
4-6	Family Movies, Fantasy, Horror Movies	3 x 6	3 x 7,41
7	Animation	5	6,17
8-9	Comedies, Spy Movies	2 x 4	2 x 4,94
10	Dramas	3	3,70
11	Romance	2	2,47
12-16	Aliens, Cars, Monster, Mystery, Thriller Movies	5 x 1	5 x 1,24
	Total	81	100

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Google Play has the smallest average number of films per platform, comparing to others. The number of countries of origin is small, as and the variety of languages in which the movies are available is inferior to that of the other platforms. By in large, in any case, Google Play is not particularly popular in the countries covered by the project.

TABLE S4_95: **Films on Google Play**

Google Play No repetitions	FILMS
Number of Films	57
Number of countries of origin	14
Number of Languages	25
% National language	6
Number of Genres	16

4.7. Summary of films on VOD platforms

By no doubt Netflix is the most popular VOD provider for the researched period 01.11.2021 – 27.02.2022 in the ten countries, as it is everywhere the top watched platform. The second place is for Disney+, HBO and iTunes, which are present in the top-3 ranking in five of the countries. Amazon Prime is following with 3 countries, and the last place is for Google Play with 2 countries.

TABLE S4_ 96: **N of countries in which the platform is in top 3**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
N of countries	10	5	5	5	3	2

Source: Flixpatrol, 2022

Netflix is also the platform on which the audiences are watching the largest number of films. HBO and iTunes follow, while in Disney+ and Google Play people watch a more limited number of titles.

TABLE S4_ 97: **N of films without repetition for each platform**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
N of films without repetition	356	69	159	158	139	57

Source: Netfilx, Flixpatrol, 2022

The average number of films per country is highest on Netflix (87) and lowest on Disney+ and Google Play.

TABLE S4_ 98: **Average number of films per country**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
Average N of films per country	87	37	47	46	51	36

Source: Netflix, Flixpatrol, 2022

A difference is that, on Netflix, movies stay longer in the top-10 list. usually for a period of 10 weeks, compared to a 2–5-week average for the other platforms.

TABLE S4_ 99: **Highest number of films repetitions**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
Highest number of films repetitions	10	4	5	4	2	2

Source: Netflix, Flixpatrol, 2022

On Table S4_ 100, we can see the percentage of films with most occurrences in the top-watched list. In Disney+ we have a 43% of repetitions, followed by Google Play. The HBO audiences, for some reason, seem to follow a different attention pattern, as only 1% of the tiles occur more than once in the top-watched ranking.

TABLE S4_ 100: **% of films with highest number of occurrences**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
% of films with highest number of repetitions	6%	43%	1%	5%	11%	26%

Source: Netflix, Flixpatrol, 2022

TABLE S4_ 101: **% of films in top 10 only once**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
% of films in top 10 only one time	64%	29%	63%	71%	89%	74%

Source: Netflix, Flixpatrol, 2022

When we look on country of origin of the titles, we may say that in all platforms USA is the strongest producer: in all cases it accounts for over than 45% of the total, and the highest percentage is on Disney+, 75.93%. In all platforms, similarly, the second producer is UK, releasing between 10 and 17% of the total. USA has nearly 4 times higher percentage in all platforms than the UK, which is the second country in these statistics. While there are no variations among countries for what concerns the two most powerful producing countries, some differences can be observed at the lower levels of the ranking. On three of the platforms, Canada takes the third place, with 7-9% of the total. On Disney+ there are four different countries at the third place, but with a very thin percentage – 1,66%. If we look in details the data, we will see how Canada is present with co-productions, and not as a single country of origin. And one more difference is that Netflix has the biggest number of single countries of origin, 45, and Disney+ the lowest, 11.

TABLE S4_102 **Countries of origin**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
First Country of origin	USA	USA	USA	USA	USA	USA
% of the First country of origin	46%	75,93%	53,04%	52,82%	45,31%	64,42%
Second Country of origin	UK	UK	UK	UK	UK	UK
% of the Second country of origin	12%	14,10%	17%	14,62%	14,84%	10,58%

TABLE S4_102: **Countries of origin**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
Third Country of origin	France	Czech Republic, Germany, Mexico, New Zealand	Canada	Canada	Italy	Canada
% of the Third country of origin	6%	1,66%	9,14%	8,21%	10,55%	7,69%
Number of Country of origin	45	11	28	24	25	14

Source: Netflix, Disney+, HBO, iTunes, Amazon Prime Video, Google Play, 2022

If we observe the country of origin of the most-watched titles, we can somehow see an optimistic picture for Europe. Except for Google Play, in all the other platforms the contents produced in Europe account for more than 55% of the total. On the other hand, we have to stress the attention on the fact that in that percentage UK plays a significant part, as it is the second country of origin on all of the platforms. With the exception of the UK, what is more, European countries are in most of the cases coproducers in partnership with USA.

TABLE S4_103: **% European Countries of origin**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
% European Countries of origin	58%	55%	57%	58%	64%	36%

Source: IMDb, January, 2023

With no doubt, the first language in all platforms is English – with the clarification that we collected data about the dubbing, and not only about the original language of the films. English is relatively less dominant on Netflix – 32% – and has the highest share on Google Play, 55.04%.

TABLE S4_104: **TOP 3 Mentioned Languages on Platforms for films**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
First Language	English	English	English	English	English	English
% of the First Language	49,9%	45,96%	50,91%	47,17%	48,75%	55,04%
Second Language	Spanish	French	Spanish	French	Italian	French, Spanish
% of the Second Language	8,84%	8,08%	6,73%	8,04%	9,96%	5,43%
Third Language	French	German	French	Spanish	Spanish	Russian
% of the Third Language	7,40%	7,32%	6,05%	6,74%	5,34%	4,65%
Number of languages	60	28	41	37	38	25

Source: IMDb, January, 2023

We can see that the national language is not well represented in all platforms. In many cases, there is a zero percentage of films on the platforms with national language. However, the average percentage is small, comparing to other languages. In four of the selected platforms the average percentage is around or above 10: 15.66% in Amazon Prime, 11.7% in Netflix, 10.8% in iTunes, and 10.2% in Disney+. Google Play has only 6% of tiles available in the national language, and HBO only 5.2%.

TABLE S4_105: **Average % of National Language for Films**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
Average % of National Language	11,7%	10,2%	4,8%	10,8%	15,66%	6%

Source: IMDb, January, 2023

Amazon Prime has the biggest diversity of genres, 53, followed by Netflix with 50. Action is the most preferred genre and is in any case one of the top-3 for popularity, apart from Amazon Prime. Netflix audiences prefer comedies, as do the viewers on Amazon Prime.

TABLE S4_106: **TOP 3 Film genres on Platforms**

	NETFLIX	Disney+	HBO	iTunes	Amazon Prime	Google Play
Number of Genres	50	27	8*	35	53	16
First Genre	Comedies	Animation	Action	Action	Comedies	Action
% of the First Genre	15%	16,11%	8,51%	15,13%	11,83%	30,86%
Second Genre	Dramas	Comedies	Dramas	Dramas	Comic	Sci-Fi
% of the Second Genre	11%	14,44%	4,69%	11,35%	9,85%	9,88%
Third Genre	Action	Action	Crime	Adventure	Dramas	Superhero
% of the Third Genre	9%	11,67%	3,83%	11,11%	8,87%	8,64%

Source: Netflix, Disney+, HBO, iTunes, Amazon Prime Video, Google Play, 2022
** For the researched period on HBO platform genres were not available in all countries.*

As repeatedly noticed, USA and UK as country of origin dominate the platforms in the researched period. When compared to this hegemony of the productions in English language, European countries are mostly present as coproducers. In this sense, the data from the European Audiovisual Observatory Yearbook 2021-2022 shows that "on average, on any given day, European citizens have access to close to 7 000 European non-national films (EUR non-nat.) on VOD services in their country, of which 3 715 had a theatrical release no earlier than 1996".[72] That is to show that European content is there. But European content is not promoted in the same the way the American is, and linguistic fragmentation is still an obstacle to Europeanization. Finally, there is a common preference for recently realized contents in all VODS, to the point that the films "released no earlier than 1996" are not so attractive to audiences, especially in the case of the young generations.

[72] YEARBOOK 2021/2022 KEY TRENDS, European Audiovisual Observatory (Council of Europe), Strasbourg 2022, p. 20

SECTION 5. **The TV-shows on video-on-demand platforms**

Dessislava Boshnakova

5.1. Netflix TV-shows

TV-Shows account for roughly 75 percent of the viewing on global scale, according to the Netflix data. That makes TV-Shows a very important part of the platforms' programming. As we can see on TABLE S5_1 the number of TV-Shows per platform are nearly the same – between 45 and 68 per country. On average we have a 53 TV-Shows per country on Netflix. We clarify, here, that in the case of the Tv-series we have made no distinctions between the different seasons (in short, the first and third season of *La casa de* Papel, for example, are counted as the same title).

TABLE S5:_1 **Number of TV-Shows in the 10 countries on NETFLIX**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	Total	Average N per platform	N of countries
Netflix	51	45	46	53	49	56	55	58	68	48	529	53	10

Source: Netflix, 05.2022

The highest percentage of TV-Shows are in top-10 for the 17-week period only once (45% of the total), with 15% of the titles represented ten times in the top-10 list. Once again, audiences reveal a clear preference for recently released contents.

TABLE S5_2: **Number of NETFLIX TV-Shows without repetition**

N of repetitions	N of TV-Shows	Total N of TV-Shows	%
10	21	210	15
9	7	63	5
8	4	32	3
7	2	14	1
6	6	36	4
5	3	15	2
4	7	28	5
3	11	33	8
2	17	34	12
1	64	64	45
TOTAL	142	529	100

Source: Netflix, 05.2022

In all likelihood, the strategies of the platforms – especially the presentation of the trending contents – impact on the viewers' choice. Such strategy is coupled with the aggressive promotion targeting the young viewers, attracting significant percentage of the audiences towards the most recent titles. In fact, most of the top-10 TV-Shows are produced in the last three years. The Netflix strategy is to acquire successful TV-Shows, as in the case of *Money Heist/ La casa de papel*). The TV series had its original run of 15 episodes on Spanish network Antena 3 in May 2017. Netflix acquired global streaming rights in late 2017 and brings global success to the TV series (see D3.4).

TABLE S5_3: **Selected TV-Shows on NETFLIX in 10 countries (n=142)**

REPETITION	Title of the TV-Shows on NETFLIX
10	All of Us Are Dead, Archive 81, Cobra Kai, Cowboy Bepop, Emily in Paris, In From the Cold, Inventing Anna, Locke & Key, Lost in Space, Money Heist, Narcos: Mexico, Ozark, Squid Game, Stay Close, The Silent Sea, The Witcher, The Woman in the House Across the Street from the Girl in the Window, Titans, Too Hot to Handle, Toy Boy, You
9	Arcane, Dark Desire, Hellbound, Maid, One of Us is Lying, Raising Dion, Sweet Magnolias
8	Dynasty, The Girl from Oslo, True Story, Vikings: Valhalla
7	Big Mouth, Selling Sunset
6	I Am Georgina, Kitz, Love Is Blind, Neymar: The Perfect Chaos, The Good Doctor, The Sinner
5	Devotion, a Story of Love and Desire, Jurassic World: CampCretaceous, Undercover
4	After Life, Brooklyn Nine-Nine, Feria: The Darkest Light, Snowpiercer, The Blacklist, The Cuphead Show!, The Queen of Flow
3	Christmas Flow, Disenchantment, Elves, JoJo's Bizarre Adventure, Maya and the Three, My Name, Soy Georgina, Space Force, The Office (U.S.), Vikings, Young Wallander
2	Action Pack, Catching Killers, De Volta Aos 15, DOTA: Dragon's Blood, For Life, Go Dog Go, Inside Job, Manifest, PAW Patrol, Pieces of Her, Rebelde, Rick and Morty, S.W.A.T., The Chestnut Man, The King's Affection, Worst Roommate Ever, WWII in Color: Road to Victory
1	An Astrological Guide for Broken Hearts, Anxious People, Aquí no hay quien viva, Betty en NY, Blanca, Boruto, Carinha de Anjo, Carrossel, Cem Yılmaz: Diamond Elite Platinum Plus, Cheer, Chicago Med, Crime Scene: The Times Square Killer, Cúmplices de um Resgate, Das Haus Anubis, Daughter from Another Mother, Demon Slayer: Kimetsu no Yaiba, Downton Abbey, El marginal, Fidelity (Devotion, a Story of Love and Desire), Framed! A Sicilian Murder Mystery, Friends, Gabby's Dollhouse, Glória, Guida astrologica per cuori infranti, Hometown Cha-Cha-Cha, Hype House, Insiders, jeen-yuhs: A Kanye Trilogy, Kaçak Gelinler, Kardeş Payı, Love 101, Love Never Lies, Madre solo hay dos, Merli: Dare to Know, New Amsterdam, Nisser, Outlander, Pasión de gavilanes, Pokémon Master Journeys: The Series, Power Rangers Dino Fury, Queer Eye, Riverdale, RuPaul's Drag Race All Stars, Selling Tampa, Sex Education, Shadowplay, Sintonia, Sløborn, Superstore, Tear Along the Dotted Line, Temporada de Verão, The 100, The Big Bang Theory, The Bold Type, The Club, The Five Juanas, The Last Kingdom, The Puppet Master: Hunting the Ultimate Conman, The Scent of Passion, The Time It Takes, The Unlikely Murderer, Tiger King, Türk Malı, Where is Marta?

Source: Netflix, 05.2022

As we can see in table S5_4, South Korea is the second most important producer of TV-Shows in the Netflix case. That is due to its hits like *Squid Game* and *All of Us Are Dead.* The success of South Korean TV-Shows is just a sign that some countries, other than USA, can attract viewers, but the strategy should be well planned and adapted to the new reality of digital behavior and routine. So far, USA accounts for 68% of the produced contents, with UK also included in the top three, with 7%.

TABLE S5_4: **Netflix TV-Shows Country/Countries of origin TV-Shows (n=635)**

	Country	Mentions	%
1	USA	360	56,7
2	South Korea	45	7,1
3	UK	35	5,51
4	Spain	33	5,2
5	Canada	21	3,3
6	Mexico	17	2,7
7	Japan	15	2,4
8	Brazil, France	13	2
10	Italy	11	1,72
11	Poland	10	1,6
12	Germany	9	1,42
12	Hungary	8	1,3
14	Norway	7	1,1
15-18	Colombia, Denmark, Israel, Turkey	4 x 6	4 x 0,9
19	Belgium	5	0,8
20	Ireland	3	0,5
21-22	Nigeria, Sweden	2 x 2	2 x 0,3
23-24	Argentina, Portugal	2 x 1	2 x 0,2
	Total	635	100%

Source: IMDb, January, 2023

The European countries count for 54% of all producing countries, though this percentage is affected by the relevance of the audiovisual UK industry. Even in the case of TV-Shows, most of the European mentioned countries are present as co-producer, although that in TV series that percentage is lower comparing to films.

TABLE S5_5: **Netflix TV-Shows NON-EUROPEAN and EUROPEAN Countries**

%	Number of countries	% of countries
NON-European	11	46
European	13	54
Total	24	100

Source: IMBd, January, 2023

TABLE S5_5A: **27 EU members and non-members on Netflix TV-Shows**

%	Number of countries	% of countries
NON-EU members	13	54
27 EU members	11	46
Total	24	100

Source: IMBd, January, 2023

As to the languages in which the TV-Shows are made available, data have been collected in October 2022. The mentioned languages are 49, and among them we have Old Latin, Old English and Greek Ancient. There is also a distinction between Spanish and European Spanish, and between Portuguese and Brazilian Portuguese. Is any case, English represents 32.14% of all mentioned languages, which is less than its share in the case of films (46%).

TABLE S5_6: **Netflix TV-Shows Language of the movies (n=657)**

N	Language	N	%
1	English	388	59,06
2	Spanish	61	9,28
3	Korean	45	6,84
4	Portuguese	15	2,28
5	French	13	1,98
6-7	Italian, Russian	2 x 12	2 x 1,83
8	Arabic	10	1,52
9-10	German, Latin	2 x 9	2 x 1,38
11-13	Hindi, Japanese, Serbian	3 x 8	3 x 1,22
14-16	Danish, Norwegian, Urdu	3 x 7	3 x 1,07
17-18	Hebrew, Turkish	2 x 6	2 x 0,91
19	Dutch	4	0,61
20-21	Flemish, Persian	2 x 3	2 x 0,46
22-27	English Urdu, Greek Ancient (to 1453), Norse, Old English, Swedish, Ukrainian	6 x 2	6 x 0,30
28-31	Catalan, Chinese, Gaelic, Old Latin	4 x 1	4 x 0,15
	Total	657	100%

Source: IMDb, January, 2023

Bulgaria, Czech Republic and Greece are the countries where no TV-Shows are available in the respective national language. That means that all viewers in those countries are watching mostly only in English. Although in many cases the subtitles are available, the audio is still in English, so that the watchers might get used to that language. Spain is the country with the highest percentage of TV-Shows in national language, 17%, followed by Portugal with 15%. If we look at the big picture of the most largely spoken languages worldwide, in 2022 Spanish is in on the fourth place, and Portuguese is on eighth place. Not surprisingly, the interest of the platforms is focused on the most spoken languages, which guarantee the access to broader viewership around the world.

TABLE S5_7: **Netflix TV-Shows English and National language**

N	COUNTRY	% English Language	% National Language
1	Belgium	80	6
2	Bulgaria	80	0
3	Czech Republic	83	0
4	Germany	75	6
5	Greece	73	0
6	Italy	75	11
7	Portugal	58	15
8	Spain	60	17
9	Sweden	84	3
10	Turkey	65	13

Source: IMBd, January, 2023

The most popular TV-Shows genres are Dramas (20.36%), Crime (10.38%), and Action and Mysteries (8.04%). The variance in the preferences for TV-Shows is obviously due to the number of genres listed by Netflix, 63.

TABLE S5_8: **TV-Shows genres Reported by Netflix (n=982)**

N	GENRE	Number	%
1	TV Dramas	200	20,36
2	Crime	102	10,38
3-4	Action, TV Mysteries	2 x 79	2 x 8,04
5	TV Thrillers	74	8
6	Comedy	60	6,1
7	Adventure	48	4,88
8	Fantasy TV-Shows	45	4,58
9	Sci-Fi TV	38	3,86
10	Animation	36	3,66
11	Romance	32	3,25
12	Reality TV	25	2,54
13-15	Documentary, Horror, US TV-Shows	3 x 17	3 x 1,73
16	Family Watch Together TV	13	1,32
17	Gameshow	9	0,91
18	Emotional	6	0,61
19-20	Sport, Touching	2 x 5	2 x 0,50
21-23	History, Kid's TV, War	3 x 4	3 x 0,40
24-29	Biography, Cartoon, Music, Scandalous, TV-Shows Based on Books, Violent	6 x 3	6 x 0,30
30-40	Challenging, Crimedy, Dark, Escaldante, Exciting, Intimate, Realistic, Sentimental, Sinister, Social Issue Dramas, Teen	11 x 2	11 x 0,20
41-63	Absurd, Action & Adventure, Buddies, Charming, Fiery, Hip-Hop, Intimist, Kitsch, Korean, Lifestyle, Medical, Musical, Obscene, Period Pieces, Provocative, Romantic, Romantic comedies, Romantic Dramas, Sitcom, Suspense, TV-Shows Based on Manga, Wedding & Romance Reality TV, Witty	23 x 1	23 x 0,10
	Total	982	100

Source: Netflix, 10.2022

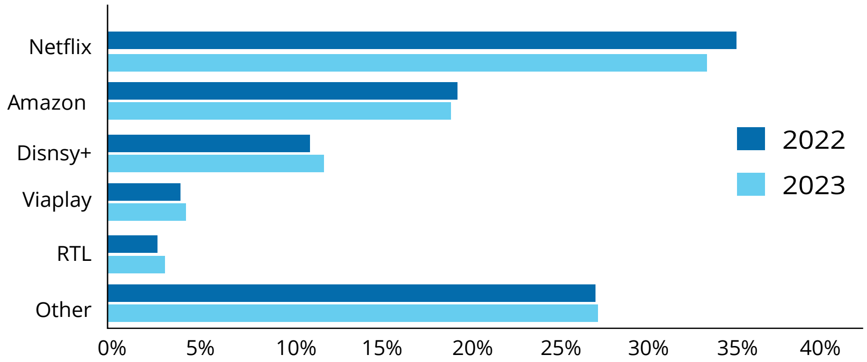
TABLE S5_9: **Comparing FILM v/s TV-Shows on NETFLIX**

Characteristic	FILMS	TV-Shows
Number of Films/TV-Shows without repetitions	356	142
Number of countries of origin	45	24
% of European countries of origin	58	54
Number of Languages	60	31
% National language	11,7	7,1
Number of Genres	50	63

On Table S5_9 we show the comparison between films and TV-Shows in Netflix. Confronting the number of films and TV-shows, we can see a huge difference, though we have to recal that the number of Tv-series includes different seasons of each title. We also have to pay attention to the fact that much more countries are engaged in movie productions than they are in the realization of TV-shows. In films and TV-series the percentage of European releases is over 50%, and in both nearly all European countries are present as co-producers. On average, films are offered in more languages than TV-shows, as they are also dubbed in non-popular languages – as Uzbek, Shoshoni, Dari, and so on. The percentage of TV-shows available in the national language, for the ten countries is as low as 12% for films, and as only 7% for TV-shows. Spain, Portugal, Italy, and Turkey are with over 10% of TV-shows in national language, and Spain and Czech have over 24% of the films. Bulgaria and Greece have zero percentage of films in national language and TV-shows.

One of the challenges for Netflix in 2023 will be the password sharing problem, which they announced will be resolved this year.

TABLE S5_10: **Europe: SVOD subscriber market shares, 2022-2023**



As of December 2022.
Sources: Industry data; Kagan estimates.Kagan, a media research group within the TMT offering of S&P Global Market Intelligence.©2022 S&P Global Market.

Netflix is struggling financially against growing competition from other streamers such as Disney+, and that's on top of the global economic downturn. The figures say it all: Netflix lost nearly a million subscribers between April and July 2022 as people decided to quit the service.[73] In 2022, Netflix launched its ad-supported tier, giving consumers the ability to save money on their streaming habits. According to Standard & Poor's Global, the top three

[73] O'Flaherty, Kate, Netflix Password Sharing—Everything You Need To Know, Forbes, https://www.forbes.com/sites/kateoflahertyuk/2023/02/09/netflix-password-sharing-everything-you-need-to-know/?sh=72974a1c63b0, 16.02.2023

global over-the-top video providers — Netflix, Disney, and Amazon — are expected to generate two-thirds of the total European subscription VOD revenues in 2023.[74] As we can see in table S5_ 10, Netflix is not only leading the market, but is the only platform with forecast for growth in 2023. One of the changes is the fact that hybrid revenue models are becoming the norm on the market. Netflix's Basic with Ads became available in France, Germany, Italy, Spain, and the United Kingdom in November 2022. The next step is to offer it in all European markets.

5.2. Disney+ TV-shows

Disney+ original series are created and produced by Disney-owned brands, such as Disney Branded Television, 20th Century Studios, Pixar, Marvel Studios, Lucasfilm and National Geographic. In six of the EUMEPLAT countries Disney+ is in top 3 platforms for TV-Shows.

TABLE S5_11: **Number of TV-Shows in the 6 countries on Disney+**

	BE	DE	IT	PT	ES	SE	Total	Average N per platform	N of countries
Disney+	22	21	33	26	27	24	153	25,5	6

Source: Flixpatrol, 05.2022

On Disney+ the number of TV-Shows which are 6 times in top 10 for the researched period is nearly the same as those which are just once. In aggregate, there are 47 TV-shows in the top-watched list of the six countries.

TABLE S5_12: **Number of Disney+ TV-Shows no repetition**

N of repetitions	N of TV-Shows	Total N of TV-Shows	%
6	13	78	28
5	3	15	6
4	4	16	9
3	5	15	10
2	7	14	15
1	15	15	32
TOTAL	47	153	100

Source: Flixpatrol, 05.2022

On Table S5_13 are presented all 47 TV-Shows with the number of occurrences.

[74] Chandakas, Michail, Europe: 5 key OTT trends to watch in 2023, SPGlobal, https://www.spglobal.com/marketintelligence/en/news-insights/research/europe-5-key-ott-trends-to-watch-in-2023, 16.02.2023

TABLE S5_13: **Selected TV-Shows on Disney+ in 6 countries (n=47)**

REPETITION	Title of the Disney+ TV-Shows
6	Dopesick, Family Guy, Grey's Anatomy, Hawkeye, How I Met Your Mother, Modern Family, Olaf Presents, Pam & Tommy, The Beatles: Get Back, The Book of Boba Fett, The Simpsons, The Walking Dead, Y: The Last Man
5	American Horror Story, The Mandalorian, Welcome to Earth
4	Desperate Housewives, Loki, Mickey Mouse Clubhouse, Station 19
3	Hit-Monkey, Marvel's Hit-Monkey, Only Murders In The Building, Star Wars: The Clone Wars, What If...?
2	American Dad!, Big Sky, Bluey, Castle, Criminal Minds, Mandalorian, Marvel's Spidey and His Amazing Friends
1	9-1-1., Bones, Disney Galaxy: The Mandalorian, Doogie Kamealoha, M.D., Futurama, Jessie, Marvel Studios: Legends, Marvel's Agents of S.H.I.E.L.D., New Girl, Phineas and Ferb, Puppy Dog Pals, Scrubs, Star Wars, The Right Stuff, War on the Worlds

Source: Flixpatrol, 05.2022

On Disney+, the most-watched TV-Shows are commonly from USA, as high as 93% of the total. The other two major countries of origin, UK and New Zealand, are from the Anglosphere too.

TABLE S5_14: **Disney+ TV-Shows Country/Countries of origin TV-Shows (n=139)**

Country	Mentions	%
United States	151	93
United Kingdom	7	4
New Zealand	4	3
TOTAL	162	100

Source: IMDb, January, 2023

Only one of the major producing countries of geographically European, the UK, though it is no longer a Member State of the EU.

TABLE S5_15: **Disney+ TV-Shows NON-EUROPEAN and EUROPEAN Countries**

%	Number of countries	% of countries
NON-European	2	67
European	1	33
Total	3	100

A significant percentage of the mentioned languages is English (79%). Spanish is the second most mentioned language, with only 6.25%, which is nearly 13 times less than the top language.

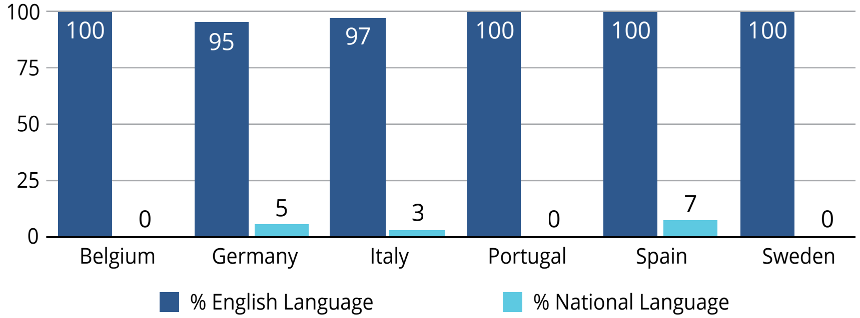
TABLE S5_16: **Language of the Disney+ TV-Shows (n=192)**

N	Language	N	%
1	English	151	78,65
2	Spanish	12	6,25
3	Chinese	9	4,70
4	American Sign Language	8	4,16
5-6	Italian, Persian	2 x 5	2 x 2,60
7-8	French, German	2 x 1	2 x 0,52
	Total per country	192	100

Source: IMDb, January, 2023

On Table S5_17 we can see the comparison between the TV-shows available in English and national language on Disney+. Half of the countries – Belgium, Portugal and Sweden – do not have any TV-show in their own language. In Spain, 7% TV-Shows are offered by Disney+ also in Spanish, although 100% of the TV-Shows are in English.

TABLE S5_17: **Disney+ TV-Shows English and National language**



The preferred genres are in accordance with the general trend, that we have observed while studying the offer of movies and TV-Shows in the other platforms. On the top are Dramas, Comedy, Animation, Sci-Fi, and Action. Although Disney+ is well-known as a family brand, Family is only the sixth genre, with only 3.86% of the most watched TV programs.

TABLE S5_18: **TV-Shows Genres Reported by Disney+ (n=207)**

N	Genres	Number	%
1	TV Dramas	34	16,43
2	Comedy	27	13,04
3	Animation	26	12,56
4	Sci-Fi TV	16	7,73
5	Action	12	5,80
6	Family	8	3,86
7-8	Documentary, Superheroes	2 x 7	2 x 3,38
9	Horror	6	2,90
10	Kid's TV	5	2,42
11-12	Action & Adventure, Crime	2 x 4	2 x 1,93
13-19	Adult, History, Law, Marvel, Romance, Space opera, Survival	7 x 3	7 x 1,45
20-28	Anthology, Biography, Doctors, Medical, Music, Police, Sitcom, Soap/Melodrama, TV Mysteries	9 x 2	9 x 0,97
29-40	Animals and Nature, Drugs, For girls, Friendship, Infant, Parody, Postapocalypse, Romantic comedies, Sex, Teen, Zombies, N/A	12 x 1	12 x 0,48
	Total	207	100

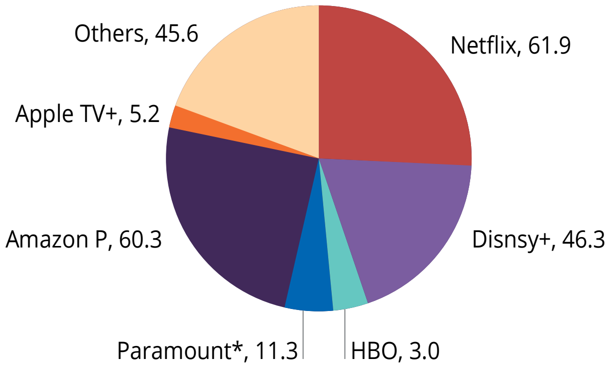
On Table S5_19 we compare films and TV-Shows on Disney+. Firstly, we can see that TV-shows are two third of the number of films in the platform. The nations of origin of all TV-Shows are just three, compared to eleven producing countries in the case of films. The percentage TV-Shows produced in European countries is just 3%, comparing to 55% in the case of films. Differently from other VIOD providers, in Disney+ the TV-Shows are available in much less languages (8) than the films (28). 10.2% of the films are offered in the national language, and in TV-Shows that percentage is only 3%. The number of genres in TV-Shows is higher than in films, although the number of films is higher than the number of TV-Shows.

TABLE S5_19: **Comparing Film v/s TV-Shows on Disney+**

Characteristic	FILMS	TV-Shows
Number of Films/TV-Shows	69	47
Number of countries of origin	11	3
% of European countries of origin	55%	3%
Number of Languages	28	8
% National language	10,2%	3%
Number of Genres	27	39

Digital TV Research predicts that Disney+ will add 20 million European subscribers by 2027, to reach a total of 46 million.[75] The forecast is that Netflix will remain the leader, followed by Amazon Prime, and Disney+ will be on third place[76].

TABLE S5_20: **Western Europe SVOD subscriptions by platform in 2027**



Source: The Media Leader, 2022

5.3. HBO TV-shows

SkyShowtime, a European streaming service jointly operated by Comcast and Paramount, has swooped in to acquire the exclusive streaming rights to 21 local HBO Max shows across Europe.[77] SkyShowtime will eventually be available in 22 European markets. The deal is part of the attempts made by HBO Max's new parent company, Warner Bros. Discovery, to find around $3.5 billion in cost savings after its merger in April 2022.[78] Data in our analysis is for HBO, as in the researched period HBO was the platform, available in the countries in the project. In five of the countries – Bulgaria, Czech Republic, Portugal, Spain, and Sweden – HBO is in the top 3 platforms for TV-Shows according to data from Flixpatrol.

[75] Benjamin, Jack, Europe to add '73m SVOD subs amid Disney+ surge, The Media Leader, https://the-media-leader.com/europe-to-add-73m-svod-subs-amid-disney-surge/, 17.02.2023

[76] Data from Benjamin, Jack, Europe to add '73m SVOD subs amid Disney+ surge, The Media Leader, https://the-media-leader.com/europe-to-add-73m-svod-subs-amid-disney-surge/, 17.02.2023

[77] Porter, Jon, HBO Max offloads European shows to Comcast and Paramount, The Verge, https://www.theverge.com/2023/1/10/23548061/hbo-max-skyshowtime-comcast-paramount-european-streaming-wars, 17.02.2023

[78] Porter, Jon, HBO Max offloads European shows to Comcast and Paramount, The Verge, https://www.theverge.com/2023/1/10/23548061/hbo-max-skyshowtime-comcast-paramount-european-streaming-wars, 17.02.2023

TABLE S5_21: **Number of TV-Shows in the 5 countries on HBO platforms**

	BG	CZ	PT	ES	SE	Total	Average N per platform	N of countries
HBO	24	20	23	17	19	103	21	5

Source: Flixpatrol, 05.2022

The average number of TV-shows per country is small, comparing to Netflix (53) and nearly the same comparing to Disney+ (25.5).

TABLE S5_22: **Number of NETFLIX TV-Shows (no repetition)**

N of repetitions	N of TV-SHOWS	Total N of TV-Shows	%
5	7	35	17
4	3	12	7
3	7	21	17
2	10	20	24
1	15	15	35
TOTAL	42	103	100

On Table S5_23 is the list with all 42 TV-Shows on HBO for the researched 17-week period.

TABLE S5_23: **Selected TV-Shows on HBO in 5 countries (n=42)**

REPETITION	Title of the films on HBO
5	And Just Like That..., Euphoria, Friends, Game of Thrones, Gossip Girl, Sex and the City, The Big Bang Theory
4	A Discovery of Witches, Rick and Morty, The Walking Dead,
3	Billions, Britannia, Gomorrah, Legacies, Raised by Wolves, The Vampire Diaries, The Wire
2	Beforeigners, Manifest, Station Eleven, Succession, Superman & Lois, The Handmaid's Tale, The North Water, The Sopranos, The Watch, Young Sheldon
1	Ballers, Chapelwaite, Claws, Dexter, Dexter: New Blood, Everything Else, Gossip Girl 2021, Killing Eve, Love Life, My Brilliant Friend, Scenes From a Marriage, The Gilded Age, The Great, The Middle, Todo lo otro

USA and UK are the most common countries of origin, and USA accounts for over 75% of the total productions. Italy is on third place with 3.39%. which is 23 times less percentage than the one of USA. European countries account for 71% of all mentioned producing countries, but – once again – in most of the cases they are co-producers in cooperation with USA companies.

TABLE S5_24: **HBO TV-Shows Country/Countries of origin TV-Shows (n= 118)**

	Country	Mentions	%
1	United States	92	77,97
2	United Kingdom	15	12,71
3	Italy	4	3,39
4-6	Germany, Norway, Spain	3 x 2	3 x 1,69
7	Canada	1	0,85
	Total	118	100

Source: IMDb, January, 2023

European countries of origin are 71% of all mentioned countries, but European countries in most of the cases are co-producers with USA.

TABLE S5_25: **HBO TV-Shows NON-EUROPEAN and EUROPEAN Countries**

%	Number of countries	% of countries
NON-European	2	29
European	5	71
Total	7	100

Italian and Spanish are in list of the three most used 3 languages on the platform, but the sum of their percentages (8.43% + 5.05%) is 4 time small than the percentage of English language.

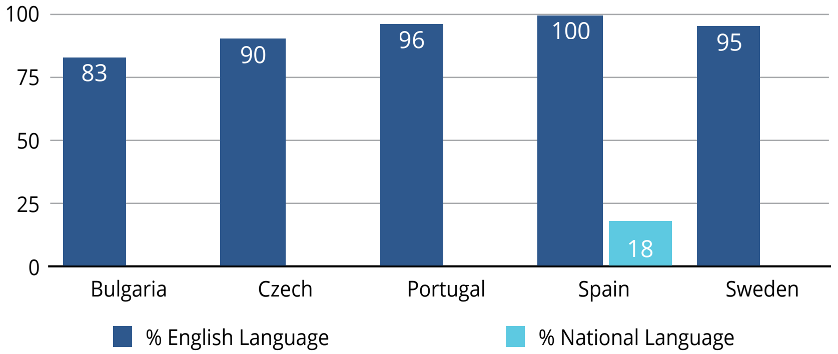
TABLE S5_26: **HBO TV-Shows Language of the movies (n=179)**

N	Language	N	%
1	English	96	53,63
2	Italian	15	8,38
3	Spanish	9	5,03
4	Mandarin	8	4,47
5-6	Greek, Russian	2 x 7	2 x 3,92
7-8	Hindi, Klingon	2 x 5	2 x 2,79
9-13	Dutch, French, German, Hebrew, Neapolitan	5 x 4	5 x 2,23
14	Welsh	3	1,68
15-16	Norse, old, Norwegian	2 x 2	2 x 1,12
	Total	179	100

Source: IMDb, January, 2023

In four of the five countries on HBO, the top-10 TV-Shows are not available in national language, in the period 01.11.2021 – 27.02.2022. Spain is the only country where popular contents are available in national language, and the only one with 100% TV-Shows in English.

TABLE S5_27: **HBO TV-Shows English and National language**



As in the case of the movie releasing, in HBO there is not always mention to the genres of the TV -shows. For TV-Shows the percentage of missing genres is 16.90%, which is the second biggest percentage in our dataset.

TABLE S5_28: **TV-Shows GENRES Reported by HBO (n=142)**

N	GENRE	Number	%
1	TV Dramas	37	26,06
2	N/A	24	16,90
3	Comedy	23	16,20
4-5	Action, Crime	2 x 10	2 x 7,04
6-7	Adventure, Romance	2 x 7	2 x 4,93
8	Fantasy TV-Shows	5	3,52
9	Sci-Fi TV	4	2,82
10	TV Thrillers	4	2,82
11	Animation	3	2,11
12-14	Family Watch Together TV, Horror, TV Mysteries	3 x 2	3 x 1,41
15-16	Biography, Sport	2 x 1	2 x 0,70
	Total	142	100

Source: HBO, October, 2023

As to the variety of what people watch, in HBO the number of TV-Shows in the top-10 list is over three times smaller than the number of films. Possibly due to the transition from HBOgo to HBO MAX significant percentage of films and TV-Shows have no genre description on the platform. Although from the available data we can see no difference in the viewers preferences across all platforms. The same is true for the number of countries of origin, and for the number of languages. The average percentage of TV-shows available in the national language is nearly the same for films and TV-Shows.

TABLE S5_29: **Comparing FILM v/s TV-Shows on HBO**

Characteristic	FILMS	TV-Shows
Number of Films/TV-Shows	159	42
Number of countries of origin	28	7
% of European countries of origin	57%	71%
Number of Languages	41	16
Average % of National language	4,8%	3,6%*
Number of Genres	8**	16***

** Only Spain has National language (18%)*
*** for 73,62% of the Films genre is not available*
**** for 16,9% of the TV-Shows genre is not available*

One thing is sure: the future of HBO Max is uncertain and a topic in many rumors on the platform's market. There is a number of publications, about the intentions of Warner Bros. Discovery to consolidate their streaming platforms HBO Max and Discovery+.[79]

5.4. Amazon Prime Video TV-shows

According to data from JustWatch, industry pioneer Netflix is no longer the subscription video on Demand (SVOD) market leader, as of Q4 2022 in the USA.[80] Amazon Prime Video came in as the number one streaming service, holding only a 1% lead from Netflix, which came in at number 2 as of Q4 2022 in USA market. In Europe, Amazon Prime Video is the market leader only in Germany,[81] whilst in the rest of Europe Netflix is still market leader. For the researched period, in three of the countries in the project Amazon Prime is in top 3 platforms, according to data from Flixpatrol. The average number of most-watched TV-Shows per country is 19, which is the lowest from all platforms for TV-Shows.

[79] Lindert, Hattie, The future of HBO Max grows more uncertain amid merger and layoff rumors, AV Club, https://www.avclub.com/the-future-of-hbo-max-grows-more-uncertain-amid-rumors-1849367746, 17.02.2023

[80] Garfinkle, Madeline, This Streaming Service Beat Netflix as the No. 1 One Market Leader in the U.S., Entrepreneur, https://www.entrepreneur.com/business-news/amazon-prime-barely-beat-netflix-as-top-streamer-for-q4/443472, 17.02.2023

[81] Abbatescianni, Davide, Amazon Prime Video is now the market leader in Germany, says Ampere Analysis, Cineurope, https://cineuropa.org/en/newsdetail/1369/421193/, 17.02.2023

TABLE S5_30: **Number of TV-Shows in the 3 countries on Amazon Prime**

N		CZ	IT	TR	Total	Average N per platform	N of countries
1	Amazon Prime	23	34	1	58	19	3

Source: Flixpatrol, 05.2022

One fourth of the TV-Shows have appeared twice in top 10, and 74% are the in top only once.

TABLE S5_31: **Number of Amazon Prime TV-Shows no repetition**

N of repetitions	N of TV-Shows	Total N of TV-Shows	%
2	12	24	26
1	34	34	74
Total	46	58	100

On Table S5_32 we sort out all the TV-Shows without repetitions for the mentioned period.

TABLE S5_32: **Selected TV-Shows on Amazon Prime in 3 countries (n=46)**

REPETITION	Title of the TV-Shows
2	All or Nothing: Juventus, Hanna, I Know What You Did Last Summer, Maradona: Blessed Dream, Nine Perfect Strangers, Reacher, The Expanse, The Ferragnez, The Grand Tour, The Legend of V ox Machina, The Wheel of Time, Upload
1	Alex Rider, All or Nothing: Toronto Maple Leafs, As We See It, Barbapapa: One Big Happy Family!, Carnival Row, Champions League Bonus Content, Chicago Med: Season 1, Clarkson's Farm, Dinner Club, Fairfax, Fear the Walking Dead, Good Omens, Grey's Anatomy, Harlem, Hunter x Hunter, Il cacciatore, Invincible, James May: Our Man In Japan, Little Pollon, LOL: Last One Laughling Italy, Monterossi – La serie, Motherland: Fort Salem, Riverdale, Sex, Uncut – L'amore e il sesso fuori copione, Star Trek: Picard, The Big Bang Theory, The Good Doctor, The Great Escapists, The Marvelous Mrs. Maisel, The Walking Dead: World Beyond, This Is Us, Tom Clancy's Jack Ryan, Tutta colpa di Freud, Vita da Carlo

On all the observed platforms, the second producing country for both films and TV-Shows is UK. The two exceptions are the TV-shows on Netflix, in which South Korea is on the second place with 9%; and the TV-Shows in Amazon Prime, in which the second place is for Italy with 13.43%.

TABLE S5_33: **Amazon Prime TV-Shows Country/Countries of origin TV-Shows (n=67)**

	Country	Mentions	%
1	United States	39	58,21
2	Italy	9	13,43
3	United Kingdom	7	10,45
4-5	Argentina, Canada	2 x 3	2 x 4,48
6-8	France, Germany, Japan	3 x 2	3 x 2,98
	Total	67	100

Source: IMDb, January, 2023

Half of the countries of origin are from Europe, exactly 50% overall.

TABLE S5_34: **Amazon Prime TV-Shows NON-EUROPEAN and EUROPEAN Countries**

%	Number of countries	% of countries
NON-European	4	50
European	4	50
Total	8	100

On the top of mentioned languages is English with 64.71%, followed by Italian and French. The total number of mentioned languages is 11.

TABLE S5_35: **Amazon Prime TV-Shows Language of the movies (n=68)**

N	Language	N	%
1	English	44	64,71
2	Italian	11	16,18
3-6	French, Japanese, Russian, Spanish	4 x 2	4 x 2,94
7-11	Arabic, German, Hindi, Mandarin, Turkish	5 x 1	5 x 1,47
	Total	68	100

Source: IMDb, January, 2023

In two countries, the most successful TV-Shows are not released in the national language. The percentage of programs available in national language in Italy is relatively high, 24, comparing to the same percentage for the other countries.

TABLE S5_36: **Amazon Prime TV-Shows English and National language**

N	COUNTRY	% English Language	% National Language
1	Czech Republic	91	0
2	Italy	65	24
3	Turkey	100	0

The most popular genre on Amazon Prime is Drama. The difference with all other the platforms is in the second popular genre, which is the Documentary Films (12.5%).

TABLE S5_37: **TV-Shows Genres Reported by Amazon Prime (n=64)**

N	GENRE	Number	%
1	Dramas	9	14,06
2	Documentary Films	8	12,5
3-5	Comic, Comedies, Sci-Fi Movies	3 x 6	3 x 9,38
6	Animation	5	7,81
7	Mystery	4	6,25
8-9	Reality TV, Suspense	2 x 3	2 x 4,69
10-13	Fantasy, Sports Movies, Unscripted, Young Adult Audience	4 x 2	4 x 3,13
14-19	Action Movies, Adventure Movies, Horror Movies, Kids, Talk show, Thriller Movies	6 x 1	6 x 1,56
	Total	64	100

Films on Amazon Prime have bigger variety in numbers, country of origin, languages, and genres. TV-Shows are mainly available in English. Italy has a high percentage of TV-shows in national language for TV-Shows, but the other two counties have zero percentage. European countries are more than a half of the producing countries but – as is common in all VOD platforms – they are usually co-producers, often in collaboration with American companies.

TABLE S5_39: **Comparing Film v/s TV-Shows on AMAZON Prime**

Characteristic	FILMS	TV-Shows
Number of Films/TV-Shows	139	46
Number of countries of origin	25	8
% of European countries of origin	64%	50%
Number of Languages	38	11
Average % of National language	15,7%	8%*
Number of Genres	53	19

** Only Italy has National language (24%)*

According to data from Enterprise Apps Today, the trend in revenues for Amazon Prime Video is only to grow in last four years – $3.53 billion in 2019, $4.1 billion in 2020, $4.63 billion in 20219. and $5.16 billion in 2022.[82] The platform's long-term goal is to be in the position to compete against other mainstream channels and attract new video-only members to join.

5.5. iTunes TV-shows

Germany is the only country for which the data about films and TV-Shows on iTunes are detailed on FlixPatrol. Over the 17 weeks of our analysis (01.11.2021-27.02.2022), there are 61 single TV-shows, included in the in Top-10 watched list in Germany.

TABLE S5_40: **Number of TV-Shows in one country on iTunes**

N		DE	Total	Average N per platform	N of countries
1	iTunes	61	61	61	1

Source: Flixpatrol, 05.2022

TABLE S5_41: **Number of iTunes TV-Shows no repetition**

N of repetitions	N of TV-Shows	Total N of TV-Shows	%
1	61	61	100

On Table S5_42 is a list of all 61 TV-Shows in Germany.

TABLE S5_42: **Selected TV-Shows on iTunes in 1 country (n=61)**

REPETITION	Title of the films on NETFLIX
1	A Discovery of Witches, American Horror Story, And Just Like That..., Around the World in 80 Days, Band of Brothers, Battlestar Galactica, Billions, Boardwalk Empire, Brooklyn Nine-Nine, Candice Renoir, Chernobyl, Chicago Fire, DC's Legends of Tomorrow, Dead Mountain / The Dyatlov Pass Incident, Dexter: New Blood, Doctor Who, Emil i Lönneberga, Endeavour, Euphoria, Eureka, Family Guy, Father Christmas, Frank Herbert's Children of Dune, Frank Herbert's Dune, Game of Thrones, Grey's Anatomy, Grimm, Hotel Adlon, LEGO Ninjago/Masters of Spinjitzu, Lucifer, Magnum P.I., Midsomer Murders, Monk, Mr. Robot, NCIS, New Amsterdam, Nikita, Pennyworth: The Origin of Batman's Butler, Psych, Queen of the South, Rome, Sharp Objects, Sisi, Star Trek/Discovery, Succession, Superman & Lois, The A-Team, The Big Bang Theory, The Blacklist, The Event: Inside Wolfgang, Puck Catering, The Flintstones, The Good Doctor, The Pembrokeshire Murders, The Pillars of the Earth, The Rookie, The Sopranos, This Is Us, Vigil, Yellowstone, Your Honor, Zwei Weihnachtsmänner

[82] Georgiev, Deyan, 15 Amazon Prime Statistics to Show How Big It Is In 2023, TechJury, https://techjury.net/blog/amazon-prime-statistics/#gref, 17.02.2023

USA and UK are once again the top producing countries, followed by Germany (8.97%). What attracts attention, is the presence in country of origin of Yugoslavia. The Socialist Federal Republic of Yugoslavia was dissolved in April 1992. That means that on iTunes in Germany there is a TV-Show, produced before 1992, which is an exception of the trend only films and TV series produced in the last three years to get to top 10.

TABLE S5_43: **iTunes TV-Shows Country/Countries of origin TV-Shows (n=78)**

	Country	Mentions	%
1	USA	45	57,69
2	UK	13	16,67
3	Germany	7	8.97
4	Canada	2	2.56
5-15	France, Spain, Denmark, Mexico, Hungary, Austria, Italy, Yugoslavia, Russia, Sweden, Malta	11 x 1	11 x 1.28
	Total	78	100

Source: IMDb, January, 2023

On Table S5_44 Yugoslavia is one of the European countries, which count for 80% of all the mentioned countries of origin of successful TV-shows.

TABLE S5_44: **iTunes TV-Shows NON-EUROPEAN and EUROPEAN Countries**

%	Number of countries	% of countries
NON-European	3	20
European	12	80
Total	15	100

English is the most mentioned language with nearly 60%, followed by German (6.38%) and French (5.32%). Klingon and Ancient Egyptian are the rare languages in the list.

TABLE S5_45: **iTunes TV-Shows Language of the movies (n=94)**

N	Language	N	%
1	English	56	59,57
2	German	6	6,38
3-4	French, Russian	2 x 5	2 x 5,32
5-10	Arabic, Chinese / Mandarin, Danish, Italian, Klingon, Swedish	6 x 2	6 x 2,13
11-20	Dutch, Egyptian (Ancient), Hindi, Japanese, Latin, Lithuanian, Persian, Samoan, Spanish, Ukrainian	10 x 1	10 x 1,06
	Total	94	100%

Source: IMDb, January, 2023

Although German is the second language by number of mentions on iTunes Germany, only 9.8% of TV-Shows included in the top-10 are available in the national language.

TABLE S5_46: **iTunes TV-Shows English and National language**

N	COUNTRY	% English Language	% National Language
1	Germany	91,80%	9,80%

Drama, Crime and Comedy are the top 3 genres on the platform for Germany. Case of the week and Space opera are also presented as TV-Shows genre, available only on iTunes platform.

TABLE S5_47: **TV-Shows Genres Reported by iTunes (n=109)**

N	GENRE	Number	%
1	Drama	23	21,1
2	Crime	15	13,76
3	Comedy	7	6,42
4	Sci-Fi	6	5,5
5-9	Action, Animation, History, Case of the week, Space opera	5 x 4	5 x 3,67
10-12	Superhero, Business, Doctors	3 x 3	3 x 2,75
13-17	Mystery, Fantasy, Family, War, Gangsters	5 x 2	5 x 1,83
18-36	Thriller, Adventure, Romance, Horror, Buddies, Adult, For boys, For older kids, Fashion, Sitcom, Murder, Serial killer, Submarines, Documentary, Food, Disaster, Drugs, Firefighters, Teens	19 x 1	19 x 0,92
	Total	109	100

TABLE S5_48: **Comparing Film v/s TV-Shows on AMAZON Prime**

Characteristic	FILMS	TV-Shows
Number of Films/TV-Shows no repetitions	158	61
Number of countries of origin	24	15
% of European countries of origin	58%	80%
Number of Languages	37	20
Average % of National language	10,8%	9,8%*
Number of Genres	35	36

** Only Germany in analysing TV-Shows on iTunes*

5.6. Summary of TV-shows on VOD platforms

For all countries represented in the research, we used data from Flixpatrol to compare the top 3 platforms per each country. On FlixPatrol there is no distinction between films and TV-Shows on iTunes for the researched period, with the exception of Germany.

On Table S5_50 we compare the number of countries in which the platforms are in top 3 since 01.11.2021 till 27.02.2023. As we see. Netflix is the platform with the highest number of countries and iTunes with just one.

TABLE S5_49: **N of countries in which the platform is in top 3**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
N of countries for the platform	10	6	5	3	1

Source: Flixpatrol, 2022

Table S5_50 showcases the number of top-watched TV-Shows. On the top is Netflix with 142, followed by iTunes (only Germany) and the other three platforms are with nearly the same number of TV-Shows.

TABLE S5_50: **N of TV-Shows without repetition for each platform**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
N of TV-Shows without repetition	142	47	42	46	61

Source: Netflix, Flixpatrol, 2022

TABLE S5_51: **Average number of TV-Shows per country**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
N of TV-Shows without repetition	53	25,5	21	19	61

Source: Netflix, Flixpatrol, 2022

TABLE S5_52: **Highest number of TV-Shows repetitions**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
Highest number of TV-Shows repetitions	10	6	5	2	Only Germany

Source: Netflix, Flixpatrol, 2022

TABLE S5_53: **% of TV-Shows with highest number of repetitions**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
% of f TV-Shows with highest number of repetitions	15%	28%	17%	26%	Only Germany

Source: Netflix, Flixpatrol, 2022

The only platform in which the difference is significant is Amazon Prime Video with 74% of TV-Shows only once during the period of 17 weeks in top 10.

TABLE S5_54: **% of TV-Shows in top 10 only once**

	NETFLI X	Disney+	HBO	Amazon Prime	iTunes
% of TV-Shows in top 10 only one time	45%	32%	35%	74%	Only Germany

Source: Netflix, Flixpatrol, 2022

TABLE S5_55: **Countries of origin**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
First Country of origin	USA	USA	USA	USA	USA
% of the First country of origin	56,7%	93%	77,97%	58,21%	57,69%
Second Country of origin	South Korea	UK	UK	Italy	UK
% of the Second country of origin	7,1%	4%	12,71%	13,43%	16,67%
Third Country of origin	UK	New Zealand	Italy	UK	Germany
% of the Third country of origin	5,51%	3%	3,39%	10,45%	8,97%
Number of Country of origin	24	3	7	8	15

Source: IMDb, January, 2023

USA is the top country of origin for all platforms. Unlike films, with TV series the second place is not always for UK. South Korea (Netflix) and Italy (Amazon Prime) are on the second place with comparable percentages to UK. Italy, Germany, and New Zealand, together with UK, occupy the third place for TV-Shows. What these data seem to suggest, is that TV-Shows contents are more country-specific than the movie contents, at last if we stick to the big picture. When it comes to the diversity of producing countries, Disney+ is on the bottom, with only 3 countries, and USA accounting for 93% of the tiles the platform. Netflix and iTunes offer the biggest variety of countries of origin, which means that on these platforms there it is common to find TV-Shows produced in partnership with different countries.

TABLE S5_56: **% European Countries of origin**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
% European Countries of origin	54%	33%	71%	50%	80%

Source: IMDb, January, 2023

English is top mentioned language on all platforms. With two second places are Spanish and Italian, and German with one. Disney+ is leading by the percentage of English as first language – 78.65% – and Netflix is on the other end with 32,14%. Russian language appears on Third place on Amazon Prime Video and iTunes. For all platforms, the percentage of the languages on third place is so much smaller than the one of English and the second languages, that all comparisons are with no relevant value. With no doubt the variety of languages with dubbing is a proposition which will attract more viewers. Language preferences are rooted in culture and education. Respondents in Russia, Germany, Italy, Spain and France largely preferred dubbing when viewing content not in their native language, while roughly 7 in 10 adults in China and South Korea and a plurality of Indian and Japanese consumers said they liked to watch with subtitles more.[83]

TABLE S5_57: **TOP 3 Mentioned Languages on Platforms for TV-Shows**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
First Language	English	English	English	English	English
% of the First Language	59,06%	78,65%	53,63%	64,71%	59,57%
Second Language	Spanish	Spanish	Italian	Italian	German
% of the Second Language	9,28%	6,25%	8,38%	16,18%	6,38%
Third Language	Korean	Chinese	Spanish	French, Japanese, Russian, Spanish	French, Russian
% of the Third Language	6,84%	4,7%	5,03%	2,94%	5,32%
Number of languages	31	8	16	11	20

Source: IMDb, January, 2023

Data from Morning Consult, from a Surveys conducted March 3-8, 2022, shows clearly that Europe likes the dubbing, and Asia prefers subtitles. Respondents were asked how they prefer to consume content on streaming services when it's not in their native language. That means that if platforms want to have more market shares in Europe, they have to invest in dubbing content.

[83] The International Content Boom Has Made Subtitlers and Dubbers the Lifeblood of Streaming, Morning Consult, https://morningconsult.com/2022/04/25/subtitles-dubbing-streaming/, 17.02.2023

The percentage of TV-Shows available in national language is very low, except for Italy on Amazon prime.

TABLE S5_58: **Average % of National Language for TV-Shows**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
Average % of National Language	7,1%	2,5%	3,6%	8%*	9,8%

**Only Italy has National language of 24%*
Source: IMDb, January, 2023

Drama is the most preferred genre in all platforms. The difference with films is the second place for Documentary on Amazon Prime Video. We have to notice that in all platforms films and TV-Shows are labeled with more than one genre. Each platform has its own catalogue of genres, different from each other, and also hardly comparable with those of such services as MUBI or IMBD.

TABLE S5_59: **TOP 3 TV-Shows Genres+ on Platforms**

	NETFLIX	Disney+	HBO	Amazon Prime	iTunes
Number of Genres	63	39	16	19	36
First Genre	Dramas	Dramas	Dramas	Dramas	Dramas
% of the First Genre	20,36%	16,43%	26,06%	14,06%	21,1%
Second Genre	Crime	Comedy	Comedy	Documentary	Crime
% of the Second Genre	10,38%	13,04%	16,20%	12,5%	13,76%
Third Genre	Action, Mysteries	Animation	Action, Crime	Comic, Comedies, Sci-Fi	Comedy
% of the Third Genre	8,04%	12,56	7,04%	9,38%	6,42%

Source: Netflix, Disney+, HBO, iTunes, Amazon Prime Video, Google Play, 2022

The Deloitte study on future scenarios for the TV and video industry indicates that, by 2030, market players need to be ready for and include four scenarios: Scenario 1: Universal Supermarket, Scenario 2: Content Endgame, Scenario 3: Revenge of the Broadcasters and Scenario 4: Lost in Diversity.[84] We do not know which scenario will happen or what combination of those scenarios will happen. But for sure we know that behind all VOD platforms there is other main business of the owners of the platform. For Netflix – this is streaming. For Disney+ the films, TV series and streaming channel is part of the marketing strategy for selling amusement parks experience and consumer products. In the case of Amazon, Prime Video is much used as an incentive for the 200 million Amazon Prime members around the world. Media are speculating about

[84] Future scenarios for the TV and video industry by 2030, Deloitte, https://www2.deloitte.com/de/de/pages/technology-media-and-telecommunications/articles/future-of-tv-video.html, 17.02.2023

exactly how big is Warner Bros. Discovery's debt problem.[85] The challenge for Warner is to understand where its winning asset is, and how this new platform can make it stronger. As to Apple, according to a new report from Bloomberg, it is developing an Apple TV with a faster processor. The set-top box will have a new chip, and it is slated to come out in the first half of 2024.[86]

As we can see big platforms are part of a bigger business. The European Union mandated foreign streaming services — starting in 2021 — carry at least 30% European production, but that is just a step to get more European content on platforms. The second step is to promote this content to viewers in the platform at least as aggressively as others. And there is always another way of getting Europe on the screens – by coproduction and partnerships with platforms.

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85 Benjamin, Jack, Just how big is Warner Bros. Discovery's debt problem?, The Media Leader, https://the-media-leader.com/just-how-big-is-warner-bros-discoverys-debt-problem/, 17.02.203

86 Gurman, Mark, Apple to Expand Smart-Home Lineup, Taking On Amazon and Google, Bloomberg, https://www.bloomberg.com/news/articles/2023-01-18/apple-to-expand-smart-home-lineup-taking-on-amazon-and-google, 17.02.2023

SECTION 6. **Public service media platforms**

Stoyko Petkov

The presence and the impact of Public Service Media platforms was researched in 7 countries. The provided data varied widely – Czech Republic submitted information about both Czech Television and Radio while other countries provided data only about television channels' platforms or a common PSMs. Five countries presented results of the VOD service of their national PSM; The Czech Republic's data encompassed also YouTube, Twitter, Instagram and TikTok channels while Bulgaria delved information on the YouTube channel of their PSM and two websites of the Bulgarian National Television with audio-visual content.

6.1. Country of origin of films

Belgium, Greece, Germany, Czech and Turkey provided information about the country of origin of films in the VOD service of their national PSMs. In Belgium and Greece, the biggest number of films is from USA; Turkey, Czech and Germany have dominantly national production. UK and France are also well represented. From the total of 579 films, 333 are produced in EU member country. Turkey has the highest number (30) of countries of origin.

TABLE S6_1: **Frequency of the Country-of-origin PSM Films**

	Greece		Belgium		Turkey		Germany		Czech		TOTAL
Country	n	%	n	%	n	%	n	%	n	%	N
Argentina	1	1.67	0	0.00	0	0.00	1	0.69	0	0	2
Australia	1	1.67	0	0.00	0	0.00	0	0.00	0	0	1
Austria	0	0.00	0	0.00	0	0.00	4	2.76	1	0.47	5
Azerbaijan	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Belgium	3	5.00	9	11.84	2	2.41	2	1.38	3	1.4	19
Bosnia	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Brazil	0	0.00	1	1.32	2	2.41	0	0.00	0	0	3
Bulgaria	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Canada	1	1.67	3	3.95	0	0.00	0	0.00	0	0	4
Cambodia	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
China	0	0.00	3	3.95	0	0.00	0	0.00	1	0.47	4
Columbia	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Czech	0	0.00	0	0.00	0	0.00	0	0.00	45	20.9	45

Czechoslovakia	0	0.00	0	0.00	0	0.00	0	0.00	55	25.6	55
Cyprus	1	1.67	0	0.00	0	0.00	0	0.00	0	0	1
Denmark	0	0.00	5	6.58	0	0.00	1	0.69	1	0.47	7
Finland	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
France	13	21.67	11	14.47	8	9.64	45	31.03	30	14	107
Germany	3	5.00	2	2.63	1	1.20	61	42.07	7	3.26	74
Greece	5	8.33	0	0.00	0	0.00	0	0.00	0	0	5
Hong Kong	1	1.67	0	0.00	0	0.00	0	0.00	0	0	1
Hungary	0	0.00	1	1.32	1	1.20	0	0.00	0	0	2
Iran	0	0.00	0	0.00	2	2.41	0	0.00	0	0	2
Italy	0	0.00	1	1.32	1	1.20	3	2.07	23	10.7	28
Japan	0	0.00	1	1.32	0	0.00	0	0.00	0	0	1
Kosovo	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Luxembourg	0	0.00	0	0.00	0	0.00	1	0.69	0	0	1
Mexico	1	1.67	0	0.00	1	1.20	0	0.00	0	0	2
Mozambique	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
N. Macedonia	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Norway	0	0.00	1	1.32	1	1.20	2	1.38	0	0	4
Poland	1	1.67	0	0.00	0	0.00	1	0.69	1	0.47	3
Portugal	1	1.67	0	0.00	1	1.20	0	0.00	0	0	2
Qatar	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Romania	0	0.00	1	1.32	0	0.00	0	0.00	1	0.47	2
Russia	0	0.00	0	0.00	2	2.41	0	0.00	0	0	2
Singapore	0	0.00	0	0.00	1	1.20	1	0.69	0	0	2
Slovakia	0	0.00	0	0.00	0	0.00	0	0.00	4	1.86	4
South Africa	0	0.00	0	0.00	1	1.20	1	0.69	0	0	2
South Korea	1	1.67	0	0.00	0	0.00	0	0.00	0	0	1
Spain	2	3.33	2	2.63	2	2.41	2	1.38	6	2.79	14
Sweden	0	0.00	4	5.26	1	1.20	2	1.38	1	0.47	8
Switzerland	0	0.00	1	1.32	0	0.00	1	0.69	0	0	2
The Netherlands	0	0.00	2	2.63	1	1.20	0	0.00	0	0	3
Turkey	0	0.00	0	0.00	36	43.37	1	0.69	0	0	37
UK	8	13.33	9	11.84	2	2.41	10	6.90	8	3.72	37
USA	17	28.33	19	25.00	6	7.23	6	4.14	26	12.1	74
Vietnam	0	0.00	0	0.00	1	1.20	0	0.00	0	0	1
Yugoslavia	0	0.00	0	0.00	0	0.00	0	0.00	2	0.93	2
N	60	100	76	100	83	100	145	100	215	100	579

6.2. Original language of the film

Four countries provided information about the original language of the films. In Greece, and Belgium most films are in English. In Germany and Czech almost 60% of the films are in the national language. The second language in Belgium and Greece is French and in Germany and Czech is English.

TABLE S6_2: **Frequency of original language on PSM Fims**

	Greece		Belgium		Germany		Czech		TOTAL
Country	n	%	n	%	n	%	n	%	N
Arabic	1	1.54	1	1.61	1	0.93	0	0.00	3
British Sign Language	0	0.00	1	1.61	0	0.00		0.00	1
Catalan	0		0		1		0	0.00	1
Central Khmer Mandarin	1	1.54	0	0.00	0	0.00	0	0.00	1
Czech	0		0		0		96	58.54	96
Croatian	1	1.54	0	0.00	0	0.00	0	0.00	1
Danish	0	0.00	3	4.84	0	0.00	0	0.00	3
Dutch	0	0.00	3	4.84	0	0.00	0	0.00	3
English	23	35.38	24	38.71	21	19.63	31	18.90	99
Flemish	0	0.00	1	1.61	0	0.00	0	0.00	1
French	16	24.62	9	14.52	5	4.67	23	14.02	53
German	2	3.08	4	6.45	63	58.88	3	1.83	72
Greek	5	7.69	0	0.00	0	0.00	0	0.00	5
Hawaiian	1	1.54	0	0.00	0	0.00	0	0.00	1
Hebrew	1	1.54	2	3.23	4	3.74	0	0.00	7
Hindi	1	1.54	0	0.00	0	0.00	0	0.00	1
Italian	3	4.62	3	4.84	1	0.93	5	3.05	12
Korean	1	1.54	0	0.00	0	0.00	0	0.00	1
Latin	0	0.00	1	1.61	0	0.00	0	0.00	1
Norwegian	0	0.00	1	1.61	2	1.87	0	0.00	3
Polish	1	1.54	0	0.00	1	0.93	1	0.61	3
Portuguese	1	1.54	0	0.00	0	0.00	0	0.00	1
Russian	1	1.54	3	4.84	0	0.00	0	0.00	4
Serbian	1	1.54	0	0.00	0	0.00	0	0.00	1
Slovak	0	0.00	0	0.00	0	0.00	4	2.44	4
Spainish	3	4.62	2	3.23	3	2.80	0	0.00	8
Swedish	0	0.00	4	6.45	1	0.93	1	0.61	6
Tagalog	0	0.00	0	0.00	1	0.93	0	0.00	1

Thai	1	1.54	0	0.00	1	0.93	0	0.00	2
Turkish	0	0.00	0	0.00	1	0.93	0	0.00	1
Vietnamese	1	1.54	0	0.00	0	0.00	0	0.00	1
Yiddish	0	0.00	0	0.00	1	0.93	0	0.00	1
N	65	100	62	100	107	100	164	100	398

6.3. Use of english and national language in films

In Greece and Belgium, English is dominating respectively with 81.5%/18.5% and 71.43%/48.57%. In Germany the national language is leading by 75%/25%.

6.4. Genres of films

Although the classification of Genres in different countries and PSMs greatly varies, the aggregated data clearly shows dominance of Drama (31%) followed by Comedy (17%) and Crime (10%).

TABLE S6_3: **Frequency of the Genres on PBM Films**

	Greece		Belgium		Turkey		Germany		Czech		TOTAL
Genres	n	%	n	%	n	%	n	%	n	%	N
Adventure	0	0.00	0	0.00	0	0.00	2	1.24	1	0.00	3
Action	3	3.19	3	3.53	8	12.70	1	0.62	14	0.00	29
Animatio n	0	0.00	0	0.00	0	0.00	0	0.00	1	0.00	1
Biography	2	2.13	10	11.76	0	0.00	0	0.00	10	3.00	22
Biopic	0	0.00	0	0.00	0	0.00	7	4.35	0	0.00	7
Children	0	0.00	0	0.00	0	0.00	0	0.00	1	0.30	1
Comedy	11	11.70	12	14.12	8	12.70	27	16.77	69	20.72	127
Crime	10	10.64	8	9.41	0	0.00	13	8.07	41	12.31	72
Drama	26	27.66	32	37.65	33	52.38	56	34.78	78	23.42	225
Family	0	0.00	0	0.00	7	11.11	3	1.86	20	6.01	30
Fantasy	3	3.19	0	0.00	0	0.00	1	0.62	4	1.20	8
Fiction	0	0.00	0	0.00	0	0.00	6	3.73	0	0.00	6
History	0	0.00	3	3.53	2	3.17	7	4.35	12	3.60	24
Horror	1	1.06	0	0.00	0	0.00	0	0.00	2	0.60	3
Kids	0	0.00	0	0.00	0	0.00	0	0.00	14	4.20	14
Love	0	0.00	0	0.00	0	0.00	15	9.32	0	0.00	15
Music	4	4.26	1	1.18	0	0.00	0	0.00	3	0.90	8
Mystery	7	7.45	3	3.53	0	0.00	6	3.73	8	2.40	24
Psychology	0	0.00	0	0.00	0	0.00	0	0.00	6	1.80	6
Road Movie	0	0.00	0	0.00	0	0.00	0	0.00	1	0.30	1
Romance	16	17.02	5	5.88	4	6.35	2	1.24	15	4.50	42

Sci-Fi	0	0.00	0	0.00	0	0.00	1	0.62	4	1.20	5
Sport	0	0.00	0	0.00	0	0.00	0	0.00	1	0.30	1
Short film	0	0.00	1	1.18	0	0.00	1	0.62	0	0.00	2
Thriller	7	7.45	5	5.88	1	1.59	11	6.83	19	5.71	43
War	4	4.26	0	0.00	0	0.00	2	1.24	6	1.80	12
Western	0	0.00	2	2.35	0	0.00	0	0.00	3	0.90	5
N	94	100	85	100	63	100	161	100	333	100	736

6.5. Country of origin of TV Series

First major difference from films on PSM in the researched countries is that the number of the national TV series is majority of the content – starting by 100% in Turkey to 50% in Greece. Second, in the researched period, a broad range of TV-Shows from various countries and genres were made available. However, from 19 countries 'production presented in the researched period, 11 are from EU member states. National and European production is priority for the researched PSMs.

Germany offers content from the widest variety of countries.

TABLE S6_4: **Frequency of Countries of origin of TV series on PBM**

	Greece		Belgium		Turkey		Germany		Czech		TOTAL
Country	n	%	n	%	n	%	n	%	n	%	N
Austria	1	3.57	0	0.00	0	0	6	5.17	2	1.72	9
Belgium	0	0.00	15	60.00	0	0	1	0.86	0	0.00	16
Czech	0	0.00	0	0.00	0	0	0	0.00	11	9.48	11
Czechoslovakia	0	0.00	0	0.00	0	0	0	0.00	5	4.31	5
Denmark	0	0.00	0	0.00	0	0	4	3.45	1	0.86	5
Finland	0		0		0		0	0.00	1	0.86	1
France	2	7.14	1	4.00	0	0	4	3.45	1	0.86	8
Germany	0	0.00	0	0.00	0	0	83	71.55	2	1.72	85
Greece	14	50.00	0	0.00	0	0	0	0.00	0	0.00	14
Hungary	0	0.00	0	0.00	0	0	0	0.00	1	0.86	1
Ireland	0	0.00	1	4.00	0	0	0	0.00	0	0.00	1
Israel	0	0.00	0	0.00	0	0	0	0.00	2	1.72	2
Italy	1	3.57	1	4.00	0	0	1	0.86	7	6.03	10
Iceland	0	0.00	0	0.00	0	0	1	0.86	0	0.00	1
Norway	0	0.00	1	4.00	0	0	2	1.72	0	0.00	3
Slovakia	0	0.00	0	0.00	0	0	0	0.00	1	0.86	1
South Africa	0	0.00	0	0.00	0	0	1	0.86	0	0.00	1

South Korea	1	3.57	0	0.00	0	0	0	0.00	0	0.00	1
Spain	1	3.57	0	0.00	0	0	0	0.00	1	0.86	2
Sweden	0	0.00	0	0.00	0	0	5	4.31	1	0.86	6
Switzerland	2	7.14	0	0.00	0	0	2	1.72	0	0.00	4
Poland	0	0.00	0	0.00	0	0	2	1.72	0	0.00	2
Turkey	0	0.00	0	0.00	100	100	0	0.00	0	0.00	100
UK	5	17.86	3	12.00	0	0	3	2.59	9	7.76	20
USA	1	3.57	3	12.00	0	0	1	0.86	3	2.59	8
N	28	100.00	25	100.00	100	100	116	100.00	48	100.00	317

6.6. Original language of the TV series

Naturally the national languages dominate the TV series in the researched countries. The most popular foreign language is English.

TABLE S6_5: **Frequency of the Original language of the TV series on PBM**

	Greece		Belgium		Germany		Turkey		Czech		TOTAL
Country	n	%	n	%	n	%	n	%	n	%	N
Arabic	0	0.00	0	0.00	1	0.88	0	0.00	0	0.00	1
Chinese	0	0.00	0	0.00	2	7.14	0	0.00	0	0.00	2
Czech	0	0.00	0	0.00	0	0.00	0	0.00	16	14.04	16
Danish	0	0.00	0	0.00	6	5.26	0	0.00	1	0.88	7
Dutch	0	0.00	15	53.57	0	0.00	0	0.00	0	0.00	15
English	6	22.22	6	21.43	7	6.14	0	0.00	11	9.65	30
Flemish	0	0.00	2	7.14	0	0.00	0	0.00	0	0.00	2
Finnish	0	0.00	0	0.00	0	0.00	0	0.00	1	0.88	1
French	4	14.81	1	3.57	4	3.51	0	0.00	0	0.00	9
German	0	0.00	2	7.14	81	71.05	0	0.00	1	0.88	84
Greenlandic	0	0.00	0	0.00	1	0.88	0	0.00	0	0.00	1
Greek	14	51.85	1	3.57	0	0.00	0	0.00	0	0.00	15
Hebrew	0	0.00	0	0.00	0	0.00	0	0.00	2	1.75	2
Hindi	0	0.00	0	0.00	1	0.88	0	0.00	0	0.00	1
Italian	1	3.70	0	0.00	1	0.88	0	0.00	6	5.26	8
Korean	1	3.70	0	0.00	0	0.00	0	0.00	0	0.00	1
Norwegian	0	0.00	1	3.57	2	1.75	0	0.00	0	0.00	3
Polish	0	0.00	0	0.00	1	0.88	0	0.00	0	0.00	1
Spanish	1	3.70	0	0.00	0	0.00	0	0.00	0	0.00	1
Swedish	0	0.00	0	0.00	7	6.14	0	0.00	0	0.00	7
Turkish	0	0.00	0	0.00	0	0.00	100	100	0	0.00	100
N	27	100	28	100	114	100	100	100	38	100	307

6.7. Use of english and the national language in TV series

Across the four researched countries (Germany, Greece, Belgium and Turkey), in average **88% of the TV series** are primarily in the native language rather than English. This affirms the importance and relevance of local cultures and languages.

6.8. Genres of TV series

Drama is the leading Genre for TV series, followed by **Comedy** and **Crime**. Again, as each player defines its own taxonomy of genres, it is very difficult to come to more affirmative conclusion.

TABLE S6_6: **Frequency of the Genres of the TV Series on PBM**

	Greece		Belgium		Turkey		Germany		Czech		TOTAL
Genres	n	%	n	%	n	%	n	%	n	%	N
Action	1	2.00	1	2.38	8	6.50	0	0.00	8	5.06	18
Comedy	13	26.00	5	11.90	20	16.26	9	5.70	8	5.06	55
Crime	7	14.00	3	7.14	0	0.00	25	15.82	14	8.86	49
Documentary	0	0.00	1	2.38	0	0.00	0	0.00	1	0.63	2
Drama	14	28.00	12	28.57	37	30.08	36	22.78	27	17.09	126
„Entertainme nt“ ZDF	0	0.00	0	0.00	0	0.00	5	3.16	0	0.00	5
Family	0	0.00	0	0.00	22	17.89	2	1.27	7	4.43	31
„Fiction“ ZDF	0	0.00	0	0.00	0	0.00	41	25.95	0	0.00	41
History	2	4.00	1	2.38	20	16.26	2	1.27	3	1.90	28
Human interest	0	0.00	4	9.52	0	0.00	0	0.00	0	0.00	4
„Information“ ZDF	0	0.00	0	0.00	0	0.00	5	3.16	0	0.00	5
Lifestyle	0	0.00	2	4.76	0	0.00	0	0.00	0	0.00	2
Literature	0	0.00	0	0.00	1	0.81	0	0.00	0	0.00	1
Love	0	0.00	0	0.00	0	0.00	4	2.53	0	0.00	4
Music	0	0.00	0	0.00	0	0.00	0	0.00	1	0.63	1
Musical	0	0.00	0	0.00	0	0.00	0	0.00	1	0.63	1
Mystery	5	10.00	0	0.00	0	0.00	14	8.86	7	4.43	26
Ramazan 2021	0	0.00	0	0.00	1	0.81	0	0.00	0	0.00	1
Reality	0	0.00	2	4.76	0	0.00	1	0.63	0	0.00	3
Romance	3	6.00	4	9.52	9	7.32	0	0.00	0	0.00	16
Sci-Fi	0	0.00	1	2.38	0	0.00	0	0.00	0	0.00	1
Sport	0	0.00	1	2.38	0	0.00	0	0.00	0	0.00	1
Talk show	0	0.00	1	2.38	0	0.00	0	0.00	0	0.00	1
Thriller	3	6.00	4	9.52	0	0.00	13	8.23	4	2.53	24
War	1	2.00	0	0.00	5	4.07	1	0.63	1	0.63	8
Western	1	2.00	0	0.00	0	0.00	0	0.00	0	0.00	1
N	50	100.00	42	100.00	123	100	158	100.00	82	100.00	455

6.9. Other data

Bulgaria, Czech Republic and Portugal provided data for eider social media channels of PSMs or for websites with archives of content, operated by the national PSM.

Bulgaria

The Bulgarian National Television is uploading content on 7 different webpages, where a searchable archive of programs is offered to the viewers. For 2 of them (bnt.bg, bntnews.bg) and for the YouTube channel (@BNT1) there is available data.

The number of views of the uploaded videos is low – on the two own platforms of BNT all videos have less than 10K views and only on YouTube there are 4% of the videos with 10-50K views. News is the prevailing genre of all videos (47 for bnt.bg; 92 for bntnews.bg and 82 on the YouTube channel). Talk shows, Documentary and Game shows are the next tree genres that are uploaded. There is a very low number of videos on Music, Sports, Education and TV series.

Czech Republic

The most successful social media channel of PSM is Twitter, which is, for the most part, used for tweeting links, not media content. Instagram has the highest percentage of accounts of Czech PMS with less than 10.000 subscribers, YouTube among 50.000 and 100.000 subscribers, and TikTok between 10.000 and 50.000. There is a clear strategy in how different social media are targeted: for instance, Czech Television is using TikTok to engage with very young audiences (13-17), while YouTube is for the older age groups (25-34 and 35-44).

Portugal

At RTP Play, a free public video-on-demand service, more than half of the pages were viewed between 10 thousand and 50 thousand times; about 70% of pages get less than 20 thousand unique visitors, and 43% of pages get less than 20 thousand overall visits. Unfortunately, this does not give us views per video but indicates that there is a flaw of users, coming to the catalogue of content such as films, series, documentaries, news, reports, interviews, shows, children’s content etc.

6.10. Summary

The dynamics of the audio-visual services are high and changes occur in fast pace. The EU executive’s IT service has asked all Commission employees to uninstall TikTok from their corporate devices, as well as the personal devices using corporate apps, citing data protection concerns.[87] The request to uninstall the Chinese-owned social media app was communicated via email to EU officials on 23 February 2023. Employees were asked to do no later than 15 March. For those who do not comply, the corporate apps like the Commission email and Skype for Business will no longer be available. Although no European government has followed the EU Commision and the US example, public authorities in the Netherlands are being told to steer clear of TikTok amid growing concerns across the EU and U.S. that the Chinese-owned video-sharing platform poses privacy risks[88]

Video production and consumption in new platforms can be considered against the backdrop of traditional TV and movie systems.

"European work is, on average, promoted less intensively than a US film". The conclusion is that European films and TV series need better promotion to attracted viewers in the platform. In 2022 Netflix invested "massively in new content, commissioning productions in 37 countries outside of the USA".[89]

On Netflix In all countries the top 5 genres are: Drama, Comedy, Crime, Action and Thriller. On Disney+ Top 5 most watched genres are: Animated, Comedy, Superhero, Drama and Sci-Fi in nearly all countries. We can clearly state that the top 5 genres in all platforms are the same.

In five of the countries at the research Disney+ is in top 3 platforms, studied during the project – Belgium, Portugal, Spain, Sweden and Turkey. Bulgaria, Greece, Czech Republic and Turkey as part of the platform expansion have data only for 2022. Data shows us that Disney+ is a platform, at which North American content is the main content watched. Turkey has the smallest North American percentage, but even here the percentage is 90. In all countries but Italy (1,7%) the percentage of European content consumption is less than 1. The platform follows the rules and offers a minimum of 30% European content to its viewers, but the consumer choice is different.

Analyzing data from the platform about country/countries of origin on Disney+ we find that 76 percent of all content is produced by USA alone or in partnership with other countries. On the second place is UK with 14 percent, and all other countries are with less than 2% each. In fact USA and UK are present as country of origin in 90 percent of the films. From all eleven countries, which produced content watched on Disney+ 55% are European by geography, but their participation is in partnership with USA.

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Nearly half of the content watched on Disney+ is produced by Disney+ or Walt Disney Pictures. The platform is entering the competitive market with a strategy for producing local content. Disney+ is planning on commissioning 50 original projects across Europe by 2024.

It is obvious that using marketing approach leads to enhanced market demand for the movies. Production of audiovisual material should be strongly connected to its promotion.

We may say that English is the language of the European film production and consumption. A short conclusion about the platformization process, which is also affecting Europe. Here too, platforms for video on demand and video sharing have been reorganizing the cultural practices and the production of all kinds of digital content. The TV and video market is highly dynamic, and a great number of factors influence its future. Some of those factors are digitalization, new market offers, and disruption by digital players. The big players – Netflix, HBO, Amazon Prime Video, Google Play, iTunes, Disney+ – are working hard on finding a way to increase their market shares and finding a new markets.

Dealing with the fact that 58.43% of web traffic comes overall from mobile devices, Video Content creators are pushed to think about platform-related production. The European Union supports the creation of European platforms – through Creative Europe – The MEDIA Programme of the European Union. Ten of the platforms part of EUROVOD are also supported by Creative Europe – The MEDIA Programme of the European Union. Four have being supported by Creative Europe – MEDIA Programme of the European Union and The Centre national du cinéma et de l'image animée.

The majority of EUROVOD members are platforms, orientated to European movies and culture. They are filling a gap about the promotion of typically European content in VOD platforms. Supporting local, regional and thematical platforms, is a logical step to be taken, for a more sustainable platformization process of video production.

After studying the top global platforms, and one local, for all the ten countries, we can conclude that platforms are predominantly dominated by USA content, when it comes to VOD. The situation is different in VSP, where currently the major trend is in favor of local content producers, either TikTokers and YouTubers. Global platforms invest money and efforts to collaborate with national players for producing content which appeals to local audiences. In order to support the cultural diversity of the European audiovisual sector, MEPs ensured that 30% of content in catalogues of VOD platforms must be European works. The data shows that those European titles, however, do not list in the top-10 most watched films – or TV-shows, at that – for the period of the research. European countries and EU27 members-countries are in most of the case present as co-producers (though there are successful cases as for example *Money Heist/Casa de papel*). In the segment of TV-shows, the audiences clearly prioritize national content over the European one.

In the case of VSP the situation is different, as stated, due to the preferences are for national content and familiar language. In the efforts for reaching out a wider audience, content creators mostly work in English, while the linguistic barriers are still in place: so that, for instance, French and Belgian people share the same contents, and so do Spanish and the Latin American, or the German and the Austrian. A main evidence is that TikTok is the platform in which the national audiences are more important, and in nearly all the countries the first language used in popular channels is the national one.

European users are active segments of the audience of VOD and VSP platforms. According to the Statista data, the Video-on-Demand market in Europe is projected to grow by 8.75%, between 2023 and 2027, eventually resulting in a market volume of 40.05 billion US$ in 2027. One of the ways for the European content to attract new audiences is by better promoting its content, by targeting young audience in social media – for instance, this is the secret of *SKAM*'s success (see D3.4). European programs which support production of content should encourage co-productions, and especially co-productions among partners from different part of Europe – not only the biggest EU countries. On the most popular VOD platform – Netflix – the available titles from the ten countries represented in the project are:

Belgium – 46 titles
Bulgaria – 4 titles
Czech Republic – 150 titles
Germany – 86 titles
Greece – 6 titles
Italy – 80 titles
Portugal – 102 titles
Spain – 503 titles
Turkey – 101 titles

As we can see, not all countries are presented proportionally with movies and T-shows. A stimulation of partnership and coproduction may be necessary, between leading content producers and weaker producing countries. In terms of policy recommendations, it could make sense to place attention not only to the production of content, but also to the way that content is to be presented and promoted to the audience, in Europe and not only. The language of the content is a very important element of the process of attracting audiences. That is why English is the top language in all platforms, either VOD and VSP. Future research should focus on ways to stimulate effective collaboration among EU countries in producing content for platforms, as this cooperation should be coupled with more significant efforts on promotion and users' engagement.

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Part II:

PATTERNS IN PLATFORM VIDEO CONSUMPTION

Introduction

Dessislava Boshnakova

According to a survey conducted by Ipsos European Public Affairs, at the request of the Public Opinion Monitoring Unit, Directorate-General for Communication, European Parliament, a majority of respondents in Europe use Facebook (67%), WhatsApp (61%) and YouTube (56%). Among the 15–24-year-olds, Instagram is the most used social media platform (79%). TikTok (49%) and Snapchat (43%) are also common among the young respondents.[90] Across all age groups, about half of respondents use social media to send direct messages to friends and family, and at least four in ten use social media to follow the news and current events (44%-46%), but there is a difference in posting habits: 28% of 15-24 year-olds post their own content on social media, compared to 15% of 55+ year-olds.[91]

There are differences in media usage between socio-demographic groups. Younger respondents are much more likely to use social media platforms and blogs (46% of 15-24-year-olds versus 15% of 55+ year-olds), but they are also more likely to use YouTube and other video platforms (34% and 8%, respectively). Older people make much greater use of traditional news media (TV, radio, and written press). The largest difference in terms of education is seen for the use of online news platforms (selected by 49% of the higher educated and by 30%of the lower educated respondents).[92]

One more difference between respondents is important for the analysis of the consumption trends: younger respondents are more likely than their older counterparts to say that a catchy title is important (30% of the 15-24year-olds select this driver versus 22% of the 55+ year-olds). Younger people also more frequently get attracted by an interesting photo or video (15% of 55+

[90] Media & News Survey 2022, European Parliament, July 2022, https://europa.eu/eurobarometer/surveys/detail/2832, p. 4, 22.02.2023

[91] ibid.

[92] ibid, p. 12

year-olds versus 25% of the 15–24-year-olds) and they more frequently look at news articles shared by a friend or relative (13% and 22%, respectively).[93]

On the question "Which of the following online social media or online platforms have you used in the last 7 days?", YouTube gets 56% and is on the third place; Instagram gets 42% and is on the fourth place; and TikTok gets 17% and is on the seventh place. On the top in 2022 is Facebook with 67%.[94]

Starting with this premise, this deliverable collects and assembles the following reports: Patterns in Platform Video Consumption in Bulgaria (NBU); Patterns in Platform Video Consumption in Italy (IULM); Patterns in Platform Video Consumption in Germany (HBI); Patterns in Platform Video Consumption in Spain (FUOC); Patterns in Platform Video Consumption in Belgium (UGent); Patterns in Platform Video Consumption in Turkey (Bilkent); Patterns in Platform Video Consumption in Greece (NKUA); Patterns in Platform Video Consumption in Portugal (ISCTE); Patterns in Platform Video Consumption in Sweden (IKED); Patterns in Platform Video Consumption in Czech Republic (CU).

On the consumption side, we provide disaggregated data, so as to understand the proportions among national, global, and European taste. In both cases, the goal is that of identifying national, global/American and European patterns in production and consumption. The catalogue of best practices includes cases from both the production and distribution (co-productions, virtuous recommendations, intra-European exportations) and the consumption side (intra-European successes).

For the above-defined purposes, we have collected data about the contents of three platforms over the period of one month. Each partner analyzed the main trends in video consumption, by means of both direct indicators (visualizations, like, downloads, statistics on most-viewed videos) and indirect indicators. We considered the data coming from both video platforms (Amazon, Google/YouTube Analytics, Amazon) and research agencies (HypeAuditor, We Are Social, Statista, and the Eurostat database). Our goal is that of understanding in which way platformization is impacting people's taste, and making it more national, more European, or more American.

93 ibid., p. 25

94 ibid, p. 30

SECTION 1. **The audience demographics of YouTube**

According to Statista[95], in the top 10 Leading countries based on YouTube audience size, as of January 2023, there are two countries represented in our project: Germany on 8th place with an audience of 70.9 million and on 10th place is Turkey with 57.9 million. On the Top is India with audience of 467 million.

For task 3.3, we have purchased the statistical reports from the private company HypeAuditor, as the demographics and the data breakdown are not publicly available, as all the market-related information (we will deal with this issue in the final recommendations report, and namely in deliverable D5.6). As HypeAuditor is a marketing agency, for each channel the data was available for the channels with more than 1,000 views in the most recent month, and related to July 2022.

The first category we studied is the nationality of the audience of each channel, or what HypeAuditor defines "Top Audience Country". According to the description given by the company itself, country rank is based on the number of real followers and authentic engagement from that country. All the users take part in several country rankings. If the majority of users' audience come from Germany, France or UK, then they would participate in the following countries' rankings respectively. Only one Country Ranking is highlighted in a report. Along with the country indication, we show other places where the audience might come from. If the vast majority of the audience comes from there – we show this country (it should exceed 30%).[96]

For the so-called "Top Audience Country 1" – that is to say, the more common nationality of the followers or subscribers of a given channel – we do not have data for Sweden. For most of the countries – Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, and Turkey – the top Audience country 1 is the country of origin itself. Italy is on the top with 97.3% of the total channels, followed by Czech Republic with 95% and Turkey with 94%. In Spain and Belgium, the Top Audience country 1 is not the nation itself. The Top Audience country for Spain is Mexico, with 45.5%, as the common language makes the content easily understandable to Mexican audience. For the same linguistic reason, Brazil is in top 3 audience countries of the top YouTube channels in Portugal, with 10%. For Belgium, Top Audience country 1 is USA with 45.45%. Maybe further analysis is needed to determine the kind of content from Bel-

95 Leading countries based on YouTube audience size as of January 2023, https://www.statista.com/statistics/280685/number-of-monthly-unique-youtube-users/#:~:text=As%20of%20January%202023%2C%20India,around%20246%20million%20YouTube%20viewers,19.02.2023

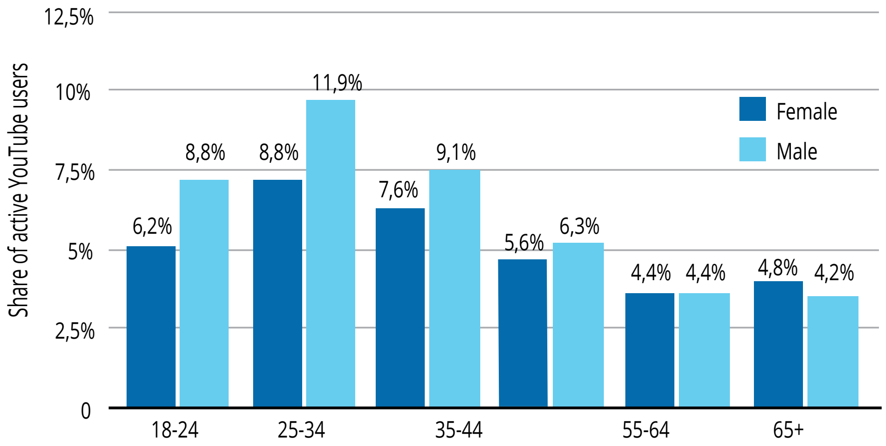
96 Komok, Anna, How does Country Ranking work?, https://help.hypeauditor.com/en/articles/2385922-how-does-country-rankinДг-work, 19.02.2023

gium, which attract American audience. At the same time, the most followed channels in Belgium have the most scattered audience, coming from ten different countries. One of the explanations is based on the fact that The Kingdom of Belgium has three official languages: Dutch (Flemish), French, and German. The audience coming from France (21.82%) is higher than the one coming from Belgium – 14.55%. What these data tell us, in short, is to which extent the audiences of the most important social media channel overlap with each other; whether or not it is common for the Italians to follow the same influencer as in Germany, or Spain (for an aggregate statistical analysis, see D3.5).

TABLE S1_1: **Frequency of Top Audience Country 1 on YouTube**

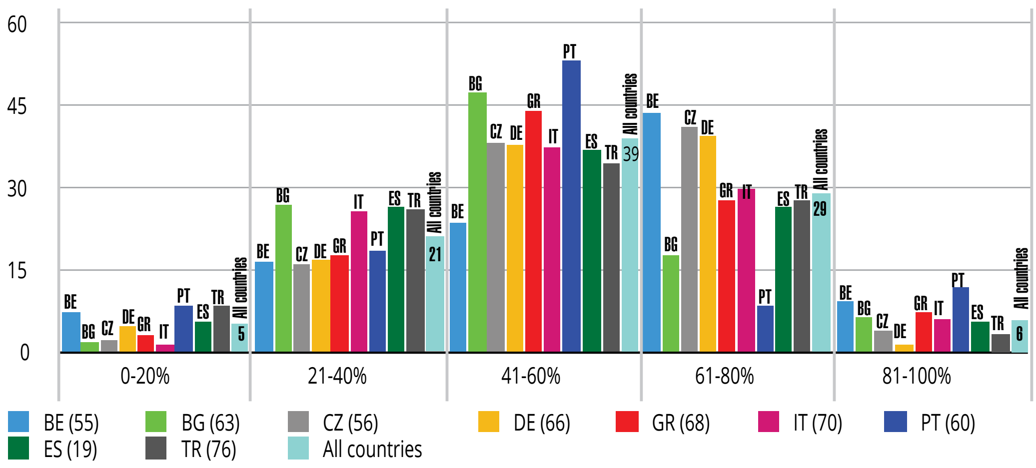
	BE (55)	BG (68)	CZ (82)	DE (71)	GR (69)	IT (75)	PT (52)	ES (22)	SE	TR (53)
Country	%	%	%	%	%	%	%	%		%
Algeria			1							
Bulgaria		73,5								
Belgium	14,55									
Brazil	1,82						10			
Czech			95							
Colombia								9,1		
France	21,82				1,4					
Greece					85,5					
Germany	3,64			60,56						
Hong Kong							2			
India	1,82			2,82			2			4
Iraq				1,41						2
Italy						97,3				
Mexico				1,41			2	45,5		
Portugal							63			
Poland							4			
Russia	3,64	3			1,4			4,5		
Slovakia			3							
South Africa					1,4					
Spain							2	36,4		
Turkey	3,64									94
The Netherlands	1,82		1							
UK	1,82	1,5		1,41						
N	100	100	100	100	100	100	100	100		100

TABLE S1_1: **YouTube User Growth**



According to the Pew Research Center, the popular YouTube channels produce a vast amount of content, much of it in languages other than English. Fewer than one-in-five videos from popular YouTube channels are in English, in actuality, but these videos received more views than videos in other languages.[97] Although that conclusion is made in 2019, the trend is active nowadays too. It is possible that the recommendation algorithm comes to play, here, as when searching for a video, the descriptions in English are more likely to appear in search results.

TABLE S1_3: **MALE preferences for YouTube in 10 countries**

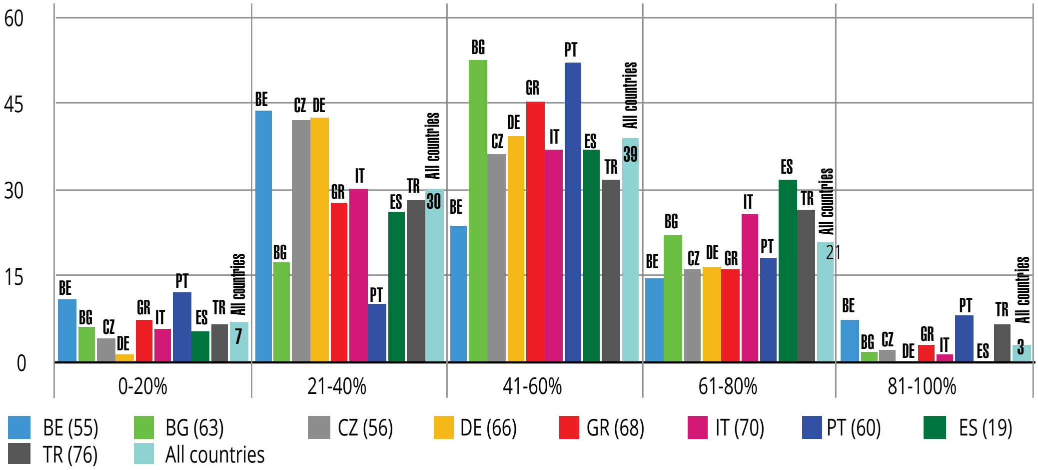


[97] A Week in the Life of Popular YouTube Channels, PRC, https://www.pewresearch.org/internet/2019/07/25/popular-youtube-channels-produced-a-vast-amount-of-content-much-of-it-in-languages-other-than-english/, 19.02.2023

According to data from Statista[98], the distribution of YouTube users worldwide, as of January 2023, shows that YouTube is most preferred by Female and Male between 25 and 34.

On table S1_3, we present the gender breakdown of the subscribers of the most influential YouTube channels. In six of the countries in the project, males are between 41 and 60% of the audience. The percentage is the highest in Portugal – 53.33% – and the lowest in Turkey – 34.48%. Males in Belgium, Czech Republic and Germany are between 61 and 80% of the total, of the platform with around 40 percent in that group. Data about Sweden is not available.

TABLE S1_4: **FEMALE preferences for YouTube in 10 countries**



Female audience from Belgium, Czech Republic and Germany is between 21 and 40%. In all the other countries, female users are between 41 and 60 percent. Data for Sweden is not available.

On TABLE S1_5-1 and TABLE S1_5-2 we showcase the detailed data, with the already mentioned exception of Sweden, where the gender breakdown is not available.

[98] Ceci, L. YouTube: distribution of global audiences 2023, by age and gender, Feb 6, 2023, Statista, https://www.statista.com/statistics/1287137/youtube-global-users-age-gender-distribution/#:~:text=YouTube%3A%20distribution%20of%20global%20audiences%202023%2C%20by%20age%20%20and%20gender&text=As%20of%20January%202023%2C%2012,users%20of%20the%20same%20age, 19.02.2023

TABLE S1_5-1: **Frequency of Gender (M/F) on YouTube Channels**

	BE (55)		BG (63)		CZ (56)		DE (66)		GR (68)	
Sex	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%
0-20%	7,27	10,91	1,6	6,3	2	4	4,54	1,51	2,9	7,4
21-40%	16,36	43,64	27	17,5	16	42	16,68	42,42	17,7	27,9
41-60%	23,64	23,64	47,6	52,4	37	36	37,88	39,39	44,1	45,5
61-80%	43,64	14,55	17,5	22,2	41	16	39,39	16,68	27,9	16,3
81-100%	9,09	7,27	6,3	1,6	4	2	1,51	0	7,4	2,9
N	100	100,01	100	100	100	100	100	100	100	100

TABLE S1_5-2: **Frequency of Gender (M/F) on YouTube Channels**

	IT (70)		PT (60)		ES (19)		TR (76)		All countries
Sex	M	F	M	F	M	F	M	F	
	%	%	%	%	%	%	%	%	%
0-20%	1,43	5,71	8	12	5,3	5,3	8,62	6,67	6
21-40%	25,72	30	18	10	26,3	26,3	25,86	28,33	25
41-60%	37,14	37,14	53	52	36,8	36,8	34,48	31,67	39
61-80%	30	25,72	8	18	26,3	31,6	27,59	26,67	25
81-100%	5,71	1,43	13	8	5,3	0	3,45	6,67	5
N	100	100	100	100	100	100	100	100,01	100

In Belgium, the highest percentage – 43.66 – is for males in the group of 61-80%, and for females in the group from 21-40%. In Bulgaria and in Greece females and male are with highest percentage in the 41-60% range, and in both of the countries in that range females are with higher percentage than males. In Germany, there is zero percentage females in the highest group – 81-100%. In Turkey in the highest range 81-100 the female audience percentage is higher than the one for males – 6.67%.

As to the breakdown by age, the HypeAuditor data are organized in seven age groups. The youngest audience is on average between 11 and 20%, in most of the countries. The highest percentage of users aged 13-17, on the total of the followers, in Portugal, 50%, and the lowest in Turkey, 28% (TABLE S1_6-1).

TABLE S1_6-1: **% of Audience age 13-17 on YouTube**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	% of audience age 13-17									Average
0-10%	33	21	9	33	47	62	34	11,1	26	30
11-20%	49	47	44	37	35	38	50	38,9	28	41
21-30%	18	32	47	30	18		16	50	47	29
N %	100	100	100	100	100	100	100	100	100	100

For the 18-24 age group, data are shown in table S1_6-2.

TABLE S1_6-2: **% of Audience age 18-24 on YouTube**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%18-24 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	2	21		2	2	29	2	5		6
11-20%	15	47	9	9	10	44	9	5	2	17
21-30%	25	32	24	27	38	25	24	5	31	26
31-40%	42		47	44	41	2	37	32	35	31
41-50%	11		18	18	7		26	42	29	17
51-60%	5		2		2		2	11	3	3
N	100	100	100	100	100	100	100	100	100	100

The highest percentage of 18-24 users is in Bulgaria and Czech Republic, with 47% of the audience.

In five of the ten countries, the incidence of that age group (18-24) is low or very low – Belgium, Germany, Greece, Portugal, and Spain. The percentage in Italy and Bulgaria is relatively high, over 20%.

In the age group 25-34, most of the audience in the countries of the project are between 31–40%. In Belgium, this cohort accounts for 64% of the total; in Spain for 63%.

TABLE S1_6-3: **% of Audience age 25-34 on YouTube**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%25-34 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%			2		1,5	20			3	3
11-20%	5,45	5	3	3,03		36,93	5		9	8
21-30%	20	34	40	42,43	26,5	29,23	26	63,2	33	35
31-40%	63,64	43	42	33,33	44,1	12,30	50	36,8	38	40
41-50%	9,09	15	13	21,21	26,4	1,54	14		17	13
51-60%	1,82	3			1,5		5			1
N	100	100	100	100	100	100	100	100	100	100

As we see in table S1_6-4, and as expected, the age group 35-44 is less represented in the YouTube audiences of the most influential channels. Usually, it is between 0 and 10%, while Greece is the only country in which this group is in the range 11-20%.

TABLE S1_6-4: **% of Audience age 35-44 on YouTube**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%35-44 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	49,09	65	55	48,49	30,9	81,03	50	78,9	60	57,5
11-20%	36,36	21	42	43,94	57,3	17,24	47	15,8	40	35,5
21-30%	14,55	14	4	7,57	10,3	1,73	2	5,3		6,60
31-40%					1,5		2			0,4
N	100	100	101	100	100	100	101	100	100	100

Not surprisingly, as the age of the subscribers increases, their percentage decreases. According to the breakdown of YouTube users by age, the platform is not frequented as much by older consumers. Just 11.9% of the subscribers are aged 45-54. The age group between 45 and 54 accounts for a low percentage the total in all countries. Nearly the total audience in the age group from Italy is in the range 0-10%.

The age groups 45-54, 55-64 and 65+ in all countries are in the range from 0 to 10%.[99]

[99] YouTube age Demographics, https://www.oberlo.com/statistics/youtube-age-demographics, 22.02.2023

Bulgaria is the only country in which 2% of the age group 55-64 is in the range 11-20% of the audience. In all other countries, the group aged 55-64 is below 10% of the audience of the channels. The age group 55-64 in all of the countries is in the lowest percentage – 0-10.

In a more general stance, we know that many changes happened. Since Google acquired YouTube for $1.65 billion in 2006. YouTube generated $28.8 billion revenue in 2021, a 46% increase year-on-year bases, and over 2.5 billion people monthly access the platform. YouTube's most subscribed channel was T-Series, however another YouTuber – Mr. Beast – earned the most revenue in 2021. YouTube Premium reached 80 million subscribers in 2022. These are key statistics about YouTube.[100] YouTube has more than 2.6 billion active users as of 2023.[101] Interesting fact is that YouTube is the world's largest video-sharing platform and at the same time the second-largest social media. Technically, YouTube is also the second biggest search engine after Google,[102] besides being part of the same financial conglomerate, Alphabet. As stated, YouTube is a platform, on which users daily consume 1 billion hours of video, and the majority of users is aged 25-34. Consequently, we need to press more attention on how Europe is presented on this platform (see deliverables D2.2 and D2.3). YouTube is home to all types of content and in times of disinformation and misinformation, in times of Post-truth the presence in such an influential channel is a must in all communication efforts – for a politicians, organizations and continents.

[100] Iqbal, Mansoor, YouTube Revenue and Usage Statistics (2023), https://www.businessofapps.com/data/youtube-statistics/, Business of Apps, 19.02.2023

[101] YouTube Statistics (2023), https://www.demandsage.com/youtube-stats/, 19.02.2023

[102] YouTube Statistics (2023), https://www.demandsage.com/youtube-stats/, 19.02.2023

SECTION 2. **The audience demographics of Instagram**

Stoyko Petkov

Based on the same demographics collected by HypeAuditor, we can say that the audience of the most popular Instagram happens to be nationally bound, even though the largest number of top-accounts is predictably based in the USA (137). The followers of the top100 accounts in the researched countries, on aggregate, are distributed in 33 countries. Once again, we recall that the main goal of this elaboration is to visualize the overlapping between the national audiences of the most followed channels in the ten countries.

TABLE S2_1: **Frequency of top audience country 1 on Instagram**

		BE (90)	BG (91)	CZ (99)	DE (96)	GR (100)	IT (136)	ES (40)	PT (96)	TR (92)
N	Country	%	%	%	%	%	%	%	%	%
1	Bulgaria		82.4							
2	USA		4.4		60.42		50	12.5		2.17
3	Brazil	1.11	2.2	13	8.33		11	22.5	4	5.43
4	Turkey		2.2		1.04	1	1.4			67.4
5	Poland		2.2		1.04					
6	Russia		2.2				2.2			5.43
7	France	4.44	1.1			1	1.4	5	1	
8	Iran		1.1		3.12		1.4			3.26
9	Iraq		1.1							
10	Spain		1.1	1			3.6	17.5	1	
11	Belgium	90								
12	Congo	1.11								
13	Czech Republic			66						
14	Slovakia			15						
15	UK			2	2.08	3	1.4	2.5		
16	Australia			1						
17	Azerbaijan			1			0			
18	Greece			1		95				
19	Netherlands	3.33								1.09
20	Germany				15.62		1.4	5	1	1.09
21	India				3.12		5.8	10		7.61
22	Italy				2.08		13.2	5		2.17
23	Indonesia				1.04		1.4	7.5		

24	Albania				1.04					
25	Saudi Arabia				1.04					1.09
26	Mexico						1.4	5		1.09
27	Colombia							2.5		
28	Angola								4	
29	Portugal								89	
30	Argentina							2.5		
31	Ivory Coast									1.09
32	Syria									1.9
	N	100	100	100	100	100	100	100	100	100

It appears that women have a preference for Instagram. Almost in all countries, the female audience is larger than the male, with exception of Spain and Turkey. In Germany, the use is almost evenly split between male and female audience, with slight domination of male. Overall, based on the followers of the researched 860 accounts, we see that the ladies make up the majority of users on this popular social platform.

TABLE S2_2-1: **Frequency of sex (M/F) on Instagram**

	BG (95)		BE (100)		CZ (99)		DE (99)		GR (100)	
Sex	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%
0-20%	14,8	5,3	13	11	7	4	5	13	32	10
21-40%	50,5	8,4	51	14	54	17	29	24	33	14
41-60%	22,1	22,1	13	13	18	18	28	29	12	12
61-80%	8,4	48,4	14	51	17	54	24	30	13	33
81-100%	4,2	15,8	9	11	4	7	13	3	10	31
N	100	100	100	100	100	100	100	100	100	100

TABLE S2_2-2: **Frequency of sex (M/F) on Instagram**

	IT (136)		PT (97)		ES (40)		TR (94)	
Sex	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%
0-20%	11	12	23	4	0	0	0	10,64
21-40%	44	17	39	19	12.5	42.5	35,11	24,47
41-60%	16	19	15	15	10	30	29,79	32,98
61-80%	18	46	19	41	22.5	15	24,47	31,91
81-100%	10	6	4	21	55	12.5	10,64	0
N	100	100	100	100	100	100	100	100

As to the breakdown by age group, the 25-34 cohort is the most relevant in Instagram, very closely followed by the 18-24 years old. Instagram channels remain a largely untapped territory for those in older age brackets, as mainly 0-10% of the users fall into the 55+ categories. An interesting observation allowed by our data, is that in Greece and Portugal users aged 35-44 are more familiar with Instagram, compared to the rest of the countries in the sample. Maybe surprisingly, minor interest for the platform (with exception of Czech Republic) is shown by the group of the youngest in the survey – the aged 13-17.

TABLE S2_3-1: **Frequency of % of age 13-17 Audience on Instagram**

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (134) (male)	Italy (134) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	69	42,1	45	63,64	87	93,3	81,6	74	25	49
11-20%	24	34,7	21	29,28	12	5,1	10,2	23	72,5	50
21-30%	4	9,5	25	7,07	1	0	6,6	3	2,5	1
31-40%	3	10,5	9	0	0	0	0	0	0	0
41-50%	0	3,2	0	0	0	0	0	0	0	0
51-60%	0	0	0	0	0	0	0	0	0	0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-2: **Frequency of % of age 18-24 Audience on Instagram**

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (136) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	0	42,1	0	0	0	44	15,4	1	0	0
11-20%	5,3	34,7	6	6	30	35,3	44,1	22	0	3
21-30%	12,6	9,5	25	23	40	17	25	34	7,5	24
31-40%	43,2	10,5	30	44	24	3,7	16,9	35	65	36
41-50%	36,8	3,2	38	26	6	0	0	8	27,5	36
51-60%	2,1	0	1	0	0	0	0	0	0	0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-3: **Frequency of % of age 25-34 Audience on Instagram**

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (136) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	3	0	0	0	0	18,4	33	0	0	1
11-20%	2	10,5	4	2	0	40,4	22	0	2,5	0
21-30%	13	13,7	33	9	1	23,5	30,8	4	2,5	4
31-40%	53	38,9	19	41	19	16,9	13,9	42	55	54
41-50%	27	33,7	42	42	63	0	0	54	40	39
51-60%	2	3,2	2	5	17	0	0	0	0	1
Total	100	100	100	100	100	99,2	100	100	100	100

TABLE S2_3-4: **Frequency of % of age 35-44 Audience on Instagram**

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (135) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	30	64,2	54	53	15	83,4	88,2	22	75	60
11-20%	42	28,4	33	43	55	16,6	11	54	25	37
21-30%	27	7,4	13	3	29	0	0	25		3
31-40%	1	0	0	0	1	0	0			0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-5: **Frequency of % of age 45-54 Audience on Instagram**

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (107) (male)	Italy (96) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	75	100	98	100	98	78,7	70,5	88	100	99
11-20%	24	0	2	0	2	0	0	12	0	1
21-30%	1	0	0	0	0	0	0	0	0	0
Total	100	100	100	100	100	78,7	100	100	100	100

The age groups 55-64 and 65+ in all countries are in the range from 0 to 10%.

According to global-scale research on the demographics of the Instagram users, most Instagrammers fall within the 25-to-34 age range. In fact, nearly half (48.63%) of all Instagram users are in this age group.[103] This research also shows that there are more females using Instagram than males in the 13-to-

[103] Instagram Age Demographic, https://www.oberlo.com/statistics/instagram-age-demographics, 22.02.2023

17, 18-to-24, and 24-to-35 age groups. This tendency, however, reverses for users aged 35 and older, with more males on Instagram than their female counterparts.[104]

The income scale of the Instagram users is a reflection of two major factors. Firstly, we have to consider the overall economic state of the country; and secondly, the young age of the users, which may cause the low-income group to be overrepresented. Based on our dataset, we can observe that most of the users are with annual income between 10,000 and 25,000 €. There is a clear difference in Belgium, where the most common income of Instagram users is 25-50K; whilst Turkey and Italy are on the other end, with the largest group only earning 0-5K. At the same time in Germany, we have the biggest group of 100+K annual income, possibly due to the stronger economy of the country, compared to Bulgaria, Turkey, and Portugal.

TABLE S2_4-1: **Frequency table of income scale 0k-5k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	62	7,5	79	41	93	39	37	10	5
11-20%	22	62,7	8	33	7	29,4	54	22,5	51
21-30%	8	27,6	11	16	0	14	6	30	22
31-40%	7	1,1	2	5	0	8,9	3	22,5	11
41-50%	1	0	0	2	0	5,1	0	7,5	4
51-60%	0	1,1	0	2	0	2,2	0	7,5	4
60+	0	0	0	0	0	1,5	0	0	2
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-2: **Frequency table of income scale 5k-10k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	79	4,3	3	43	7	24,2	14	5	2
11-20%	21	5,3	83	45	92	46,3	67	42,5	22
21-30%	0	69,1	1	8	1	26,5	18	47,5	74
31-40%	0	21,3	13	3	0	1,5	1	5	2
41-50%	0	0	0	0	0	0	0	0	0
51 60%	0	0	0	0	0	0	0	0	0
60+	0	0	0	0	0	0	0	0	0
N	100	100	100	100	100	100	100	100	100

[104] Ibid.

TABLE S2_4-3: **Frequency table of income scale 10k-25k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	2	1,1	0	8	0	2.2	0	0	2
11-20%	94	5,3	0	66	1	42,6	3	37,5	9
21-30%	4	3,2	5	23	8	49,2	79	57,5	20
31-40%	0	78,7	66	2	75	5,9	18	5	55
41-50%	0	11,7	29	0	16	0	0	0	14
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-4: **Frequency table of income scale 25k-50k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	0	39,3	13	15	0	17	4	27,5	28
11-20%	39	53,2	0	60	1	58	41	60	63
21-30%	61	7,5	78	24	99	25	51	12,5	9
31-40%	0	0	9	0	0	0	4	0	0
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-5: **Frequency table of income scale 50k-75k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	5	93,6	85	33	89	55,1	58	75	96
11-20%	95	6,4	15	66	11	44,9	42	25	4
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-6: **Frequency table of income scale 75k-100k on Instagram**

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	37	96,8	100	78	100	94,1	99	97,5	99
11-20%	63	3,2	0	21	0	5,9	1	2,5	1
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-7: **Frequency table of income scale 100k+ on Instagram**

	BE (100k-150k)	BG	CZ	DE	GR	IT	PT	ES (100k-150k)	TR
	%	%	%	%	%	%	%	%	%
0-10%	28	98,9	100	21	97	75,8	95	97,5	98
11-20%	72	1,1	0	50	3	21,3	4	2,5	2
21-30%	0	0	0	26	0	2,9	1	0	0
31-40%	0	0	0	2	0	0	0	0	0
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-8: **Frequency table of income scale 150k-200k on Instagram**

Country	BE	ES
%	%	%
0-10%	100	100
N	100	100

TABLE S2_4-9: **Frequency table of income scale 200k+ on Instagram**

Country	BE	ES
%	%	%
0-10%	100	100
N	100	100

Based on the Statista data, we compare the composition of the European audiences with that of the American audiences. In the US, roughly 42% of people with a household income of over $75,000 are Instagram users. In other words, the richest are more likely to enjoy the photo-sharing platform. Just under 40% of those with a household income of between $30,000 and $74,999, on the other hand, do use Instagram. For those with an income under $30,000, the number drops down to 35%.

At the same time, by January 2023. in the list of leading countries based on Instagram audience size, we find two countries represented in the consortium, along with the USA: Turkey is on the fifth place with 48.65 million; and Germany is on the ninth place with 27.45 million (while Italy is on the tenth place with 26.2 million).[105]

[105] List of leading countries based on Instagram audience size, Statista, https://www.statista.com/statistics/578364/countries-with-most-instagram-users/, 22.02.2023

SECTION 3. The audience demographics of TikTok

Dessislava Boshnakova

In the case of TikTok too, we collected disaggregated data from HypeAuditor, related to the month of July 2022. Not in all countries, and due to the different practical issues, the data was available for all the top100 channels, as it was planned in the research protocol (see D3.1). Table S3_2 presents the data about Top Audience Country 1 – that is to the say, the most common nationality of the followers of the most influential TikTok channels in the ten countries.

TABLE S3_1: **Number of profiles on TikTok**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
Number of profiles country	97	94	96	97	96	98	97	36	99	79

In Belgium and Bulgaria all subscribers (technically, Top Audience Country 1) of the most influential TikTokers are from the country itself. For the other nations, that percentage is between 98% in Sweden and 67.03% in Germany. American audience is present in seven of the countries – with the highest percentage in Germany (TABLE S3_2).

This national embedding of TikTok is a more relevant finding, when one considers that the format of the video allows users to watch the content without necessarily knowing the language – especially in the cases of music and dance.

TABLE S3_2: **Top Audience Country 1 on TikTok**

		BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
	Country	%	%	%	%	%	%	%	%	%	%
1	Belgium	100									
2	Bulgaria		100								
3	Sweden									98	
4	Czech Republic			97							
5	Greece					96,88					
6	Italy						93,9				
7	Turkey				2,06						84,81
8	Portugal							74,23			
9	Spain								69,4		
10	Germany				67,03						1,27

11	United States			1	13,40	1,04	6,1	6,19	8,3	1	
12	Brazil				2,06			13,40	5,6		2,53
13	Mexico				1,03			1,03	13,9		
14	Iraq				3,09	1,04					7,59
15	Philipine			1	3,09			1,03			
16	Pakistan				2,06	1,04					
17	UK				3,09						
18	Argentina								2,8		
19	Azerbaijanl										2,53
20	Indonesia				1,03			1,03			
21	Egypt										1,27
22	Angola							1,03			
23	Bangladesh				1,03						
24	Romania				1,03						
25	Saudi Arabia							1,03			
26	Ukraine							1,03			
27	Russia			1							
28	UAE									1	
	Total	100	100	100	100	100	100	100	100	100	100

If we look at the whole picture, as of January 2023, the United States was the country with the largest TikTok audience by far, with approximately 113 million users engaging with the popular social video platform. Indonesia followed, with around 110 million TikTok users.[106] According to a market forecast released by Statista, by 2027 it is estimated that TikTok users in Europe will amount to around 281 million users.[107] The language is certainly one of the factors in attracting audiences, but in a particular way. For instance, 13.4% of the followers of the top–TikTokers in Portugal are from Brazil, and 13.9% of the followers of the top-TikTokers in Spain is from Mexico (see D3.5 for the wide-scale, aggregate analysis of these data). When the national language is not commonly spoken abroad, the TikTok audiences – at least at this level of observation – are rather bound to the national dimension.

In most of the countries, in fact, the most popular TikTok channels are mainly attracting national audience – over 67% in all the ten countries. German audiences share their favorite TikTok pages with the highest number of coun-

[106] Countries with the most TikTok users 2023, https://www.statista.com/statistics/1299807/number-of-monthly-unique-tiktok users/#:~:text=Countries%20with%20the%20most%20TikTok%20users%20 2023&text=As%20of%20January% 202023%2C%20the,around%20110%20million%20TikTok%20users, 20.02.2023

[107] Dixon, S., Digital Market Outlook: TikTok users in Europe 2017-2027, https://www.statista.com/forecasts/1334355/tiktok-users-europe, 20.02.2023

tries – 12 – followed by Portugal with 9, and by Turkey, 6. The other countries, except Belgium and Bulgaria, have between 2 and 5 top countries.

As to the gender breakdown, we can recall here that at the global level – according to the Statista data – as of January 2023, approximately 54 percent of TikTok users were women.[108]

TABLE S3_3: **% of Audience gender on TikTok in the ten countries**

% Audience by gender	BE		BG		CZ		DE		GR		IT		PT		ES		TR	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
0-20%	35,71	3,13	11	0	35	0	21,65	4,12	16,7	4,2	27,95	1,03	25	2	0	42,5	7,89	1,32
21-40%	41,84	8,33	69	6	56	3	43,30	13,40	42,7	8,3	59,14	3,09	47	6	12,5	30	40,79	19,73
41-60%	13,27	12,5	16	18	9	8	18,56	21,65	28,1	28,1	9,68	11,34	20	21	10	15	32,89	34,21
61-80%	7,14	44,79	3	67	0	57	15,46	46,39	9,4	42,7	3,23	63,92	6	49	22,5	12,5	18,43	43,42
81-100%	2,04	31,25	1	9	0	32	1,03	14,44	3,1	16,7	0	20,62	2	22	55	0	0	1,32
Total %	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100

Among the countries covered by our study, only Spain is an exception to such global trend, with the highest quota of male audience between 81-100%. In six of the countries the highest percentage is that of the Female audience between 61-80%: Belgium, Czech Republic, Germany, Italy, Portugal, and Turkey. In Bulgaria the highest percentage is male audience between 21-40%, in Greece the highest percentage is the same for male between 21-40% and Female between 61-80%. In short, and beyond the technicalities due to the way HypeAuditor aggregate the data, female users easily account for more than 60% of the followers of the top–TikTokers (for other information about the gender breakdown of the media audiences in Europe, see deliverable D1-2).

When it comes to the breakdown by age group, the highest percentage of the youngest audience, the aged 13-17, is in Bulgaria (26%) and in Czech Republic (29%). In five of the countries, the youngest audience is between 31-40% of the total. In Spain, that percentage is 72% for the range between 11-20%, and in Turkey is 34% between 21-30%. If we compare these data with the age breakdown related to the American TikTok audience, we will see that in the USA the highest percentage is 25% for the age group 10-19 years, which is the single most represented group in the composition of the overall audiences[109]. TikTok is clearly appreciated by the young audiences and by the so-

[108] Global TikTok user distribution by gender 2023, Statista, https://www.statista.com/statistics/1299785/distribution-tiktok-users-gender/#:~:text=TikTok%3A%20distribution%20of%20global%20audiences%202023%20by%20gender&text=As%20of%20January%202023%2C%20approximately,46%20percent%20of%20the%20total, 20.02.2023

[109] Howard, Josh, TikTok User Age, Gender, & Demographics (2023), https://explodingtopics.com/blog/tiktok-demographics#tiktok-users-age 20.02.2023

called generation Z, even more than Instagram – respectively 37.3 million and 33.3 million users – with this trend probably reinforcing in the near future.[110]

TABLE S3_4: **Frequency % of Total Audience at age 13-17 on TikTok**

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	8	0	0	2	12	6	25	3
11-20%	20	16	3	16	32	13	72	25
21-30%	20	21	21	35	39	25	3	34
31-40%	23	26	37	36	12	39	0	26
41-50%	19	26	29	10	5	11	0	12
51-60%	10	11	10	1	0	6	0	0
N	100	100	100	100	100	100	100	100

On TABLE S3_4 we can see that Bulgaria and Czech Republic have zero percentage in the lower range (0-10%), and that Greece, Spain and Turkey have zero percentage in the highest range for the youngest age group.

On TABLE S3_5 we compare percentage of audience for the next age group – 18 to 24 years old. Half of the countries have zero percent for that group in the lowest range 0-10% audience – Bulgaria, Czech Republic, Germany, Portugal, and Spain – which confirms how the youth is usually a strong user of this platform. Portugal is the only country with the highest percentage for that group between 41-50%.

TABLE S3_5: **% Total Audience at age 18-24 on TikTok**

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	4	0	0	0	1	0	0	1
11-20%	2	0	0	0	1	1	0	0
21-30%	15	8	7	14	10	12	8	14
31-40%	42	58	46	46	44	34	65	43
41-50%	30	34	42	36	40	48	27	37
51-60%	7	0	5	4	4	5	0	5
N	100	100	100	100	100	100	100	100

As it was in the case of Instagram, the quota of TikTok followers on the total constantly decreases when the age increases. In the age group 25-34 four of the countries – Belgium, Bulgaria, Czech Republic, and Portugal

[110] Howard, Josh, TikTok User Age, Gender, & Demographics (2023), https://explodingtopics.com/blog/tiktok-demographics#tiktok-users-age, 20.02.2023

– have the highest percentage of audience in the range between 11-20%. Germany, Greece and Turkey have the highest percentage between 21-30%. In this age group Spain have the highest percentage (55%) in the range between 31-40%.

TABLE S3_6: **% Total Audience at age 25-34 on TikTok**

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	15	12	5	1	4	3	0	3
11-20%	41	37	69	39	17	52	2,5	30
21-30%	34	30	22	42	42	26	2,5	36
31-40%	7	19	4	16	30	14	55	25
41-50%	3	2	0	2	7	5	40	5
51-60%	0	0	0	0	0	0	0	1
N	100	100	100	100	100	100	100	100

For the age group 35-44, nearly all countries have percentages between 0 and 20%: which means, in all cases the 35-44-year-old are a small fraction of the TikTok followers. The two exceptions are Greece and Portugal with thin percentage in the range between 21-30%.

On TABLES 8, 9 and 10, for age groups above 45, all countries have audience between 0-10%. Spain is the only country with zero percentage for the oldest audience group 65+. To sum up, the incidence of the mature and old age group on the composition of the TikTok audience is, as expected, very low (if indeed there is any statistical incidence).

TABLE S3_7: **% Total Audience at age 35-44 on TikTok**

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	94	95	99	94	82	89	75	89
11-20%	6	5	1	6	17	8	25	11
21-30%					1	3		
N	100	100	100	100	100	100	100	100

The age groups 45-54, 55-64 and 65+ in all countries are in the range from 0 to 10%.

Without any doubt, TikTok is the platform preferred by the younger generation all over the world. According to the Google data, almost 40% of young people, when looking for a place for lunch, do not even use Google Maps or Search – they directly consult TikTok or Instagram.[111] TikTok analysts are well-aware of that trend, and the company is already testing a new feature to identify keywords in comments and link them to search results.[112] The other major sphere for TikTok is music. Not only does the the platform host music contents, but according to the *Year on TikTok 2021 Music Report*, 63% of users discover new kinds of music exactly on TikTok, before hearing about that in any other platform.[113].

Some practitioners in the field of social media called TikTok the game-changing platform[114]. For sure, as observed, TikTok is a platform able to attract young generations of users, actually everywhere in Europe. This would not come with some complications, as we know: legal and ethical arguments are at stake, in the case of TikTok, to which we will shortly refer here (as this report is focused on the analysis of social media audiences, whilst the externalities of video platformization, and the possible countermeasures, are partially discussed in deliverable D3.4, and will be the core part of D5.6).

A major political issue is connected to the Chinese origin the platform. Today TikTok is forbidden from being installed on the devices owned by the federal government in USA[115], and the Euroepan Commission is going in the same direction.

As to the impact of TikTok on the mental equilibrium of the teenagers, which is a much-discussed topic in academic research, we can observe something similar. On 1 March, 2023, TikTok announced[116] the setting of a 60-minute daily screen-time limit, specifically for users aged under 18. Parents of children using the Family Pairing option on the app will also be able to set screen time limits, as well as to access a dashboard, which would give a breakdown of app usage. If young people hit the new limit, they will have to enter a passcode to continue to use the service that day. Only the future can say whether in the future we will "TikTok" things instead of googling them.

Video production and consumption in the new platforms can be considered against the backdrop of traditional TV and movie systems. In the case of VSP, the difference between age group is the most obvious factor at stake. Online news platforms, social media channels and influencers are more frequently

[111] Peres, Sarah, Google exec suggests Instagram and TikTok are eating into Google's core products, Search and Maps, https://techcrunch.com/2022/07/12/google-exec-suggests-instagram-and-tiktok-are-eating-in-to-googles-core-products-search-and-maps/, 20.02.2023

[112] Neves, Alina, Everyone Wants To Be TikTok, But What Can We Expect From TikTok In The Future?, https://rockcontent.com/blog/tiktok-future/, 20.02.2023

[113] Year on TikTok 2021 Music Report, https://newsroom.tiktok.com/en-us/year-on-tiktok-music-report-2021, 20.02.2023

[114] Year On TikTok 2022 – Audible Treats, https://audibletreats.com/tiktok_pr164/, 20.02.2023

[115] Why TikTok's future has never been so cloudy, https://www.theverge.com/2023/1/4/23538658/tiktok-spying-us-government-ban-threat-biden-china, 20.02.2023

[116] TikTok sets 60-minute daily screen time limit for under-18s, https://www.bbc.com/news/technology-64813981, 4 March 2023

trusted by younger respondents. For instance, 7% of 55+ year-olds select online news platforms (including blogs and podcasts) as a media source they trust; this figure increases to 16% for 15-24-year-olds. Similarly, 2% of 55+ year-olds trust influencers on social media, compared to 13% of the 15-24-year-olds.[117]

Every day, people watch over a billion hours of video and generate billions of views. A fact to be considered is that more than 70% of YouTube watching time comes from mobile devices. There are around 250 million hours of videos watched on YouTube every single day. 79% of all internet users own a YouTube account (Facebook is sitting at 85%). However, the video and streaming platform has the most active users — 86% of all people on the Web.[118] Instagram users are spending a monthly average of 11.7 hours on the platform, or a daily average of 29 minutes.[119] Apps like TikTok and Instagram are already the GenZ's and the Millennials' favorites. By the beginning of 2022, kids and teens were daily watching 91 minutes on average on TikTok, compared to just 56 minutes watching YouTube. We have to keep in mind that data for TikTok is available only for users aged 18+. Considering that the kids spend most of their online time on TikTok, its actual audience is likely much larger between the youngest audience.

There is no doubt that the global Gen Z is turning to TikTok for entertainment purposes, but not only for that. The top three adjectives the European Zoomers use to describe the platform are "fun" (38%), "addictive" (37%) and "entertaining" (33%).[120] TikTok is known for its viral dance videos and pop music. But for Generation Z, the video app is increasingly a search engine, too. And that is a fact, even acknowledged by the major search engine company, Google itself.[121]

As to our aim to figure out whether new platforms – YouTube, Instagram and TikTok – have been making European culture more European, more local, or perhaps even more American, we can certainly say that they are stabilizing it as being American or national.

A final consideration about the big picture of VSP and VOD in Europe. Data produced by the "WE Media Consumption" research shows that young Europeans' consumption of video content is not dropping down – as it could be expected – after the end of the restrictions connected with Covid-19. And as we see on the graphic – more predictably – Cable/Satellite is not the preferred

117 Media & News Survey 2022, European Parliament, July 2022, https://europa.eu/eurobarometer/surveys/detail/2832, p. 35, 22.02.2023

118 How Much Time Do People Spend on Social Media in 2023?, https://techjury.net/blog/time-spent-on-social-media/#gref, 22.03.2023

119 ibid

120 Gomes, Ronnie, Social media in Europe, https://sproutsocial.com/insights/social-media-in-europe/, 22.02.2023

121 Huang, Kalley, For GenZ TikTok is the New Search Engine, NYT, https://www.nytimes.com/2022/09/16/technology/gen-z-tiktok-search-engine.html, 22.03.2023

channel of your generations. That is to say, that the future of video content is in platforms, and dealing with platformisation should be a priority for the EU, as online content – movies, TV series, music, games – are an important part of the culture and they take integral part in forming the culture of young generations. The top three platforms – Netflix, Instagram and TikTok have even registered an increase in consumption after the lifting of Covid-19 measures. Which is to say, again, that young people prefer those platforms and they spend significant time on them. Based on the data we have collected and analyzed, we can say that TikTok is the platform with the highest percentage of national audience – which is also from the country of origin of the channel.

That opens new opportunities for European contents and go in favor of the diversity of languages and cultures. On the other hand, the sharing of contents among the audiences of different European countries proved to be more that expected.

Data about consumption on platforms is not available for all countries and that is a gap we need to fill. Reliable data is the first step for making analyses and predictions. As a European Union we need to have data about the consumption habits on platforms if we want to be in position to plan effective action for better presence on those platforms. We will discuss this major problem – already touched on in the first EUMEPLAT Policy Scoping Document – in deliverable D5.6.

VSP are global by origin, but the consumption of content on these platforms is rather national, due not only to language, but also to the sharing of a local culture of daily life (see D3.4). By and large, where global trends are the most popular contents, it is more common for European audiences to follow the same channels as in other countries, within or outside the EU. Despite the widely discussed affordance of social media for participation, finally, we have to notice that hard topics – and namely political issues – are not a core content in VSP and they actually hardly exist, at least at the level of most-followed accounts.

For VOD platforms it was impossible to find data about the profiles of consumers in the countries of the project, while we could only find for-pay reports in the case of VSP users. One more time, question arises about the need of reliable data. Generally speaking, the predictions go that consumption on platforms will grow in the near future. Platforms of a European origin compete with international platforms, mainly from the US. Two of the most popular European platforms – Storytel and Spotify – are from Sweden. There is a place on the market for more European platforms. Spotify is on the top of Music Streaming Services in Europe in 2023, ahead of Apple and YouTube. This an example we have to study and to use as an example for the future platforms which might be supported by Creative Europe.

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Year on TikTok 2021 Music Report, https://newsroom.tiktok.com

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https://www.pewresearch.org/

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https://www.theverge.com/

Part III:

COUNTRY OVERVIEWS

Bulgaria

Dessislava Boshnakova, Stoyko Petkov, Desislava Dankova, Justine Toms

There were 5.58 million internet users in Bulgaria at the 6eginning of 2024, when internet penetration stood at 84.0 percent.[122] This number is with 1.13 millions higher than the one from January 2022.[123] The number of social media users in Bulgaria at the start of 2024 was equivalent to 66.8 percent of the total population, but it is important to note that social media users may not represent unique individuals. According to StatCounter 98,03% of users use Facebook, 0,79% YouTube, 0,75% Instagram, 0,2% Pinterest, 0,17% X (Twitter) and 0,04% Reddit.[124] Data from Nielsen Bulgaria research proves the same preferences. "The most popular network for creating a personal profile", according to Nielsen research "is Facebook, followed by YouTube and Instagram".[125] More broadly, 79.6 percent of Bulgaria's total internet user base (regardless of age) used at least one social media platform in January 2024.[126]

The global trend of TikTok popularity growing is a fact in Bulgaria too. According to star.io data the TikTok active audience in Bulgaria is 202 390 which is about 2,3% of the population. Over 97% of TikTok audience in Bulgaria is between 18 and 34 years. The biggest audience (65%) is between 18 and 24 years, followed by 25-34 years with 32.6%.[127] We have to pay attention to the fact that many users below the age of 18, mark themselves as 18+ years.

[122] Kemp, Simon, Digital 2024: Bulgaria, DATEREPORTAL, https://datareportal.com/reports/digital-2024-bulgaria accessed on 01.03..2024

[123] Kemp, Simon, Digital 2022: Bulgaria, DATEREPORTAL, https://bit.ly/SMBGDATA accessed on 29.11.2022

[124] Social Media Stats Bulgaria, StatCounter, https://gs.statcounter.com/social-media-stats/all/bulgaria, accessed on 01.03.2024

[125] Нилсен Адмосфер България, Nielsen, 2020, https://digitalk.bg/socialni_mreji/2020/09/09/4111755_nielsen_99_ot_bulgarskite_potrebiteli_imat_profil_v/, accessed on 29.11.2022

[126] Kemp, Simon, Digital 2024: Bulgaria, DATEREPORTAL, https://datareportal.com/reports/digital-2024-bulgaria accessed on 01.03..2024

[127] Tiktok Users in Bulgaria, https://www.start.io/audience/tiktok-users-in-bulgaria, accessed on 01.03.2024

The Pandemic played a crucial role in the fast popularity of VOD platforms in the last few years. Along with huge spikes in viewership for subscription VOD services, pay TV VOD libraries are also seeing increased usage during the coronavirus pandemic.[128] Netflix entered the Central and Eastern European markets in January 2016 as part of its expansion in Europe. Three platforms – Netflix, Prime Video and Disney+ – account for 85% of viewing time on subscription video-on-demand (SVOD) platforms in Europe, according to European Audiovisual Observatory (EAO).[129] Although all global platforms and local ones are available and on a reasonable price, in Bulgaria torrent platforms are still popular. According to data from Similar web the Top Streaming & Online TV Websites in Bulgaria for April 2024 are: YouTube, Nova.bg, Zamunda.net, playtube.tv and btvplus.bg.[130] On third and fourth place are platforms far away for the legal requirements.

Local TV players and Public Broadcasting TV are putting efforts to keep their audience in the online environment. The two biggest private broadcasting TV have their own platforms – Voyo.bg part of bTV offers content for 4 euro per month, while Nova TV is offering its content on the platform Nova Play for free, and their is paid content mostly in the field of sports. During pandemic years different local platforms appear. At the end of 2020 starts GLEDAM.BG, which is available to Bulgarian viewers from the European Union, USA and Canada, and started with more than 40 titles from before 1989.[131] Meanwhile the new European streaming platform SkyShowtime started in Bulgaria since December 2022, and offers titles from Universal Pictures, Paramount Pictures, Nickelodeon, DreamWorks Animation, Paramount+, SHOWTIME, Sky Studios and Peacock.[132]

Until 2024 Bulgarian Public TV still does not have its own platform for content. Public TV uses global platforms as YouTube, Facebook and TikTok, its own application for news, but content is spread across different platforms and it is difficult to get all in one place. The role of television is rapidly evolving in the digital age, but to varying degrees in different parts of the world. The major challenge facing almost all public broadcasters is their digital transformation as they look to reach all audiences, particularly the younger generations. Reflecting this situation, Olav Nyhus of NRK – a leader in terms of digital transfor-

[128] Munson, Ben, Pay TV VOD usage grows during COVID-19 crisis: TDG, https://www.fiercevideo.com/cable/pay-tv-vod-usage-grows-during-covid-19-crisis-tdg, accessed on 29.11.2022

[129] THREE PLATFORMS ACCOUNT FOR 85% OF SVOD VIEWING IN EUROPE, IBC, 2 April 2024, https://www.ibc.org/news/three-platforms-account-for-85-of-svod-viewing-in-europe/10840.article, , accessed on 03.04.2024

[130] Top TV, Similar Web, https://www.similarweb.com/top-websites/bulgaria/category/arts-and-entertainment/tv-movies-and-streaming/, accessed on 29.11.2022

[131] Impressio, https://impressio.dir.bg/kino/startira-nay-mashtabnata-striyming-platforma-za-balgarsko-kino-i-teatar, accessed on 29.11.2022

[132] SkyShowtime Officially Launches in Europe, https://corporate.skyshowtime.com/218387-skyshowtime-officially-launches-in-europe, accessed on 29.11.2022

mation – stresses the importance of public broadcasters' remit, requiring them to be broad and flexible for all parts of society. That is the starting point.[133]

For the VSPs our attention was focused on the top 100 most popular channels from Bulgaria on YouTube[134], Instagram[135] and TikTok[136].

YouTube in Bulgaria

All of the analyzed top 100 YouTube accounts are of Bulgarian origin. The majority of YouTube Channels (76%) have less than 500K subscribers (41% with less than 250K and 35% with 250-500K) and only 6% have more than 1 million. There are no videos with more than 1 million views in our sample. With no data for 40% of the videos, it is hard to withdraw valid conclusions, yet it is visible that it is not likely for a video to get more than 50K views. There are only three YouTube Channels in Bulgaria for that period (June 2022) that have more than a billion total views, with the majority of channels with 100M to 250M of views. Bulgarian is the leading language with 60,9%, followed by English (33%), Russian (3,4%) and Spanish (1,7%). Turkish appears with more percentage as second, third and fourth language. We can conclude, based on content coding, that Bulgarians on YouTube prefer content dedicated to amusement, fun and leisure time.

The most popular search query on YouTube in Bulgaria in 2022 was „Bg audio" („Бг аудио"), according to the data from June 2023. It was followed by „Songs" („Песни") with around 93 percent, and "Movies" ("Филми") with 73 percent of the search volume of the leading query (Statista)[137]. 73,5% of the audience of the channels is from Bulgaria, 22% from USA, 3% from Russia and 1,5% from UK. 41% to 60% of the accounts have 47,6% male followers and 52,4% of them have female followers. We need to note that a serious number of channels didn't register precisely their channel on YouTube – by category, country of origin etc. In many cases data is missing, in other cases data is incorrect. The biggest percentage of audience by age is 18-24 – 51%, and by sex we can say that preferences are different and in most of the case leading channels for men, are not the leading channels for women.

[133] Bruneau, Marie-Agnès, Exclusive: What the future holds for Europe's public broadcasters, TBI, https://tbivision.com/2022/10/18/what-the-future-holds-for-europes-public-broadcasters/, accessed on 29.11.2022

[134] Top 100 YouTube channels were extracted by Ioanna Archontaki, on 30 June 2022

[135] Data for Top 100 Instagram accounts in Bulgaria by https://starngage.com/app/global/influencer/ranking/bulgaria?fbclid=IwAR0OPgNaq1KfoK5ixVxfZLZl6q_S9QcKvwihFF3CtvvF2RjmWvbRlh4ULa8, accessed on 30 June 2022

[136] Data for Top 100 TikTok channels was provided for the team from the Bulgarian branch of the agency TalentMedia on 1 July 2022

[137] Top YouTube search queries in Bulgaria in 2022, Statista Research Department, Jun 12, 2023, https://www.statista.com/statistics/1155763/leading-youtube-search-queries-bulgaria/, accessed on 01.03.2024

TikTok in Bulgaria

The majority of the top 100 TikTok Profiles (91%) have less than 500K subscribers (46% with less than 250K and 45% with 250-500K) and only 9% have 500K+1M subscribers. None has more than 1 million. There are no videos with more than 1 million views in our sample. The majority of the videos are with 10K-100K avg. views (87%). Officially, according to the HypeAuditor reports, English is the absolute leading language with 100%, which is misleading. So to be correct, here are the stats from table 2.2., based only on those 94 profiles we had on the extract. Daily Life is the leading content category with 50% share. Next is N/A. All other categories are irrelevant as a percentage.

Somehow logically the top audience by country 1 of all 94 TikTok accounts is Bulgaria. 69% of men audience is between 21-40% percentage of the audience of the channels, the same metric for women shows that 67% of women audience is between 61-80% percentage of the audience. Those results are somehow in relation to the fact that 50.1% of TikTok's global users are female while 49.9% are male (DataReportal, 2021)[138]. Following the global trend, TikTok users are between 18-24 years – 58%, as the second largest age group is between 13-17. We have to admit that we do not have data for younger kids to compare with the data from the US, according to which the largest share of US TikTok users belongs to the 10-19 age bracket at 25%. (App Ape, 2021).[139]

Instagram in Bulgaria

Instagram is the third most used platform in Bulgaria and is used more by all younger users 15-34 years old group (BeShared.bg). Most of the Instagram videos are Bulgarian – 84,3%. There are some from the US (3,3%) and some from Turkey, Poland and Russia (2,3% each). Most of the profiles have less than 250K followers (63,2%) and only 1% have more than 1M followers. 88,5% of the followers of the less than 250K group are from their own country. The average engagement is prevailing in the less than 10K number – 81%. Bulgarian language is used in 56,3% and English in 35,7%. The most often used category is Self and private life (92 out of 225 coded); Fashion, Beauty and Make-up follows with 40 and Travel and Nature and Music occupy the third position with 30.

The Audience of Instagram is predominantly from Bulgaria – 82,4%. There are 4.4% from the USA, 2.2 % from Brazil, Turkey, Poland and Russia and 1,1% from France, Iran, Iraq and Spain. 21% to 40% of the accounts have 50,5% male followers and 61-80% of them have 48,4% female followers.

[138] 105 TikTok Statistics You Can't Ignore: 2022 Usage, Impact & Concerns, https://financesonline.com/tiktok-statistics/, accessed on 29.11.2022

[139] 105 TikTok Statistics You Can't Ignore: 2022 Usage, Impact & Concerns, https://financesonline.com/tiktok-statistics/, accessed on 29.11.2022

The Bulgarian VS platform – VBox7

Vbox7 is a Bulgarian digital video entertainment platform created at the end of 2006. In January 2024 all clips on the platforms that do not have badges and are user generated content are not publicly available. Our findings show that on vBox7 the average number of followers is 1772 and the average number of views per video is 9492. The predominant language is Bulgarian (49), followed by Turkish (14) and with similar country of origin of the video – Bulgaria (26) and Turkey (15). Most watched videos on Vbox7 are about self and private life. There are also a few videos about creative practices and performances, music, news and political content. Today the platforms looks totally different from the time we analyzed the content.

For the VOD platforms our attention was focused on the top 10 most watched movies and TV series on top three popular platforms in the country. In Bulgaria those platforms are: Netflix[140], HBO[141] and iTunes[142].

Netflix in Bulgaria

We can certainly state that Bulgarians are watching US and European movies on Netflix. There are just a few movies originating from Asia, Australia and South America and one from Morocco. Yet, the US movies are prevailing with a total of 64 vs. 48 from the European countries (excluding Turkey). USA, UK, France and Germany are the countries which are present in the top list as single country of origin and as country of origin with 2, 3, 4, 5 and 7 partners. The prevailing original language of the NETFLIX movies watched from Bulgaria is English with 89%. French is at 4%, Turkish with 3% and German, Italian, Polish and Spanish are at 1%. We have to mark that Netflix do not offers Bulgarian subtitles or dubbing in Bulgarian during the period of our research. Our findings show that on Netflix Bulgarians prefer romantic movies, action and adventure, movies based on books and comedies. Watching TV-Shows requires a different approach. In most of the cases every new season brings on focus the old seasons for those who haven't watched them before. The USA is the only country which is present in all ways of presenting as a country of origin. Logically English is the most present language (77%), followed by Spanish (11%). The top genre is US TV-Shows – 29%, followed by TV Mysteries – 8% and TV Dramas – 6%.

140 Data for Netflix was extracted from Netflix web site – https://www.netflix.com/tudum/top10/bulgaria?week=2024-05-12, for the period 01.11.2021-27.02.2022.

141 Data for HBO was extracted from Flixpatrol web site – https://flixpatrol.com/top10/streaming/bulgaria/2021/, for the period 01.11.2021-27.02.2022.

142 Data for HBO was extracted from Flixpatrol web site – https://flixpatrol.com/top10/streaming/bulgaria/2021/, for the period 01.11.2021-27.02.2022.

HBO in Bulgaria

The best ranked films were present in Top 10 for five or more weeks (except 'The Little Things' which stayed for 4 weeks, but had prime rankings during that time). The majority of films, 68% (48 films) were present in Top 10 only once or twice in the period. The average is 2,6 weeks. The top movie for the period was 'Mortal Combat', an Action / Fantasy / Thriller. Ten Oscar winning titles (15%) were present, while 83% had some kind of awards or nominations. 17% had no critical acclaim.

Data from IMDb for the period examined reveal that in terms of country of origin close to 60% of the movies watched by Bulgarians on HBO are produced in North America. It is no surprise that the biggest chunk of them are US productions, but Canada plays a significant role as well with over 12% of the overall output. It is also interesting to note that a swamping 82% of all titles originate from an Anglo-Saxon country, with UK and Australia completing the ranks. European films stand for just 11% and the majority of them tend to be done in co-production, which also in many cases involves US participation. A Bulgarian title, the romantic comedy 'Reunion' represents less than 1% and has been watched in February 2022.

Data from FlixPatrol for the period 01.11.2021 – 28.02.2022 display the dominance of North American content on HBO for Bulgarian audiences. The proportion of US & Canada produced shows is 71% and it is no surprise, given the network's credentials. A further 16% are shows from the UK and in general they tend to be UK/US co-productions. It is worth considering whether productions from the UK count as European. It is more logical to categorize them as Anglo-Saxon, as they are mainly produced in cooperation with the US or Canada. Other European-produced content contributes a fractional 13% for Bulgarian audience, which is in line with the situation in other European markets.

The four best ranked TV-Shows for Bulgarian audience were 'Friends' (sitcom comedy), 'Game of Thrones' (action / fantasy), 'Gossip Girl" (teen drama / romance) and The Big Bang Theory (sitcom comedy). They each were present for 17 weeks in Top 10. The ten most popular series average a 12,4 weeks stay in Top-10. 28% (7 films) were present in the Top 10 only once or twice in the period. The overall average is 6,8 weeks.

iTunes in Bulgaria

For the researched period 56 titles were popular with Bulgarian audience. The most popular ten movies stayed in Top 10 for an average 10 weeks, while the most popular 'Luca' (a computer-animated coming-of-age fantasy) stayed in the chart for 16 weeks. The majority of films, 77% (43 films) were present in Top-10 only once or twice in the period. The average is 3 weeks.

In terms of country of origin 68,5% of the movies watched by Bulgarians on iTunes are produced in North America. It is no surprise that the biggest chunk of them (app. 60%) are US productions, but Canada plays a significant role as well with 8,7% of the overall output. The UK adds a substantial 12%. It is interesting to note that a swamping 81% of all titles originate from an Anglo-Saxon country, with Australia completing the ranks. European films stand for just 5,4%. The remaining proportion has a strong Asian skew with Japanese productions standing in 4th place with 6,5%.

The most popular title in the examined period 'Luca' is a Kids & Family movie. These two genres stand for 14% each. The most popular categories were Action and Adventure at 17% each. It seems the Bulgarian iTunes viewer is not a great fan of Documentary, which category has just 1%. Comedy, which usually is very popular with Bulgarian audiences, here represents 12%.

Bulgarian National Television and the platforms

The Public Service Media in Bulgaria – Bulgarian National Television is uploading content on 3 main platforms – bnt.bg, bntnews.bg and on their Youtube channel – @BNT1.

The number of views of the uploaded videos is low – on the two own platforms of BNT all videos have less than 10K views and only on YouTube there are 4% of the videos with 10-50K views. News is the prevailing genre of all videos (47 for bnt.bg; 92 for bntnews.bg and 82 on the YouTube channel). Talk shows, Documentary and Game shows are the nest tree genres that are uploaded. There is a very low number of videos on Music, Sports, Education and TV series.

Conclusion

One general conclusion is that Bulgarian language has the strongest presence on VSP – TikTok is the network with mostly used Bulgarian language – 86%. Bulgarian is also the leading language of YouTube – with 60,9% followed by English (33%). On Instagram Bulgarian is used in 56,3% and English in 35,7% of the posts. English is taking the second position in all cases. Which is not the situation on VOD platforms, where in the researched period there are even platforms which do not offered Bulgarian subtitles.

For the analysis of the audience demographics we can say that for many of the profiles data was not available for many reasons – mostly due to small number of followers. From the data we get we can say that the Audience of (Bulgarian) Instagram is predominantly from Bulgaria – 82,4%. 21% to 40% of the accounts have 50,5% male followers and 61-80% of them have 48,4% female followers., the Audience is predominantly in the 18-44 age and with

5-25K income. YouTube audience is prevailing in the 18-34 groups. TikTok has more female users and a much younger audience with no users at all in the age groups 45+ years of age.

Data for the demographic of the audience of VOD platforms was not publicly available. From data, it is obvious that Bulgarians watch mostly American productions on all platforms. Choices are in correspondence with global trends and that is logically. The access to global platforms is a way to change Bulgarians behaviour and to make them prefer streaming platforms instead of piracy.[143] The situation is going in the right direction today with access to global platforms at reasonable prices. The Video Streaming (SVoD) market) market in Bulgaria is expected to generate a revenue of €16.61m by the end of 2024.[144]

Bulgaria is a small TV market with a unique language, so creating native language content is not a priority for most major platforms. But those platforms create opportunities for Bulgarian content creators to get access to a global audience. HBO is the more active platform in adding Bulgarian films in its library. In 2022 the online streaming platform HBO Max, presented a special selection with contemporary Bulgarian films, which will be available on the platform in 12 countries.[145] In 2021 13 films in various genres with prestigious awards entered the Netflix library.[146]

In 2022 The Bulgarian National Film Center (NFC) initiated talks with representatives of global streaming platforms for the broadcasting of Bulgarian documentary and animated films.[147] With so many streaming service options, cable, movie theatres, and conventional ways of consuming content are becoming less popular. The streaming industry is expected to be worth $330 billion by 2030, according to Cloud Wards.[148]

143 Streaming platforms refused Bulgarians from piracy, Maritza, https://bit.ly/MAritza, accessed on 29.11.2022

144 Video Streaming (SVoD) – Bulgaria, Statista, https://es.statista.com/outlook/dmo/digital-media/video-on-demand/video-streaming-svod/bulgaria, accessed on 01.03.2024

145 https://boulevardbulgaria.bg/articles/filmat-za-boyan-petrov-s-premiera-na-3-ti-mart-po-hbo, accessed on 29.11.2022

146 https://boulevardbulgaria.bg/articles/13-balgarski-filma-vlizat-v-evropeyskiya-katalog-na-netflix, accessed on 29.11.2022

147 BTA, https://www.bta.bg/bg/news/bulgaria/272395-nfts-shte-razgovarya-sas-striyming-platformi-za-izlachvane-na-balgarsko-dokument, accessed on 29.11.2022

148 Faulcon, Aniya, Streaming services are taking over, https://www.witf.org/2022/08/17/streaming-services-are-taking-over-whats-the-future-for-cable-and-movie-theatres/, accessed on 29.11.2022

Germany

Volker Grassmuck, Barbara Thomass

The research period from the end of 2021 to early 2022 was very much overshadowed by the Covid-19 pandemic which put a halt to public life in physical spaces and led to a boom in online communications and entertainment. "Video is and remains ubiquitous. The past few years under the influence of the Corona pandemic have produced new highs in terms of usage frequency and volume. The main reason for this surge is the use of moving images on the Internet, accompanied by high, albeit declining, linear usage." (Rhody 2022: 487)

We focus on two kinds of streaming service: Video Sharing Platforms (VSP), where anyone can make an account and upload video files, and Video on Demand (VoD) platforms, where the commercial or public provider licenses or produces and provides various kinds of contents.

Video Sharing Platforms

Youtube was founded in February 2005 by three former Paypal employees and acquired by Google, in October 2006. It became the central site for sharing video and pioneered many elements of the culture, the interactions, technologies and business models of online video, both of the creators who use it as a market place and for the platform itself. Youtube's slogan for the first years was "Broadcast Yourself".

The 2022 ARD/ZDF Online Study calls **Youtube** the "leader of the video market" who "towers above all as an aggregator", including of PSM and other TV content (Rhody 2022: 492).

The number one channel in our Youtube sample is the "Tsuriki Show", a sitcom format without words, a couple playing pranks on each other. At the end of 2021, the channel had 11 million subscribers and 18 billion views. In Youtubers.me's list of "The Highest-Paid YouTubers of 2021", it is on place 35 globally, with an estimated income of US$ 13.5 million.[149] The others in the German top 10 seem to earn around US$ 3 million each. The numbers are difficult to interpret, but a rough comparison between incomes on Youtube and on Tiktok seems to indicate that significantly more money is being made by the top 10 on Tiktok.

[149] https://us.youtubers.me/global/all/the-highest-paid-youtubers-of-2021

According to Kemp (2022), Google's advertising resources indicate that Youtube had 72.60 million users in Germany in early 2022, equivalent to 86.5% of Germany's total population and 93.1% of Germany's total Internet population. Therefore, Youtube is far ahead of Facebook (35% of DE Internet population) and Twitter (10%).

Instagram was launched in 2010 and acquired by Facebook, now Meta, in 2012. The platforms Facebook and Instagram were integrated by means of the Open Graph. The business model in both cases is targeted advertising.

According to the ARD/ZDF Online Study 2022, Instagram is the most used social network (excluding Youtube) among young people in Germany. 74% of 14-29-year-olds use it at least once a week, followed by Tiktok (44%) and Facebook (42%).[150]

According to Kemp, numbers published in Meta's advertising tools indicate that Instagram had 29.85 million users in Germany in early 2022, which is 35.6% of the total population and 38.3% of Internet users (Kemp 2022).

Tiktok has its roots in a Chinese VSP named Douyin (抖音) launched by ByteDance in September 2016. Within one year it gained 100 million users and more than one billion video views per day.[151] Tiktok is the internationalised version of Douyin, which was released outside China in 2017. They have almost the same user interface and features but no access to each other's content (Lin 2021). In September 2021, Tiktok reported that it had reached 1 billion users globally.[152] In 2021, TikTok earned US$ 4 billion in advertising revenue, according to estimates by The Economist.[153]

According to the ARD/ZDF Online Study 2022, Tiktok is used by 44% of 14-29-year-olds in Germany.[154] Figures published in ByteDance's advertising resources indicate that TikTok had 16.99 million users aged 18 and above in Germany in early 2022 or 24.4% of German adults or 21.8% of German Internet users (Kemp 2022).

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150 https://www.ard-zdf-onlinestudie.de/files/2022/Kacheln/16zu9/ARD-ZDF-Onlinestudie_2022_Infografik_1200x675Px-06.jpg

151 How Douyin became China's top short-video App in 500 days, Walkthechat, 20.07.2018, https://walkthechat.com/douyin-became-chinas-top-short-video-app-500-days/

152 TikTok says it has passed 1 billion users, The Verge, 27.09.2021, https://www.theverge.com/2021/9/27/22696281/tiktok-1-billion-users

153 The all-conquering quaver, The Economist, 09,07.2022, https://www.economist.com/interactive/briefing/2022/07/09/the-all-conquering-quaver

154 https://www.ard-zdf-onlinestudie.de/files/2022/Kacheln/16zu9/ARD-ZDF-Onlinestudie_2022_Infografik_1200x675Px-06.jpg

Dailymotion is the only European VSP in our study. It was founded in Paris in February 2005. In July 2007, it had over 37 million unique visitors and 1.2 billion page views. Alexa ranked it the 50th most popular site globally, making it the leading independent video entertainment site of the day.[155] Like Youtube, Dailymotion invites creators who have reached 1,000 views on their channel to become Partner and monetise their content.[156]

By 2009, the startup had raise € 40 million in venture capital. In 2011, Orange acquired 49% of the company for 60 million euros, and in early 2013, the remaining 51% for another 60 million euros.[157] Attempts by Yahoo and by PCCW to acquire Dailymotion were shot down by the French government, with the desire to keep the video platform in Europe.[158] Finally, in June 2015, French media group Vivendi bought an 80% stake in Dailymotion for around €217 million and one month later increased its stake to 90%.[159]

Data from the Statista Research Department from 2015 show that by reach among all Germans, Dailymotion (5%) was in second place behind Youtube (47%) and before Vimeo (4%). In 2021, Dailymotion was among the top VSPs in Germany with more than 270 million unique viewers per month and three billion video views (Goldbach Media Data 2021).

Video-on-demand platforms

What Youtube was for VSPs, Netflix was for VoD. Rhody (2022) remarks pointedly: “With a view to this market driver, a new phase in the ‘streaming age’ that has just begun is emerging.” (p. 487) In Germany, the ARD/ZDF Online Study 2022 found increases in monthly usage by an average of +5 percentage points over the previous year for all the 19 A-, T- and SVoD services active in Germany which they analysed. This creates a field that is clearly led by Youtube which 59% of Germans use at least monthly. Number 2 is **Netflix** (45%), followed by **Amazon** (40%) and **Disney+** (20%), while **Apple TV/Itunes** (8%) is in place 10, doubling its use over the previous year. Among the 14-29-year-olds both reach and growth are more pronounced, where 95% regularly use Youtube, compared to Netflix (84%), Amazon (70%) and Disney (44%) (Rhody 2022: 489 f.).

According to the 2022 data, **Public Service Media (PSM)** VoDs are being used more than ever before. 52% of Germans accessed the media libraries of ARD or ZDF at least occasionally. The strongest increase in usage was seen

[155] Dailymotion Raises $34 Million in Second Round of Financing, Campaign, 03.09.2007, https://www.campaignlive.co.uk/article/dailymotion-raises-34-million-financing/735090

[156] Dailymotion Support, Earn revenue from video monetization, updated 17.02.2023, https://www.economist.com/interactive/briefing/2022/07/09/the-all-conquering-quaver

[157] Orange Acquired Dailymotion For $168 Million By Buying Out Remaining 51% Stake, Techcrunch, 22.02.2013, https://techcrunch.com/2013/02/22/orange-acquired-dailymotion-for-168-million-by-buying-out-the-remaining-51-stake/

[158] Veto gegen Dailymotion-Übernahme: Französischer Minister lästert über Yahoo, Süddeutsche Zeitung, 02.05.2013, https://www.sueddeutsche.de/digital/veto-gegen-dailymotion-uebernahme-franzoesischer-minister-laestert-ueber-yahoo-1.1663976

[159] Vivendi raises its stake in Dailymotion, Dailymotion PR, 30.06.2015, archived https://web.archive.org/web/20150905105016/http://press.dailymotion.com/?p=1307

in the youngest target group. The ARD VoD in 2022 was used at least once a month by 39% of the population above the age of 14 and that of ZDF was used by 40%. This compares to the use of the platforms of Arte (20%) and 3sat (14%) and those of RTL+ (12%) and Joyn (10%) (Rhody 2022: 488).

Findings

In this Work Package, we have taken an empirical look at the at the most relevant Video Sharing and Video-on-Demand platforms in Germany. What emerges from the results are three entirely separate and unconnected bodies of online video, where VSPs are primarily for commercial communications by brands and influencers and VoD platforms nearly exclusively contain fictional entertainment, with two distinct corpora of movies and series on commercial VoD platforms and on those of the PSM.

In Section 1, we looked at the top 100 channels on four **video sharing platforms (VSP)** – **Youtube**, **Tiktok**, **Instagram** and **Dailymotion** – their number of subscribers, views, languages and genres. While the original data for Youtube and Dailymotion were selected based on the channel having its origin in Germany, selection for Tiktok and Instagram was based on a proprietary audience-centred country rank. This led to a mixed sample with all the Youtube and Dailymotion channels, 83% of Tiktok and only 19% of Instagram channels originating in Germany. This obviously limits the comparability of the two kinds of sets. In Section 2, we complemented our first three platforms with information on the location, the sex and age of the audiences.

Comparing the number of followers or subscribers on the four platforms, the difference is evident. While Youtube and Tiktok show similar values and Dailymotion is the smallest platform in our sample, the top channels on Instagram have nearly a power of ten more subscribers than Youtube and Tiktok. We have to keep in mind that rather than at the national champions, in case of Instagram, we are looking at the global champions who are not in any way connected to Germany (only 19% of the channels in our sample are based in Germany, 51% in the US). The German contributions to these global top 100 on Instagram are astonishingly focussed on two kinds of brands: automobiles and football.

Tiktok clearly surpasses Youtube in usage intensity. Half of the videos on our top 100 channels get more than one million views on average, while only eight of those on Youtube do. For Instagram, Hypeauditor provides no information on views, but only a composite metric called “Average engagement” which contains views.

Looking at all of the hand-coded content categories in our sample, some characteristics of the platforms emerge. Tiktok and Instagram have a common focus on “Self and Private Life” and on “Fashion, Beauty and Make-up”. “Music” is something that Youtube and Dailymotion have in common, the latter also with a focus on sports. "Parodies and Funny Videos" constitute an overlap of Youtube and Tiktok.

Online news, current affairs and debate have been the subject matter in WP2 but are not in our focus in WP3. Also, by selecting the top 100 channels, it is to be expected that we get the most widely connectable and least controversial messengers. Even so, "News and Political Content" is visible on Dailymotion (10%) and Youtube (7%), while at least among the top 100 it is absent on Tiktok (1%) and Instagram (1.6%). To what degree these platforms are used for political campaigning and debate was not within the scope of our research, but from the results it is clear that it takes place below the threshold set by the top 100.

In summary, we see a universe of video that is very different from that on VoD platforms. VSP videos, particularly on Instagram and Tiktok, retain the casual, highly subjective, selfie-kind of perspective of the first ever Youtube video in 2005: the influencer sharing her private life with her fans, taking them along to photo-shootings, trips to spectacular locations, parties, intimate cuddle sessions with the cat. Being 'authentic' has become the core selling point in the age of fake. Yet, while today's top videos still have some of the casualness and intimacy of the early days, there is nothing amateurish about them. They have become part of the professionally staged public image of an influencer.

In Sections 3 and 4, we focus on movies and TV series on **for-profit VoD platforms**: two pure SVoD players (**Netflix**, **Amazon**), one tech player (**Apple**) and one Hollywood studio (**Disney**). While three of these offer both SVoD and TVoD services, Apple separates them. We have no data on its SVoD Apple TV+, the exclusive place for Apple Originals. We can only see its TVoD service Itunes.

Data were gathered for the top 10 most viewed titles in the 17 weeks period from the beginning of November 2021 to the end of February 2022. Since titles re-occur in the top 10 lists, we removed the doubles for our analysis.

For **movies** on VoD platforms, this gave us a corpus of 83 movies made available on Netflix, 54 on Amazon and 72 on Itunes. The range and weight of their genres is to be expected for such entertainment services. Non-fictional elements (Documentary, potentially Biography and History) are marginal on Netflix and entirely absent on Amazon and Itunes.

With nearly a quarter, the share of movies at least coproduced in the EU is highest on Netflix (24%), followed by Itunes (22%) and Amazon (18.5%). On Netflix, 36 out of the 83 movies in our sample are Netflix Originals. Amazon and Apple keep their Originals exclusive to their premium services, therefore we do not see them in our sample.

A few movies address current affairs issues and thereby might actually impact opinion forming. "I'm Your Man", in a comical way, sketches our future of living together with robots. The terrorism drama "The Mauritanian" (UK/US

2021) based on the memoir „Guantánamo Diary“ by Mohamedou Ould Slahi who had been imprisoned without charge by the U.S. government for years.

For **TV series**, we chose Disney+ as our third platform, because Flixpatrol does not provide data on the series on Amazon. This gave us a corpus of 53 TV series on Netflix, of 21 on Disney and 61 on Itunes.

With 40 of 53 series (75.5%) being Netflix Originals, Netflix series is even more of its own universe than Netflix movies. These include non-US titles like “Money Heist” (Original title: “La casa de papel”) from Spain and “Squid Game” from South Korea, and “Das Haus Anubis” and “Kitz” from Germany. The latter two and the German-Danish coproduction “Sløborn” (2020) were the only German productions in our Netflix sample.

In our Disney sample, 7 of the 21 series are Originals (33%). On Itunes we do not see any Apple Originals which, again, the company keeps exclusive to Apple TV+. What we do see is, that Itunes is the only platform to include originals from PSM stations BBC, Channel 5 and PBS.

The share of series at least coproduced in the EU is again highest on Netflix (21%), followed by Itunes (16%), while on Disney all the series were purely US-American with one exception, the documentary mini-series “The Beatles: Get Back” (2021) coproduced by UK, New Zealand and the US.

Non-fictional or fictionalised current affairs elements are absent from the series on all three of our VoD platforms, with two exceptions: Disney has the documentary mini-series “The Beatles: Get Back” (2021) and Itunes had the food documentary “The Event: Inside Wolfgang Puck Catering” (US 2021).

In the final Section 5, we look again for movies and series, only this time on the **VoD platforms of Public Service Media Platforms (PSM)** in Germany, or more specifically those of ARD and ZDF. Just as in the case of the for-profit VoD platforms, we took the top 10 most viewed movies and series in the 17 weeks period from the beginning of November 2021 to the end of February 2022 and removed the doubles, which gave us a dataset with 79 movies and another one with 92 series.

These corpora are entirely different from those of the commercial platforms with essentially no overlap (one exception is the New Years classic “Dinner for One” (DE 1963) that we also found on Amazon and Itunes). Even though there is no clear indication in the data, we can assume that a large percentage of both movies and series, including coproductions, are PSM originals.

There was only a single series available on German PSM, which had US involvement: “Atlantic Crossing” (Norway, Germany, US, Sweden, Denmark, UK, 2020), which is also the largest series cooperation in our sample. It is a historic family war drama about Norwegian Crown Princess Märtha who finds refuge from Nazi occupation in the US and influences President Roosevelt into joining the War in Europe.

The second largest coproduction is the eight-episodes series "Around the world in 80 days", a 2021 remake of the Jules Verne novel which dominated the top positions at Christmas 2021. The series is produced as a joint project of the European Alliance by the public broadcasters Rai, France Télévisions and ZDF with partners in the UK and South Africa.[160] The Alliance had been announced in May 2018 with the objective to address the new VoD offers, namely Netflix. The Alliance, which is open to participation of other PSM, also declared that it will ensure that linear and non-linear TV rights shall remain within the European PSM services. Delphine Ernotte Cunci, CEO of France Télévisions exlained: "The European Public Broadcasters invest €14 billion annually in original programming, while Netflix invests only €7 billion. If we share some of these resources, we can tomorrow weigh on the international scene."[161]

Non-fictional elements in PSM Movies are there in the genres "Biopic" and "History". Also in PSM Series, there is a strong presence of fictionalised history. These include "Eldorado KaDeWe" about a Berlin department store, "Der Palast" about the Berlin theatre Friedrichstadt-Palast, and "Die Wannseekonferenz" about the conference in January 1942 where the Nazis decided on the "Final Solution to the Jewish Question". The latter two also each had a documentary shedding factual light on the subject matter of the fictionalised series. Notable is also the Polish series "Wataha" about an elite squad of border guards at the Polish-Ukrainian border which shows how quickly a current affairs issue is turned from news into a fictionalised reflection.

We may assume that fictional formats, even though they might not be directed at public opinion forming, do have an effect by allowing viewers to get into the scene and see things from different perspectives. With European production rates of 90 and 99% it is clear that PSM remain the lighthouse of European sovereignty, providing Europeans with glimpses into life in neighbouring countries, both culturally and economically nurturing European audiovisual expressions which provide an alternative to US cultural hegemony.

A special thank goes to Camille Zubayr, Media Research at ARD, and to Natalie Beisch and Stefanie Best, Media Research at ZDF for providing us with data from PSM.

[160] Cf. Around the world in 80 days Filming resumes in Romania on the Jules Verne Classic, Federationstudios PR, 10.11.2020, https://federationstudios.com/around-the-world-in-80-days-filming-resumes-in-romania-on-the-jules-verne-classic-adventure-for-france-televisions-zdf-rai-the-european-alliance-masterpiece-pbs/

[161] France Télévisions, RAI and ZDF decide to create The Alliance, Francetvpro, 03.05.2018, https://www.francetvpro.fr/contenu-de-presse/1762

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Greece

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The landscape of digital platforms in Greece over the last years is in a state of flux. During the period 2020-2021, which coincides with the lock-down restrictions imposed on citizens to combat the COVID-19 pandemic, digital platforms in Greece experienced a thriving phase resulting in an increasingly competitive field between domestic and international players. A great process of restructuring has mainly occurred in the field of subscription-based television. The period of 2022 proved a year of increasing options available to consumers due to the emergence of new content providers in the digital world.

Particularly, subscription video-on-demand (SVOD) services compete with traditional pay TV and over-the-top (OTT) services offered by the traditional broadcasters having recently expanded their investments in platform-oriented ventures. The rapid penetration of SVOD into the Greek households reflects a trend shared by the European households in general. Greece so far has no strong national/local players, and the VOD market is dominated by several players coexisting and competing for the fragmented Greek audience. In 2020 the number of SVOD services in Greece was 10, which was lower than the EU28 average (16). As in other EU markets, in Greece the top three positions are held by global players with Netflix topping the rank, having achieved a subscriber market share of 55%, followed by Apple TV+ and Amazon (whose shares are 28% and 17% respectively) (Grece, 2021). Contrary to the explosive rise experienced during the pandemic period, at the beginning of 2023 Netflix platform went through a stagnant phase as opposed to Disney+ that presented a steady growth (Tsoulakis, 2023). Therefore, it can be argued that Greece – compared to other European countries – represents a less developed market in the video-streaming sector, where some dominant global players have created a quite concentrated landscape in terms of SVOD services, against which domestic players appear to carry limited power. The dynamics between these global players, in terms of audience appeal, seems to be changing in the context of a still constantly evolving market.

Disney Plus, the streaming service of the Walt Disney Company launched its operation in June 2022 offering original content for children and general entertainment (Kathimerini.gr, 2022). At the same time, the merger of Nova (broadband, television, and fixed telephony) with Wind Hellas (mobile operator) under the ownership control of United Group is expected to alter the dynamics in the digital platform landscape of Greece against a background of temporary postponements regarding the appearance of new subscription-based video-on demand (SVOD) services. Such is the case of HBO Max, the pay TV platform that American giant Warner Media of the AT&T group controls, announcing in July 2022 that they would no longer launch services in new European territories (including Greece, Iceland, the Baltics, and Turkey, as initially expected), and preferring instead to focus its strategic plans on a singular streaming service that will combine HBO Max and Discovery+ (Priestley, 2022). Nevertheless, selected HBO series and movies can be watched by Vodafone TV subscribers in Greece.

In the context of the digital transformation, as dictated by the above rearrangements of the non-linear television field, the communication field in Greece is fraught with financial challenges when considering the balance sheets of the mainstream media organisations. However, over the last few years acquisitions and mergers emerge as a regular tactic. This process of ownership redistribution is coming both from domestic media groups but also from foreign ones, since the international developments cannot leave the small Greek audiovisual market unaffected.

In 2021, *Walt Disney Company Greece* acquired *Fox Networks Group Greece*. The agreement between the companies had been finalised one year earlier and included the transfer of all branches of activity from the second one to the first one. This acquisition followed the global acquisition of *21st Century Fox* by *The Walt Disney Company* taking place in March 2019 (Typologies, 2021). On the other hand, in terms of investments and expansionist ambitions of the domestic media groups, distinctive is the case of *ANT1 media group* which in October 2021 acquired all the channels of *Sony Pictures Television* aimed at possessing the subscription channels and on demand services of *AXN, Sony, Viasat*, covering a population exceeding 100 million in 12 countries of Central and Eastern Europe (Poland, Hungary, Czech Republic, Romania, Bulgaria, Slovakia, Croatia, Serbia, Slovenia, Bosnia and Herzegovina, North Macedonia and Montenegro) thanks to an exciting combination of original productions and international programming coming from well-experienced studios including Sony Pictures Entertainment, CBS, Warner Bros., NBC Universal, Disney, and eOne (ant1news.gr, 2021).

Generally, over the last years even the traditional/legacy broadcasters launched their streaming services following the new trends in TV viewing behaviours of the audience. The media organisation *ANT1 group* launched its streaming service ANT1+ (April 2022), incorporating Greek originals, first-run Greek features, exclusive international content acquisitions, and a library consisting of series, documentaries, live music, kids' content, and films (Elmes, 2022). Other traditional media organisations investing in Hybrid Broadcast Broadband TV is *Alter Ego* media group launching MEGA Play (December 2021), incorporating programmes from the television station's entertainment and information sector, as well as classic favourite series derived from the television broadcasters' audiovisual content library (in.gr, 2021).

All these developments imply a small domestic market in creative but challenging turmoil where the biggest domestic media groups are trying to stand up against the aggressive commercial policy of the international entertainment giants (Amazon, Netflix, Apple TV, Disney+). This refers to a dynamic audiovisual market, following the global financial recession and the pandemic crisis, which adapts sufficiently to the new streaming trends with young internet users being considered an important part of the television streaming age. Relevant studies have revealed that they are “early adopters and heavy consumers of streaming television” adopting viewing habits centred on mobility (Podara et al., 2021). According to Statista (2024), in the video streaming (SVOD) market of Greece the user penetration rate is estimated to reach 16.9% in 2024 against a background of significant increase in subscription rates and a shift towards local content.

Consumption on SVOD platforms

As far as the global digital platforms offering SVOD services are concerned, they share a common trend regarding users’ most frequent viewing choices that focus mostly on US or British audiovisual productions (either films or TV-Shows). Of course, some exceptions still exist (such as the TV-Shows originating in South Korea, released by Netflix), however they cannot reverse the dominance of American-British culture. The platform which seems to offer more frequently some space to alternative cultural representations (other than the US or British ones) is Netflix, where users to some extent also display some preference for audiovisual productions coming from Europe or from China, Canada, or Australia. On all global foreign platforms, the English language has a dominant presence, a feature dictated by the prevalent choices of the users which reflect a clear inclination for American or British culture.

Comparing the three global SVOD platforms of the sample of EUMEPLAT research project, in terms of the most viewed typologies of audiovisual productions, the trends are quite dissimilar: drama and comedy (film category) or drama and action (TV-Show category) predominate on Netflix platform, action and superhero (film category) are over-selected on Google TV, whereas animation and fantasy content (film category) emerge as dominant on iTunes platform. This divergence implies a type of different strategy among the foreign SVOD platforms to which the internet users respond.

The only VOD services platform which overturns the dominance of the dualism regarding the US and British culture is ERTFLIX, belonging to the Hellenic public service broadcasting corporation. In this platform, as to the field of movies, space is given to display cultural themes derived, among others, from the US, French, British and Greek productions.In the TV-Shows field, the reversal, mentioned above, becomes even more apparent, since the dominant preference for Greek productions is indicative of the ability of the public service broadcaster's platform to highlight the domestic content without, however, leaving aside the wider European one. As a result, comparing the four VOD services platforms incorporated in the research sample, ERTFLIX is the only one where the most important choices of the visitors reflect a policy of greater variety as to the origin of the audiovisual productions. This variety permits – to some extent – the prominence of the Greek language beyond the international English language even if, in terms of genres, the most frequently viewed content, namely drama, competes with the same very popular typology of productions offered by the big competitor, Netflix.

Greek users on social media platforms

In January 2022 Greece's total population was 10.34 million citizens among which 7.40 million people represented social media users (equivalent to 71.5 percent of the total population). However, the high ratio within the population is due to users having multiple accounts and therefore we cannot be sure of the exact number of unique users.

Regarding social media consumption, according to Kepios report, YouTube is the most popular platform with 7.40 million users in early 2022, followed by Facebook with 5.15 million users. Instagram had 4.35 million users and TikTok 2.35 million users aged 18 and above (We are social, 2022). Users spent 6 hours and 6 minutes daily surfing the internet with 42.8% of this time spent on a mobile device. Internet users (78.1% of the total population) reported watching videos online for the following reasons: music videos (56.3%), comedy, memes and virals (36.6%), educational videos (26.1%), sport clips (25.7%), video livestreams (25.2%), tutorials and how-to (21.5%), product reviews (19.3%), gaming videos (19.1%) and influencer videos (11.3%) (We are social, 2022).

From the production perspective, in regard to videos on social media platforms, the EUMEPLAT research revealed that the top 100 channels on YouTube mostly focus on entertainment content with music being the dominant theme, followed by games, challenge-experiment-tricks as well as parodies and funny videos. This implies that YouTube is perceived by users mainly as a platform of entertainment. By contrast, Instagram represents a platform in which matters related to aspects of private life (i.e., daily vlogs) are the most frequently released, while at the same time Sports theme has a remarkable presence.

TikTok, in terms of content, is mainly two-dimensional combining funny and parody themes with private life-oriented content. Among the three social networking platforms, Instagram is the only one where – far from the Modern Greek language – English presents high levels of frequency. Therefore, the research data reveal several interesting elements shared by the three social networking platforms of the sample (YouTube, Instagram and TikTok). These refer mainly to the fact that the content in the Top100 channels across all three platforms tends to keep distances from news content, placing the emphasis on entertainment flow, transferred to the audience mainly through the national language. These platforms, whose flow is formulated by the users themselves, turn out to be thriving digital places where mainly the national/ local content finds ways of multi-diffusion. In terms of the average views' dynamics, TikTok is the strongest platform among those belonging to the social networking category, although in terms of the number of followers it does not hold the superiority.

The most viewed accounts of the social networking platforms seem to be visited more frequently by domestic female users rather than men, a trend being more prevalent particularly on Instagram and TikTok as opposed to YouTube where both genders are characterised by remarkable frequencies of presence. In terms of age, Instagram, and YouTube present similarities, addressing mainly users at a young adult age (for the most part, those not exceeding 35 years old and, particularly, those aged 25-34 years old holding a more dynamic presence than the other age groups). In terms of income categories, the available data existing only for the Instagram platform reveal that it addresses mainly Greek users of middle income or somewhat high-income dynamics. Although the three social networking platforms share the fact that they are dominated, for the most part, by Greek users, an interesting finding concerning YouTube is related to the small but noticeable presence of the American audience (10.1%). Comparatively speaking, TikTok is frequently dominated by even younger adult users (particularly those aged 18-24 years old) than Instagram or YouTube.

Europeanisation on Greek platforms

During the course of our study, we observed that SVoD platforms as well as social media platforms are both far from being considered as ideal fora for the Europeanisation process. The VoD market is dominated by global platforms, and although the EU has already taken considerable actions for promoting European content, Greek citizens continue to consume mostly American-British productions. As to the VoD field, the exception comes from the ERTFLIX platform of the Hellenic public service broadcasting corporation, which mainly promotes national productions. Similarly, on all the three social media platforms (YouTube, TikTok, Instagram) the most popular channels produce national content based on the national language. However, we cannot disregard the fact that this content is heavily influenced – in terms of discourse, production, post-production techniques and format – by the digital platforms' grammar as a means of communication, as well as by global trends. Nevertheless, in both cases and despite the challenges, primarily stemming from audience fragmentation, there seems to exist a space for promoting Europeanization, as well as ground for new initiatives to enter the market.

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Spain

Introduction

Nowadays, the video ecosystem has been transformed by the new ways of production and consumption of video content namely the platformization of video. This change triggered the spread of digital global professional platforms, user-generated content, and positive and negative externalities.

On one hand, an online video platform allows users to upload, convert, store, and play back video content on the internet. An example of an online video platform is YouTube, namely an American online video-sharing and social media platform. In Spain, 54.25% of the total internet audience uses YouTube every month. This data makes the platform the fourth most visited website and the first one among the entertainment sites. Furthermore, from the literature, we know that video viewing is one of the most widespread habits among teenagers (Camacho & Alonso, 2010; Castillo-Abdul et al., 2020; Holloway et al., 2013).

On the other hand, a video-on-demand platform enables users to access videos without the constraints of a typical static broadcasting schedule. Nowadays, streaming media is an increasing medium of video-on-demand provision and users can access bundles of video entertainment content by paying a monthly subscription (Hilderbrand, 2010). In general, subscription video-on-demand services are growing in Europe and are increasing their internal production in order to keep their customers, i.e. subscribers. Spain, in particular, is an interesting context to analyze as it is becoming a popular manufacturing hub for transnational operators. Netflix, for example, entered the Spanish market in 2015, as of 2018 there are around 2 million Netflix households in Spain namely around 12.5% of Spanish households, and in 2019 it opened its first European production hub in Madrid (Castro & Cascajosa, 2020). In 2021, Netflix's content "La casa de papel" was the most in-demand digital original show in the country (Stoll, 2022).

Instagram, YouTube, and TikTok

Analyzing the data collected by the YouTube platform, it can be seen that in Spain most of the channels come from the nation itself, i.e. 96.8%. 98% of the main channels have over 1 million subscribers overall. 86.4% of subscribers to the main channels are based in Spain.

Moreover, the average and total numbers of views are high for the videos published on these channels. For example, 51.4% of the videos exceeds 100,000 average views per video and 29.7% of the videos exceeds one million. Additionally, the total number of views of the channels exceed 1 billion for all channels.

In general, the channels most followed by users are those with content in Spanish. In fact, this is the case in 98% of cases. Furthermore, the most searched contents are comedy videos, game videos, and music videos, specifically in 23.8%, 22%, and 18.5% of the cases respectively. Looking at these percentages, we can speculate that users take YouTube as an entertainment platform for a specific kind of amusement.

Analyzing the socio-demographic data of users registered on the YouTube Spain platform, 36.4% come from within the country while 45.5% come from Mexico. YouTube, like Instagram, also attracts more males than females as active users. As for the age trend, however, the platform attracts people in the 13-34 age group with a majority in the 18-34 age group. This is the opposite trend that Instagram shows.

TikTok is a social media platform for creating and sharing short videos. In Spain, 98% of the channels are from the country itself. Analyzing the number of followers, 73% of accounts have more than 1 million and 13% exceed 500,000 followers. 69% of accounts have an average of more than 100,000 video views and 31% exceed one million.

In general, the preferred language of TikTok in Spain is Spanish as 84.5% of the channels are in Spanish. On the other hand, 10.3% of the channels share content in English on the platform.

Among the most searched and viewed content categories, there are Challenges, Experiments and Tricks and Parodies and Funny Videos for 24.5% of the cases. With a difference of 5%, Self and Private Life and Fashion, Beauty and Make-up follow as the most viewed content.

Most TikTok Spain users are based in Spain, specifically 69.4%. This platform shows an opposite trend to the previously analyzed platforms when analyzing data regarding gender, indeed it attracts more females than males. Furthermore, the age trend is between 18 and 24 years, while YouTube and Instagram show a greater range of age.

The majority of the most viewed accounts on Instagram, as for the Spanish sample, come from Spain and United States, i.e. 20% and 19% respectively. All the other origin countries, albeit numerous, are a minority. All the most famous Instagram accounts have more than 1 million followers. Regarding the Spanish followers, they are over 500,000 in general. 59% of the accounts show an average engagement that is over 100,000.

On Instagram, unlike YouTube and TikTok, the preferred language for the content is English namely for 45.7% of the cases. Spanish language, on the other hand, is preferred in 26.3% of the cases. Self and Private Life as a content category is the most viewed, i.e. 22,5%, even though the difference with the other categories is not that large if compared to the data that come from the previously analyzed platforms.

Analyzing the socio-demographic data of Instagram Spain, it can be seen that 22.5% of users come from Brazil and 17.5% come from Spain. Regarding the gender of the users, within the country, Instagram seems to be a social media that attracts more males than females.

In general, the age of users ranges from 13 to 34 years, but a greater trend can be seen for the age group that reaches 24 years. We can speculate that this data is in line with the data reported in the income table, in fact the majority of users who use the platform the most do not exceed 50k per year with a higher trend in the 10k-25k range.

Regarding the video-sharing platforms, from the analysis of data collected on Youtube Spain, we can conclude that this is a platform that presents a trend for Spanish-based and Spanish-language channels. Furthermore, users, using the platform as a source of entertainment, prefer comedy, games, and music content. Similarly, TikTok data shows the same trend namely the preference for Spanish channels and comedy entertainment. In addition, TikTok users consume content related to Challenges, Experiments, and Tricks. Analyzing the consumption from these two platforms we can speculate on the fact that there is an inclination to national channels and content rather than international ones. Thus, YouTube and TikTok are two platforms that contribute to the balkanization process in Spain.

On the other hand, Instagram users follow different channels based in Spain but also in the USA. Consequently, the video consumption is both in Spanish and English. Relying on these data, Instagram does not seem to be contributing to the strengthening of the European identity within the Spanish population.

There is no difference in the trends of sociodemographic characteristics. All three platforms attract users in the range of 13-34 age, with a peak of users aged between 18 and 24 when it comes to the TikTok platform.

Top films and TV-Shows on Netflix, HBO, and, Disney+

On the video-on-demand platform Netflix, the most viewed movies come mainly from the United States, i.e., 44.6%, followed by the United Kingdom and Spain, 9.2% and 8.5% respectively. Consequently, and consistently with this data, the most used language is English and the second most used language is Spanish. This can also be seen from the comparison table between the use of the English language and the Spanish language. As far as TV-Shows on Netflix are concerned, the United States remains the country with the most productions, i.e. 44.4% of the cases. In fact, English is the most used language in the TV-Shows reproduced. 67.9% of the cases prefer to watch content in English over the national language.

As for the HBO video-on-demand platform, 65.4% is of American production and, unlike Netflix, there is no data referring to Spain regarding the countries of origin of the movies. Consequently, the language most used in the contents present on the platform is English. Moreover, users prefer to watch the contents in English when playing a movie on the platform, i.e. 84.2%. The TV-Shows on the HBO platform come mainly from the United States and the most used language is English. 88.5% of the cases prefer the English language to the Spanish one in the play black of the contents.

Disney+ is the most relevant national platform for this study. The United States is the country where most of the movies played on the screens of users in Spain come from, and English is the most present language, specifically in 45.8% of cases. 89.1% of users, furthermore, reproduce the contents in English compared to 10.9% who prefer Spanish while watching a content. The TV-Shows on the Disney+ platform come mainly from the United States, i.e. 93.8%. The most used language is English, i.e. 75%. 93.8% of the cases prefer the English language to the Spanish one in the reproduction of the contents.

Regarding the video-on-demand platforms, from the data analyzed, there is no difference in the trends. Specifically, Spanish users consume media content from the United States mostly. This result is the same on all the platforms observed in the country, i.e. Netflix, HBO, and Disney+. Furthermore, we can conclude the same independently on whether the contents watched are movies or TV-Shows. Thus, neither of the video-on-demand platforms seem to be contributing to the process of Europeanisation so far.

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Sweden

IKED Team

Introduction

Focusing on Sweden and forming part of the EUMEPLAT project's Work Package 3, this brief summary report explores patterns in video production and consumption across European countries. Extensive background commentary and raw data are available separately in the case of interest in underlying details. Appendices display some aggregated data compilations.

Against the backdrop of the evolving video landscape in Europe and globally, the project aims to enhance understanding of trends in production and consumption, with implications for individual countries and the broader European and international context.

The report emphasizes nationally produced content with attention to international diffusion. It delves into the geographical spread, particularly in terms of targeting national, European, or wider international markets. Additionally, it distinguishes between professional and non-professional video sources. Notably, there's a prevalent use of English content in Sweden, spanning videobloggers, gaming channels, and artists. Video on demand consumption is predominantly in languages other than Swedish.

Sweden stands out as a hub for influencers, YouTubers, and streamers, exemplified by PewDiePie. Instagram and TikTok stars contribute to global trends in fashion and makeup. Video game streamers consistently rank high in both e-sports skills and viewership.

The following sections delve into Swedish video-sharing and video-on-demand platforms, providing verifiable raw data for a deeper understanding of ongoing transformations in video production and consumption in Sweden and beyond. The subsequent sections present results corresponding to each main table, and a concluding section summarizes key findings.

TABLE 1: **Top Video Platforms in Sweden**

	Name of the platform	Name of the Owner	URL Address
1	Aftonbladet TV	Schibsted Media Group	https://tv.aftonbladet.se/
2	Expressen TV	Expressen	https://www.expressen.se/tv
3	Svtplay	Sverige Television	https://www.svtplay.se/
4	DI	Dagen Industri	www.di.se/ditv
5	TV4Play	TV4 AB	https://www.tv4play.se/
6	Vialplay	Viaplay Group	https://viaplay.com
7	Cmore	TV4 AB	https://www.cmore.se/
8	ATG Live	AB Trav och Galopp	https://www.atg.se/live

Table 1 comprises the foremost national video platforms in Sweden, extracted from the top 50 websites on Similarweb. Eight platforms are listed, representing major media corporations like Aftonbladet, Expressen, and Dagens Industri, along with TV providers SVT and TV4. Pay-for-services Viaplay and Cmore are included, alongside ATG Live, a live horserace betting channel.

TABLE 2: **Frequency Table of Categories for YouTube Channels**

Categories	n	Games	24
Autos	2	Music	27
Comedy	3	News	1
Education	2	People	7
Entertainment	18	Sports	3
Film	7	Tech	2

TABLE 3: **Frequency Table of Languages for YouTube Channels**

Languages	n	Urdu	1
English	68	Thai	1
Swedish	24	German	1
Arabic	2	Spanish	1

TABLE 4: **Frequency Table of Genres for YouTube Channels**

	Self and Private Life	Experiments, Challenges and Tricks	Parodies and Funny Videos	Food	Fashion, Beauty and Make-up	Sports	Creative practices and performances	Travel and Nature	News and Political Contents	Music	Games
Yes	9	17	16	2	3	7	19	2	1	39	23
No	89	80	82	96	95	91	79	96	97	60	75

Table 2, 3, 4 focuses on YouTube in Sweden, highlighting the country's significant presence in user-generated content, especially in music, video games, and influencer categories. Notably, many channels have larger audiences abroad than in Sweden. However, data availability on HypeAuditor for some top 100 channels raises questions about whether the list prioritizes global influence over a Swedish audience. Subscriber data is accessible for only 33 channels, revealing 27 music channels and 24 gaming channels in the top 100.

Sweden's renowned music exports like Avicii, Zara Larsson, Axwell & Ingrosso, Ace of Base, and Roxette dominate the top channels. Surprisingly, some expected YouTubers, such as PewDiePie, Joel Berghult, and Teeqo, are absent. Among the top channels, only 24 are in Swedish, while others were predominantly English (one in Urdu, German, Spanish, Thai, and two in Arabic).

In terms of genres (Table 4), Music, Games, Creative Practices, Experiments, and Funny videos prevail, with minimal representation of News, Travel, and Food content.

TABLE 5: **Frequency Table of Countries of Origin for Tik Tok Channels**

Country	n
Sweden	96
USA	1
Sweden/UAE	1
N.A.	2

Table 5 delves into TikTok's growing presence in Sweden, particularly among younger generations like Generation Z and Millennials. Notably, all creators on the platform fall within these generational categories, and the content is geared towards a youthful audience. Among the top 100 accounts, 38 focus on parody or humour, while 30 centre around Experiments, Challenges, or Tricks – typical TikTok content. Additionally, 34 accounts revolve around self and private life, although Instagram remains more popular among classic influencers. Surprisingly, only three accounts are related to travel, and two focus on gaming, a significant difference from YouTube. Conversely, only three accounts cover news and political content.

All accounts, except for one from the US and one Swedish/Emirati account, are based in Sweden (Table 6). The Swedish/Emirati account, presented in Arabic, caters to an Arab user group, and another account in Albanian caters to a Balkan user group (Table 7).

TABLE 6: **Frequency Table of Languages for Tik Tok Channels**

Languages	**n**
English	24
Swedish	52
Swedish/English	7
Albanian	1

Arabic	2
Bangla	1
German	1
Korean	1
N.A.	2

TABLE 7: **Frequency Table of Genres for Tik Tok Channels**

	Self and Private Life	Experiments, Challenges and Tricks	Parodies and Funny Videos	Food	Fashion, Beauty and Make-up	Sports	Creative practices and performances	Travel and Nature	News and Political Contents	Music	Games
Yes	34	30	38	7	18	7	5	3	3	16	2
No	63	67	60	91	80	91	93	95	95	82	96

Instagram remains Sweden's most popular social media platform for influencers and celebrities. Notably, 59 out of the top 100 accounts focus on the Self & Private Life category, while 33 are in Fashion, Beauty, and Make-up, reflecting the audience's interests (Table 8).

TABLE 8: **Frequency Table of Countries Origin for Instagram Accounts**

Country	n
Sweden	94
USA	2
UK	1
Kuwait	1
Ukraine	1
N.A.	1

Interestingly, the top two accounts are the official UFC and UFC Europe accounts, both originating from outside Sweden, an anomaly given that only four other non-Swedish accounts are in the top 100 (Table 8). Notably absent are popular accounts like Zlatan Ibrahimovic, Greta Thunberg, and Felix Kjellberg, possibly due to their international focus.

TABLE 9: **Frequency Table of Languages for Instagram Accounts**

Languages	n
English	36
Swedish	48
English/Swedish	13
Arabic	1

TABLE 10: **Frequency Table of Genres for Instagram Accounts**

	Self and Private Life	Experiments, Challenges and Tricks	Parodies and Funny Videos	Food	Fashion, Beauty and Make-up	Sports	Creative practices and performances	Travel and Nature	News and Political Contents	Music	Games
Yes	59	1	8	7	33	16	23	2	4	16	1
No	40	98	91	92	66	84	76	97	95	83	98

Swedes' social media usage caters to a large national and international audience, with English prevalent on Instagram and other platforms. All accounts in Table 9 are in either English or Swedish, except for one in Arabic.

Video sharing platforms, contain user-generated content sharing, as so, Twitch is Sweden's fourth-largest platform, (similar to many other European countries). Analysing Twitch in Sweden involved using streamcharts.com and focusing on data from the country's most popular Twitch streamers during December 6-12, 2022. The analysis concentrated on the top 50 streamers. Notably, Twitch lacks likes or comments, leading to the designation of this data as N.A.

Nevertheless, the interesting takeaways from Swedish Twitch users is that 49 out of the top 50 are gaming channels (streamers who livestream when they game), and in general the game is Counterstrike. The odd one out is a football discussion channel (Table 12). The majority of streamers are male; however, the few women streamers are among the ones with most followers. Finally, there is a relatively even split between English and Swedish Language channels (Table 11).

TABLE 11: **Frequency Table of Languages for Twitch Channels**

Languages	n
English	29
Swedish	21

TABLE 12: **Frequency Table of Genres for Twitch Channels**

	Self and Private Life	Experiments, Challenges and Tricks	Parodies and Funny Videos	Food	Fashion, Beauty and Make-up	Sports	Creative practices and performances	Travel and Nature	News and Political Contents	Music	Games
Yes	0	0	0	0	0	1	0	0	0	0	49
No	50	50	50	50	50	49	50	50	50	50	1

Table 11 focuses on the top movies on Video on Demand (VOD) platforms, namely Netflix, HBO Max, and Disney+. Netflix leads with a 28% market share and 1.5 million paying subscribers, making it the top platform in Sweden. The total number of video streaming households in the country is 2.9 million, generating a revenue of 498 million USD.

TABLE 13: **Video on Demand Countries of Origin**

Country	number of observations
United States	319
Canada, United States	9
United Kingdom, United States	3
United States, United Kingdom	9
N.A.	5
United States, United Kingdom, China	2
United States, China	10
United Kingdom	6
United Kingdom, France	3
Germany, United States	29
United Kingdom, Germany, United States	2
Australia, United States	2
United States, India	2
United States, China, France, Norway, United Kingdom	2
Finland, China	1
United States, Hong Kong, China, Czech Republic	1
United Kingdom, Norway, China, Canada, United StatesFrance	1
United States, Australia	1
United Kingdom, United States, India, Spain	23

United States, China, Canada	16
United States, China, Spain, Japan, Germany	3
United Kingdom, Canada, Australia, New Zealand, United States	3
France	3
United States, Canada	2
United States, Germany	2
United Kingdom, France, United States	2
Poland	1
United Kingdom, Ireland	1
Spain	1
Germany	1
Canada	1
Belgium	11
United States, Japan, China	5
Italy	4
United States, China, Hong Kong	3
United States, Mexico, Germany	3
New Zealand, Czech Republic, United States	2
Italy, United States	2
Denmark, France, Canada, Spain, United States, Japan, Sweden, United Kingdom, Italy, Germany, Netherlands	2
Hong Kong, Iceland, United States	2
South Africa, United States	1
United States, Italy, United Kingdom, China	1
South Africa, Canada	1
Lebanon, Egypt, United Arab Emirates	1
Netherlands	1
United States, France, Italy, United Kingdom, Germany	1
Denmark, Canada, Sweden, France, Germany, United Kingdom, United States	1
Turkey	1
India	1

Noteworthy observations from the data include movies often remaining in the top ten for multiple weeks, with occasional outliers, particularly Christmas movies. Netflix shows the most fluctuation week to week, attributed to its extensive movie library.

Surprisingly, no Swedish movies made the top 10 list for any of the analysed weeks on these platforms. Hollywood-dominated the top movies, with very few European films making the list. Notable exceptions were Spain's „Through my Window," France's „Spoiled Brats," and the Danish/European film „It's all about love" from 2003, which made the list in the last week of the year (Table 13).

TABLE 14: **TV on Demand Countries of Origin**

Country	number of observations
South Korea	9
United States	412
Denmark	4
Canada, United States	1
Mexico, United States	1
United Kingdom, United States	1
United States, United Kingdom	12
Sweden	7
United States, France	6
United States, Japan	2
United Kingdom, New Zealand, United States	4
Japan	2
Spain	11
United States, United Kingdom, Canada	3
Poland, United States, Hungary	8
Norway, Israel	4
United Kingdom	6
United Kingdom	12
France, Germany, Canada	2
Belgium	1
United States, Brazil	1
United States, Canada	1

Table 14 explores the top TV series on Video on Demand (VOD) platforms, including Netflix, HBO Max, and Disney+. Similar to the movie analysis, these platforms were chosen due to data availability. Netflix featured two Swedish TV series, „The Unlikely Murderer" and „Anxious People," both present in the top 10. Unlike the movie analysis, European contributions were more prevalent in the TV series category. Spanish series „Money Heist" and „Todo lo Otro," along with Danish series „The Chestnut Man" and Norway's „The Girl from Oslo," had extended stays in the top 10. Even South Korea made a notable impact with three series in the top 10.

The data shows that global TV series tended to remain in the top 10 for weeks, while local ones only lasted a week or two. For a detailed breakdown of TV producer countries, refer to table 14.

The primary audience country for the top 100 Instagram channels in Sweden is typically Sweden, with the USA, Germany, and Brazil appearing occasionally. Bulgaria, Turkey, Brazil, and Colombia surprisingly feature as second or third top countries. Age demographics skew toward younger viewers, with little traction among older age groups. Languages are dominated by Swedish, English, and Norwegian, with some Spanish, German, and Portuguese. Caucasians overwhelmingly make up the ethnic groups of viewers.

Interest groups include Winter Sports, Humour & Fun & Happiness, Fashion, and Animals. Income levels mainly fall between $25,000-$50,000 and $50,000-$75,000. Henrik Lundqvist's Instagram stands out with a larger viewer base and higher income.

On TikTok Sweden is often the top country, followed by the USA, Brazil, Germany, and other countries. The language distribution mirrors the top countries, with Swedish, English, Norwegian, Arabic, Indonesian, and Portuguese as the primary languages..

Gender demographics on TikTok predominantly favour female viewers, with most channels having more female than male viewers. Age demographics skew very young, with only a few channels attracting a 35+ audience. The channel Deblilalo is an outlier, with 35.4 percent of viewers in the 35-44 age category.

YouTube audience demographics shows that Sweden is the top audience country for only 15 channels, with the USA (45) and India (7) frequently appearing as the top countries. English dominates as the primary language (87), followed by Swedish (11), Thai (1), and Arabic (1). Age demographics lean towards youth, with some music channels attracting a slightly older audience. Caucasians dominate, with Hispanics leading in second place for ethnicity. Overall, viewer sentiment is positive for the top Swedish channels on YouTube with comments per 1000 views and per 100 likes being fairly high compared to other similar video channels.

Conclusion

In conclusion, the analysis of various video-sharing platforms in Sweden reveals distinctive patterns and trends. Notably, Swedish creators often prioritize international reach, targeting audiences beyond national borders. The country's high proficiency in English facilitates global connections, leading to a substantial following in major English-speaking countries like the US, UK, and India. Sweden's influence in music, entertainment, and video gaming further contributes to the global spread of its content.

The examination of video-on-demand platforms, including Netflix, HBO Max, and Disney+, indicates that Swedish viewers predominantly consume internationally produced content in English, reflecting the country's internationalization but not necessarily supporting content in the Swedish language.

Demographic statistics align with broader European and global trends, with social media users primarily being from younger generations. Channels tend to be gender-specific, with content driven by and catering to different age groups. Caucasian viewers, particularly in developed countries, dominate Swedish social media, influencing the type of content produced and consumed.

Looking ahead, the platforms examined in this report are expected to grow in importance, especially among younger users. The impact of these platforms on information access and societal perspectives is significant, posing questions about the quality, diversity, and depth of information conveyed. The future trajectory may either lead to a shallow knowledge base and increased prejudices or present an opportunity for social media to deepen and broaden horizons, fostering healthy societal progress.

Further research is needed to better understand the evolving landscape of social media and its impact on cross-border relations. Key questions include whether social media will contribute to a more informed and diverse global communication environment or become dominated by a single culture, potentially reflecting broader international trends.

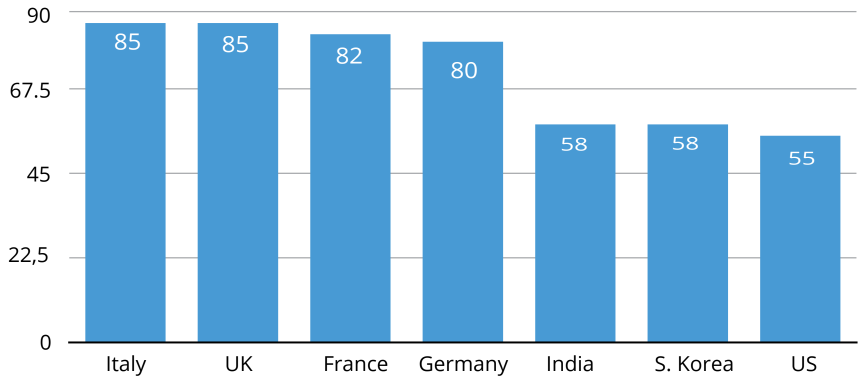
THE VOD AND VSP AFTER THE END OF EUMEPLAT PROJECT

Dessislava Boshnakova, Justine Toms

Global SVOD subscriptions will increase by 485 million between 2021 and 2027 to reach 1.69 billion. Six US-based platforms will have 988 million paying SVOD subscribers by 2027, up from 612 million in 2021. On that growing market three platforms – Netflix, Prime Video and Disney+ – account for 85% of viewing time on subscription video-on-demand (SVOD) platforms in Europe, according to a recent report from the European Audiovisual Observatory (EAO). The report focused on limited number of countries, so the conclusion could not be made for all EU members.

The EAO paper get to the same conclusion as our research – the audience prefer new content, which is produced in the last two years. The new movies and TV series account for 25% of all view time. So in case of viewership year of production is a major factor comparing to country of origin. The VOD platforms have a significant European titles in their catalogues, but not the major of the European titles are produces in the last two years.

According to S&P Global Netflix, Amazon Prime Video and Disney+ dominate global SVOD viewing hours. As we can see two of the countries in our project EUMEPLAT are in the top by this parameter – Italy and Germany.



Source: S&P Global, 31 Aug, 2023, https://www.spglobal.com/marketintelligence/en/news-insights/research/netflix-amazon-prime-video-and-disney-dominate-global-svod-viewing-hours, accessed on 01.03.2024

A major part of why the top three global SVOD services dominate SVOD consumption around the world is that in most markets, they have captured a large share of internet households. Netflix is especially strong in Europe, with nearly two-thirds (64%) of internet households in the UK and 55% in Italy and Germany subscribing to the service.[162]

As we can see from TABLE XXX Netflix is still the top platform in all 10 countries in EUMEPLAT. HBO keeps its good position although during the project they change their name from HBO Go to HBO MAX and new changes are up to come. We can say that is the second most popular platform among the selected countries. Amazon Prime in 2024 gain popularity in 2 more countries in the project, but lose the second place in Germany and Italy. iTunes was in top three platforms in 2022 in five countries and it is not in top three in 2024 in none of the countries. Disney+ was in top three in 2022 in only five countries and in 2024 in top three in all ten countries. Google Play follow the pattern of iTunes and is not in top three for none of the countries in 2024.

[162] Nissen, Keith, Netflix, Amazon Prime Video and Disney+ dominate global SVOD viewing hours, S&P GLobal, 31 Aug, 2023, https://www.spglobal.com/marketintelligence/en/news-insights/research/netflix-amazon-prime-video-and-disney-dominate-global-svod-viewing-hours, accessed on 01.03.2024

TABLE S0_2: **TOP 3 platforms in 10 EUMEPLAT's countries**

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR	2022	2024
NETFLIX 2022	1	1	1	1	1	1	1	1	1	1	10	
NETFLIX 2024	1	1	1	1	1	1	1	1	1	1		10
HBO 2022		2	2				3	2	2		11	
HBO 2024		2	2				2	2	2			10
Amazon Prime 2022			3	2		2					7	
Amazon Prime 2024	3			3	3	3				3		15
iTunes 2022	3	3		3	3					2	14	
iTunes 2024												0
Disney+ 2022	2						2	3	3	3	13	
Disney+ 2024	2	3	3	2	2	2	3	3	3	2		25
Google Play 2022					2	3					5	
Google Play 2024												0
Total	12	12	12	12	12	12	12	12	12	12	60	60

As Flixpatrol became a paid platform during our project, data for all countries for 2024 is for the date 18.05.2024
https://flixpatrol.com/top10/streaming/world/2024-05-18/

A study from UK noted that generation Gen Z (16-24) were moving away more rapidly from SVOD-first behaviour (38% in Q2/2022 to 24% in Q4/2023). The report suggests that live TV and BVOD offerings will be the main beneficiaries of this shift.[163] The need for change is already in the title of Deloite report on SVOD platforms – Streaming video at a crossroads: Redesign yesterday's models or reinvent for tomorrow?[164] The most important challenges are: acquiring customers, reducing SVOD churn, and deepening retention on their services. For sure in recent years all platforms will have to choose between cheaper, ad-supported tiers, which can lower subscription revenues while putting more weight on ad revenues, which, in turn, requires streamers to show more value to advertisers. This may put them in competition for ad budgets that advertisers increasingly spend on more targeted social media campaigns.[165]

According to EAO two interplaying factors on the demand and offer side determined and will continue to determine the increase in SVOD revenues and subscribers:

[163] Meier, Dan, Cost and Content Fatigue Are Bringing SVOD Viewers Back to BVOD, Research Finds, VideoWeek, 19 March, 2024, https://videoweek.com/2024/03/19/cost-and-content-fatigue-are-bringing-svod-viewers-back-to-bvod-research-finds/, accessed on 21.03.2024

[164] Deloitte Center for Technology, Media & Telecommunications, 20 MARCH 2024, https://www2.deloitte.com/xe/en/insights/industry/technology/digital-media-trends-consumption-habits-survey/2024/customization-and-personalization-lead-the-svod-revolution.html, accessed on 23.03.2024

[165] Beth Kindig, "Ad spending growth to accelerate in 2024," Forbes, December 27, 2023., https://www.forbes.com/sites/bethkindig/2023/12/27/ad-spending-growth-to-accelerate-in-2024/?sh=568081e46758, accessed on 01.03.2024

Demand: Rapid consumer adoption and a shift in content consumption preferences from ownership of content towards access to content, any time, on any device and any where.

Supply: Numerous launches of international and national direct-to-consumer SVOD services in EU countries by media players (commercial, pay and public TV, media conglomerates, telecom players, distributors) and new entrants, with increased content investments for their streaming services, ushering an era of "peak TV" and a large availability of premium content.[166]

Youtube is the second most visited website on the Internet.[167] VSP attract more national audience and are the platforms for user generated content which is language specific. As we can see from the data YouTube has the highest percentage of penetration in Spain, and the lowest in Bulgaria.[168]

TABLE S0_3: **% of YouTube penetration per country**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
87,6	69,2	83,5	89,9	76,2	78,3	75,5	90,1	90	73,9

Source: World Population Review

The number of users in millions shows the importance of the platform for content sharing and attracting audiences.

TABLE S0_4: **Users of YouTube per country (millions)**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
9,44	4,42	8,07	70,9	7,49	43,9	7,43	40,7	8,7	57,9

Source: World Population Review

Using data about the population in each country from the same source – World Population Review – we can see the percentage of population which use YouTube. The country with the highest percentage is Spain, followed by Germany and Sweden. On the other end are Turkey and Bulgaria. That could be explain with the percentage of the population which can use English language, as most of the content is exactly in English and it is not so frequently for a video to offer subtitles on different languages. That data is different form the data in our analysis as we focus our attention on the top 100 channels on YouTube watched by Bulgaria. And the language for sure is a criteria for that factor.

[166] Grece, Christian, Trends in the VOD Market in EU28, EAO, January 2021, https://rm.coe.int/trends-in-the-vod-market-in-eu28-final-version/1680a1511a, accessed on 01.03.2024

[167] Most Visited Websites in the World, Updated April 2024, SEMRUSH, https://www.semrush.com/website/top/, accessed on 05.04.2024

[168] YouTube Users by Country 2024, https://worldpopulationreview.com/country-rankings/youtube-users-by-country, accessed on 01.03.2024

TABLE S0_5: **% of users of YouTube per population**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
80,78	66,09	76,89	85,12	72,43	74,57	72,50	85,65	81,98	67,47

Source: World Population Review

Instagram is the fifth most visited web site and the second platform in our research. But Instagram is most used on mobile divested, so the most important data about the popularity of Instagram is the number of downloads. By that criteria in March 2024 Instagram is the second most downloaded mobile app worldwide, with 58 million downloads.[169] Data from World Population Review shows the percentage of Instagram users[170] in each of the ten countries in EUMEPLAT project.

TABLE S0_6: **Users of Instagram per country (millions)**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
4,6	1,6	3,4	27,4	4	26,2	5,3	21,9	5,7	48,6

Source: World Population Review

To have a better understanding of the popularity of Instagram, we use data about countries population and the number of Instagram users to get the percentage of users. We can see that Instagram is most popular in Turkey, followed by Sweden and Portugal. The only country with percentage below 30 is Bulgaria – 23,92. According to data about visits on web sites in Bulgaria Instagram is on the 29th place[171], and in the list of top apps ranking in Bulgaria Instagram is on 12th place for Android and on 29th for iOs.[172]

TABLE S0_7: **% of users of Instagram per population**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
39,36	23,92	32,39	32,89	38,67	44,50	51,71	46,08	53,71	56,63

Source: World Population Review

[169] Leading mobile apps worldwide in March 2024, by downloads, (in millions), Statista, https://statista.com/statistics/1448008/top-downloaded-mobile-apps-worldwide/, accessed on 10.03.2024

[170] Instagram Users by Country 2024, https://worldpopulationreview.com/country-rankings/instagram-users-by-country, accessed on 01.03.2024

[171] Top Websites in Bulgaria, https://ahrefs.com/sv/top/bulgaria, accessed on 15.03.2024

[172] Top Apps Ranking, https://www.similarweb.com/top-apps/google/bulgaria/, 15.03.2024

On worldwide scale TikTok is the 16th most visited websites in the world[173], although there are many issues about the usage of the platform in USA and in Europe. The United States are towards becoming the possible first country to ban the social media app TikTok over privacy concerns. On April 23 Congress approved legislation which would force the Chinese owner of the app ByteDance to sell the platform within nine months or face a ban.[174] Countries (Australia, Estonia, UK, France and USA) and unions (EU) have announced or already implemented partial or total bans on the app. What will be the future of the application it is not possible to know. But the fact that the application attract younger generation is a fact. On that application audience can create content and watch content. Our research shows that TikTok is the most national platform – people from the country watch content created by people from the country. On World Population Review data for Bulgaria was not available[175]. The data was not available and for the research too, as we buy audience demographic data from Hypeauditor.

TABLE S0_8: **Users of TikTok per country (millions)**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
3,5	-	1,9	20,6	3	17,1	3,2	16,6	3,4	29,9

Source: World Population Review

Czech Republic and Germany are the two countries with lowest percentage of TikTok usage, and on the top is Spain with nearly 35%.

TABLE S0_9: **% of users of TikTok per population**

BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
29,95	-	18,10	24,73	29	29,04	31,22	34,93	32,03	34,84

Source: World Population Review

173 Most Visited Websites in the World, Updated April 2024, SEMRUSH, https://www.semrush.com/website/top/, accessed on 05.04.2024

174 Which countries have banned TikTok and why?, Euronews.Next, 24/04/2024, https://www.euronews.com/next/2024/03/14/which-countries-have-banned-tiktok-cybersecurity-data-privacy-espionage-fears, accessed on 25.04.2024

175 TikTok Users by Country 2024, https://worldpopulationreview.com/country-rankings/tiktok-users-by-country, accessed on 01.03.2024

The global online video platform market size reached US$ 1,012.2 Million in 2023. At the same time the market of video sharing is witnessing strong growth, which can be attributed to the increasing internet penetration and mobile device usage. In addition, the growing popularity of video content for marketing, entertainment, and education is offering a favourable market outlook.[176] Those video sharing platforms are a unique opportunity for spreading national and regional content to the global audience.

One thing is sure – people will watch video on mobile devices and if we want to get their attention we have to create content suitable for the smallest screen available (excluding the smart watches, of course).

[176] Online Video Platform Market Report by Model Type (UGC Model, DIY Model, SaaS Model), Application (Media and Entertainment Industry, Enterprises, and Others), Product Type (Software, Services), and Region 2024-2032, https://www.imarcgroup.com/online-video-platform-market, accessed on 01.03.2024

This book collects some evidence from the Horizon project European Media Platforms – EUMEPLAT (2021-2024), and namely from Work-Package 3 – Hegemony: Platformization of Video, led by the New Bulgarian University team. In this respect, it all started with a restricted, intense discussion hosted by the Charles University in Prague in a cold winter day; followed by the meeting organized by NBU itself in Sofia; and so forth. Then the data collection has begun, and at some point, things started falling into place and the pattern progressively took its shape, of the use of video sharing and video-on-demand platforms in the ten countries under examination – Belgium, Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, Spain, Sweden, and Türkiye.

By and large, the idea behind the tasks was to take for seriously the widespread idea of video platforms favoring the cross-circulation of European works– or, as The Economist happened to title two years ago, that Netflix would be "creating a common European culture", nothing less.

Andrea Miconi

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EUMEPLAT

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