



The internationalisation of TV audience markets in Europe

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Agnes Schneeberger



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Executive summary

US groups emerge as the driving force behind the increasing internationalisation of the European television sector. The following report looks at this particular development through three different angles. The first focuses on the concentration and fragmentation tendencies in the various European national audience markets, identifying the contraction of audience shares among top players and an audiovisual market characterised by a large number of TV channels with relatively small market shares. The second angle looks at the market power of non-domestic TV channels in national markets, noting the extent to which foreign groups exert considerable market power in a majority of European countries. The third angle highlights the growing footprint of US groups in the European audiovisual sector by tracking the broadcasting activities of the major groups and comparing their European audience market shares across the various markets.

The report is based on analyses of 2017 audience data provided by Eurodata TV Worldwide.

Concentration and fragmentation tendencies in national audience markets

- There is less concentration in the European audience market due to a continued loss of shares by market players over time. From 2012 to 2017, average audience market shares of the four leading TV channels in Europe's national markets have contracted by 8.2 percent (average net losses of 5.5 percent point difference (PPD)). In the EU, the average decline in audiences was even more pronounced (-10.2%) (average net losses of 6.0 PPD). Notable exceptions to this trend were Switzerland (Germ.), Denmark and Romania.
- At the same time, the four main TV groups had fewer audience losses to record, indicating that industry consolidation processes were able to slow down the overall trend, enabling groups to better maintain cumulated shares in the European national markets. From 2012 to 2017, average audience market shares of the four leading TV groups in Europe's national markets have contracted by 5.1 percent (average net losses of 3.6 PPD). This was somewhat less pronounced in the EU (-4.0%), but 2016/17 marked the sharpest year-on-year drop when average audience shares declined by 3.1% (average net losses of 3.8 PPD). Notable exceptions to this trend were Russia, Denmark and Lithuania.
- The audiovisual markets of the Nordic countries were among the most concentrated ones in Europe. An analysis of 2017 audience data using the Herfindahl-Hirshman Index (HHI) showed that Iceland, Denmark, Finland, Norway and Sweden registered



the five highest HHI Index scores in Europe. A total of 15 European countries (of which 11 were EU countries) were highly concentrated in terms of shares held by the 4 main TV groups in each country. Further countries with high concentration levels typically included larger audiovisual markets such as Italy, Russia, France, the UK and Germany.

- The European audience market is notably skewed towards a large number of TV channels with a relatively small market share, illustrating the degree of fragmentation of a market that is characterised by a limited number of single TV channels reaching double figures. In 2017, two thirds of TV channels (67.8%) in one given country in Europe had an audience market share of 1% or less¹. And four out of five TV channels (80.0%) accounted for a market share of 2% or less (comparable figures for the EU). Overall, around 95% of TV channels in one given country in Europe and the EU captured an audience of 10% or less, leaving just 5% with a superior market share. Smaller markets, which tend to have fewer small TV channels, generally had less market fragmentation.
- Audience market shares of European public service broadcasters (PSBs) have generally decreased with an average contraction of 10 percent over a six year period from 2012 to 2017. This negative trend was less pronounced among PSBs in the EU (-5.5%). Notable exceptions to this development were Denmark, Turkey, Germany, the French Community of Belgium and Slovakia. At the same time some TV channels operated by public service broadcasting groups were among the top TV channels leading by national market share. The Icelandic public TV channel Sjonvarpid (RUV) with 55.9% (2017) had by far the highest national audience market share in Europe. Public service broadcasting channels generally fared well in the category of TV channels with a double figure market share, particularly in the Nordic States where PSB services are traditionally strong performing.

The market power of non-domestic TV channels in national markets

- Non-domestic players exert considerable market power in a majority of European audiovisual markets with some foreign TV groups eclipsing the market shares of domestic ones. In 2017, non-domestic players accounted for more than 20% of the audience share in 26 European audiovisual markets and in ten countries foreign TV channels accounted for more than 50% of national audience shares.
- The countries where a significant part of national market shares were held by foreign groups generally comprised smaller audiovisual markets, including Bulgaria which came in first place with a 71.6% share, followed by Luxembourg (67.2%) and

¹ This includes TV channels for which 2017 audience data with a minimum daily market share of at least 0.1% was measured by Eurodata TV Worldwide. Figures are based on averages in a given country and include double counts between countries.



the French Community of Belgium (63.6%) in second and third place. While finding Norway in 4th place is somewhat atypical, given its strong performing public service media, its private TV sector is largely dominated by non-domestic groups (e.g. Danish group Egmont Fonden and US-based group Discovery) taking 58.1% of the national audience market. Considering that TV market data may not be measured exhaustively and consistently for all services operating in smaller audiovisual markets, the overall market power of non-domestic players in countries like Latvia, Croatia, the Netherlands, Slovenia, the Czech Republic, Romania and Austria is likely to be even greater.

- The figures for the UK (24.8%) and Spain showed a somewhat higher market share of non-domestic players (37.2%) compared to other large countries. In the UK market this was largely due to the cumulated market shares of US groups and in Spain the strong market presence of a number of branded channels by Italian Mediaset and the cumulated shares of US players pushed the overall share of foreign groups up. Non-domestic groups also had a relatively high market impact in Poland (34.0%), led by the TV channels operated by the Polish TVN group which eventually became a subsidiary of US-based Discovery in March 2018.
- US groups had a particularly strong market presence in the European audiovisual sector compared to other pan-European groups in non-domestic markets. This was particularly the case in smaller countries, where in 2017 US groups accounted for the majority of non-domestic audience shares. In Slovenia US players accounted for 44.1% of national market shares, followed by Bulgaria (40.7%), Romania (31.5%), Croatia (31.4%), the Czech Republic (31.3%), Poland (29.1%), Slovakia (25.9%) and Norway (22.5%). Among the larger audiovisual markets, the UK stood out with a significant level of non-domestic market shares held by US groups (23.1%). For other larger markets such as Germany, Italy and Turkey, it is worth mentioning that the Walt Disney Company accounted for the leading holder of non-domestic market shares in these territories.
- US groups showed the highest degree of internationalisation in terms of the number of non-domestic markets they were operating in. In 2017, the US-based group Discovery was the most omnipresent in the European audiovisual market with a broadcasting presence in 26 different territories. It was followed by Viacom (i.e. 25), the Walt Disney Company (i.e. 23, including 21st Century Fox), AT&T (22, including WarnerMedia) and Comcast (i.e. 19, including Sky), while the Japanese Sony Corporation was active in 13 countries. The most internationalised European group was German Bertelsmann which was active in 14 different territories, followed by Swedish group Kinnevik (i.e. 10) and the BBC (i.e. 8).
- The Disney merger acquisition of 21st Century Fox and that of Sky by Comcast largely overlapped and further enlarging shares in existing national markets, rather than adding significant new broadcasting territories. These commonalities were also likely to align seamlessly with existing licensing arrangements of these groups.



- Considering that some countries with elevated levels of non-domestic audience market shares tend to be served by European players with a particular cultural and language proximity to these markets makes the overall success of US groups even more remarkable. Typical examples are the dominance of French and German services in Belgium and French-speaking Switzerland and those operated by German groups in Austria, Luxembourg, the Netherlands and German-speaking Switzerland.

The international competition for European audiences

- Competition for a share of the European audience market is mainly a national business, dominated by a number of European groups with a domestic focus among the top ranking players. Most of these groups attain all or large parts of their audience market share in their respective domestic markets. A notable exception is Bertelsmann, whose non-domestic market share in 2017 was greater than the one reached in the German market. The group ranked behind Discovery and before its US rivals WarnerMedia, 21st Century Fox and Italian Mediaset, making them the five most successful groups in terms of non-domestic TV market activities in Europe in 2017.
- Following two large-scale industry mergers, namely the acquisition of British media group Sky by Comcast in November 2018 and that of 21st Century Fox by the Walt Disney Company in March 2019, the fingerprint of US groups in Europe became even greater. Both merger acquisitions were making themselves felt by pushing their US parent companies into the top 20 league of groups with the largest European audience market shares², increasing the total share of US groups in non-domestic markets from 6.9% to an unrivalled 9.1%.
- Market size is a defining factor, explaining the strong presence of mainly nationally-operating groups in the league table originating from the largest audiovisual markets in Europe, including France (e.g. Bouygues), Germany (e.g. Bertelsmann), Italy (e.g. Mediaset), Poland (e.g. TVP), Russia (e.g. Gazprom), Spain (e.g. Atresmedia), Turkey (e.g. TRT) and the UK (e.g. BBC). Four in five of the 50 leading audiovisual groups by European audience market share were based in Europe, with the top 20 accounting for more than half (54.6%) and the top 50 for more than three quarters of European market shares (77.0%) in 2017. Considering that large parts of these market shares were generated in domestic markets, emphasizes the particular success and considerate weight of US groups which emerge as the driving force behind the internationalisation of the European TV sector. The merger acquisitions of Comcast and the Walt Disney Company made them one of the

² Figures are based on the calculation of a European audience market share that is comparable across different countries. For more details see Annexes of report.



largest holders of don-domestic market shares, coming right behind Discovery, Bertelsmann, WarnerMedia and before Mediaset.

- Even considering national boundaries, public service media groups accounted for a considerable market share in most European markets. These market shares were generally reached in national TV markets, with non-domestic market shares limited to neighbouring countries with a particular cultural or language proximity. In 2017, seven of the top 20 audiovisual groups by European audience market share were public service media groups and so were one in five of the top 50 audiovisual groups. They included public service broadcasting groups from Russia (RTR and Channel One Russia in 4th and 5th place), Germany (ARD in 6th and ZDF in 15th place), Italy (RAI ranked 7th), the UK and France (BBC and France Télévisions ranked 9th and 12th), Spain (RTVE ranked 29th), the Netherlands (NPO ranked 38th), the Czech Republic (CT ranked 45th) and Austria (ORF ranked 50th).



Zusammenfassung

US-amerikanische Gruppen haben sich als treibende Kraft für die zunehmende Internationalisierung des europäischen Fernsehsektors erwiesen. Der nachfolgende Bericht untersucht diese Entwicklung und differenziert dabei nach drei Gesichtspunkten. Zunächst geht er auf Konzentrations- und Fragmentierungstendenzen in den verschiedenen europäischen nationalen Fernsehmärkten ein, die sich durch rückläufige Zuschaueranteile der Topanbieter sowie durch audiovisuelle Märkte mit einer großen Zahl von Fernsehkanälen mit relativ kleinen Marktanteilen auszeichnen. Zweitens beschäftigt sich der Bericht mit der Macht ausländischer Fernsehkanäle in nationalen Märkten und geht der Frage nach, in welchem Umfang ausländische Gruppen in der Mehrheit der europäischen Länder ihre beträchtliche Marktmacht geltend machen. Drittens steht der zunehmende Einfluss von US-Gruppen auf den audiovisuellen Sektor in Europa im Mittelpunkt. Der Bericht beschreibt die Fernsehtätigkeit der großen Gruppen und vergleicht deren Zuschauermarktanteile in den verschiedenen europäischen Märkten.

Der Bericht basiert auf Analysen anhand von Zuschauerdaten von Eurodata TV Worldwide aus dem Jahr 2017.

Konzentrations- und Fragmentierungstendenzen in den nationalen Fernsehmärkten

- Der Konzentrationsgrad an den europäischen Fernsehmärkten hat mit der Zeit aufgrund anhaltend schrumpfender Anteile der Marktteilnehmer abgenommen. Von 2012 bis 2017 ging der Zuschauermarktanteil der vier größten Fernsehsender an den europäischen nationalen Märkten um 8,2 Prozent zurück, wobei der durchschnittliche Nettorückgang 5,5 Prozentpunkte betrug. In der EU waren die durchschnittliche Verluste noch größer (-10,2% bzw. im Durchschnitt ein Nettorückgang um 6,0 Prozentpunkte). Bemerkenswerte Ausnahmen von diesem Trend waren die (Deutsch-) Schweiz, Dänemark und Rumänien.
- Gleichzeitig waren die Verluste von Zuschaueranteilen bei den vier größten Fernsehgruppen geringer, was darauf hindeutet, dass die Konsolidierung innerhalb der Branche zu einer Abschwächung des Gesamttrends geführt hat, was es den TV-Gruppen erleichtert hat, ihre kumulierten Anteile in den nationalen Märkten Europas zu halten. Von 2012 bis 2017 gingen die durchschnittlichen Zuschauermarktanteile der vier größten Fernsehgruppen an den nationalen Märkten in Europa um 5,1 Prozent zurück (ein durchschnittlicher Nettorückgang um 3,6 Prozentpunkte). In der EU war die Entwicklung weniger ausgeprägt (- 4,0 %), wobei 2016/17 mit einem Rückgang der durchschnittlichen Zuschauermarktanteile um 3,1 % (ein durchschnittlicher Nettoverlust von 3,8 Prozentpunkten) der höchste Rückgang zu verzeichnen war. Bemerkenswerte Ausnahmen von diesem Trend waren Russland, Dänemark und Litauen.



- Die audiovisuellen Märkte der nordischen Länder zählen zu den Märkten mit der höchsten Konzentration. Eine Analyse der Zuschauerdaten 2017 unter Verwendung des Herfindahl-Hirschman Index¹ (HHI) ergibt für Island, Dänemark, Finnland, Norwegen und Schweden die fünf höchsten HHI-Werte in Europa. In insgesamt 15 europäischen Ländern (11 EU-Länder) lag ein hoher Grad an Konzentration in Form von Anteilen der vier größten TV-Gruppen in den einzelnen Ländern vor. Zu den weiteren Ländern mit einer hohen Konzentration zählen in der Regel größere audiovisuelle Märkte wie Italien, Russland, Frankreich, das Vereinigte Königreich und Deutschland.
- Der europäische Fernsehmarkt hat sich insbesondere dahingehend verändert, dass es eine Vielzahl von Fernsehsendern mit relativ geringen Marktanteilen gibt, was den Grad der Fragmentierung eines Marktes deutlich macht, der sich durch eine begrenzte Anzahl einzelner TV-Sender auszeichnet, die zweistellige Zuschauermarktanteile erreichen. 2017 hatten zwei Drittel (67,8 %) der Fernsehsender eines bestimmten europäischen Landes Zuschauermarktanteile von 1 % oder weniger. Und vier von fünf (80,0 %) Fernsehsendern erreichten einen Marktanteil von 2 % oder weniger (vergleichbare Werte für die EU). Insgesamt haben ungefähr 95 % der Fernsehsender in einem bestimmten Land in Europa bzw. in der EU einen Zuschauermarktanteil von 10 % oder weniger, was bedeutet, dass lediglich 5 % auf einen höheren Marktanteil kommen. In kleineren Märkten, in denen es tendenziell weniger kleine TV-Kanäle gibt, ist der Markt im Allgemeinen weniger stark fragmentiert.
- Die Zuschauermarktanteile der europäischen öffentlich-rechtlichen Rundfunkveranstalter haben allgemein abgenommen, wobei der Rückgang in den sechs Jahren von 2012 bis 2017 im Durchschnitt bei 10 Prozent lag. Dieser rückläufige Trend war bei den Öffentlich-Rechtlichen in der EU weniger stark ausgeprägt (- 5,5 %). Nennenswerte Ausnahmen sind hier Dänemark, die Türkei, Deutschland, die Französische Gemeinschaft Belgiens und die Slowakei. Gleichzeitig zählen einige der von öffentlich-rechtlichen Gruppen betriebenen TV-Kanäle zu den Sendern mit den größten nationalen Marktanteilen. Der isländische öffentlich-rechtliche Fernsehsender Sjonvarpid (RUV) hatte mit 55,9 % (2017) mit Abstand den höchsten nationalen Zuschauermarktanteil in Europa. Öffentlich-rechtliche Fernsehsender schnitten in der Kategorie TV-Kanäle im Allgemeinen gut ab und erreichten zweistellige Marktanteile; dies gilt im Besonderen für die nordischen Staaten, wo öffentlich-rechtliche Anbieter traditionell sehr gute Ergebnisse erreichen.

Die Marktmacht ausländischer Fernsehsender in nationalen Märkten

- In der Mehrheit der europäischen audiovisuellen Märkte verfügen ausländische Player über eine beträchtliche Marktmacht, und mit Blick auf Marktanteile stellen einige ausländische Fernsehgruppen die nationalen Gruppen in den Schatten. Im Jahr 2017 entfielen in 26 europäischen audiovisuellen Märkten mehr als 20 % der



Zuschauermarktanteile auf ausländische Akteure, und in 10 Ländern erreichten ausländische TV-Kanäle Marktanteile von über 50 %.

- Zu den Ländern, in denen ausländische Gruppen wesentliche Marktanteile hielten, gehörten im Allgemeinen kleinere audiovisuelle Märkte - angeführt von Bulgarien mit einem Anteil von 71,6 %, gefolgt von Luxemburg (67,2 %) und der Französischen Gemeinschaft Belgiens (63,6 %) auf dem dritten Platz. Dass Norwegen auf dem vierten Platz liegt ist eher untypisch, da das Land über sehr leistungsfähige öffentlich-rechtliche Medien verfügt. Trotzdem wird das norwegische Privatfernsehen im Wesentlichen von ausländischen Gruppen beherrscht (z.B. der dänischen Gruppe Egmont Fonden und der US-amerikanischen Discovery-Gruppe), die zusammen auf 58,1 % des nationalen Fernsehmarktes kommen. Da es möglich ist, dass in kleineren audiovisuellen Märkten nicht für alle Fernsehanbieter Marktdaten umfassend und konsequent erfasst werden, kann die Marktmacht ausländischer Akteure in Ländern wie Lettland, Kroatien, den Niederlanden, Slowenien, der Tschechischen Republik, Rumänien und Österreich tatsächlich noch größer sein.
- Die Werte für das Vereinigte Königreich (24,8 %) und Spanien zeigten, dass der Marktanteil von ausländischen Akteuren (37,2 %) im Vergleich zu anderen großen Ländern etwas höher liegt. Im Vereinigten Königreich war dies im Wesentlichen auf die kumulierten Marktanteile von US-Gruppen zurückzuführen. In Spanien sorgten die starke Präsenz einer Reihe von Kanälen der italienischen Mediaset und die kumulierten Anteile von US-Akteuren für einen hohen Anteil ausländischer Gruppen. Der Einfluss ausländischer Gruppen auf den Markt war auch in Polen relativ stark (34,0 %) - angeführt von den Sendern der polnischen TVN-Gruppe, die im März 2018 von Discovery übernommen wurde.
- Im Vergleich zu anderen Gruppen, die europaweit an ausländischen Märkten operieren, war die Marktpresenz von US-Gruppen im europäischen audiovisuellen Sektor besonders stark. Dies gilt insbesondere für kleinere Länder, wo im Jahr 2017 die Mehrheit der Zuschauermarktanteile ausländischer Anbieter auf US-Gruppen entfiel. In Slowenien lag der Marktanteil der US-amerikanischen Player bei 44,1 %; es folgten: Bulgarien (40,7 %), Rumänien (31,5 %), Kroatien (31,4 %), die Tschechische Republik (31,3 %), Polen (29,1 %), die Slowakei (25,9 %) und Norwegen (22,5 %). Unter den größeren audiovisuellen Märkten sticht das Vereinigte Königreich mit einem signifikant hohen ausländischen Marktanteil für US-Gruppen (23,1 %) heraus. In den anderen größeren Märkten wie Deutschland, Italien und der Türkei lag die Walt Disney Company bei den von Ausländern gehaltenen Marktanteilen eindeutig an der Spitze.
- Der Grad der Internationalisierung, gemessen an der Zahl der Auslandsmärkte, an denen operiert wird, war bei US-Gruppen am höchsten. Die US-amerikanische Discovery-Gruppe war 2017 im europäischen audiovisuellen Markt mit Sendeaktivitäten in 26 verschiedenen Gebieten praktisch omnipräsent. Auf den Plätzen folgten Viacom (25), Walt Disney Company (23; einschl. 21st Century Fox),



AT&T (22; einschl. WarnerMedia) und Comcast (19; einschl. Sky), während die japanische Sony Corporation in 13 Ländern aktiv war. Die europäische Gruppe mit der stärksten internationalen Ausrichtung war die Bertelsmann-Gruppe mit Aktivitäten in 14 verschiedenen Gebieten - gefolgt von der schwedischen Kinnevik-Gruppe (10) und der BBC (8).

- Bei den Übernahmen und Fusionen von Disney und 21st Century Fox bzw. von Comcast und Sky gab es viel Überschneidungen und Gemeinsamkeiten, die eher dazu führten, dass Anteile an bestehenden nationalen Märkten weiter ausgebaut, als dass neue, wichtige Sendegebiete hinzugewonnen werden konnten. Diese Gemeinsamkeiten dürften es auch ermöglicht haben, dass die Anpassung an bestehende Lizenzvereinbarungen dieser Gruppen reibungslos vonstatten ging.
- Die Tatsache, dass einige Länder, in denen der Marktanteil ausländischer Anbieter hoch ist, tendenziell von europäischen Akteuren bedient werden, die besonderen Wert auf kulturelle und sprachliche Nähe zu diesen Märkten legen, macht den allgemein großen Erfolg der US-Gruppen noch bemerkenswerter. Ein typisches Beispiel ist die Dominanz französischer Programmangebote in Belgien und in der französischsprachigen Schweiz bzw. Dienstangebote deutscher Gruppen in Österreich, Luxemburg, den Niederlanden und der Deutschschweiz.

Der internationale Wettbewerb um Zuschauer in Europa

- Der Wettbewerb um Zuschauermarktanteile am europäischen audiovisuellen Markt ist im Wesentlichen ein nationales Geschäft, das von einer Reihe von europäischen Gruppen mit Top-Ranking beherrscht wird, deren Schwerpunkt auf dem Inland liegt. Die gesamten oder wesentlichen Teile der Zuschauermarktanteile dieser Gruppen wurden in ihren jeweiligen Inlandsmärkten generiert. Eine bemerkenswerte Ausnahme ist die Bertelsmann-Gruppe, deren Auslandsmarktanteil 2017 größer war als der im deutschen Markt. Die Mediengruppe lag hinter Discovery und vor ihren US-amerikanischen Rivalen WarnerMedia und 21st Century Fox sowie der italienischen Mediaset. Damit waren diese fünf Unternehmen 2017 mit Blick auf Fernsehtätigkeit im Ausland die erfolgreichsten Mediengruppen.
- Im Zuge der beiden großen Zusammenschlüsse - die Übernahme der britischen Mediengruppe Sky durch Comcast im November 2018 sowie der Übernahme von 21st Century Fox durch Walt Disney Company im März 2019 - hat der Einfluss der US-amerikanischen Gruppen in Europa zugenommen. Dank dieser beiden Übernahmen konnten die US-Muttergesellschaften (Vgl. Original) in die Top-20 der Gruppen mit den größten europäischen Zuschauermarktanteilen vorrücken, und der Anteil US-amerikanischer Gruppen in Auslandsmärkten stieg von 6,9 % auf bisher unerreichte 9,1 %



- Die Marktgröße ist ein entscheidender Faktor, der die starke Präsenz von im Wesentlichen auf nationaler Ebene operierenden Gruppen aus den größten audiovisuellen Märkten in Europa in der Top-20 erklärt; dazu gehören: Frankreich (z.B. Bouygues), Deutschland (z.B. Bertelsmann), Italien (z.B. Mediaset), Polen (z.B. TVP), Russland (z.B. Gazprom), Spanien (z.B. Atresmedia), die Türkei (z.B. TRT) und das Vereinigte Königreich (z.B. BBC). Im Jahr 2017 hatten 80 % der 50 führenden Mediengruppen mit den größten Zuschauermarktanteilen in Europa ihren Sitz in Europa, wobei 2017 auf die Top-20 mehr als die Hälfte (54,6 %) der europäischen Marktanteile entfielen - und auf die Top-50 mehr als drei Viertel (77,0%). Geht man davon aus, dass diese Marktanteile im Wesentlichen in nationalen Märkten generiert wurden, sind der Erfolg und die große Bedeutung von US-amerikanischen Gruppen, die sich als die treibende Kraft hinter der Internationalisierung des europäischen Fernsehmarkts erwiesen haben, umso beachtlicher. Nach den Übernahmen zählen Comcast und Walt Disney Company nunmehr zu den führenden Anbietern mit Marktanteilen im Ausland, und beim Ranking lagen sie unmittelbar hinter Discovery, Bertelsmann und WarnerMedia - und vor Mediaset.
- Auch unter Berücksichtigung nationaler Grenzen entfiel in den meisten europäischen Märkten ein nicht unwesentlicher Marktanteil auf öffentlich-rechtliche Mediengruppen. Diese Anteile wurden im Allgemeinen in nationalen Fernsehmärkten gewonnen, und die Anteile an Auslandsmärkten beschränkten sich auf Nachbarländer, zu denen in Bezug auf Kultur und Sprache eine besondere Nähe bestand. Im Jahr 2017 waren sieben der 20 Mediengruppen mit den größten europäischen Marktanteilen öffentlich-rechtliche Gruppen - bzw. jede fünfte Gruppe unter den Top-50. Dazu gehörten öffentlich-rechtliche Gruppen aus: Russland (RTR und Channel One Russia auf dem 4. bzw. 5. Platz), Deutschland (ARD auf Platz 6 und das ZDF auf Platz 15), Italien (RAI auf Platz 7), dem Vereinigten Königreich und Frankreich (BBC Platz 9 bzw. France Télévisions Platz 12), Spanien (RTVE auf Platz 29), den Niederlanden (NPO auf Platz 38), der Tschechischen Republik (CT auf Platz 45) und Österreich (ORF Platz 50).



Synthèse

Les groupes américains sont devenus la force motrice de l'internationalisation croissante que connaît le secteur européen de la télévision. Ce rapport étudie cette évolution sous trois angles différents. En premier lieu, celui des tendances à la concentration et à la fragmentation observées sur les différents marchés d'audience nationaux en Europe : les plus grands acteurs du secteur voient leurs parts de marché se réduire, tandis que le marché de l'audiovisuel se caractérise par un nombre important de chaînes de télévision détenant chacune une faible part de marché. Le deuxième angle est celui du pouvoir de marché des chaînes étrangères sur les marchés nationaux : les groupes étrangers exercent une puissance significative sur le marché de la majorité des pays européens. Enfin, la troisième partie met en évidence un renforcement de la présence des groupes américains dans le secteur audiovisuel européen, en recensant les activités de radiodiffusion des principaux acteurs et en comparant leurs parts de marché d'audience européennes sur les différents marchés.

Ce rapport repose sur des analyses des statistiques d'audience fournies par Eurodata TV Worldwide.

Tendances à la concentration et à la fragmentation sur les marchés nationaux

La concentration tend à décroître sur le marché de l'audience européen, les différents acteurs du secteur ne cessant de perdre des parts de marché avec le temps. Entre 2012 et 2017, la part de marché d'audience moyenne des quatre premières chaînes télévisées sur les marchés nationaux européens a baissé de 8,2 %, avec une perte moyenne nette de 5,5 points de pourcentage (PP). Dans l'UE, ce recul moyen était plus prononcé encore (- 10,2 % ; perte moyenne nette de 6 PP). Les exceptions notables à cette tendance étaient la Suisse (alémanique), le Danemark et la Roumanie.

- Dans le même temps, les quatre plus grands groupes de télévision enregistraient des pertes d'audience plus limitées – un signe que les mouvements de regroupement au sein du secteur ont ralenti l'évolution générale et permis aux grands acteurs de mieux préserver leurs parts cumulées sur les marchés nationaux européens. Entre 2012 et 2017, les parts de marché d'audience sur les marchés nationaux européens des quatre premiers groupes de télévision ont ainsi diminué en moyenne de 5,1 % (perte moyenne nette de 3,6 PP). Le phénomène était légèrement moins prononcé dans l'UE (- 4 %), où la baisse annuelle la plus prononcée a eu lieu entre 2016 et 2017, avec des parts d'audience moyenne en baisse de 3,1 % (perte moyenne nette de 3,8 PP). Les exceptions notables à cette tendance étaient la Russie, le Danemark et la Lituanie.



- Les marchés audiovisuels des pays nordiques comptent parmi les plus concentrés d'Europe. Une analyse des données de l'année 2017 au moyen de l'indice Herfindahl-Hirschman (IHH) indique que l'Islande, le Danemark, la Finlande, la Norvège et la Suède présentent les scores IHH les plus élevés du continent. En tout, 15 pays européens (dont 11 membres de l'UE) se caractérisent par une forte concentration, du point de vue des parts de marché détenues par les quatre plus grands groupes de télévision sur chaque territoire. En règle générale, les grands marchés audiovisuels, tels que l'Italie, la Russie, la France, le Royaume-Uni et l'Allemagne, affichent également de forts taux de concentration.
- Le marché européen de l'audience penche nettement en faveur d'une multiplication des chaînes de télévision possédant chacune une part de marché relativement faible – un reflet du degré de fragmentation du marché, où seule une poignée de chaînes uniques dépassent 10 % de part de marché. En 2017, une moyenne de deux tiers (67,8 %) des chaînes de télévision détenaient une part de marché d'audience inférieure ou égale à 1 % dans les pays européens. Quatre cinquièmes (80 %) des chaînes détenaient une part inférieure ou égale à 2 % (chiffres comparables pour l'UE). Au total, en moyenne, quelque 95 % des diffuseurs des pays d'Europe et de l'UE captaient une audience n'excédant pas 10 % ; seuls les 5 % restants atteignaient une part de marché plus importante. Les marchés de taille modeste, comptant généralement moins de petites chaînes, présentaient globalement une fragmentation moindre.
- Dans l'ensemble, les parts de marché d'audience des radiodiffuseurs de service public (RSP) européens étaient en recul, avec une moyenne de - 10 % sur six ans, entre 2012 et 2017. Cette tendance à la baisse était moins prononcée pour les RSP des pays de l'UE (- 5,5 %). Les exceptions notables à cette tendance concernent le Danemark, la Turquie, l'Allemagne, la Communauté française de Belgique et la Slovaquie. Parallèlement, certaines chaînes de télévision exploitées par des groupes de RSP figuraient parmi les premières du classement, du point de vue de leur part de marché nationale. En 2017, la chaîne publique islandaise Sjonvarpid (RUV) détenait ainsi de loin la plus haute part de marché d'audience nationale en Europe, à hauteur de 55,9 %. Dans l'ensemble, les RSP affichaient des résultats honorables dans la catégorie des chaînes de télévision, avec des parts de marché supérieures à 10 %, en particulier dans les pays nordiques où leurs services enregistrent traditionnellement de bons scores.

Pouvoir de marché des chaînes de télévision étrangères sur les marchés nationaux

- Les acteurs non nationaux occupent une position significative sur une majorité de marchés audiovisuels européens, certains groupes éclipsant même leurs homologues locaux en parts de marché. En 2017, les chaînes étrangères représentaient ainsi plus de 20 % de part d'audience sur 26 marchés audiovisuels européens, et même plus de 50 % dans dix pays.



- Parmi les pays dans lesquels des groupes étrangers détiennent d'importantes parts de marché nationales, figurent les petits marchés audiovisuels, notamment la Bulgarie, en première place avec une part de 71,6 %, suivie par le Luxembourg (67,2 %) et la Communauté française de Belgique (63,6 %). La quatrième place revient à la Norvège, ce qui est relativement atypique, étant donné les bonnes performances de ses médias de service public. Son paysage télévisuel privé est cependant largement dominé par des groupes étrangers (tels que le Danois Egmont Fonden et Discovery, basé aux États-Unis), qui captent au total 58,1 % du marché de l'audience nationale. Dans la mesure où les données du marché de la télévision ne peuvent être mesurées de façon exhaustive et uniforme pour tous les services présents sur les plus petits marchés audiovisuels, le pouvoir de marché global des acteurs non nationaux dans des pays tels que la Lettonie, la Croatie, les Pays-Bas, la Slovénie, la République tchèque, la Roumanie et l'Autriche est sans doute sous-estimé.
- Les chiffres relevés au Royaume-Uni (24,8 %) et en Espagne (37,2 %) témoignent de parts de marché légèrement plus élevées pour les acteurs étrangers que dans d'autres grands pays. Sur le marché britannique, ce phénomène est surtout le fait des parts de marché cumulées détenues par les groupes américains, tandis qu'en Espagne, la forte présence d'un certain nombre de chaînes opérant sous la marque de l'Italien Mediaset et les parts cumulées des acteurs américains gonflent le pourcentage global revenant aux groupes étrangers. Ces derniers exercent également une influence relativement importante en Pologne (34 %), emmenés par les chaînes de télévision du groupe TVN Pologne, devenu en mars 2018 une filiale de l'Américain Discovery.
- Les groupes américains revendiquent une présence particulièrement forte dans le secteur européen de l'audiovisuel, en comparaison des autres groupes paneuropéens sur les marchés étrangers. C'est particulièrement le cas dans les pays de petite taille, où les groupes américains revendiquaient en 2017 la majorité des parts d'audience des chaînes non nationales. En la matière, la Slovénie, où les acteurs américains détenaient 44,1 % du marché, était suivie par la Bulgarie (40,7 %), la Roumanie (31,5 %), la Croatie (31,4 %), la République tchèque (31,3 %), la Pologne (29,1 %), la Slovaquie (25,9 %) et la Norvège (22,5 %). Parmi les grands marchés audiovisuels, le Royaume-Uni se distingue par l'importante part de marché des chaînes non nationales détenue par des groupes américains (23,1 %). Il est à noter que sur d'autres grands marchés, tels que l'Allemagne, l'Italie et la Turquie, c'est Walt Disney Company qui est en tête, s'agissant des parts de marché des acteurs étrangers.
- Les groupes américains présentent en outre le plus haut degré d'internationalisation du point de vue du nombre de marchés étrangers où ils sont actifs. En 2017, le groupe américain Discovery était le plus omniprésent sur le marché européen de l'audiovisuel, puisqu'il diffusait sur 26 territoires. Il était suivi par Viacom (25), Walt Disney Company (23, en comptant 21st Century Fox), AT&T (22, en comptant WarnerMedia) et Comcast (19, en comptant Sky), tandis que le



Japonais Sony Corporation menait des activités dans 13 pays. Le groupe européen le plus internationalisé était l'Allemand Bertelsmann, présent sur 14 territoires, suivi par le Suédois Kinnevik (10) et la BBC (8).

- Le rachat par fusion-acquisition de 21st Century Fox par Disney et celui de Sky par Comcast ont donné lieu à de nombreux chevauchements entre les marchés des parties, lesquelles ont surtout accru leur présence sur les marchés nationaux où elles étaient déjà actives, et non gagné de nouveaux territoires de radiodiffusion significatifs. Ces recoupements devraient également coïncider avec les accords déjà conclus par ces groupes en matière de concession de licences.
- Sur certains pays dans lesquels les acteurs étrangers détiennent d'importantes parts de marché, il s'agit essentiellement de diffuseurs européens présentant une proximité culturelle et linguistique particulière avec ces marchés, ce qui rend le succès global des groupes américains plus remarquable encore. La prééminence des services français et allemands en Belgique et en Suisse romande, ou encore des services exploités par des groupes allemands en Autriche, au Luxembourg, aux Pays-Bas et en Suisse alémanique, en constitue des exemples représentatifs.

Une concurrence internationale pour attirer les publics européens

- La concurrence pour la conquête d'une part de l'audience européenne se joue principalement au niveau national. Elle est dominée par un certain nombre de groupes européens à vocation nationale qui comptent parmi les acteurs les plus importants du secteur. La plupart d'entre eux réalisent l'essentiel ou l'intégralité de leur audience sur leurs marchés nationaux respectifs, à l'exception notable de Bertelsmann, qui détenait en 2017 des parts de marché plus importantes à l'étranger qu'en Allemagne. Le groupe se place derrière Discovery, mais devant ses concurrents américains WarnerMedia et 21st Century Fox, ainsi que l'Italien Mediaset. Ces cinq groupes étaient en 2017 les plus performants du point de vue de leurs activités sur le marché de la télévision non nationale en Europe.
- A la suite de deux opérations de concentration de grande ampleur dans le secteur, le rachat du groupe britannique de médias Sky par Comcast en novembre 2018 et celui de 21st Century Fox par Walt Disney Company en mars 2019, l'ancrage des groupes américains en Europe s'est encore renforcé. Ces deux fusions-acquisitions ont propulsé les sociétés mères américaines parmi les 20 groupes détenant les parts de marché d'audience les plus importantes en Europe et ont porté la part totale des groupes américains sur le marché de la télévision non nationale au niveau inédit de 9,1 %, là où elle n'était auparavant que de 6,9 %.
- La taille des marchés constitue un facteur déterminant, qui explique la forte présence, parmi les 20 premiers groupes, d'acteurs aux activités essentiellement nationales basés dans les grands marchés audiovisuels européens, notamment la



France (exemple : Bouygues), l'Allemagne (Bertelsmann), l'Italie (Mediaset), la Pologne (TVP), la Russie (Gazprom), l'Espagne (Atresmedia), la Turquie (TRT) et le Royaume-Uni (BBC). En 2017, parmi les 50 premiers groupes audiovisuels du point de vue de leurs parts de marché d'audience en Europe, les quatre cinquièmes étaient basés en Europe. Les 20 premiers représentaient plus de la moitié des parts (54,6 %) et les 50 premiers, plus des trois quarts (77 %). Dans la mesure où une large proportion de ces parts de marché provient des marchés nationaux de ces acteurs, le succès et le poids considérable des groupes américains, qui sont devenus la force motrice de l'internationalisation croissante que connaît le secteur européen de la télévision, sont d'autant plus remarquables. Les fusions-acquisitions réalisées par Comcast et Walt Disney Company ont placé ces groupes parmi les premiers détenteurs de parts sur le marché de la télévision non nationale, juste derrière Discovery, Bertelsmann et WarnerMedia, et devant Mediaset.

- Même en tenant compte des frontières nationales, les groupes de médias de service public détiennent des parts de marché considérables sur la plupart des marchés européens. Ils les réalisent généralement sur leurs marchés nationaux, leurs parts de marché à l'étranger étant limitées aux pays avec lesquels ils partagent des affinités culturelles ou linguistiques. En 2017, sept des 20 premiers groupes audiovisuels du point de vue de leur part de marché d'audience en Europe étaient des médias de service public ; ils représentaient un cinquième des 50 premiers groupes audiovisuels. Parmi eux figuraient des RSP de Russie (RTR et Channel One Russia à la quatrième et à la cinquième place, respectivement), d'Allemagne (ARD à la sixième place et ZDF à la 15e), d'Italie (RAI, septième), du Royaume-Uni et de France (la BBC et France Télévisions, respectivement neuvième et 12e), d'Espagne (RTVE, 29e), des Pays-Bas (NPO, 38e), de République tchèque (CT, 45e) et d'Autriche (ORF, 50e).



1. Concentration and fragmentation tendencies in national audience markets

The following chapter focuses on the concentration and fragmentation tendencies in the various European national audience markets, identifying the contraction of audience shares among top players and an audiovisual market characterised by a large number of TV channels with relatively small market shares.

Less concentration due to continued contraction of audience shares of main TV channels over time while consolidation processes slowed down losses for TV groups

- There is a general decrease in the concentration of the European audience market due to a continued loss of shares by market leaders over time. Over a six year period from 2012 to 2017, average audience market shares of the four leading TV channels in Europe's³ national markets have contracted by 8.2 percent. In the EU⁴, the average decline in audience shares was even more pronounced (-10.2%). Notable exceptions to this trend were Switzerland (Germ.), Denmark and Romania. Market shares of the top 4 TV channels in 2017 differed widely from one country to another, ranging from 93% in Iceland to just over 28% in Hungary. In terms of European average, the four leading TV channels accounted for around half (49.9%) of audiences in a national market.
- At the same time, the four main TV groups had fewer audience losses to record, indicating that industry consolidation processes were able to slow down the overall trend, enabling groups to better maintain cumulated shares in the European national markets. Over a six year period from 2012 to 2017, average

³ Europe includes the EU (without Luxembourg and Malta), Bosnia and Herzegovina, Switzerland, Georgia, Iceland, "the former Republic of Macedonia", Norway and Turkey.

⁴ No audience data for Luxembourg and Malta.



audience market shares of the four leading TV groups in Europe's⁵ national markets have contracted by 5.1 percent. In the EU⁶, the average decline in audience shares was somewhat less pronounced (-4.0%) over the same time period but experienced the sharpest year-on-year drop in 2016/17 when average audience shares declined by 3.1%. Notable exceptions to this trend were Russia, Denmark and Lithuania. Market shares of the top 4 TV groups in 2017 differed widely from one country to another, ranging from 98.3% in Iceland to just over 40% in Turkey. In terms of European average, the four leading TV groups per country in Europe accounted for around 70% of the audience market share.

- On average, the top 4 TV groups per country in Europe have experienced net losses of 3.6 percent point difference (PPD) in cumulated audience shares from 2012 to 2017 (3.8 PPD for the EU). While Switzerland (It.), Cyprus, Greece and Macedonia experienced the greatest net losses, the main TV groups in Russia, Denmark, Lithuania and Norway were notable exceptions to this trend. The average net loss of the four main TV channels per country in Europe was 5.5 PPD, while it was somewhat greater in the EU at 6.0 PPD. The most popular channels in Hungary, Poland, Slovenia, Macedonia, Slovakia, Croatia, Portugal and the Czech Republic experienced the greatest net losses in audience shares from 2012 to 2017. Exceptions to this trend were Denmark, Switzerland (Germ.), Romania, Sweden and Norway.

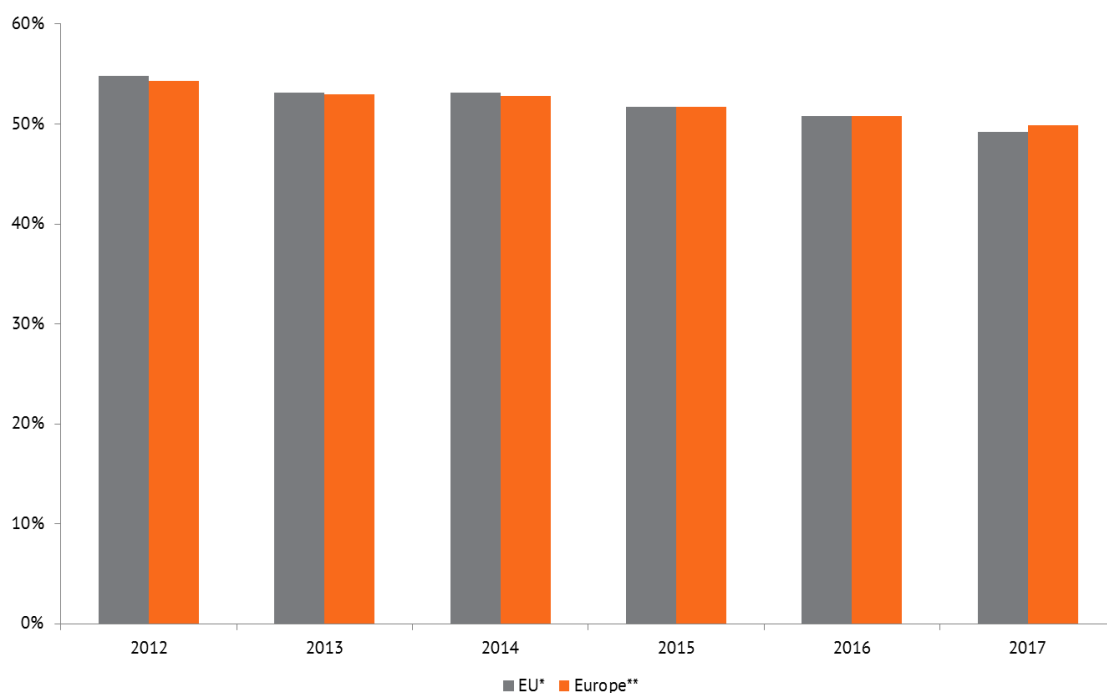
⁵ Europe includes the EU (without Luxembourg and Malta), Bosnia and Herzegovina, Switzerland, Georgia, Iceland, "the former Republic of Macedonia", Norway and Turkey.

⁶ No audience data for Luxembourg and Malta.



Contraction of European audience market of top 4 television channels by 8.2% (EU 10.2%) over a six year period from 2012-17

Figure 1. Average audience market share of the top 4 TV channels in Europe | 2012 - 2017 – in %



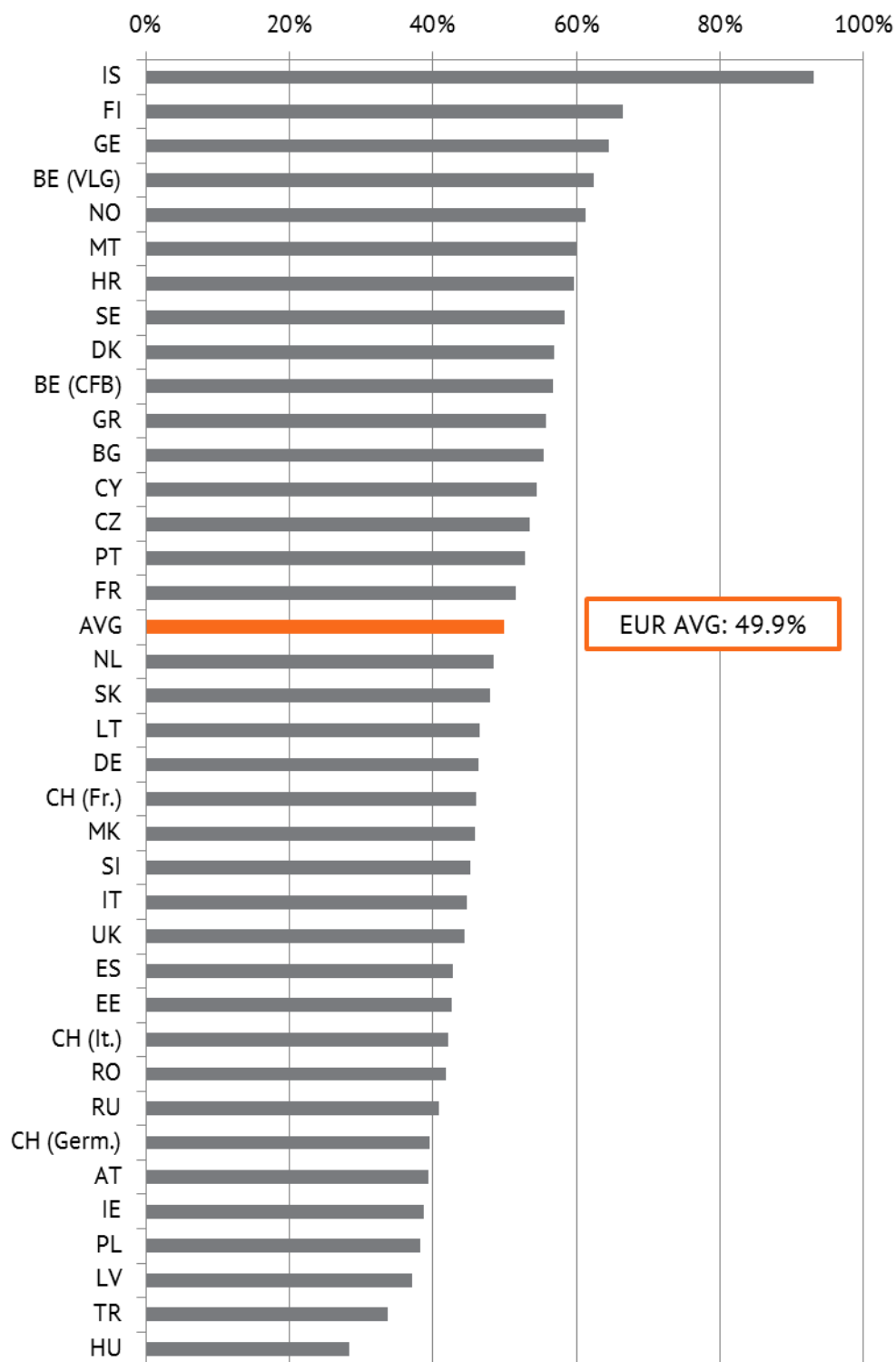
* No 2017 data available for Luxembourg and Malta.

** Europe includes the EU, Bosnia and Herzegovina, Switzerland, Georgia, Iceland, "the former Yugoslav Republic of Macedonia", Norway and Turkey.

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Figure 2. Audience market shares of the four leading TV channels by country | 2017 – in %



Note: No 2017 audience data for Bosnia and Herzegovina.

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Consolidation slowed down the contraction of European audience market shares among the top 4 television groups by (Europe 5.1%; EU 4.0%)

Figure 3. Average audience market share of the top 4 TV groups in Europe | 2012 - 2017 – in %



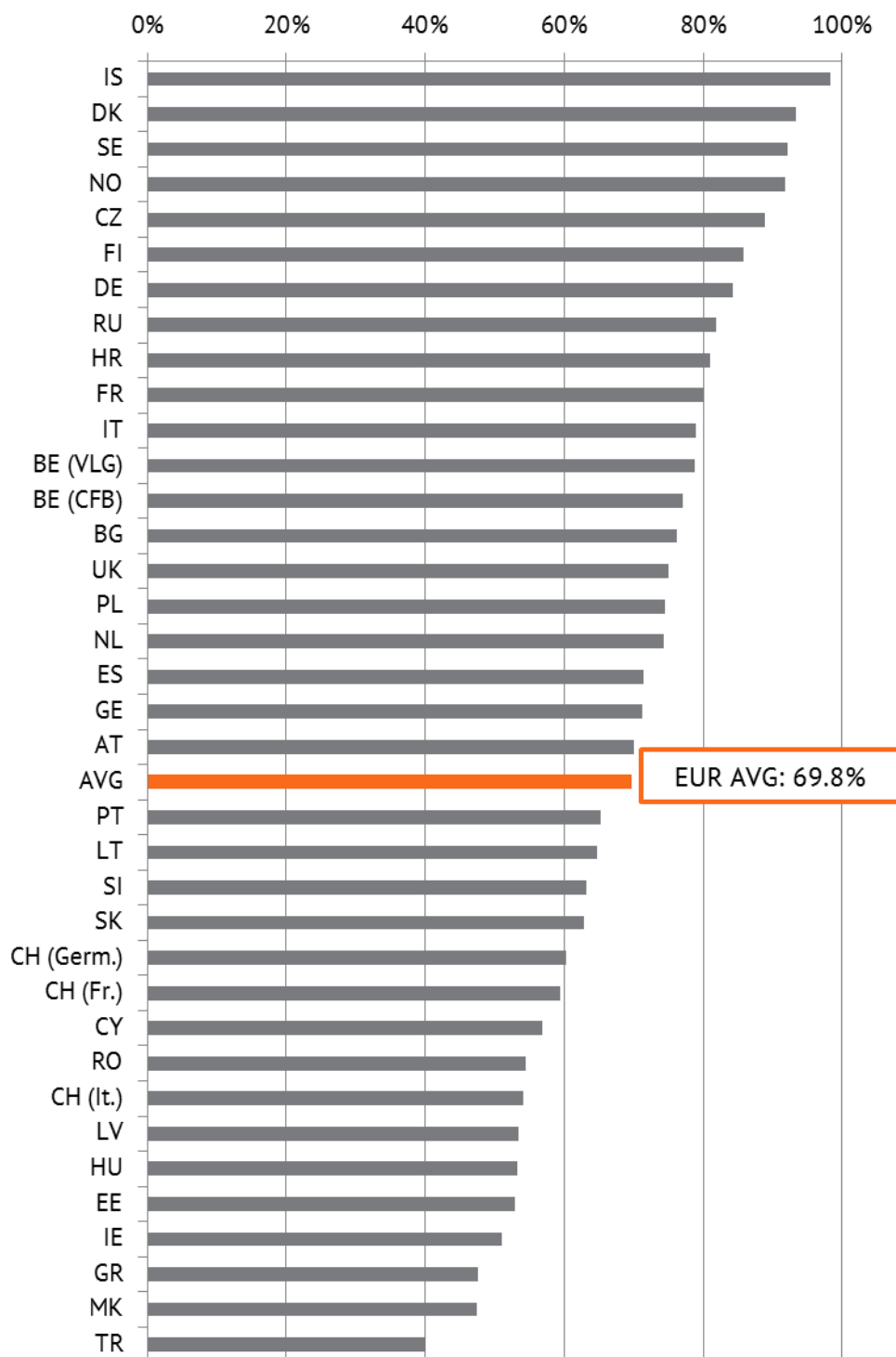
Notes: * No 2017 data for Luxembourg and Malta.

** Europe includes the EU, Bosnia and Herzegovina, Switzerland, Georgia, Iceland, “the former Yugoslav Republic of Macedonia”, Norway and Turkey.

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Figure 4. Audience market shares of the four leading TV groups per country | 2017 – in %



Note: No 2017 audience data for Bosnia and Herzegovina, Luxembourg and Malta.

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Comparison of net losses in audience shares among the 4 main TV channels and groups

Table 1. Change in audience share of the top 4 TV channels and TV groups | 2012/17 – in percent point difference

Country	Change cumulated market share of the top 4 TV groups	Change cumulated market share of the top 4 TV channels
AT	-3.0	-5.0
BE (CFB)	-2.6	-2.2
BE (VLG)	-4.0	-3.8
BG	-1.4	-7.9
CH (French speaking)	-3.1	-2.3
CH (German speaking)	-3.9	3.8
CH (Italian speaking)	-23.6	-7.2
CY	-19.6	-8.1
CZ	0.1	-10.1
DE	-3.9	-3.4
DK	10.8	4.8
EE	-9.3	-8.7
ES	-2.5	-1.8
FI	-1.9	-0.4
FR	-0.2	-6.9
UK	-6.7	-3.4
GR	-17.6	-5.3
HR	1.9	-10.6
HU	-9.7	-18.9
IE	-3.7	-6.3
IS	0.3	-4.8
IT	-3.2	-4.3
LT	7.4	-1.8
LV	-8.3	-7.2
MK	-14.6	-11.5
NL	-2.9	-2.3
NO	5.3	0.9
PL	-5.5	-17.6
PT	-7.7	-10.3
RO	3.1	3.1
RU	19.0	-6.4
SE	2.9	2.1
SI	-7.8	-13.7
SK	-7.6	-11.1
Europe average	-3.6	-5.5
EU average	-3.8	-6.0

Note: No data for Bosnia and Herzegovina, Georgia, Luxembourg, Malta and Turkey.

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Nordic countries among the most concentrated audiovisual markets in Europe

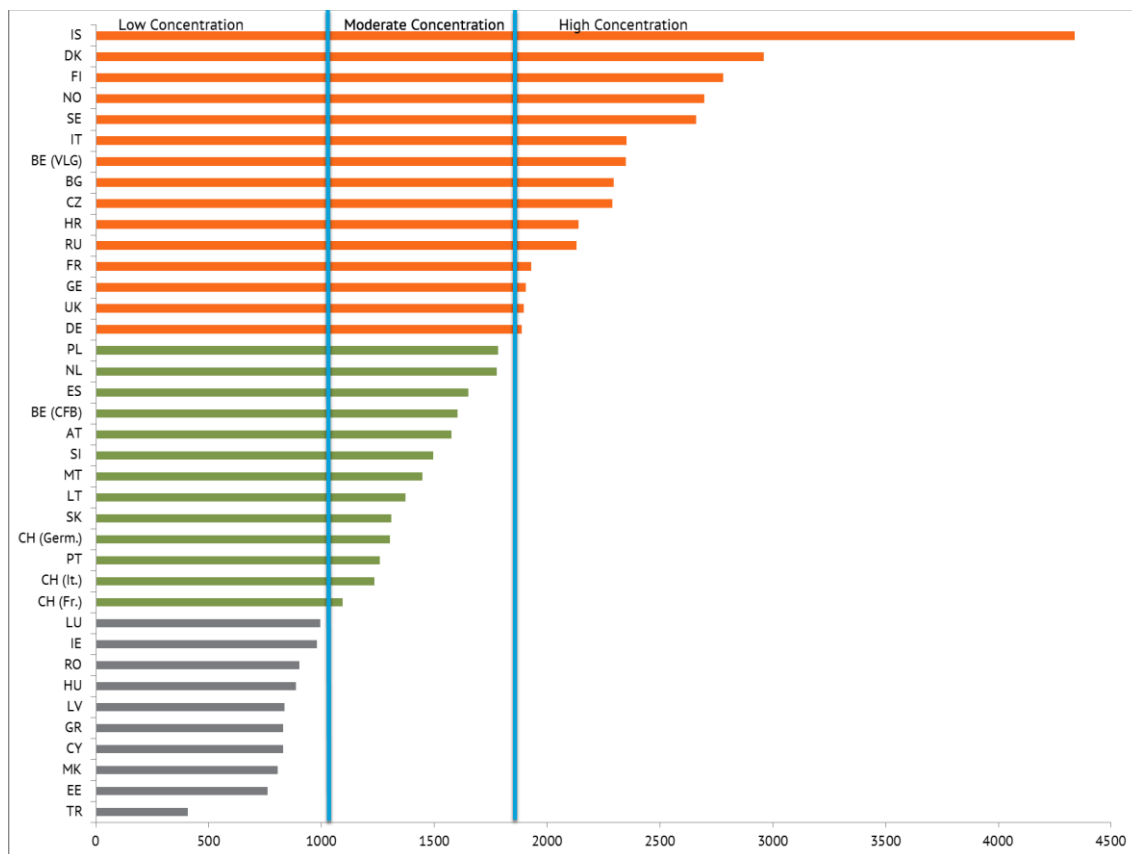
- An analysis of 2017 audience data using the Herfindahl-Hirshman Index (HHI)⁷ showed that a significant number of European audiovisual markets (a total of 15 of which 11 were EU countries) were highly concentrated in terms of shares held by the 4 main TV groups in each country. The Nordic countries showed the highest degrees of audience concentration: Iceland, Denmark, Finland, Norway and Sweden registered the top five HHI Index scores in Europe. Other countries with high concentration levels typically included larger audiovisual markets such as Italy, Russia, France, the UK and Germany.
- A total of 19 European countries had an above average cumulation of audience market shares of 70% and more held by the 4 main TV groups, 15 of which were EU countries. Iceland, Denmark, Sweden, Norway and the Czech Republic had the highest levels of cumulated market shares in Europe, accounting for over 90% of the total audience market in the respective countries. The first main group accounted for a European average of 29.7% audience share, while the second main group had an average of 21.5%, the third 21.1% and the fourth 6.8% market share. The equivalent figures among the EU member states were similar. Considering the often significant gaps in terms of market shares from one TV group to another, the HHI is the preferred measurement as it accentuates the weight of larger group(s) among the top 4.

⁷ The Herfindahl-Hirschmann Index (HHI) is a commonly accepted measure of market concentration used by regulators to determine if an industry should be considered competitive or as close to being a monopoly. It ranges from close to zero to 10,000 with an HHI of less than 1,500 considered to be a competitive market, an HHI of 1,500 to 2,500 being considered to be a moderately concentrated market, and an HHI of 2,500 or greater to be a highly concentrated marketplace.



Nordic countries showed the highest levels of market concentration among European audiovisual markets

Figure 5. Herfindahl-Hirshman Index analysis of audience concentration by country | 2017

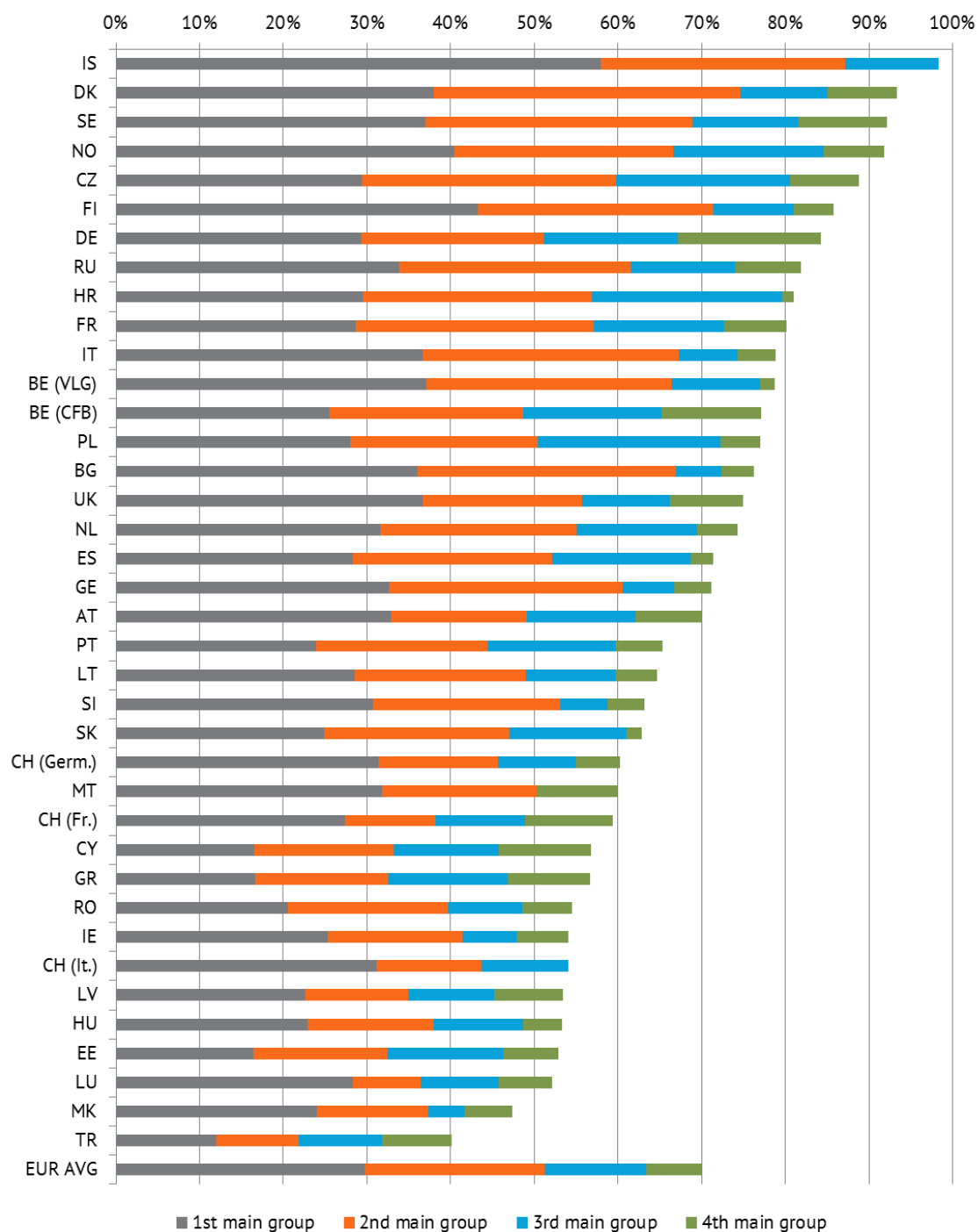


Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



In most countries the main TV group was leading by a margin

Figure 6. Cumulated audience market shares of the 4 main TV groups | 2017 – in %



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Four out of five TV channels in Europe accounted for less than 2% audience share

- In 2017, two thirds of TV channels⁸ (67.8%) in one given country in Europe had an audience market share of 1% or less. And four out of five TV channels (80.0%) accounted for a market share of 2% or less. This compares to EU figures which showed a similar trend with more than half of TV channels (56.5%) in one given EU country accounting for 1% or less market share and four out of five TV channels (81.4%) having an audience of 2% or less. Overall, around 95% of TV channels in one given country in Europe and the EU captured an audience of 10% or less, leaving just 5% with a superior market share. This illustrates the degree of audience fragmentation in the greater European and EU audiovisual market that is characterised by a limited number of single TV channels capturing a double figure audience market share.
- Audience fragmentation varies considerably from one market to another. Countries such as the UK, Poland, Slovenia, Italy and Ireland have the highest degree of audience fragmentation with a significant number of TV channels with a very low audience market share. At least four out of five TV channels⁹ in these national markets have an audience of 1% and less. Smaller countries such as Cyprus, Iceland, Morocco, Slovakia, Greece, Malta and Georgia, which tend to have fewer small TV channels, have less market fragmentation. More than one out of five TV channels in these countries accounted for an audience above the 10% mark.

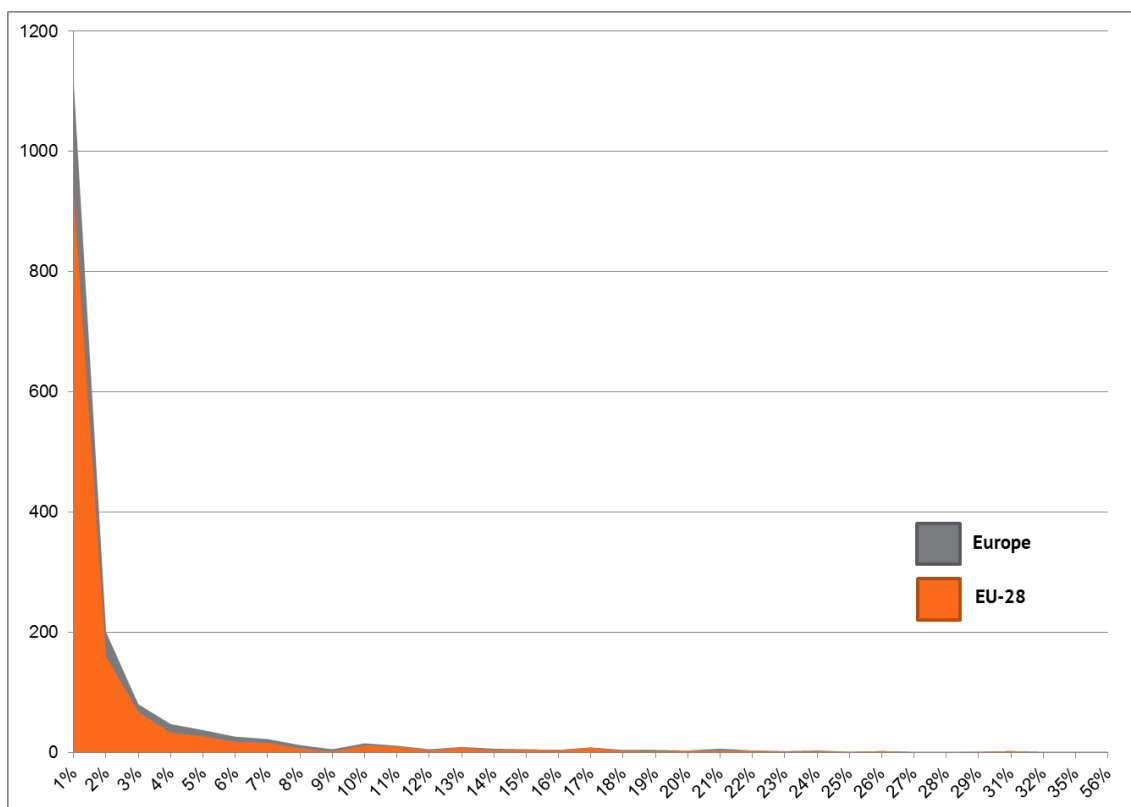
⁸ This only includes TV channels for which 2017 audience data with a minimum daily market share of 0.1% was measured by Eurodata TV Worldwide. Figures include double counts between countries. For more information see Annexes.

⁹ Percent point share of TV channels for which audience market data is available in a given country.



80% of TV channels in Europe had a market share smaller than 2%

Figure 7. Audience clusters of European TV channels | 2017 - In number of TV channels and % audience market share



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



The weight of public service broadcasting groups in the audience market is in decline

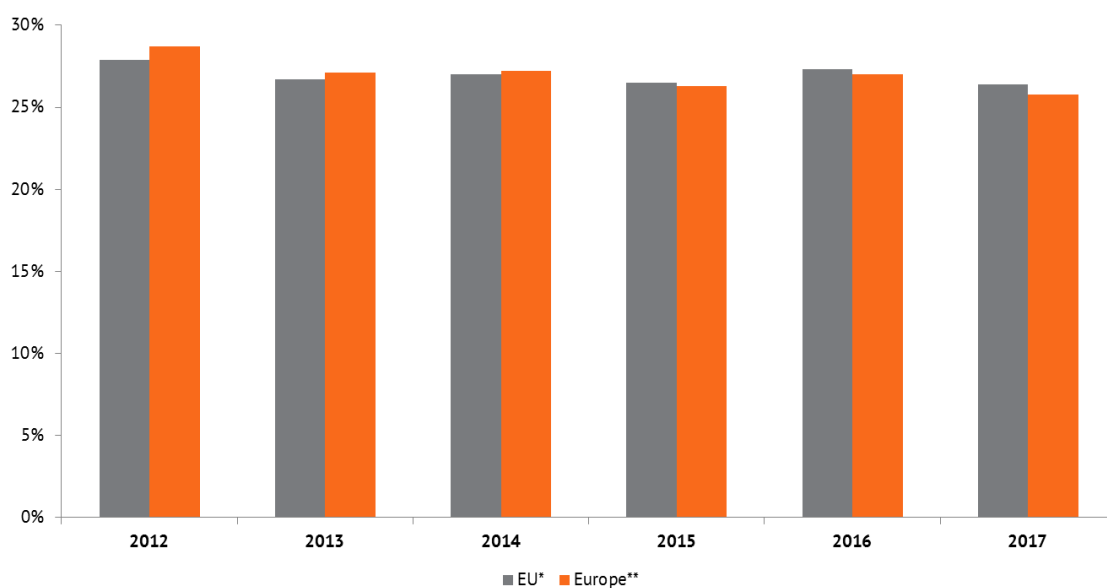
- The average audience market shares of public service broadcasters (PSBs) have generally decreased since 2012. Over a six year period from 2012 to 2017, average audience market shares of European PSBs have contracted by 10 percent. This negative trend was less pronounced among PSBs in the EU, where the average audience market share fell by 5.5% over the same six year time period. Notable exceptions to this trend were: Denmark, Turkey, Germany, the French Community of Belgium and Slovakia.
- At the same time single TV channels operated by public service broadcasting groups were well represented in the top list of TV channels by national market share. Seven of the top ten TV channels were public channels and a total of 11 of the top 20. The Icelandic public TV channel Sjonvarpid (RUV) with 55.9% (2017) had by far the highest national audience market share in Europe. Ranking second and third were Moroccan TV channel 2M (34.2%) and Norwegian channel NRK1 (31.5%), both of which are public services. Public service broadcasting channels generally fared well in the category of TV channels with a double figure market share. They represented 40.5% of European TV channels with a national market share greater than 10%.
- 2017 audience market figures confirmed the strength of public service broadcasting groups in the Nordic countries which accounted for large national audience market shares. In 19 European countries (15 of which were EU countries), including Germany, Italy, Poland, Russia and Turkey, PSBs represented the single largest broadcasting group in a national market in 2017. Within this category, the average market share of PSBs was generally greater (32.8%) than that of private groups (25.9%). In Romania and Greece, no PSB group was represented among the 4 main TV groups.
- Market shares of PSB groups outside their domestic markets are generally limited to markets with a particular cultural and linguistic proximity. PSB groups typically featured strongly in the non-domestic markets Austria (e.g. ARD), Belgium (e.g. France Télévisions in CFB), Switzerland (e.g. ZDF in German speaking, France Télévisions in French and Rai in Italian speaking Switzerland) and Ireland (e.g. BBC).
- Differences in levels of funding constitute one key factor explaining why European PSB audience shares range from below 5% to more than 70% with a notable gap between Nordic countries and some Baltic and Eastern European states. Irrespective of their audience share, though, PSBs, just like their commercial competitors, face increasing audience fragmentation due to the multiplication of digital television channels. Changing audience tastes fostered by increased



consumption of video content on streaming platforms may pose an additional challenge to the preservation of viewing shares in the future.

Average audience market shares of European public service broadcasters have generally decreased since 2012

Figure 8. Average audience market share of public service broadcasters in Europe | 2012 - 2017 – in %



**No data available for Malta; there is no public television service in Luxembourg.*

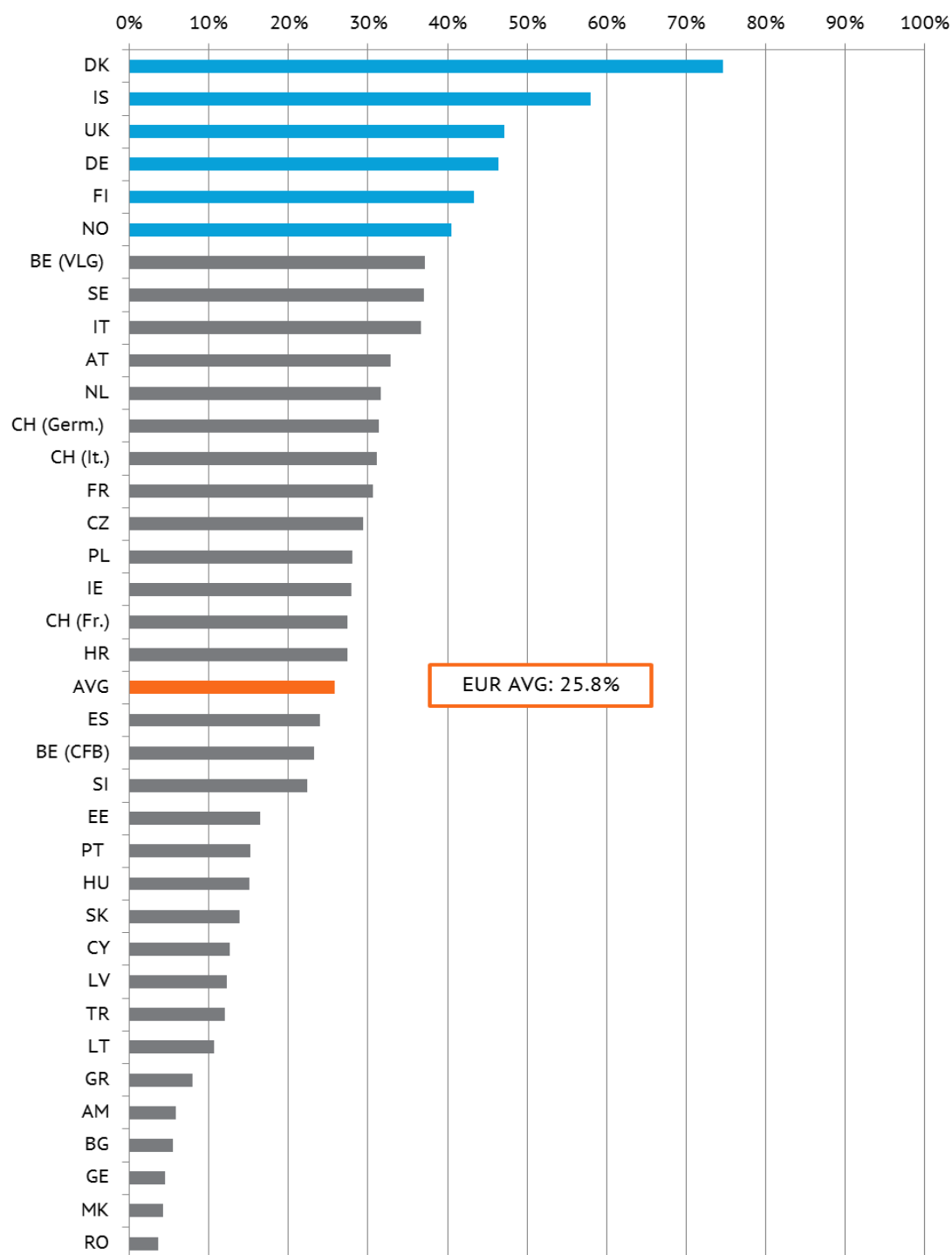
*** Europe includes the EU, Armenia, Bosnia and Herzegovina, Switzerland, Georgia, Iceland, “the former Yugoslav Republic of Macedonia”, Norway and Turkey.*

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Strong public service broadcasting in Nordic countries

Figure 9. Audience market share of public service broadcasters by country | 2017 – in %



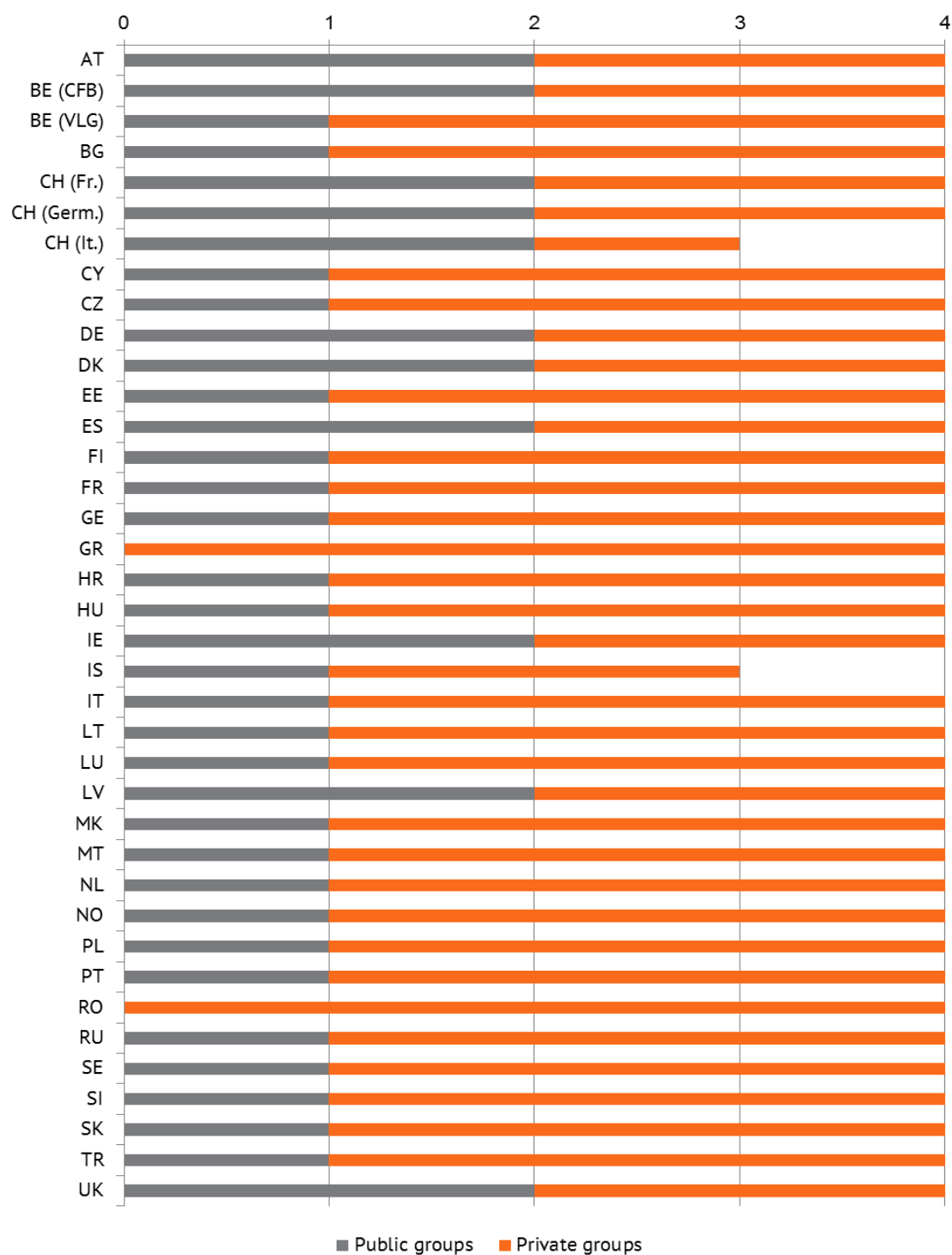
*No 2017 audience data for BA

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Public groups were well represented among top 4 groups in a national market

Figure 10. Public versus private groups among the 4 main TV groups | 2017 – in total numbers



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



2. The market power of non-domestic TV channels in national markets

The following chapter looks at the market power of non-domestic TV channels in national markets, noting the extent to which foreign groups exert considerable market power in a majority of European countries.

Non-domestic players exert considerable market power in a majority of European audiovisual markets

- Non-domestic players exert considerable market power in a majority of European audiovisual markets¹⁰ with some foreign TV groups eclipsing the market shares of domestic ones. In 2017, non-domestic players accounted for more than 20% of the audience share in 26 European audiovisual markets and in ten countries foreign TV channels accounted for more than 50% of national audience shares.
- The countries where a significant part of national market shares were held by foreign groups generally comprised smaller audiovisual markets, including Bulgaria which came in first place with a 71.6% share, followed by Luxembourg (67.2%) and the French Community of Belgium (63.6%) in second and third place. While finding Norway in 4th place is somewhat atypical, given its strong performing public service media, its private TV sector is largely dominated by non-domestic groups (e.g. Danish group Egmont Fonden and US-based group Discovery) taking 58.1% of the national audience market. Considering that TV market data may not be measured exhaustively and consistently for all services operating in smaller audiovisual markets, the overall market power of non-domestic players in countries like Latvia, Croatia, the Netherlands, Slovenia, the Czech Republic, Romania and Austria is likely to be even greater.
- At the same time, larger European countries tended to be among the markets with the lowest shares of non-domestic players, namely Russia (0.3%), Germany (7.1%), Turkey (10.5%), Italy (16.0%) and France (19.8%). The figures for the UK (24.8%)

¹⁰ No 2017 audience data for Bosnia and Herzegovina.



and Spain showed a somewhat higher market share of non-domestic players (37.2%) compared to other large countries. In the UK market this was largely due to the cumulated market shares of US groups. In Spain this was mainly due to the strong presence of a number of branded channels by Italian Mediaset and the cumulated shares of US players being measured in the Spanish market. Non-domestic groups also had a relatively high market impact in Poland (34.0%), led by the TV channels operated by the Polish TVN group which eventually became a subsidiary of Discovery in March 2018.

- US groups had a particularly strong market presence in the European audiovisual sector compared to other pan-European groups in non-domestic markets. Countries where US groups accounted for the majority of non-domestic audience shares in a national market in 2017 predominantly included smaller ones such as Slovenia (44.1%), followed by Bulgaria (40.7%), Romania (31.5%), Croatia (31.4%), the Czech Republic (31.3%), Poland (29.1%), Slovakia (25.9%) and Norway (22.5%). Among the larger audiovisual markets, the UK stood out with a significant level of non-domestic market shares held by US groups (23.1%). In this case, the market power of non-domestic players was not reached by a limited number of TV channels with a considerable market share but rather through the accumulation of shares by a larger number of TV services. For other larger national audiovisual markets such as Germany, Italy and Turkey, it is worth mentioning that the Walt Disney Company accounted for the largest part of non-domestic market shares in these territories.
- US groups showed the highest degree of internationalisation in terms of the number of non-domestic markets they were operating in¹¹. From the top ten groups with the largest number of non-domestic markets in which they held market shares, six were from the US, three were European-based and one from Japan (i.e. Sony Corporation). In 2017, the US-based group Discovery was the most omnipresent in the European audiovisual market with broadcasting activities in 26 different territories. It was followed by Viacom (i.e. 25), the Walt Disney Company (i.e. 23, including 21st Century Fox), AT&T (22, including WarnerMedia) and Comcast (i.e. 19, including Sky). The most internationalised European group was German Bertelsmann which was active in 14 different European territories, followed by Swedish group Kinnevik (i.e. 10) and the BBC (i.e. 8)¹².
- With the exception of Bulgaria and the French Community of Belgium, the Disney merger acquisition of 21st Century Fox did not add any significant new markets and instead strengthened the overall market shares held by the group in already existing ones. Apart from Luxembourg, Norway and Sweden, the merger

¹¹ The figures are indicative, representing a minimum of markets as audience measurement data, particularly in smaller markets, tends not to be exhaustive.

¹² Territories includes countries, regions and communities, e.g. German speaking Switzerland or the French Community of Belgium.



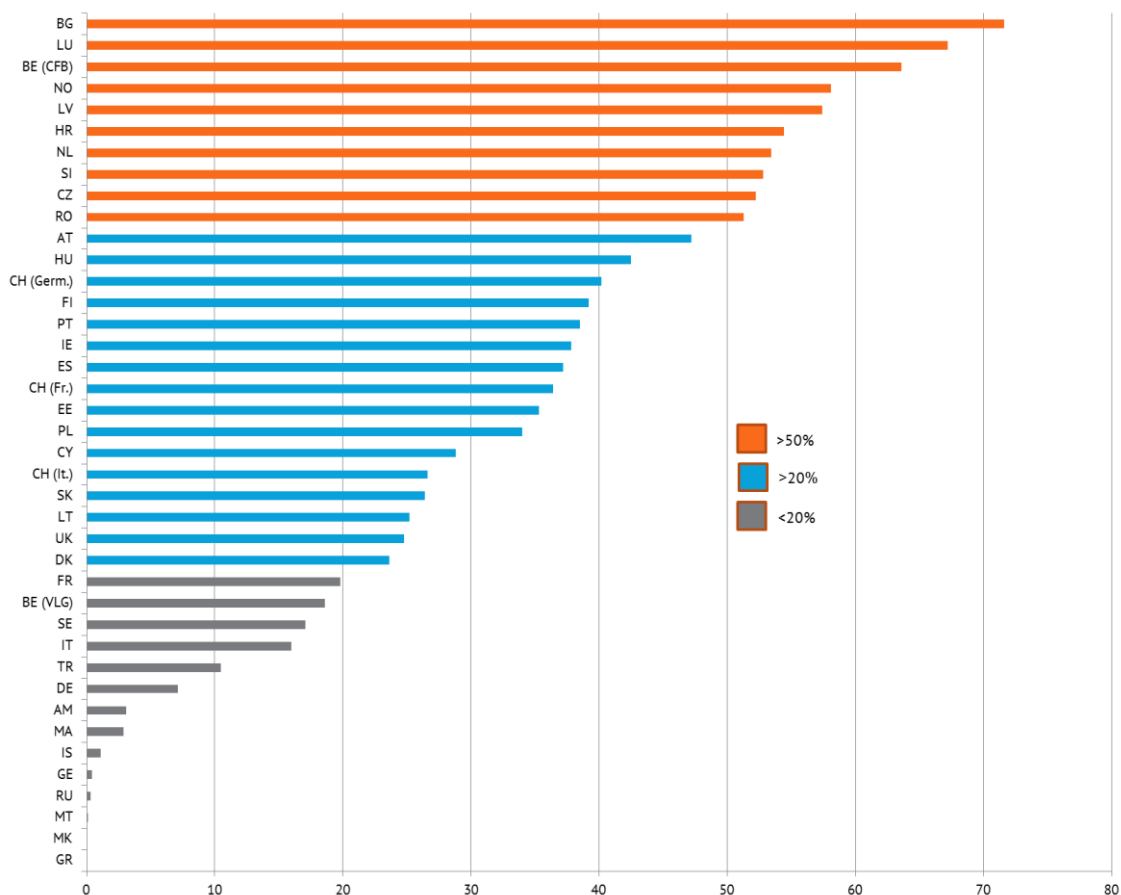
acquisition of Sky by Comcast largely overlapped and further enlarged shares in existing national markets. These commonalities were also likely to align seamlessly with existing licensing arrangements of these groups.

- Considering that some countries with raised levels of non-domestic audience market shares tend to be served by European players with a cultural and language proximity to these markets makes the overall success of US groups even more remarkable. Typical examples are the dominance of French and German services in Belgium and French-speaking Switzerland (e.g. Bertelsmann, Bouygues, France Télévisions) and those operated by German groups in Austria (e.g. ProSiebenSat.1 Media, Bertelsmann, ARD), Luxembourg (e.g. Bertelsmann), the Netherlands (e.g. Bertelsmann) and German-speaking Switzerland (e.g. Bertelsmann). While the total audience share of French-owned TV channels in the French Community of Belgium was 33.9%, the one of US-based groups reached 4.2%. Similarly, the market share of German groups with 45.1% compared to just 1.7% of US groups in the Austrian market. Likewise, German groups held a 48.8% market share in Luxembourg where US groups only had 1.8%. In the Netherlands German-owned groups reached a market share of 23.4% which compared to 13.6% accounted for by US groups and 35.0% held by German groups matched 1.9% of US groups in the German-speaking Swiss market.



In 26 European markets, non-domestic players accounted for more than 20% of the audience market in 2017

Figure 11. Market power of non-domestic TV channels in national markets | 2017 – In %

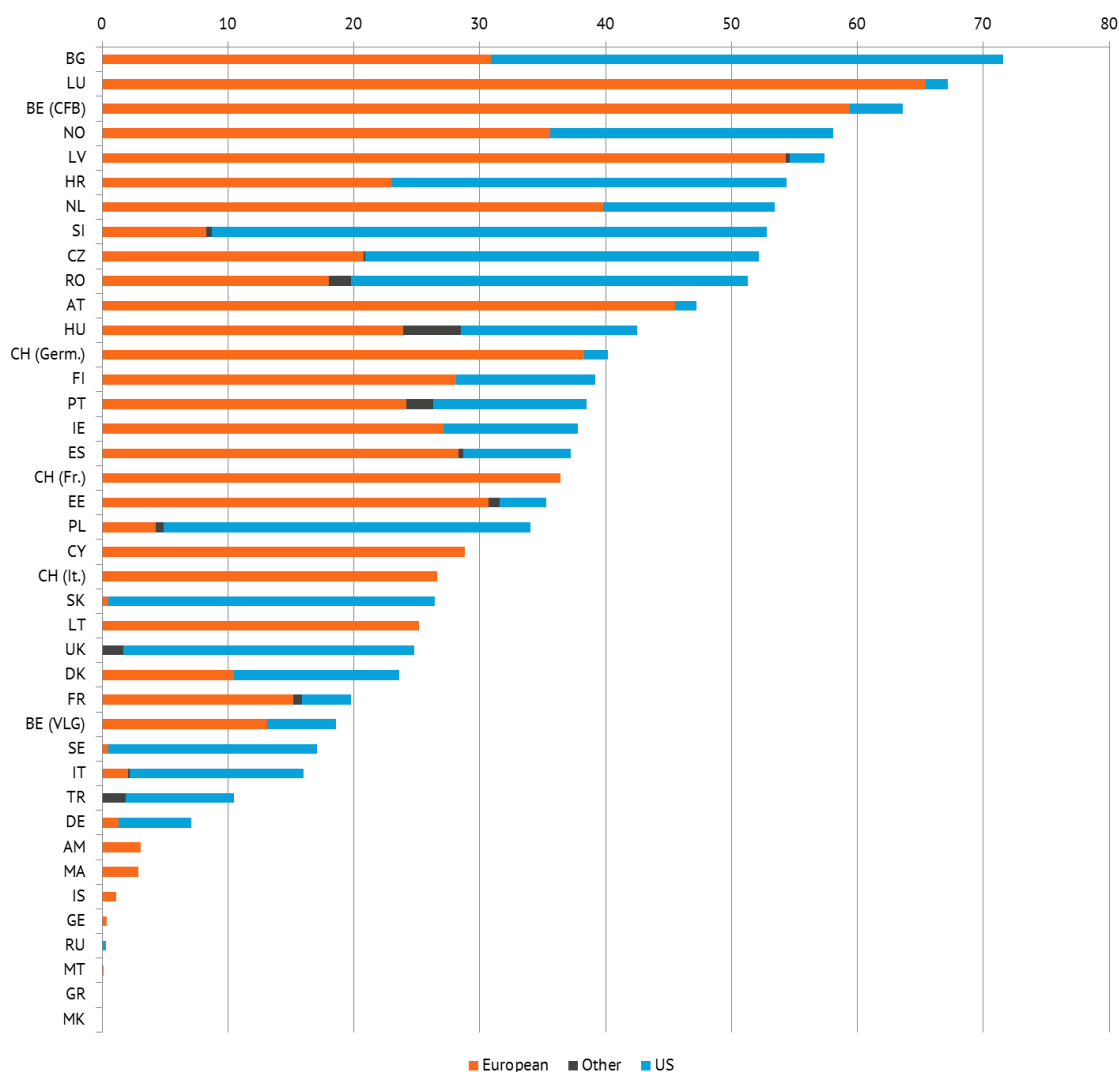


Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



The weight of US groups was more pronounced in smaller national markets

Figure 12. Audience share of non-domestic services by origin of ownership | 2017 – in %



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



US groups showed the highest degree of internationalisation regarding their presence in non-domestic markets

Table 2. TV broadcasting presence of groups in non-domestic European markets | 2017

Group	Non-domestic markets	Total
Discovery Inc (US)	AT, BE (CFB), BE (VLG), BG, CH (Germ.), DE, DK, EE, ES, FI, FR, HR, HU, IE, IT, LV, MT, NL, NO, PL, PT, RO, SE, SI, TR, UK	26
Viacom Inc (US)	AT, BE (CFB), BE (VLG), CH (Germ.), CZ, DE, DK, ES, FI, FR, GR, HR, HU, IE, IT, LV, MT, NL, NO, PL, PT, RO, SE, SI, UK	25
Walt Disney Company (US) (incl. 21st Century Fox)	BE (CFB), BE (VLG), BG, CZ, DE, DK, EE, ES, FI, FR, HR, HU, IT, LV, NL, NO, PL, PT, RO, RU, SE, SI, TR, UK	23
AT&T (US) (incl. WarnerMedia)	AM, BE (CFB), BE (VLG), BG, CZ, DE, DK, ES, FR, HR, HU, IT, NL, NO, PL, PT, RO, SE, SI, SK, TR, UK	22
Comcast (US) (incl. Sky Plc)	BE (CFB), CZ, DE, ES, FR, HR, HU, IE, IT, LU, NL, NO, PL, PT, RO, RU, SE, SI, UK	19
Bertelsmann (DE)	AT, BE (CFB), BE (VLG), CH (Germ.), CH (Fr.), CH (It.), FR, HR, HU, IT, LU, NL, PT, SI	14
Sony Corporation (JP)	CZ, EE, ES, HR, HU, IT, LV, PL, PT, RO, SI, TR, UK	13
Kinnevik (SE)	BG, CZ, DK, EE, LT, LV, NO, PL, RO, SI	10
AMC Networks Inc. (US)	BA, CZ, ES, HU, PL, PT, RO, SI, SK, UK	10
BBC (UK)	DK, IE, MT, NL, NO, PL, RO, SE	8
ProsiebenSat.1 Media SE	AT, CH (Germ.), CH (Fr.), CH (It.), LU, RO, SI	7
BOUYGUES (FR)	BE (CFB), BE (VLG), CH (Germ.), CH (Fr.), CH (It.), LU	6
France Télévisions (FR)	BE (CFB), BE (VLG), CH (Germ.), CH (Fr.), CH (It.), LU	6
Mediaset (IT)	CH (Germ.), CH (Fr.), CH (It.), ES, MT, SI	6
Liberty Global (UK)	BE (CFB), BE (VLG), IE, NL, PT, RO	6
ARD (DE)	AT, CH (Germ.), CH (Fr.), CH (It.), LU	5
RAI (IT)	CH (Germ.), CH (Fr.), CH (It.), MT, SI	5
ZDF (DE)	AT, CH (Germ.), CH (Fr.), CH (It.), LU	5
ARTE (FR)	BE (CFB), BE (VLG), CH (Fr.), CH (It.)	4
ORF (AT)	CH (Germ.), CH (Fr.), CH (It.), SI	4
Qatar Media Corporation	FR, SI, TR, UK	4
Albert Bonnier (SE)	DK, FI, NO	3
Channel One Russia (RU)	EE, LT, LV	3
ITV Plc (UK)	IE, MT, PL	3
RTR ("VGTRK") (RU)	AM, EE, LV	3
TV 5 MONDE (FR)	CH (Fr.), RO, TR	3
Baltic Media Alliance LTD.	EE, LT, LV	3
GROUPE AB (FR)	BE (CFB), BE (VLG), CH (Fr.)	3
DR (DK)	NO, SE	2
Pink International (RS)	BA, SI	2

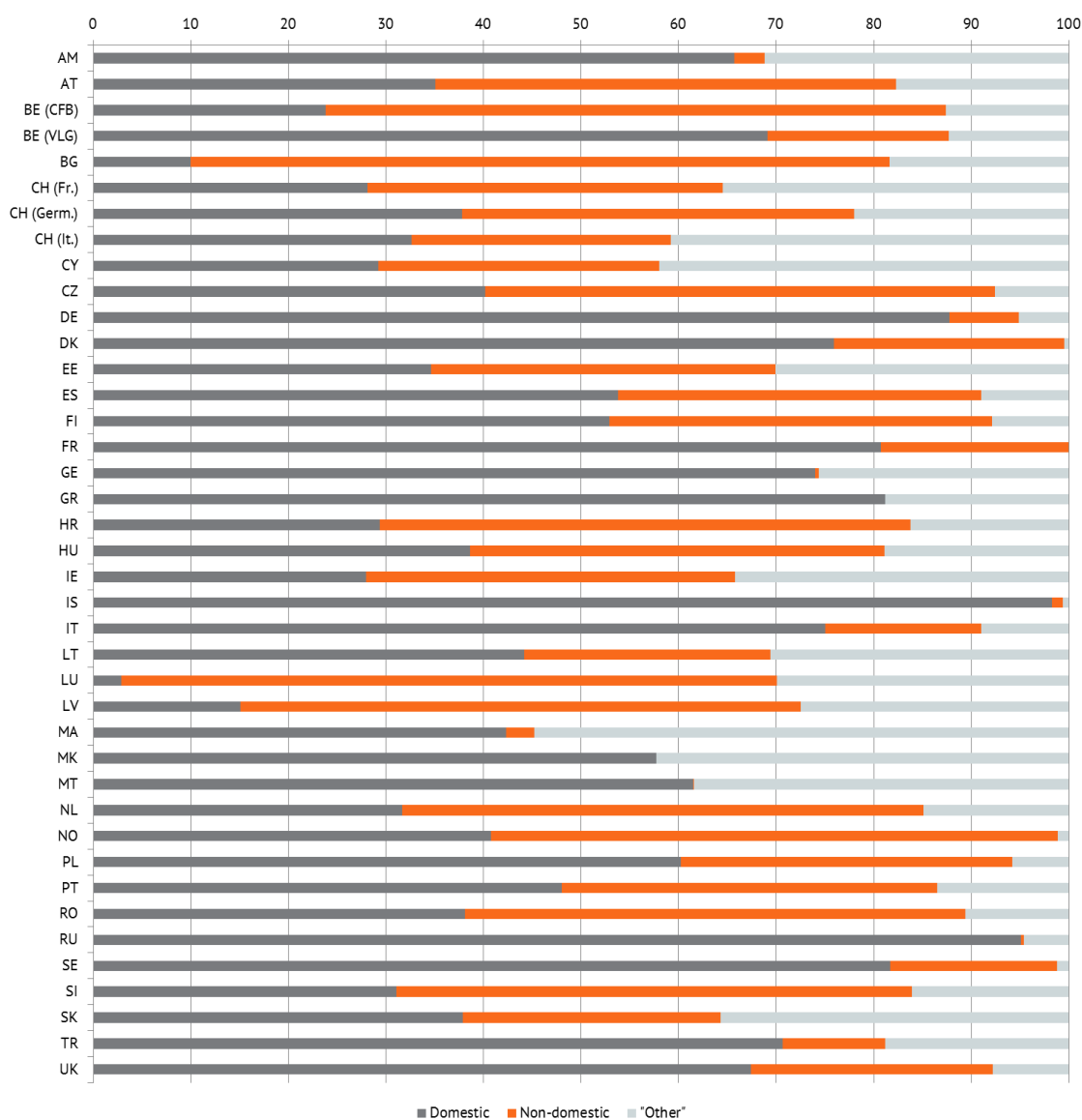
Note: Excluding domestic markets of groups; including Disney and Comcast merger acquisitions.

Source: European Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



The weight of non-domestic audience shares is likely to be even greater in smaller markets through varying degrees of services measured

Figure 13. Cumulated audience market share of domestic and non-domestic TV channels per country | 2017 – in %



Note: "Other" represents the market share of TV channels not being measured

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



3. The international competition for European audiences

The following chapter highlights the growing footprint of US groups in the European audiovisual sector by tracking the broadcasting activities of the major groups and comparing their European audience market shares in the various markets.

US groups are the driving force behind the internationalisation of the European TV sector

- Competition for a share of the European audience market is mainly a national business, dominated by a number of European groups with a domestic focus among the top ranking players. Most of these groups attain all or large parts of their audience market shares in their respective domestic markets. A notable exception is Bertelsmann, whose non-domestic market share¹³ in 2017 was greater than the one reached in the German market. The group ranked behind Discovery and before its US rivals WarnerMedia (AT&T), 21st Century Fox and Italian Mediaset, making them the five most successful groups in terms of non-domestic TV market activities in Europe in 2017.
- Following two large-scale industry mergers, namely the acquisition of British media group Sky by Comcast in November 2018 and that of 21st Century Fox by the Walt Disney Company in March 2019, the market prominence of US groups in Europe was further strengthened. Both merger acquisitions were making themselves felt by pushing their US parent companies into the top 20 league of groups with the largest European audience market shares. Disney moved up the league table from rank 36 to 14, closely followed by Comcast in 17th place, up from a previous 56th rank. In both cases the acquisitions included portfolios of pan-European sports and entertainment TV channels targeting multiple European markets, further pushing the cumulated European market share of US groups in the top 20 league from 6.9% to an unrivalled 9.1% in non-domestic market shares.

¹³ Figures are based on the calculation of a European audience market share that is comparable across the different countries. For more information see Annexes.



- Market size is a defining factor¹⁴, explaining the strong presence of mainly nationally-operating groups in the league table originating from the largest audiovisual markets in Europe, including France (e.g. Bouygues), Germany (e.g. Bertelsmann), Italy (e.g. Mediaset), Poland (e.g. TVP), Russia (e.g. Gazprom), Spain (e.g. Atresmedia), Turkey (e.g. TRT) and the UK (e.g. BBC). Four in five of the 50 leading audiovisual groups by European audience market share¹⁵ were based in Europe. The top 20 of these groups accounted for more than half of the European audience market share (54.6%) in 2017. The top 50 league groups held more than three quarters of the European market share (77.0%) in the same year. Considering that large parts of these market shares were generated in domestic markets, emphasizes the particular success and considerate weight of US groups which emerge as the driving force behind the internationalisation of the European TV sector. With the exception of German Bertelsmann and Italian Mediaset, it was US groups Discovery, Time Warner and 21st Century Fox who had the largest non-domestic market shares in 2017. The fingerprint of US groups in the European market became even greater following the merger acquisitions of Comcast and the Walt Disney Company, making them one of the largest holders of don-domestic market shares, coming behind Discovery, Bertelsmann, WarnerMedia and before Mediaset.
- Even considering national boundaries, public service media groups accounted for a considerate market share in most European markets. These market shares were generally reached in national TV markets, with non-domestic market shares limited to neighbouring countries with a particular cultural or language proximity. In 2017, seven of the top 20 audiovisual groups by European audience market share were public service media groups and so were one in five of the top 50 audiovisual groups. They included Russian groups RTR (“VGTRK”) and Channel One Russia ranked in 4th and 5th place, the German public broadcasting groups ARD in 6th and the ZDF in 15th place, Italian RAI in 7th place, and the BBC and France Télévisions in 9th and 12th place. Other public service broadcasting groups represented in the top 50 league table of European audience shares were Spain’s RTVE (29th place), the Dutch NPO (38th place), the Czech CT (45th place) and Austria’s ORF (50th).

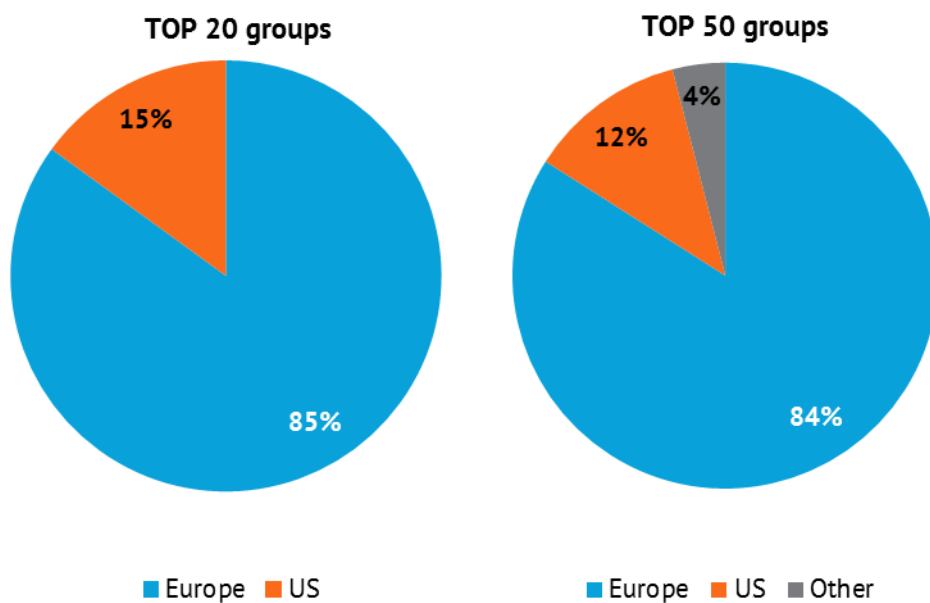
¹⁴ See information on the calculation of a European audience market share in Annexes.

¹⁵ Audience data available in 34 European countries, including the French and Flemish Communities of Belgium and including the German, French and Italian speaking regions of Switzerland. No data available for Luxembourg, Malta and Morocco.



European audiovisual groups largely operate in domestic markets

Figure 14. Breakdown of top audiovisual groups by origin of ownership | 2017 – in % share of total number



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



The weight of US groups in European TV sector is amplified by levels of audience shares in non-domestic markets

Table 3. European market shares of top 20 audiovisual groups | 2017 – in %

Rank	Group	% share domestic	% share non-domestic	% share of total	Cumulative %
1	Gazprom (RU)	5.5	0.0	5.5	5.5
2	Bertelsmann (DE)	2.3	2.5	4.8	10.2
3	Mediaset (IT)	2.6	1.7	4.3	14.5
4	RTR ("VGTRK") (RU)	3.5	0.0	3.5	18.1
5	Channel One Russia (RU)	3.2	0.0	3.2	21.3
6	ARD (DE)	3.0	0.1	3.1	24.4
7	RAI (IT)	3.1	0.0	3.1	27.5
8	Discovery (US)	0.0	2.9	2.9	30.4
9	BBC (UK)	2.8	0.1	2.9	33.3
10	Bouygues (FR)	2.4	0.1	2.5	35.8
11	UTV Russia (RU)	2.5	0.0	2.5	38.2
12	France Télévisions FR)	2.4	0.1	2.5	40.7
13	WarnerMedia* (US)	0.0	2.4	2.4	43.1
14	ProsiebenSat.1 Media (DE)	1.8	0.2	2	45.1
15	ZDF (DE)	1.8	0.1	1.8	47.0
16	21st Century Fox** (US)	0.0	1.6	1.6	48.5
17	National Media Group (RU)	1.6	0.0	1.6	50.1
18	Telewizja Polska (PL)	1.6	0.0	1.6	51.6
19	Atresmedia (ES)	1.5	0.0	1.5	53.2
20	Cyfrowy Polsat (PL)	1.4	0.0	1.4	54.6

*Note: *Acquisition of Time Warner by AT&T in June 2018 and name change to WarnerMedia.*

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Further boost to market prominence of US groups by Disney and Comcast merger acquisitions

Table 4. Effects of Disney and Comcast merger acquisitions on European television sector | 2017 – in % European audience market share

Rank	Group	% share of total	Cumulative %
1	Gazprom (RU)	5.5	5.5
2	Bertelsmann (DE)	4.8	10.2
3	Mediaset (IT)	4.3	14.5
4	RTR ("VGTRK") (RU)	3.5	18.1
5	Channel One Russia (RU)	3.2	21.3
6	ARD (DE)	3.1	24.4
7	RAI (IT)	3.1	27.5
8	Discovery (US)	2.9	30.4
9	BBC (UK)	2.9	33.3
10	Bouygues (FR)	2.5	35.8
11	UTV Russia (RU)	2.5	38.2
12	France Télévisions FR)	2.5	40.7
13	WarnerMedia* (US)	2.4	43.1
14	Walt Disney Company (US)	2.2	45.3
15	ProsiebenSat.1 Media (DE)	2.0	47.3
16	ZDF (DE)	1.8	49.1
17	Comcast (US)	1.7	50.8
18	National Media Group (RU) (RU)	1.6	52.3
19	TVP - Telewizja Polska (PL)	1.6	53.9
20	Atresmedia (ES)	1.5	55.4

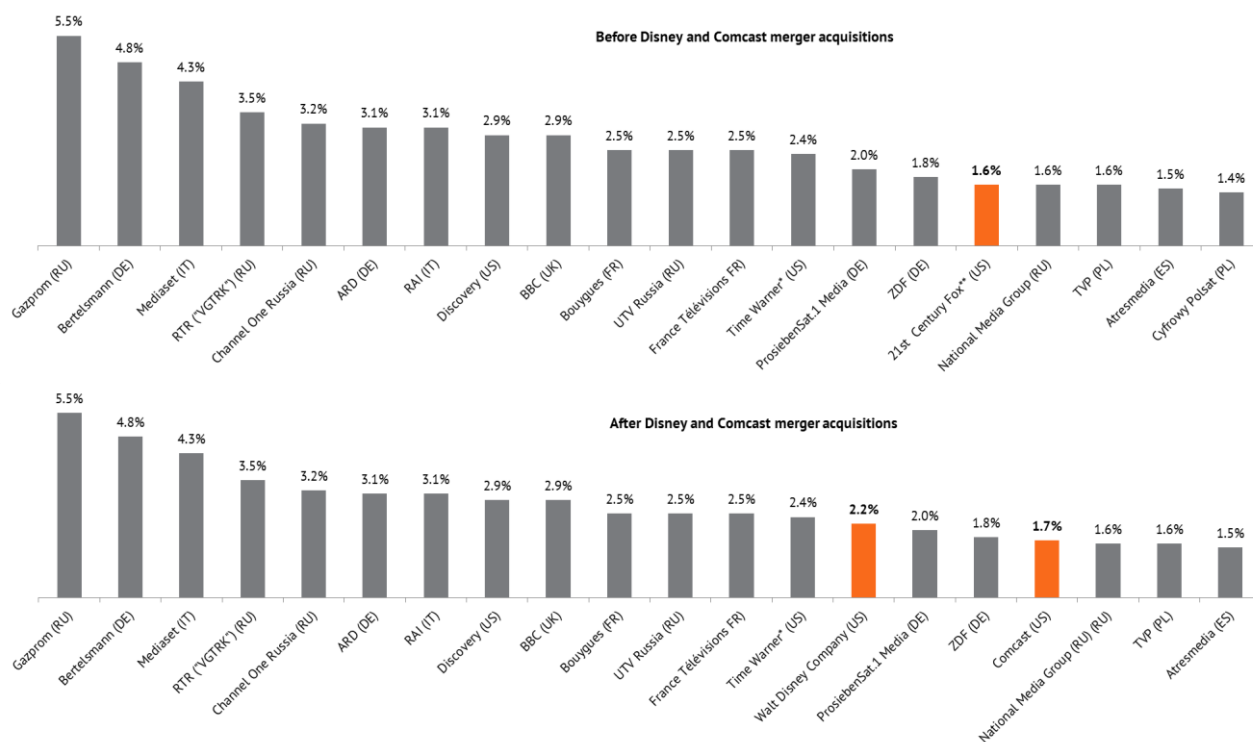
Note: *Acquisition of Time Warner by AT&T in June 2018 and name change to WarnerMedia;

**Acquisition of 21st Century Fox by Disney in March 2019;

Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



Figure 15. Top 20 audiovisual groups ranked by European audience market share | 2017 – in %

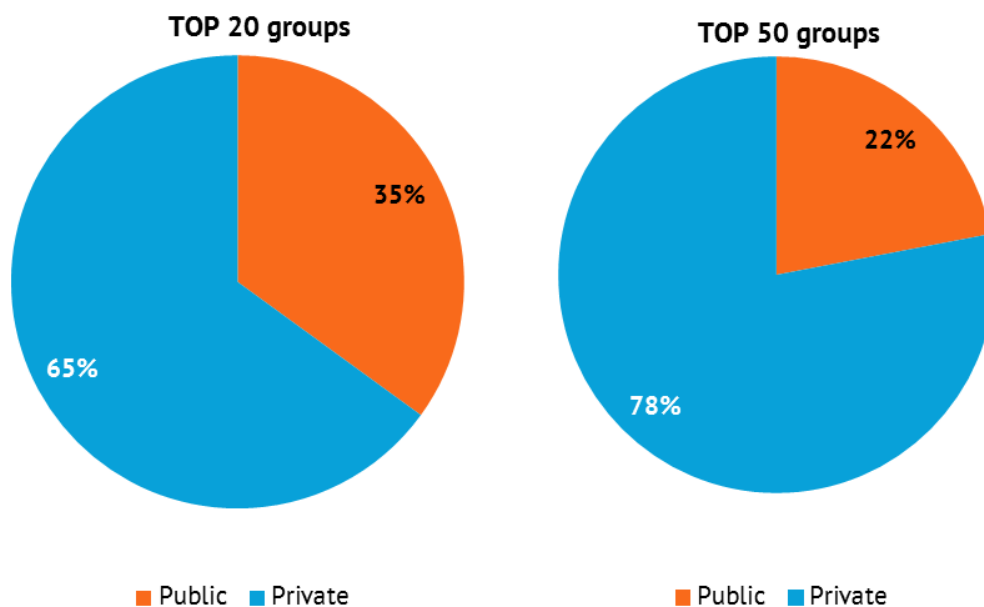


Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data



The strong presence of public groups in most European markets

Figure 16. Breakdown of top groups by public – private statute | 2017 – in % share of total number



Source: European Audiovisual Observatory / Analysis of Eurodata TV Worldwide data

4. Annexes

4.1. Methodological overview

This section provides a methodological overview of how the audience data by Eurodata TV Worldwide was analysed in this report. The scope of analysis includes the 40 European countries covered by the European Audiovisual Observatory as well as Observatory member Morocco, provided that audience data was available. The data used in this report reflects the situation in these national markets at the end of 2017, using daily TV audience market shares per country as the main indicator. The sample includes TV channels with at least 0.1% daily market share.

When using the figures, the following cautionary note should be taken into account. Considering that audience measurement, particularly in smaller markets, is neither exhaustive nor complete, the figures presented in this report should be regarded as indicative and not exact.

Definition of the Herfindahl-Hirshman Index (HHI)

The Herfindahl-Hirschmann Index (HHI) is a commonly accepted measure of market concentration used by regulators to determine if an industry should be considered competitive or as close to being a monopoly. It is defined as the sum of the squares of the market shares of the firms within an industry (in this case the cumulated daily TV audience market shares of the four main TV groups in a national market) where the market shares are expressed as fractions. The HHI Index works on the principle that the closer a market is to a monopoly, the higher the market's concentration and the lower its competition. As the total number of companies operating in a national TV market is not necessarily indicative of the actual market concentration, calculating the HHI is particularly important. The results of the HHI are proportional to the average market share, weighted by market share, giving more weight to larger firms.

The Herfindahl-Hirschmann Index ranges from close to zero to 10,000 with an HHI of less than 1,500 considered to be a competitive market, an HHI of 1,500 to 2,500 being considered to be a moderately concentrated market, and an HHI of 2,500 or greater to be a highly concentrated marketplace.



The calculation of audience clusters

The sample only includes TV channels for which 2017 audience data with a minimum daily market share of 0.1% was measured by Eurodata TV Worldwide. The figures concerning the audience clusters are based on averages in a given country. The calculation includes double counts between countries as separate national audience figures for the same TV channel may exist in parallel in the various markets.

The calculation of a European market share

Figures are based on the calculation of a European audience market share that is comparable across the different countries. The first step of analysis comprised the calculation of the total daily hours of viewing time in Europe based on the following formula: Total viewing time in Europe = average daily television viewing time per person per country (source Eurodata TV Worldwide) multiplied by the total population per country (source EUROSTAT). The second step of analysis included the calculation of a European audience market share per audiovisual group based on the following formula: European audience market share = sum of daily hours of TV channels belonging to one group divided by total daily hours in Europe, multiplied by 100.

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