

A black and white photograph of a woman with curly hair, wearing a hooded jacket, looking directly at the camera with a serious expression. The background is dark and out of focus.

THINK DATA.

BRIDGING THE DATA GAP

EQUINOX REPORT

A BIENNIAL WRAP-UP FROM JANUARY TO JUNE 2022

THE PRESS SAY ABOUT US

“ The Film Agency’s new analytical product, Think Data: Bridging The Data Gap, aims to **empower** independent content creators by giving them access to European streaming data.

SCREENDAILY

“ An absolute must independent analysis for industry professionals. Think data offers **valuable information** to understand the trends in SVOD consumption, the positioning of platforms at European level and reliable key indicators about the popularity of genre and contents.

**BUSINESS
INSIDER**

“ In order to analyse **consumption trends**, Think Data focuses on the country of origin and the genre of the titles, as well as whether viewership happens in or outside the home.

EL PAÍS

“ These reports will allow subscribers to **analyse the market with ease**, as they will take a close look at indie titles, the most iconic genres and European content.

 **cineuropa**

“ Think data will provide **data analytical reports** regarding the subscription video on demand (SVOD) viewership in different strategical countries.

 **AUDIOVISUAL451**
el medio online de la industria audiovisual

“ At last there will be data of **the streamer services** thanks to Think Data.

DECINE21

WHAT IS SODA

HOW WE DO WHAT WE DO...

In 2019, Digital i developed SoDA, our new SVOD viewing measurement system, starting with the biggest SVOD service in the world, Netflix. In 2020 we built upon the success of the project by launching measurement of Amazon Prime Video.

Much like TV audience measurement systems across the world, SoDA is a sample based system, however, our methodology is unique in the sense that it collects accurate viewing data that comes directly from the accounts of a fully managed panel.

The data we use is passively collected, meaning zero human error. Our methodology also means that we capture viewing across all devices (including the TV set) and also viewing to content that is recorded and viewed offline.

We are currently collecting this data from a sample of over 6250 accounts, this data is then processed through our system and weights are applied to make the viewing data representative of the subscriber bases in each territory. Our sampling methodologies have been verified by leading statisticians and are statistically robust.

The data allows us to interrogate SVOD viewing in great detail, including analysing total consumption, the lifecycle of content, binge viewing, series loyalty and much more.

The data is available through our online dashboard system which allows users to login and directly access and interrogate SVOD data with unprecedented flexibility.

The data is available in the following territories - UK, France, Germany, Spain and Italy.

All use of Digital i SoDA data in the press should be attributed as - Digital i - SoDA

Digital i's SVOD Measurement System SoDA



FOREWORD

THE FILM AGENCY NOTE

BY SARAH CALDERÓN



AND CELIA FUMANAL



At the beginning of a new semester, when streaming wars seem to presage great turbulence, one thing is clear: platforms are an excellent opportunity for European content. Acquiring knowledge about the latest and precise SVOD data gives us the key to opening that window. Understanding key trends might provide us with the possibility to properly plan our next moves.

We're very proud to present our first Think Data Equinox report, a wrap-up that's essential to understanding today's industry, and which we humbly consider a must-read for those who want to be truly abreast of things. This report contains an overview of viewership in 5 European territories based on SODA's granular viewership data, a dynamic analysis of the most important hot titles, as well as editorials by Elena Neira and Wendy Mitchell, and much more.

Here is a rundown of a few of the changes we foresee with regard to the future of European content:

1. If "The Lord of The Rings: The Rings of Power" works, Amazon will become a better window for European cinema, too. Amazon seems stuck in its 20% market share in terms of views, but has as many subscribers as Netflix. If this 465-million locomotive works well, Prime Video may well go beyond the 20% barrier and give a more robust push to European contents whose performance, though promising, remains moderate. This trend could be particularly relevant for European comedy and thrillers which are already performing reasonably well and enjoy better longevity on the platform.

Some outlets are already pointing towards the potential of the platform if the giant e-commerce company plays its next cards well. Recently, Variety underlined what's at stake for the platform with the Tolkien adaptation. "Amazon has finally been taking steps to turn Prime Video into a truly viable streaming wars combatant — and "The Lord of the Rings" is the keystone of that strategy."

2. If the advertisement strategy of Netflix works, the whole streaming system could gain sustainability and traction for the next decade. With the current system and the non-stop inflationary trend, families are cancelling subscriptions. If the cost of subscription is perceived to be cheaper, low-and-middle-class households may continue to welcome a handful of platforms and the constant churn could be stopped. "The new tier could generate \$8.5 billion a year globally for Netflix by 2027, including subscription fees and ad sales, according to media consultancy Ampere Analytics." As Elena Neira explains in her editorial, Netflix's stormy churn in the first quarter is not yet indicative of a loss of interest with regard to overall streaming services; simply that viewership is being fragmented differently.

3. The advertisement model will have collateral effects that could be positive for the audio-visual market in Europe. A side effect of the advertisement model is that sooner or later the platforms will be obliged to share data with brands and thus make data more openly available. Brands won't invest their cash if they cannot

FOREWORD

THE FILM AGENCY NOTE

calculate ROI and set KPIs based on Netflix's audiences. The model is showing some measure of consistent success in more mature markets, such as the US. Furthermore, advertisers will be happy that they are finally be able to focus on certain sneaky targets, like young adults, who consume endless hours on platforms. This could be the birth of a whole new era of branded content, merchandising and algorithm recommendation systems.

4. European content beats its marks peaking a healthy, diverse and high-employment audiovisual industry. Spain is raising the bar and conquering significant market proportions, hitting high travelability standards and placing both shows and films and streaming films on the map month after month. As a reference, Spanish programs account for as much as 11.6% of the viewing share in the other four countries, without taking its local portion into account. Although Italy seems a bit behind, Germany, France and the UK do manage to keep their local product in top positions across markets and show evolving trends. Although American content is still at the head of the train, European content still accounts for most of it. New seasons of Heartstopper, Elite and Bridgeton

are already very eagerly awaited and will be available in the upcoming months. All of them will build on the ground laid by past titles, which are defending their market share position. Wes Anderson, Bradley Cooper and a bunch of other big names from the film industry have signed off with the platform to feed Netflix's prestigious film catalogue for 2023. If the possible positive effects of the new audiovisual laws are indeed felt soon, the landscape looks even more favourable.

5. People understood how to read subtitles, and this should allow for greater diversity with regard to origins. Spain, France and Germany are not alone in the placement of European content on platforms. A Polish film is amongst the most important European titles of the semester, and a Danish thriller is amongst the most watched. A Mexican-Spanish crime climbs high in France. Both streaming giants harness glocal content to keep subscribers hooked to the screen and this trend is just starting. In Bong Joon-ho's words: "Once you overcome the one-inch tall barrier of subtitles, you will be introduced to so many more amazing films."

6. It is not just all plain sailing though. Most indie and award-winning films are still not performing well on the giant platforms and don't seem to be pampered as Originals. Wendy Mitchell offers her reflection about this massive problem for European cultural influence. As well, the penetration of European titles is still limited, compared to American titles, and is even insignificant in territories such as the UK. Could cultural exception treatment oblige platforms to take better care of these titles? Is this well-reflected in audio-visual policies?

If you haven't read the monthly reports, this biannual report offers an excellent executive summary. If you did, you'll be able to gain a deeper understanding of your industry. Whatever the case may be, go get some coffee. There's lots to digest here.

Thank you for reading us.

Sarah Calderón
CEO - The Film Agency

Celia Fumanal
Innovation Director - The Film Agency

THEFILMAGENCY

A NOT-SO-HORRIBLE SEMESTER

BY ELENA NEIRA



2022 was billed as a readjustment year for the streaming market after a period of rapid (and artificial) growth propelled by the pandemic. It was also a moment of trend consolidation, genre development and an increase in the number of home-entertainment services consumed by households. Nobody predicted Netflix's backslide, in the first quarter. The drop in Netflix subscribers was the culmination of the perfect storm, derived from a crowded market on the brink of economic downturn and geopolitical tensions. The announcement created a flurry of cover stories and headlines predicting a crisis in the company. The Think Data Equinox report paints a somewhat less grim picture of the reality for the streaming landscape though. The industry may be experiencing a crisis with the subscription business model, does not necessarily translate into trouble with regard to consumption.

The most-streamed monthly rankings confirm that the differential strategy that Netflix and Amazon are pursuing in Original content is paying off. No question about who the leader is. Netflix takes up the bulk of top-viewing records, amassing 83% of the market share. Amazon could still heavily jolt things and turn the tables around in the second half of the year with its long-awaited release "The Lord of the Rings: The Rings of Power." Thus far, the demand for Prime originals in the European markets is growing, specifically, non-fiction formats, albeit within a relatively narrow scope.

There is another interesting take from the first half of the year: South European countries bolster their production muscle to deliver glocal content to platforms. Local productions manage to cope with the pressure of North

American licensed content, with a share of close to 50% of the total market. The French market, in this regard, seems less relevant. French viewers extend their traditional cultural preference towards the national content available on OTT. Spain is a more paradigmatic case. The excellent reception given to local productions and their travelability to other territories (especially Italy) has made this country an extraordinary land of opportunity for creators.

In the coming months, the shadow of economic austerity will hover over consuming data. Will a more strategic agenda of premieres, the commitment to less (but more ambitious) content, and continuing to invest in hit narrative formulae be enough of a buffer?

Elena Neira
Guest Analyst
Film and Entertainment journalist

SHOULD NETFLIX STILL CHASE THE OSCARS?

BY WENDY MITCHELL



There might have been tears in the Netflix offices on March 29, 2022. Not Gwyneth Paltrow-style Oscar weeping with happiness, but disappointment that they'd been pipped to the post by Apple as the first streamer to win the Best Picture Oscar.

There are countless theories as to why Netflix's *The Power of the Dog* didn't make it past the final hurdle over Apple's *CODA* – had Jane Campion's drama enjoyed frontrunner status for so many months that voters got bored of it? Was it scuppered by Campion's cringey joke in front of Venus and Serena Williams?

Most critics and cinephiles agree that *The Power of the Dog* is the better film, that *CODA* was the more populist choice (see also, Paul Haggis' *Crash* winning over *Brokeback Mountain* in 2005). And Netflix had some glory: it also celebrated 7 other Oscar wins in 2022.

Netflix first went after Oscar gold most seriously starting with *Roma* and *The Irishman* – not necessarily as a business strategy to win new subscribers but to show

the serious film community – and serious filmmakers – that it was a company to be reckoned with (mission accomplished). That continued with working with another auteur like Jane Campion on *The Power of the Dog*. Netflix spent big on making those kind of films and even more so promoting them -- some insiders estimated Netflix's 2020 awards-season spend at \$100 million (Netflix disputed the amount, but 2021's spend might have been more given more nominations.)

So, losing the big one hurts (egos and budget lines). But do its subscribers care? As the report notes, *The Power of the Dog* "barely collected 5.7M streams" and it was even worse for other 2022 Oscar hopefuls *The Hand of God*, *The Lost Daughter* and *Spencer*.

What's the return on investment here if the films don't take the top honours and also don't prove to be the content that's luring in (or keeping) subscribers. Netflix would be better served spending less on those Oscar campaigns and instead finding the next *Squid Game*, the kind of bingeable content that keeps subscribers loyal. Or making sure the 70 films it launches this year

are more audience pleasers, like current hit thriller *I Came By* or romance *Love in the Villa*, or more modest arthouse films picked up from festivals.

The latter was Apple's strategy, spending \$25m to acquire *CODA* at Sundance 2021 and take it all the way to Best Picture glory, making it money well spent on this dark horse. And a bit more salt in the wound -- Netflix is the streamer that's purely a content company; Apple's main business is still selling electronics.

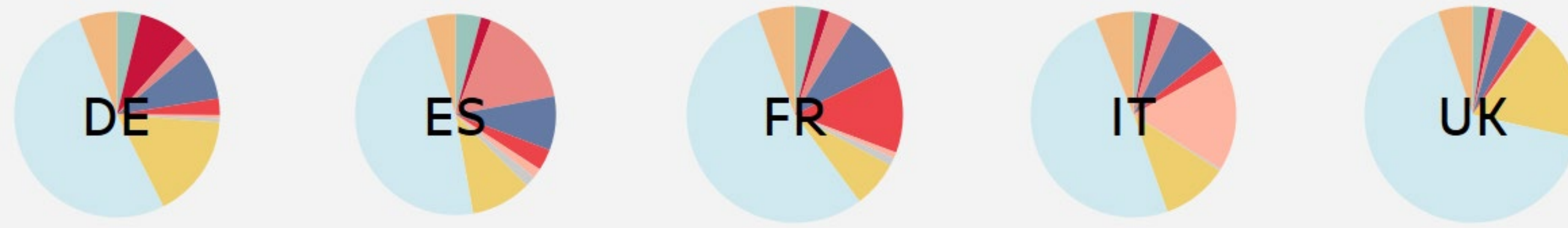
Expect Netflix to be a bit quieter for the 2023 Oscars, anyway – early reports on its prestige titles this season point to middling responses from critics at the Venice premieres of Andrew Dominik's *Blonde*, Alejandro Iñárritu's *Bardo* and Noah Baumbach's *White Noise*. We'll have to wait and see if other titles like *All Quiet on the Western Front* or *Pinochio* make more noise with voters...or keep subscribers happy.

Wendy Mitchell

*Film and entertainment journalist,
film festival consultant, and moderator*

EUROPEAN MARKETS | MOVIES PRODUCTION COUNTRIES

MOST STREAMED CONTENT BY PRODUCTION COUNTRY



AMERICAN MOVIES TAKES HALF OF THE MARKET SHARE CAKE ACROSS MARKETS, WITH SPAIN BEING THE LOWEST (47%), FOLLOWED BY ITALY (50%). THE UK SITS AT THE TOP WITH 69%.

The ever-present American content topped almost all the grids. "The Adam Project" ranked as the shared most-watched movie of the semester with 34.1M streams. Other production countries gain a portion of the cake: Germany prefers European (8.7%) and UK content (16.3% streams share). British content is only 2 points behind the domestic share of the UK. Asian content finds a loyal audience in France, Germany and Spain, with around 4% of accumulated streams.

European movies in France and Spain moved roughly 9% of the stream share, followed by Italy with 7%. The lowest score for European content is registered in the UK with 4%. Polish erotic romance "365 Days: This Day" made #6 with 18M streams, propelled mainly by the German and French audience - the latter registered the top value with 4.4M streams.

LOCAL CONTENT GAINS WEIGHT AND SIGNIFICANCE.

Italy and UK propel the records of local content with around an 18% share. Spain follows close behind with 16%, France with 13%, and Germany zips the list with 8%. Topping the Top 50 list, the hit documentary based on true-to-life events, "Tinder Swindler", totals 28M streams, with an average of around 6M streams in each market. Spanish content "Through My Window" accounted for 16.1M streams, of which 4.8M came from the domestic audience. French title "The Takedown" overtook Netflix Original "Sans Répit". There is no German or Italian representation in the overall Top50 of the bi-annual.

TOP 50 MOVIES

MOVIES	COUNTRIES	DE	ES	FR	IT	UK
1 The Adam Project	USA					9.090
2 Tinder Swindler	UK					7.823
3 Worst Roommate Ever	USA					11.707
4 Don't Look Up	USA		5.666			
5 Senior Year	USA					5.556
6 365 Days: This Day	PL			4.407		
7 Through My Window	ES		4.852			
8 The Takedown	FR			5.572		
9 Interceptor	AU				3.136	
10 The Weekend Away	USA					3.143
11 Hustle	USA		3.490			
12 Black Crab	SW		3.597			
13 Brazen	USA			2.988		
14 Escape From Spiderhead	USA					3.028
15 The In Between	USA			2.937		
16 Red Notice	USA					2.752
17 A Perfect Pairing	USA		2.789			
18 Sans répit	FR			4.595		
19 Choose or Die	UK		2.359			
20 Hotel Transylvania: Trans..	USA					2.699

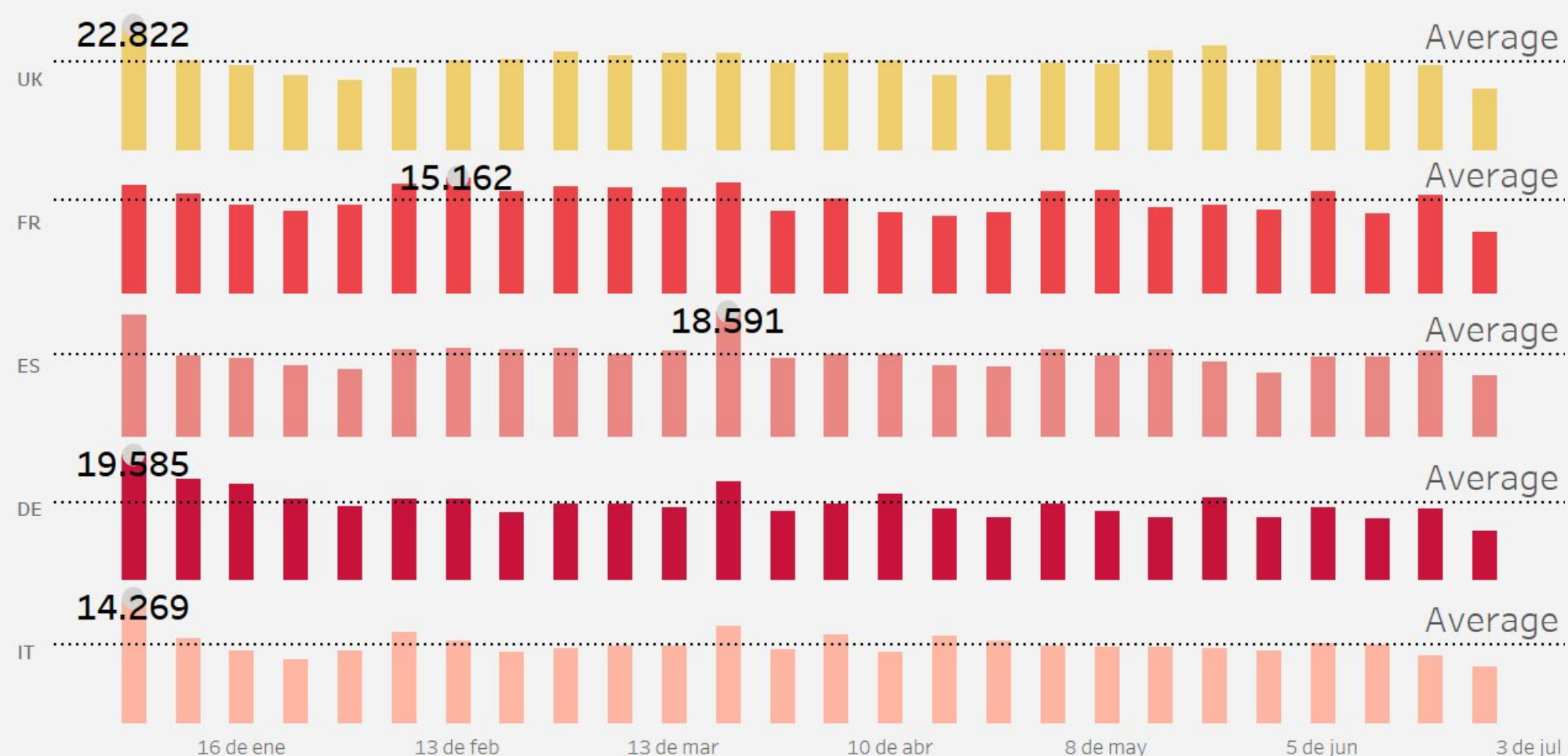
SHOWING 20/51 - [See complete chart here](#)

streams (.000)

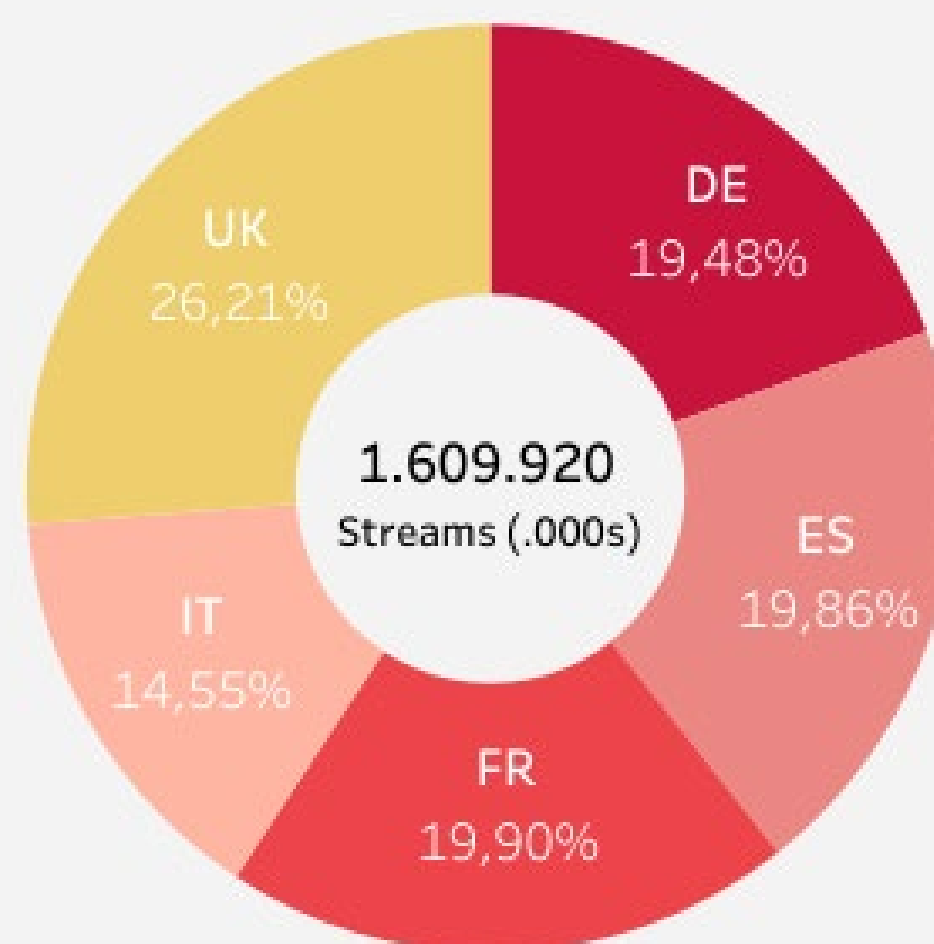
PRODUCTION COUNTRIES: Asia DE FR ES IT USA & Canada Europe LATAM UK Other

EUROPEAN MARKETS | MOVIES PERFORMANCE

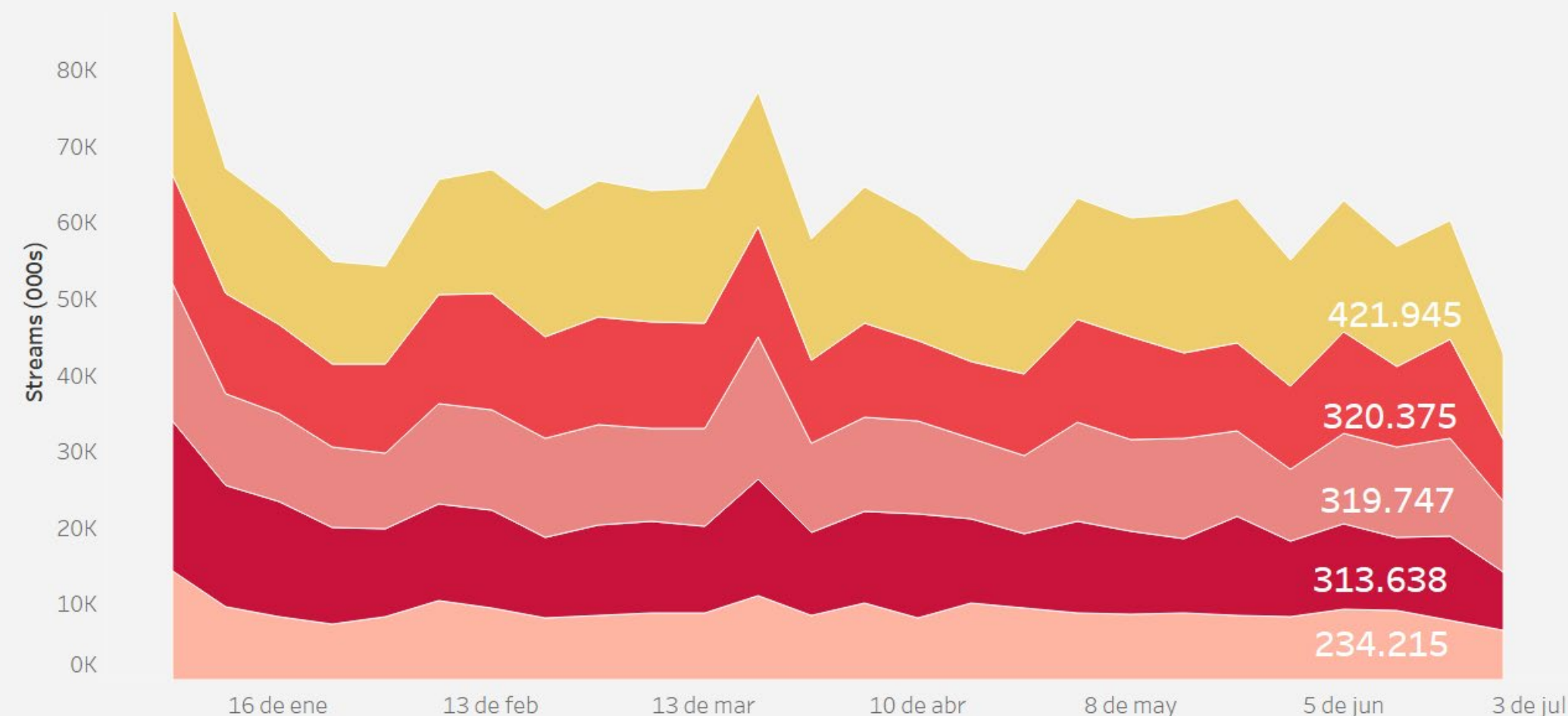
PEAK STREAMS



SHARE BY MARKET



WEEKLY PERFORMANCE AND ACCUMULATED STREAMS



THE VALLEY OF JANUARY.

All the countries experienced a fall in consumption in January after intensive watching during the first week. The European audience finds refuge in fiction to shake off the blues after the Christmas break. In the UK, audience-watching collected 22M streams, Germany follows close behind with 19.5M and Italy amassed 14.2M. The latter represents the best Italian mark, as the average consumption of the Top 100 movies falls below 9M streams per week; the figure represents the lowest average across markets. As a singular case, in the past months, we've observed a smooth drop in Italian watching consumption. If we explore the histogram below, we see the Italian watching curve is almost flat.

UK HOLDS 26% OF REPORTED LOCAL-PRODUCED MOVIES CONSUMPTION WHILE FRANCE, GERMANY, SPAIN AND FRANCE REPRESENT AROUND 20%, AND ITALY LAGS BEHIND WITH 14.5%.

Valentine's Week marked the French record with 15.1M streams; in the same week, the other markets reported a similar score with 16M in the UK, 13M in Spain, and 12M in Germany. Global events are like shooting a sitting duck; the platform takes the opportunity to feed its catalogue with a load of tolerable movies to keep the audience tuned in. The week of the 20th of March saw the Spanish record being set with 18.5M streams zipping up a month of high weekly consumption to an average of around 13M streams. The same peak is also noted in the UK, France, and Italy on the 20th of March.

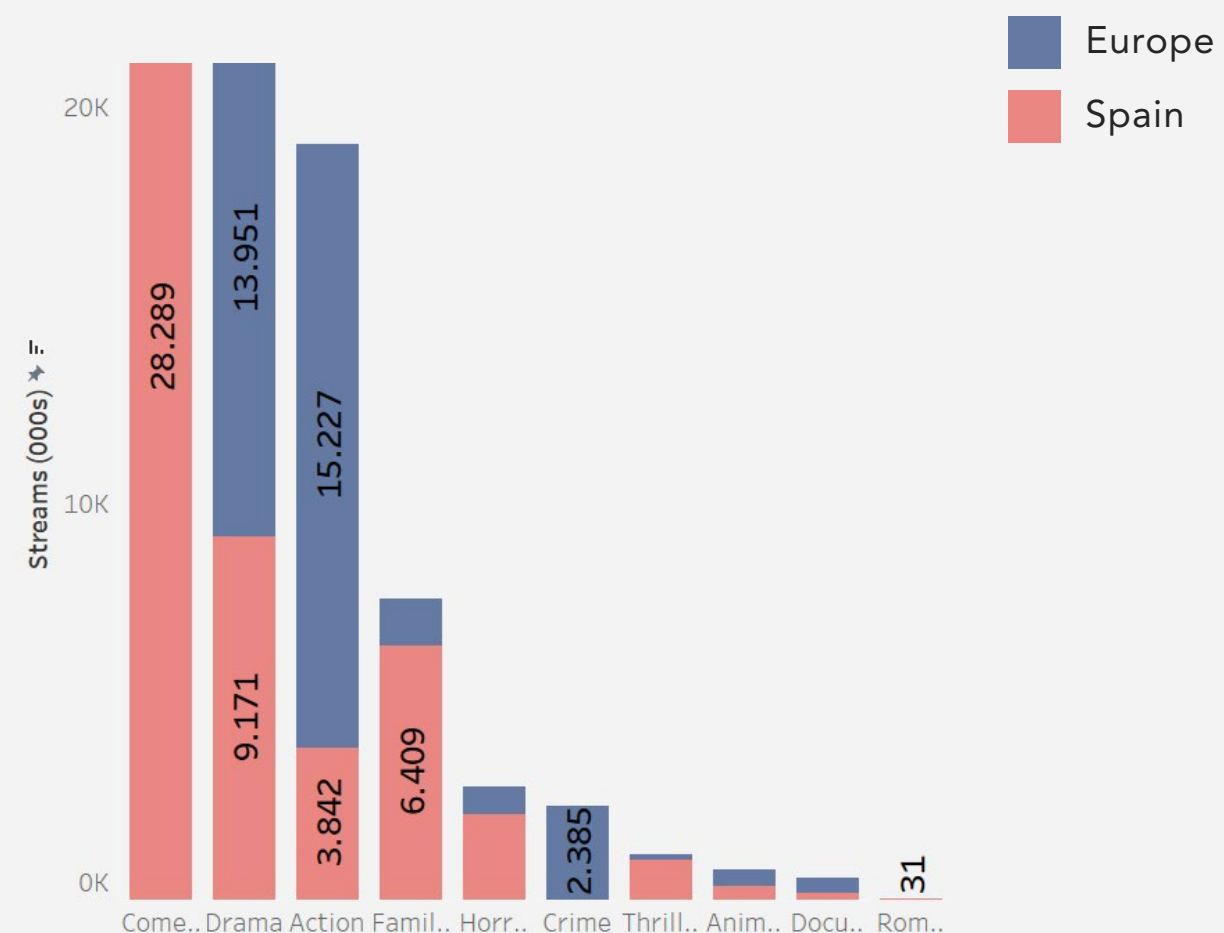
EUROPEAN MOVIES | SPAIN

TOP 50 MOVIES

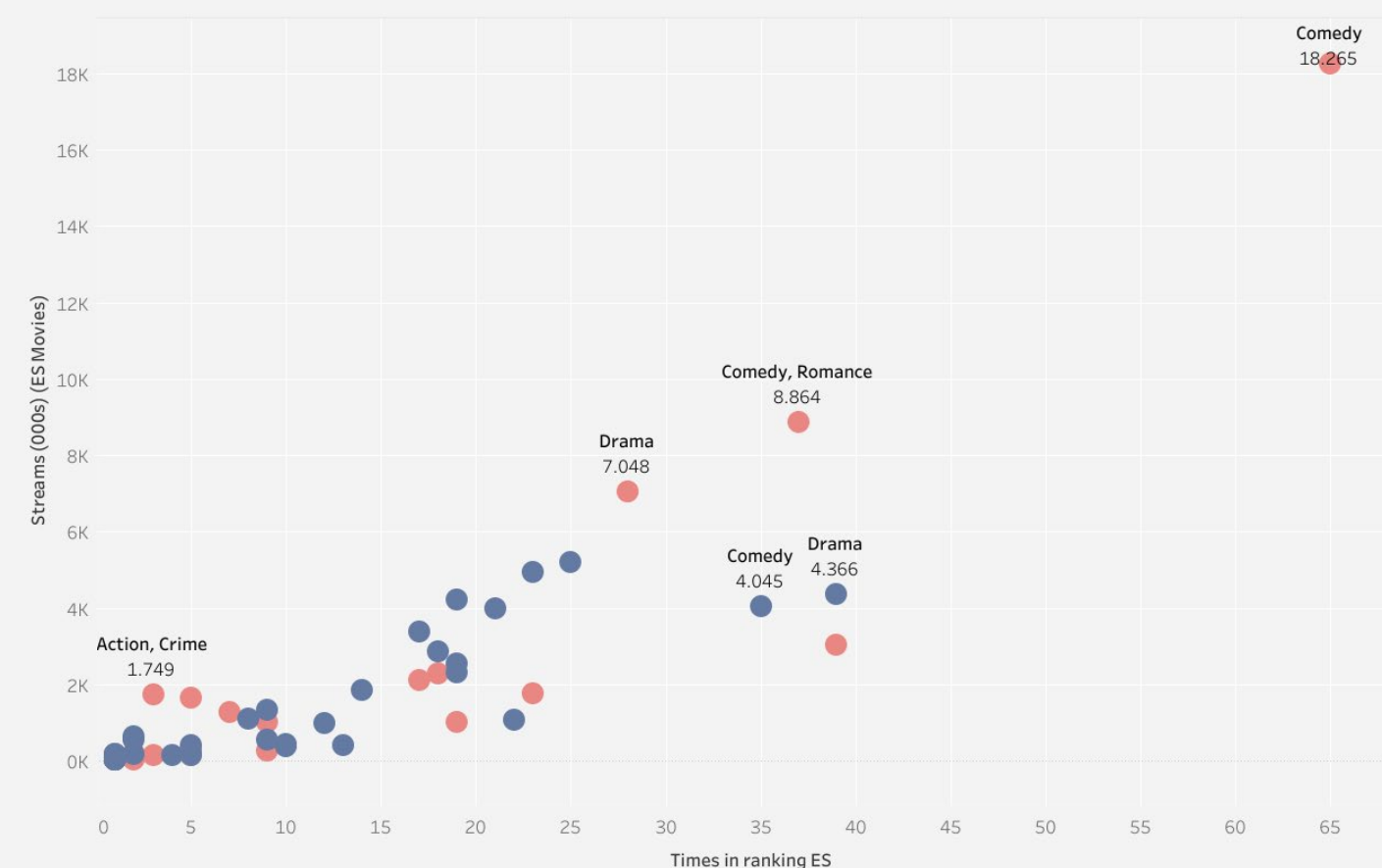
MOVIES	PLATFORM	GENRE	Streams (000s)
1 Amor de madre	ES Netflix	Comedy	6.525
2 La familia perfecta	ES Netflix	Comedy	5.572
3 Through My Window	ES Netflix	Comedy	4.852
4 Madres paralelas	ES Netflix	Drama	4.036
5 Black Crab	SW Netflix	Action	3.597
6 Backpackers	ES Netflix	Comedy	3.590
7 365 Days: This Day	PL Netflix	Drama	3.528
8 The Takedown	FR Netflix	Action	2.488
9 Sans répit	FR Netflix	Action	2.279
10 Against the Ice	IS Netflix	Adventure	2.094
11 Toscana	ES Netflix	Comedy	1.889
12 The Shadow in My Eye	DK Netflix	Drama	1.782
13 Centaur	ES Netflix	Action	1.749
14 The Best Summer of M..	ES Netflix	Family & Kids	1.675
15 Furioza	PL Netflix	Action	1.675
16 My Best Friend Anne F..	NL Netflix	Drama	1.670
17 The Wasteland	ES Netflix	Drama	1.614
18 All About Gila	ES Netflix	Comedy	1.585
19 García y García	ES Amazon	Family & Kids	1.579
20 Poskromienie zlosnicy	PL Netflix	Comedy	1.561
21 F*ck de liefde 2	NL Netflix	Comedy	1.547
22 Crystal Girls	ES Netflix	Drama	1.440
23 365 Days	PL Netflix	Drama	1.439
24 The Girl in the Spider'..	DE Netflix	Action	1.252
25 100 Dias Con La Tata	ES Netflix	Family & Kids	1.207
26 Érase una vez... Euska..	ES Netflix	Drama	1.168
27 Quattro metà	IT Netflix	Comedy	1.109
28 Veneciafrenia	ES Amazon	Horror & Fant.	1.097
29 BigBug	FR Netflix	Adventure	1.076
30 La abuela	ES Amazon	Horror & Fant.	1.006
31 Parada serc	PL Netflix	Comedy	961
32 Das Privileg	DE Netflix	Drama	947
33 The Unforgivable	DE Netflix	Drama	881
34 Las leyes de la frontera	ES Netflix	Thriller	848
35 El sustituto	ES Amazon	Action	843
36 Army of Thieves	DE Netflix	Action	793
37 Pod wiatr	PL Netflix	Comedy	755
38 Non mi uccidere	IT Netflix	Horror & Fant.	639
39 Fjällbackamorden: I b..	SW Amazon	Crime	612
40 Il Filo Invisibile	IT Netflix	Family & Kids	565
41 Time Is Up	IT Amazon	Drama	556
42 Battle: Freestyle	NO Netflix	Drama	551
43 Jak pokochalam gangs..	PL Netflix	Crime	538
44 A Thousand Kilometer..	ES Netflix	Family & Kids	538
45 Rumspringa	DE Netflix	Comedy	532
46 Meskina	NL Netflix	Comedy	530
47 La svolta	IT Netflix	Crime	501
48 Padre no hay más que ..	ES Amazon	Family & Kids	499
49 Descarrilados	ES Amazon	Comedy	478
50 Pourris gâtés	FR Netflix	Comedy	471

SHOWING 50/50- See complete chart here

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



LOCAL COMEDIES ARE THE CONTENT DEAREST TO THE AUDIENCE, WITH 28M STREAMS

4 Spanish titles claimed the Top 5: Netflix Original's "Amor de Madre" (6.5M), "La Familia Perfecta" (5.5M), "Through My Window" (4.8M streams). The teen romcom bested award partaker Almodovar's "Madres Paralelas" (4M). Medium-size Spanish comedies have found a sweet spot on streaming catalogues after being dethroned from theatres. Spanish productions are reinforced by Family & Kids and Horror & Fantasy content in the EU Top 100 with family pleasers such as "The Best Summer of My Life" and "García y García". Two big names stand out in the Horror category: "La abuela" by Paco Plaza and "Veneciafrenia", Alex de la Iglesia's latest work - both streamed on Amazon after rolling out in theatres.

EUROPEAN DRAMAS AND ACTION EXCEEDED 29M STREAMS TOGETHER

Swedish "Black Crab" ranked in the #3, French "The Takedown" and "Sans répit" level up the European Action records - the third most streamed genre and the frontrunner genre of European content with 15.2M streams. Drama is the second-best genre, where European content hits the marks. Leading the list, Polish film, the erotic drama "365 Days: This Day", the Danish title "The Shadow in My Eye" and "My Best Friend Anne Frank" are the top content of the six drama movies that collected 13.9M streams.

SPANISH COMEDY AND COMEDY, ROMANCE STAYED IN THE LONG-RUN OF STREAMS

Both tags collected the most streams; Comedy was mentioned 65 times in the rankings. Most of the subgenres got between 1 and 15 mentions in the Top100 list.

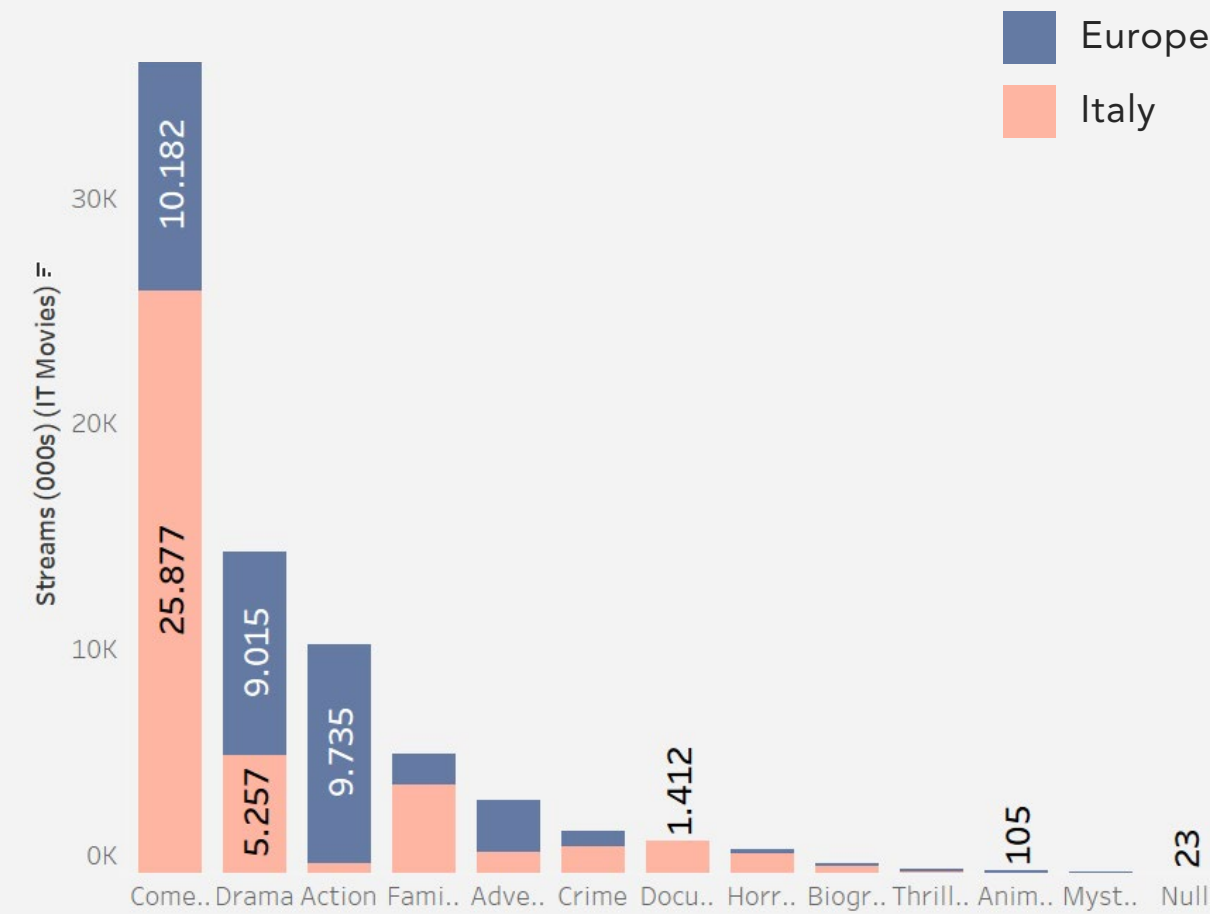
EUROPEAN MOVIES | ITALY

TOP 50 MOVIES

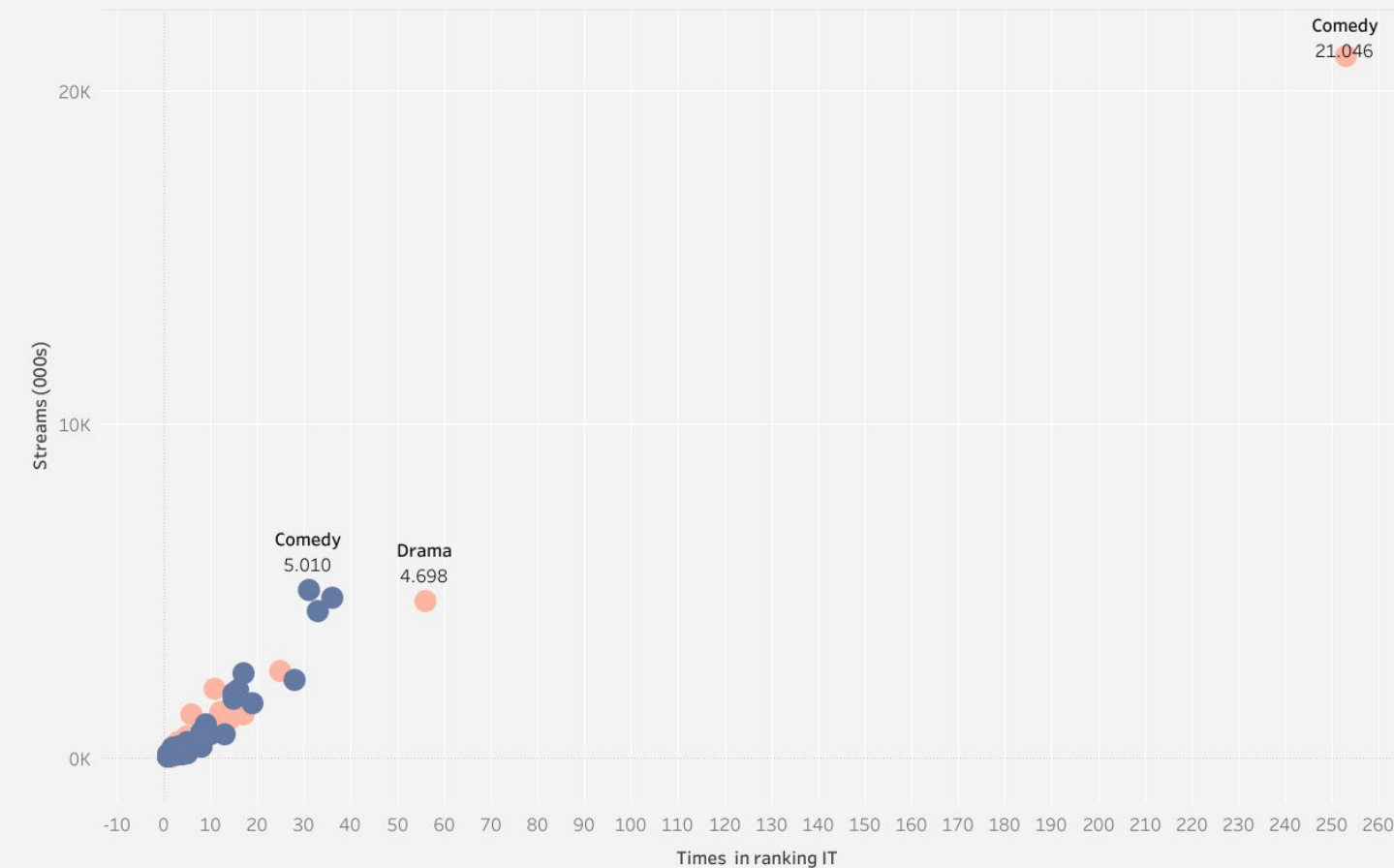
MOVIES	PLATFORM	GENRE	STREAMS	
1 365 Days: This Day	PL	Netflix	Drama	2.757
2 Through My Window	ES	Netflix	Comedy	2.724
3 Odio l'estate	IT	Netflix	Comedy	2.271
4 Quattro metà	IT	Netflix	Comedy	1.978
5 Come un gatto in tangenziale - Ritorn..	IT	Netflix	Comedy	978
	Amazon	Comedy	992	
6 The Takedown	FR	Netflix	Action	1.847
7 The Hand of God	IT	Netflix	Drama	1.703
8 Sans répit	FR	Netflix	Action	1.615
9 Black Crab	SW	Netflix	Action	1.553
10 La familia perfecta	ES	Netflix	Comedy	1.461
11 Tolo Tolo	IT	Netflix	Famiy & Kids	1.309
12 Il Filo Invisibile	IT	Netflix	Famiy & Kids	1.293
13 Against the Ice	IS	Netflix	Adventure	1.255
14 Toscana	ES	Netflix	Comedy	1.252
15 Marilyn ha gli occhi ..	IT	Netflix	Comedy	1.163
16 Poskromienie zlosn..	PL	Netflix	Comedy	1.050
17 My Best Friend Ann..	NL	Netflix	Drama	992
18 Time Is Up	IT	Amazon	Drama	982
19 I Cassamortari	IT	Amazon	Comedy	962
20 Me contro Te - Il film: La vendetta del Sig..	IT	Amazon	Famiy & Kids	875
	Amazon	Famiy & Kids	86	
21 Furioza	PL	Netflix	Action	918
22 Una notte da dottore	IT	Amazon	Comedy	901
23 Mollo tutto e apro u..	IT	Amazon	Comedy	893
24 Amor de madre	ES	Netflix	Comedy	837
25 365 Days	PL	Netflix	Drama	813
26 Michela Giraud: The..	IT	Netflix	Comedy	812
27 Belli ciao	IT	Amazon	Comedy	785
28 Sempre più bello	IT	Netflix	Comedy	775
29 La svolta	IT	Netflix	Crime	747
30 Moschettieri del re - La penultima missi..	IT	Netflix	Adventure	666
	Amazon	Adventure	51	
31 Con tutto il cuore	IT	Amazon	Comedy	706
32 The Goddess of For..	IT	Netflix	Drama	685
33 They Call Me Trinity	IT	Netflix	Comedy	662
34 Laura Pausini - Piac..	IT	Amazon	Documentary	622
35 The Unforgivable	DE	Netflix	Drama	619
36 Welcome at Esposit..	IT	Amazon	Comedy	613
37 13 Hours	MT	Netflix	Action	603
38 The Shadow in My E..	DK	Netflix	Drama	595
39 Con chi viaggi	IT	Amazon	Comedy	586
40 Invasion	RU	Amazon	Action	575

SHOWING 40/50 - [See complete chart here](#)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



ITALIAN COMEDIES STAND UNBEATABLE WITH 25.8M STREAMS.

The vast majority of local productions in the European Top100 are comedies. Just over of the top movies in the chart were Italian comedies. "Odio l'estate", "Quattro metà" and "Come un gatto in tangenziale" opened the Top5, amassing more than 6M streams.

DRAMA IS THE RUNNER-UP WITH 19 TITLES ON THE LIST AND 14M STREAMS

Sorrentino's drama "The Hand of God" made #7 with 1.7M streams, which, playing on the domestic field, feels like a let-down for the beloved filmmaker. One of the most eagerly awaited titles of the year couldn't beat the Polish erotic movie "365 Days: This Day" (2.7M streams). German Dramas have found an audience in the Italian field with "Das Privileg", "The Unforgivable" or "The Reader". European dramas outdo local production with 9M streams. Italian Action doesn't exist, but European productions collected 9.7M streams with 4 French titles and other East European content such as "Black Crab", "Furioza" or "Invasion".

Big genres strongly hold the record of frequency and longevity. With 21M streams, local Comedies registered 253 mentions in the charts. The titles tagged as local Dramas are much less frequent and numerous than the frontrunner: 4.6M streams and 56 mentions. Apart from these two tagged genres, the rest of the subgenres don't exceed 36 appearances in charts.

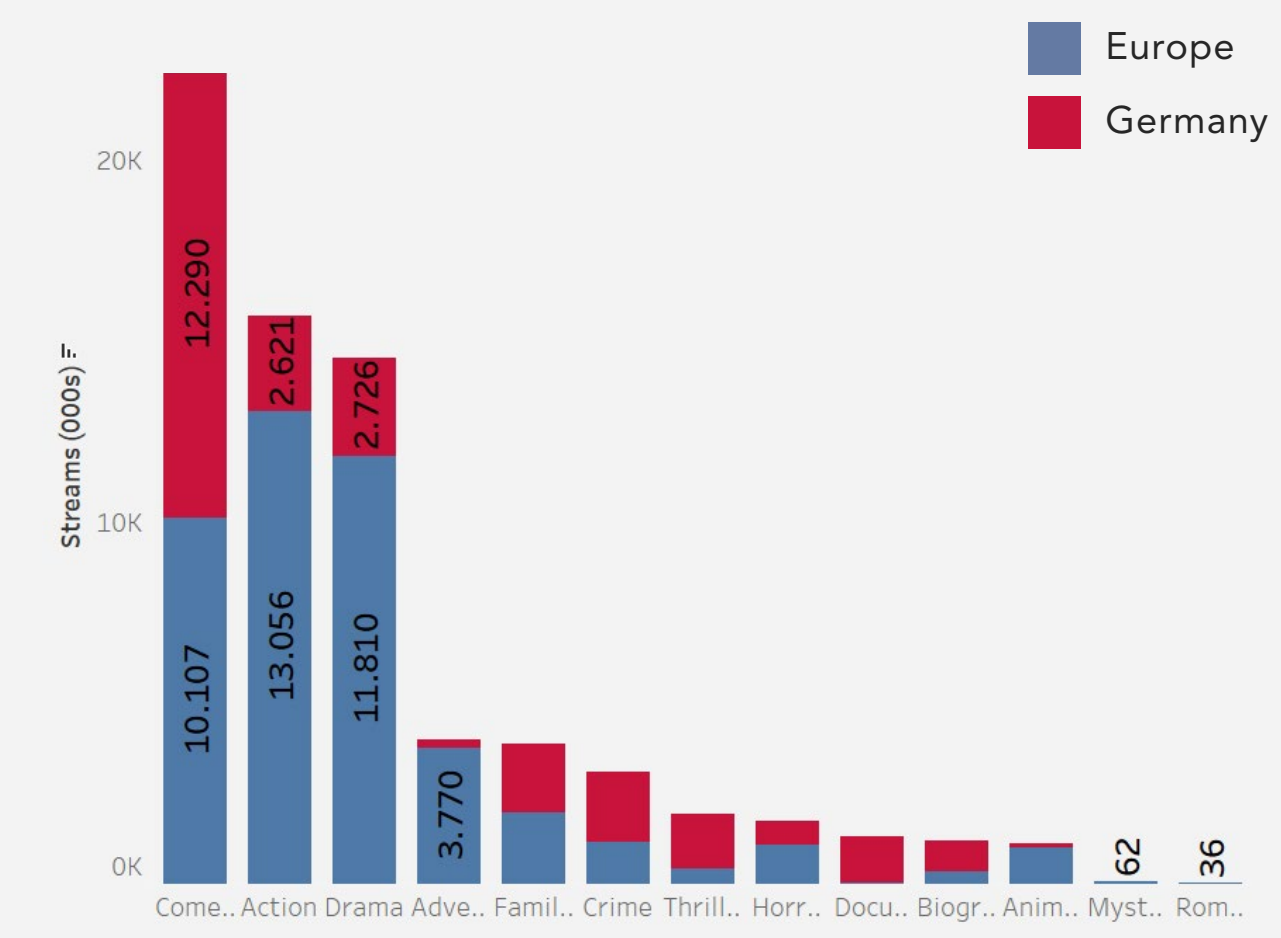
EUROPEAN MOVIES | GERMANY

TOP 50 MOVIES

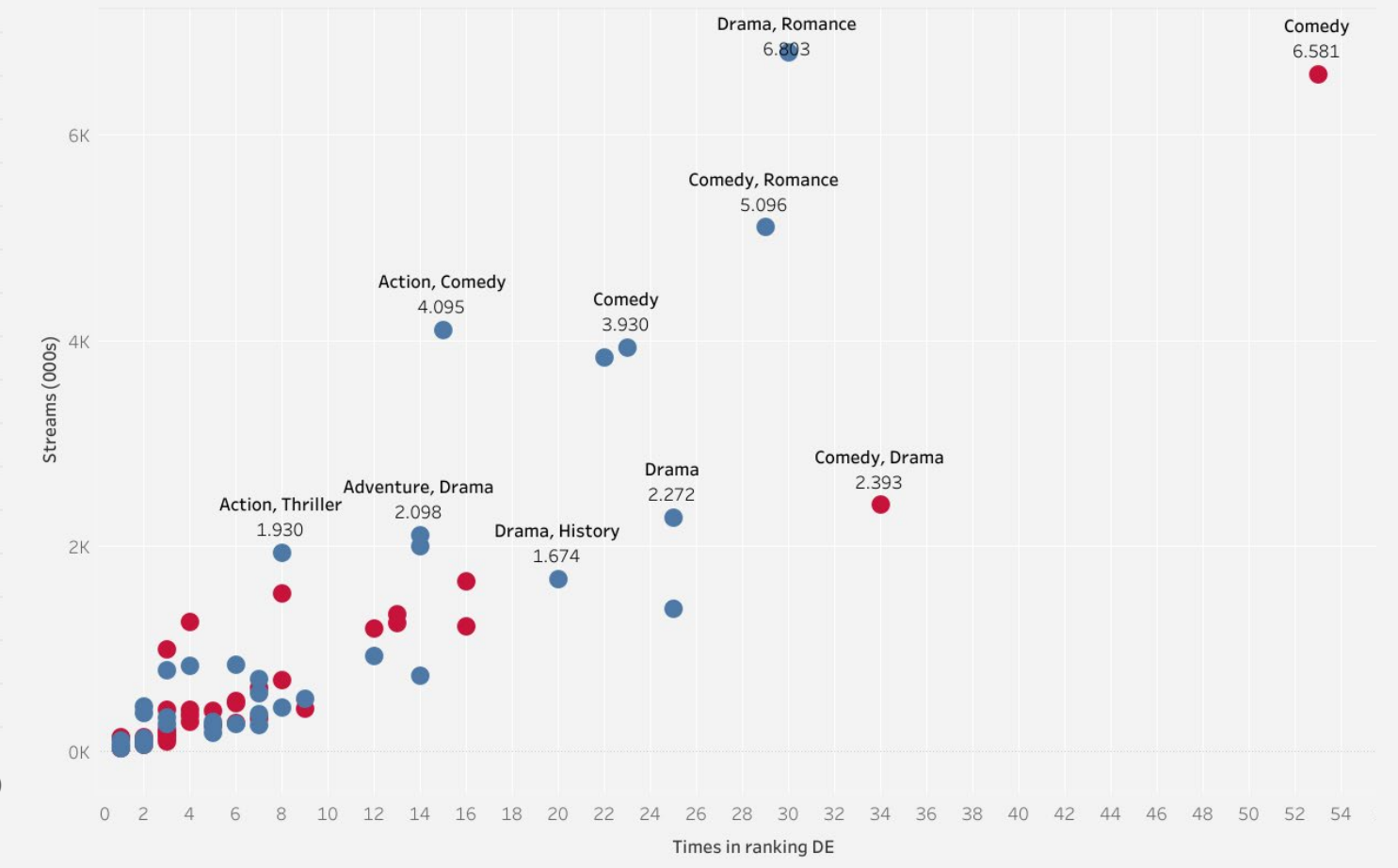
MOVIES	PLATFORM	GENRE	Streams (000s)
1 365 Days: This Day	PL Netflix	Drama	4.153
2 The Takedown	FR Netflix	Action	3.331
3 Through My Windo..	ES Netflix	Comedy	2.745
4 Black Crab	SW Netflix	Action	2.689
5 Suck Me Shakespe..	DE Netflix	Comedy	2.509
6 365 Days	PL Netflix	Drama	2.051
7 Sans répit	FR Netflix	Action	1.722
8 Against the Ice	IS Netflix	Adventure	1.544
9 Das perfekte Gehei..	Amazon	Comedy	1.278
10 Gladbeck: The Host..	Netflix	Crime	1.260
11 Untitled Bayern M..	Amazon	Documentary	1.185
12 F*ck de liefde 2	NL Netflix	Comedy	1.095
13 Don't. Get. Out!	DE Netflix	Thriller	1.068
14 La familia perfecta	ES Netflix	Comedy	1.064
15 Toscana	ES Netflix	Comedy	1.024
16 Das Privileg	DE Netflix	Drama	991
17 Poskromienie zlos..	PL Netflix	Comedy	918
18 The Blackout	RU Amazon	Action	889
19 My Best Friend An..	NL Netflix	Drama	872
20 Rumspringa	DE Netflix	Comedy	843
21 Nightlife	DE Netflix	Comedy	811
22 Captain Nova	NL Netflix	Family & Kids	802
23 Chickenhare and th..	BE Netflix	Family & Kids	789
24 Furioza	PL Netflix	Action	769
25 BigBug	FR Netflix	Adventure	753
26 The Shadow in My ..	DK Netflix	Drama	723
27 Centaur	ES Netflix	Action	695
28 One Night Off	DE Amazon	Comedy	648
29 Parada serc	PL Netflix	Comedy	646
30 The Unforgivable	DE Netflix	Drama	591
31 Suck Me Shakespe..	DE Netflix	Comedy	549
32 Next Door	DE Amazon	Comedy	539
33 Suck Me Shakespeer	DE Netflix	Comedy	531
34 Resident Evil: Apoc..	DE Netflix	Action	514
35 The Wasteland	ES Netflix	Drama	506
36 Vinterviken 2021	SW Netflix	Drama	469
37 Coconut, the Little ..	DE Amazon	Family & Kids	468
38 Luna's Revenge	DE Netflix	Thriller	468
39 Valhalla - The Lege..	DK Amazon	Adventure	461
40 Klassentreffen 1.0	DE Amazon	Comedy	222

SHOWING 40/50 - See complete chart here

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



EUROPEAN DRAMA TAKES THE TOP RANKING IN THE GERMAN MARKET

Polish production "365 Days: This Day" topped the European chart with 4M views in both Germany and Italy. The erotic drama has also managed to sneak into every Top #10 in every other market. So it is true: Netflix's investment in Polish production is undoubtedly paying off. The film, together with its prequel, "365 Days", is pushing European Drama to the third most played genre by territory. Simultaneously, these also result in the Drama-Romance subgenre obtaining the highest numbers of streams. However, European Drama has not beaten the beast in longevity terms: local comedy.

GERMAN AUDIENCES LOVE COMEDY AND IT GOES WITHOUT SAYING

German Comedy ends up being the second most popular genre by in the territory. "Suck Me Shakespeer 3", the sequel to the 2015 film "Fuck you, Goethe" with 2.5M views, and "Das perfekte Geheimnis", the German remake of the Italian work, "Perfetti sconosciuti", with 1.27M are responsible of making German comedy so popular. In fact, only these two German movies, along with Crime "Gladbeck: The Hostage Crisis", crawled into the Top at #10. Furthermore, Comedy by itself also achieves the perfect mixture of longevity and quantity of streams, closely followed by Comedy-Drama. Who needs more proof? Germans love a good guffaw.

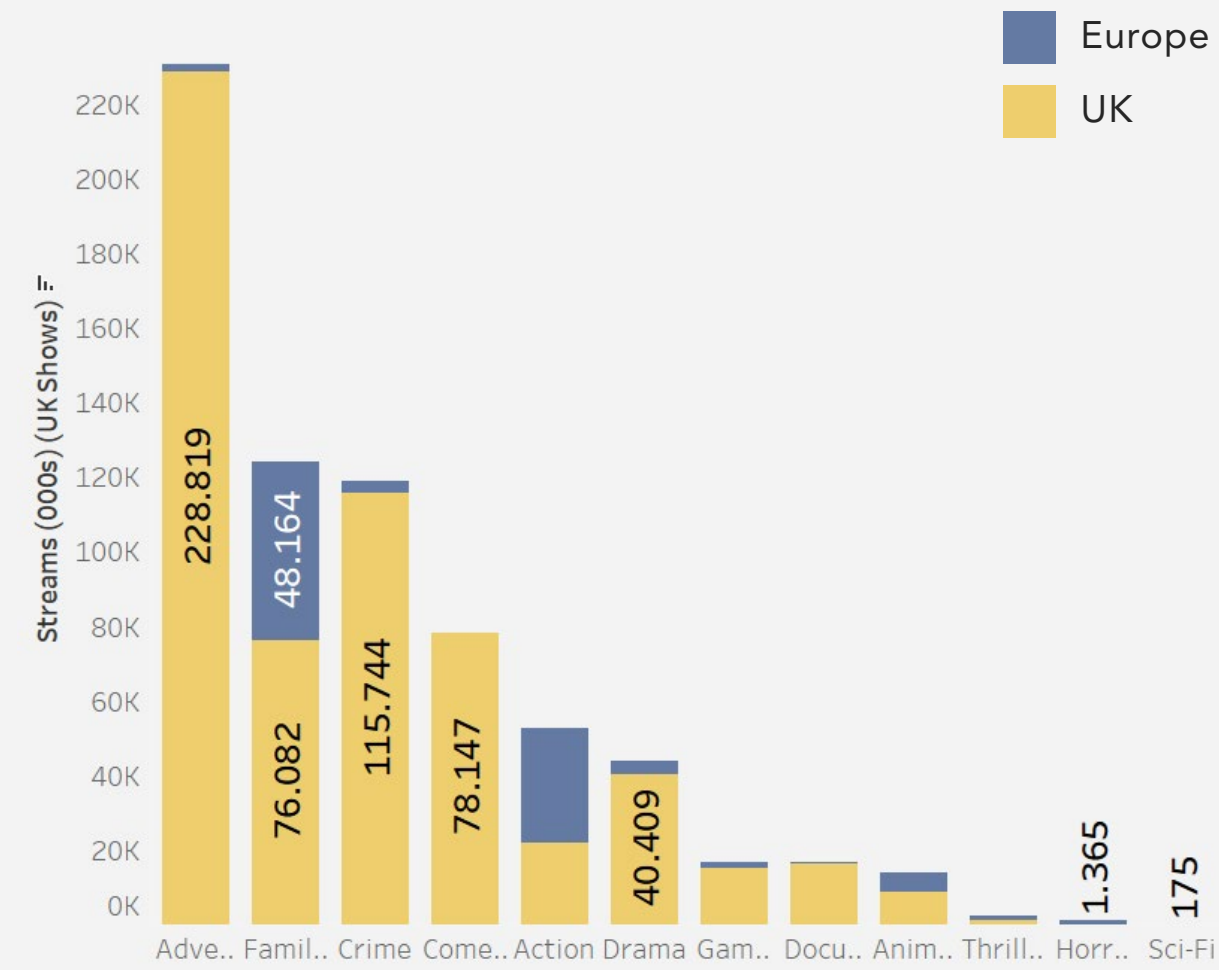
EUROPEAN MOVIES | UK

TOP 50 MOVIES

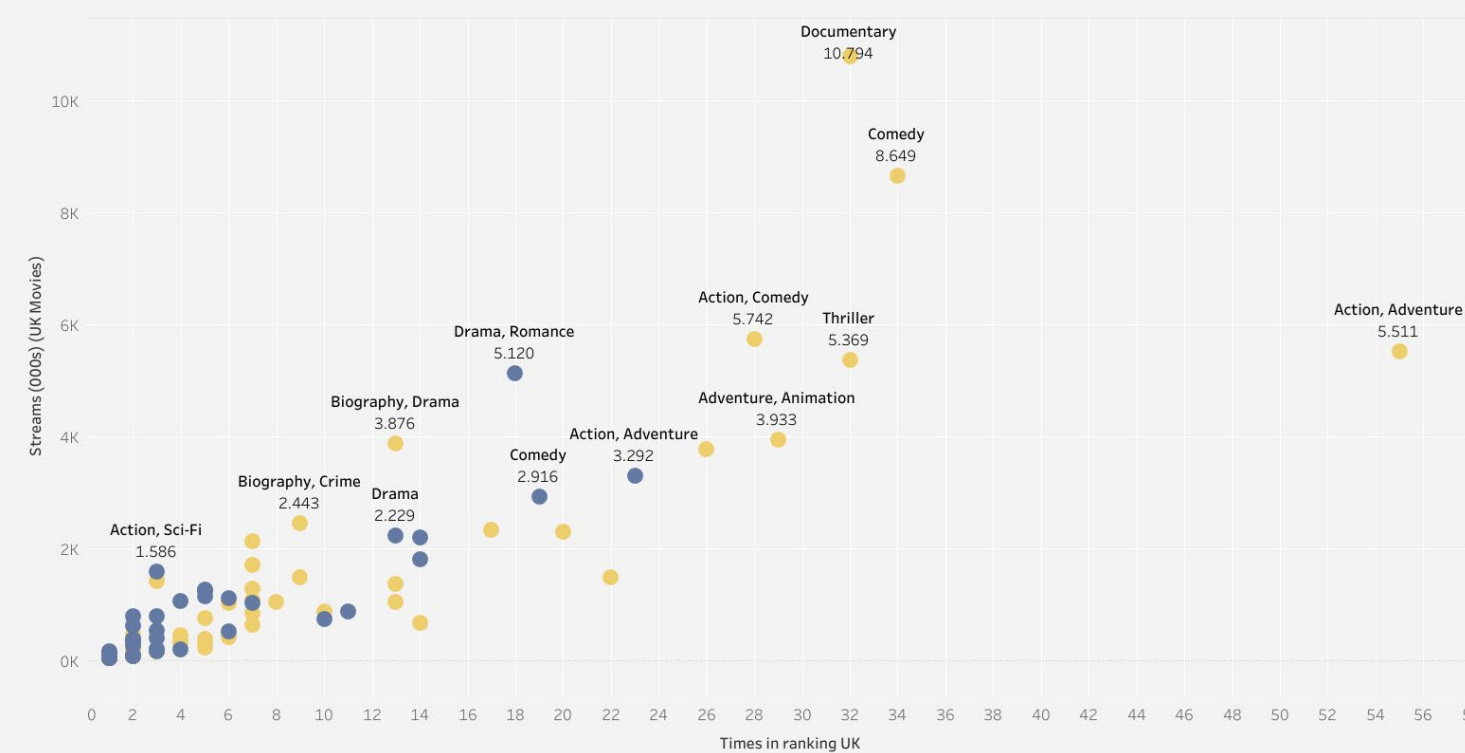
MOVIES	PLATFORM	GENRE
1 Tinder Swindler UK	Netflix	Documentary
2 The Gentlemen UK	Netflix	Action
3 Supernature UK	Netflix	Comedy
4 365 Days: This Day PL	Netflix	Drama
5 No Time to Die UK	Amazon	Action
6 Choose or Die UK	Netflix	Thriller
7 Boiling Point UK	Netflix	Drama
8 Legend UK	Netflix	Biography
9 The Good Liar UK	Netflix	Crime
10 Munich UK	Netflix	Biography
11 Black Crab SW	Netflix	Action
12 Paddington 2 UK	Netflix	Animation
13 Doctor Sleep UK	Amazon	Drama
14 Doctor Sleep UK	Netflix	Drama
15 Bohemian Rhapsody.. UK	Amazon	Biography
16 Bohemian Rhapsody.. UK	Netflix	Biography
17 Lockout FR	Netflix	Action
18 The Paedophile Hunter.. UK	Netflix	Documentary
19 The Courier UK	Amazon	Thriller
20 Trust No One: The.. UK	Netflix	Crime
21 Through My Window.. ES	Netflix	Comedy
22 Wrath of Man UK	Amazon	Action
23 365 Days PL	Netflix	Drama
24 Against the Ice IS	Netflix	Adventure
25 The Informer UK	Netflix	Action
26 The Power of the.. UK	Netflix	Drama
27 Chickenhare and t.. BE	Netflix	Family
28 BigBug FR	Netflix	Adventure
29 The Gruffalo UK	Amazon	Animation
30 Spencer UK	Amazon	Drama
31 Jimmy Carr: His D.. UK	Netflix	Comedy
32 The Postcard Killin.. UK	Amazon	Crime
33 My Son UK	Amazon	Thriller
34 The Unforgivable DE	Netflix	Drama
35 Rooney UK	Amazon	Sport
36 The Takedown FR	Netflix	Action
37 Man Up UK	Amazon	Comedy
38 Man Up UK	Netflix	Comedy
39 The Father UK	Amazon	Drama
40 The Bad Education.. UK	Netflix	Comedy
41 Archive UK	Netflix	Drama
42 Last Man Down SW	Netflix	Action
43 Das Privileg DE	Netflix	Drama
44 Sans répit FR	Netflix	Action
45 Mo Gilligan: There.. UK	Netflix	Comedy
46 The Shadow in My .. DK	Netflix	Drama
47 My Best Friend An.. NL	Netflix	Drama
48 The Ledge UK	Netflix	Thriller
49 F*ck de liefde 2 NL	Netflix	Comedy
50 The Nest UK	Netflix	Drama

SHOWING 50/50 - [See complete chart here](#)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



streams (.000)

THE VAST MAJORITY OF EUROPEAN CONTENT CONSUMPTION IN THE UK IS LOCAL.

European movies have a tough time sneaking into the UK charts. Only ¼ of movies from the Top #50 are European. The UK audience prefers to consume local content, while Italian and Spanish audiences alternate between European and local films. France seems to be the production country that UK streamers love the most in the EU territory, thanks to "Lockout", "BigBug", "The Takedown" and "Sans répit". However, it is Polish productions that eventually collected the most quantity of views in the Top #50.

DOCUMENTARY IS CROWNED AS THE FOURTH MOST-STREAMED GENRE.

Unsurprisingly, Action, Drama and Comedy topped the chart, respectively. What is remarkable is that Documentary makes it as the fourth most watched genre during this first semester. Although this is mainly due to the success of "Tinder Swindler", "The Paedophile Hunter" is also pushing the bars.

ACTION AND ADVENTURE MOVIES HAVE THE LONGEST LIFE IN THE UK, BUT IT IS NOTHING IN COMPARISON TO OTHER PERFORMANCES ACROSS THE MARKETS.

UK productions that mix Action and Adventure seem to be awarded with great longevity: to be precise, a total of 55 times in the ranking. Nonetheless, it is the Documentary genre that gets the highest quantity of streams by itself. On the other hand, for European productions, it is the Drama-Romance subgenre that collects the biggest streams, but it is also Action-Adventure that gets to live the longest in the charts.

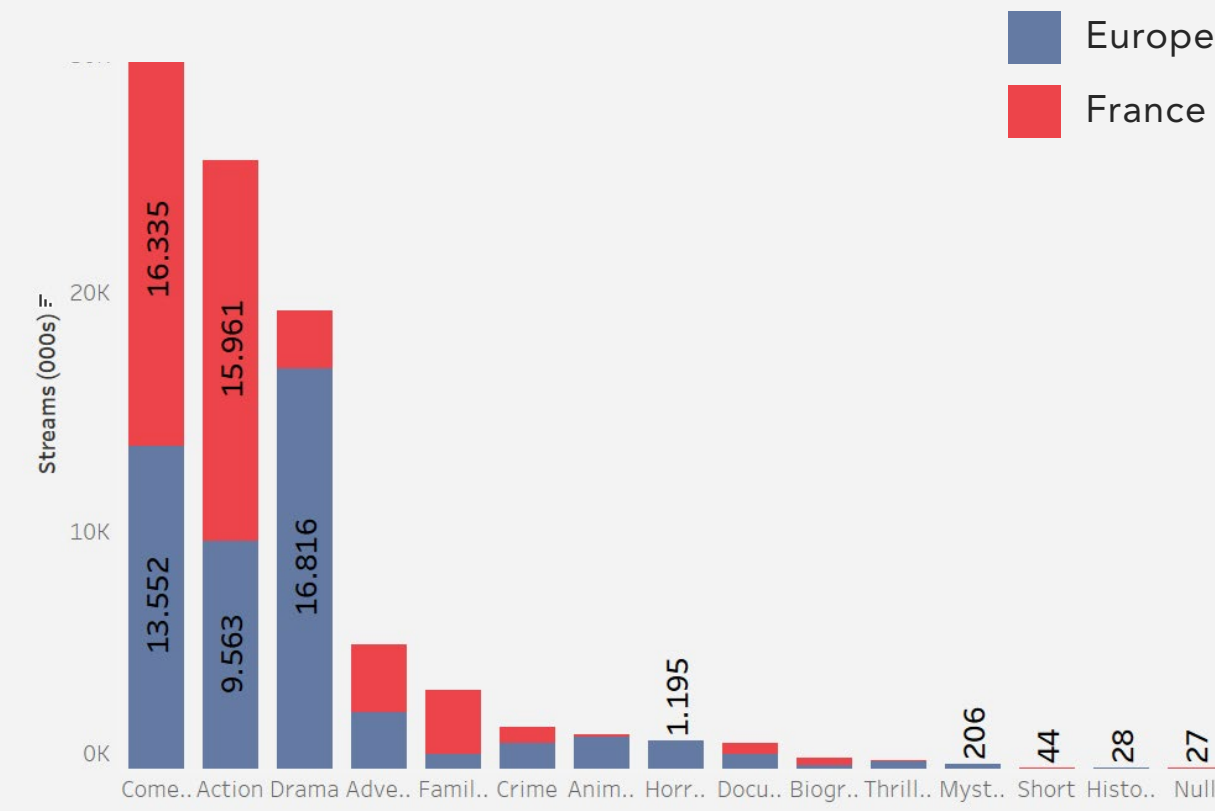
EUROPEAN MOVIES | FRANCE

TOP 50 MOVIES

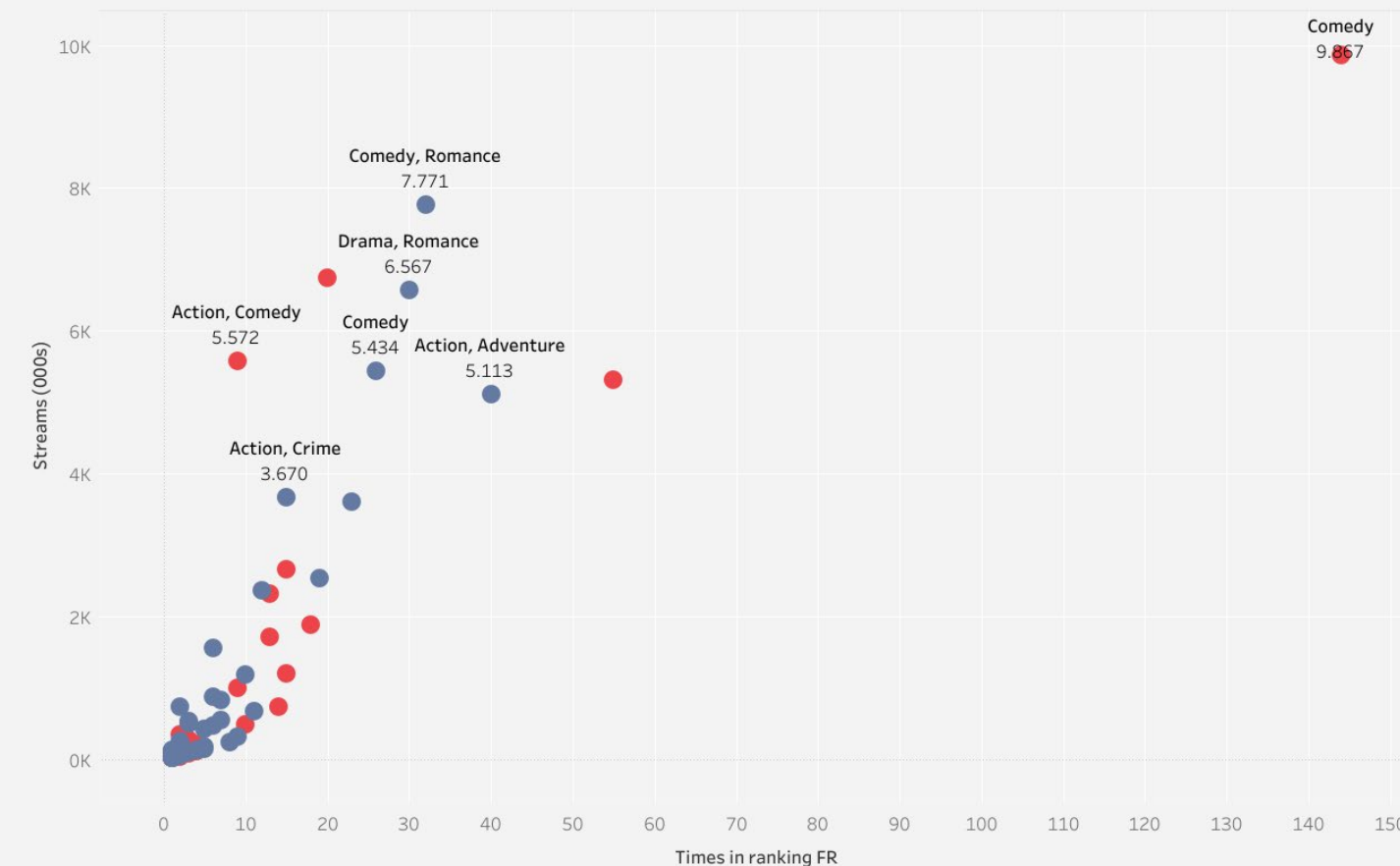
MOVIES	PLATFORM	GENRE	Streams (000s)	
1 The Takedown	FR	Netflix	Action	5.572
2 Sans répit	FR	Netflix	Action	4.595
3 Through My Window	ES	Netflix	Comedy	4.410
4 365 Days: This Day	PL	Netflix	Drama	4.407
5 Black Crab	SW	Netflix	Action	2.913
6 BigBug	FR	Netflix	Adventure	2.398
7 Furioza	PL	Netflix	Action	2.158
8 365 Days	PL	Netflix	Drama	2.051
9 My Best Friend Ann..	NL	Netflix	Drama	2.020
10 Against the Ice	IS	Netflix	Adventure	1.939
11 Le chant du loup	FR	Netflix	Action	1.604
12 Barbecue	FR	Netflix	Comedy	1.595
13 The Shadow in My E..	DK	Netflix	Drama	1.528
14 Paradise Beach	FR	Netflix	Action	1.394
15 Das Privileg	DE	Netflix	Drama	1.391
16 Let's Dance	FR	Netflix	Family & Kids	1.365
17 Poskromienie zlosni..	PL	Netflix	Comedy	1.329
18 Amor de madre	ES	Netflix	Comedy	1.266
19 Entre amis	FR	Netflix	Comedy	1.233
20 La familia perfecta	ES	Netflix	Comedy	1.165
21 You Choose!	FR	Netflix	Comedy	1.156
22 Centaur	ES	Netflix	Action	1.118
23 I Love America	FR	Amazon	Comedy	1.094
24 Room	IR	Netflix	Drama	1.037
25 F*ck de liefde 2	NL	Netflix	Comedy	1.054
26 Une famille à louer	FR	Netflix	Comedy	1.043
27 The Grinch	FR	Netflix	Family & Kids	994
28 Looking for Teddy	FR	Netflix	Comedy	949
29 Toscana	ES	Netflix	Comedy	837
30 Parada serc	PL	Netflix	Comedy	825
31 Monster Hunter	DE	Amazon	Action	782
32 Meskina	NL	Netflix	Comedy	744
33 Non mi uccidere	IT	Netflix	Horror & Fantasy	732
34 The Unforgivable	DE	Netflix	Drama	725
35 The Wasteland	ES	Netflix	Drama	715
36 Le brio	FR	Netflix	Comedy	697
37 Cold Blood	FR	Netflix	Action	685
38 Black Snake: La lége..	FR	Netflix	Comedy	630
39 Lolo	FR	Netflix	Comedy	624
40 Time Is Up	IT	Amazon	Drama	621

SHOWING 40/50 - [See complete chart here](#)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



2 FRENCH ACTION MOVIES LEAD THE HEAD OF THE LIST, BUT ONLY 6 LOCAL MOVIES MADE THE TOP 15.

Even if Action opened the chart, Comedy stands out as the most-watched genre with 16.3M streams from local productions added to 13.5M of European content. "The Takedown", "Sans répit" and the ever-present Swedish "Black Crab" are the pink elephant in the Comedy kingdom. Nonetheless, apart from the Spanish teen romcom "Through My Window" at #3, the next comedy on the list is the local product "Barbecue", with 1.5M streams. Comedy holds the largest list of titles, with 39 movies in the Top100 against 20 productions from the second-best, the Action genre.

European Dramas are significantly visible with 16.8M streams and have become the third most-streamed genre in the country. North and East European dramas lead the grid: "365 Days", "My Best Friend Anne Frank", "The Shadow in my Eye", and "Das Privileg" are just a few examples in the Top 15.

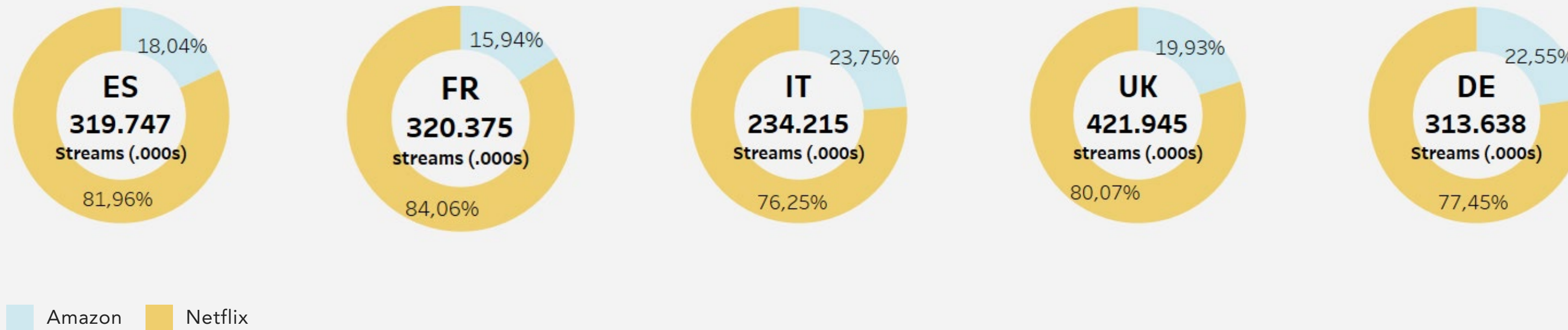
DIVING INTO THE SUBGENRES: COMEDY BEATS THE REST WITH 144 MENTIONS IN THE RANKING AND 9.8M STREAMS.

European Comedy, Romance accounted for 7.7M streams and appeared 32 times in the charts. In terms of mentions, local Comedy-Dramas (55 times) were more frequent than Action-Adventure with 40 mentions. European Drama-Romance perform very well with 6.5M streams and 30 appearances. Mentions in the ranking are influenced by two key factors: the number of titles with the same genre tag in the charts (density) or/and the title's longevity (Shelf-Life).

streams (.000)

EUROPEAN MARKETS | OTT PERFORMANCE MOVIES

SHARE BY OTT

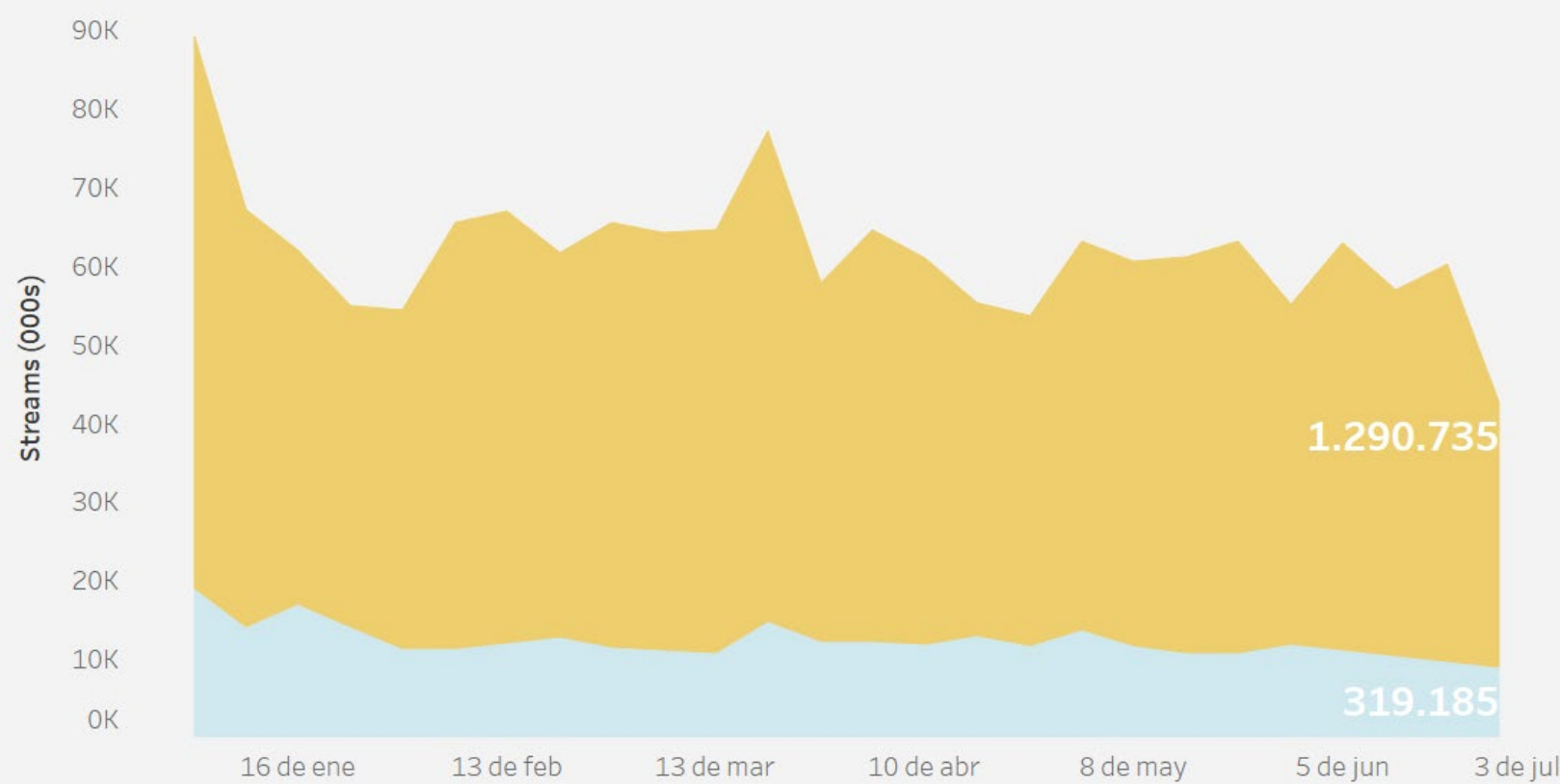


NETFLIX ACCUMULATES 80% OF THE SHARE, WHILE AMAZON HAS A GROWING AUDIENCE IN ITALY AND GERMANY.

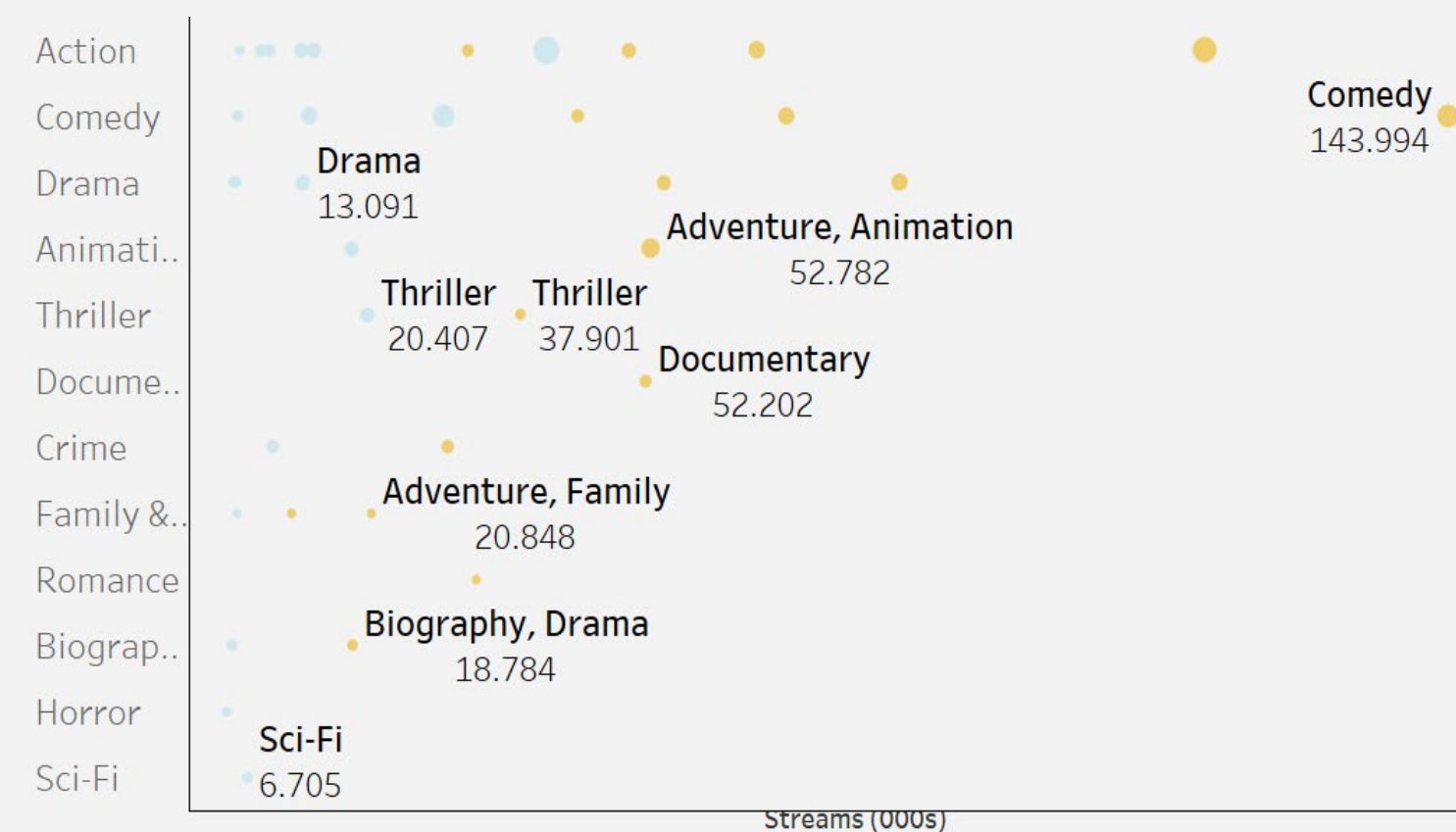
Amazon has been carefully elaborating and implementing its streaming strategy since it joined the adult rooms when it started investing in Original content and purchasing theatrical hits with a local fanfare - it's yielding early results in some territories. Italy presents the highest Amazon share with almost 24%, and Germany is next with 22.5%. In both territories, local comedies hit the jackpot in the charts.

As we've been pointing out in the Monthly reports, Amazon pivoted its acquisition strategy by the beginning of the year, giving more space in the catalogue to local hits that had previously rolled out in theatres - Does it sound familiar? TV's not new. Amazon usually doesn't look for exclusive exploitation. What is attractive for the viewers is the "all-inclusive" business, the revamped user experience and the cross-selling potential connected to the biggest e-shop in the world.

OTT SHARE: % OTT STREAMS BY MONTHS



GENRES AND SUBGENRES POPULARITY BY OTT

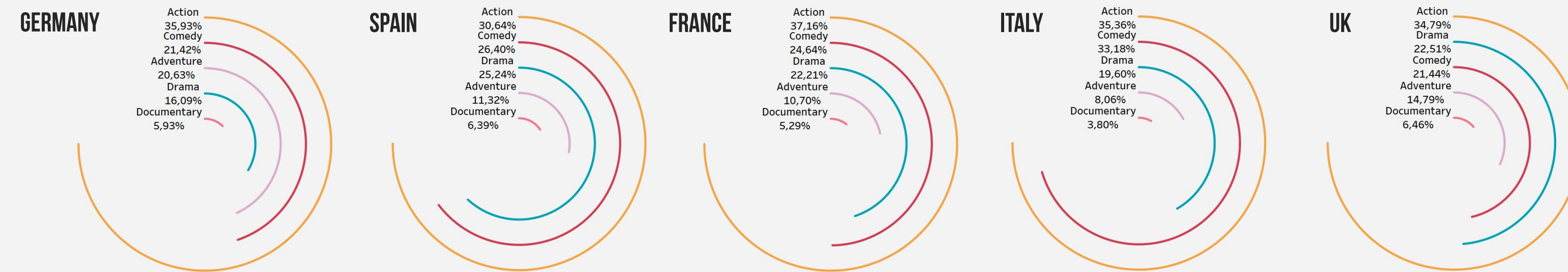


NO SURPRISE, ACTION RANKED #1 GENRE, BUT COMEDY TAGGED CONTENT WINS IN FREQUENCY

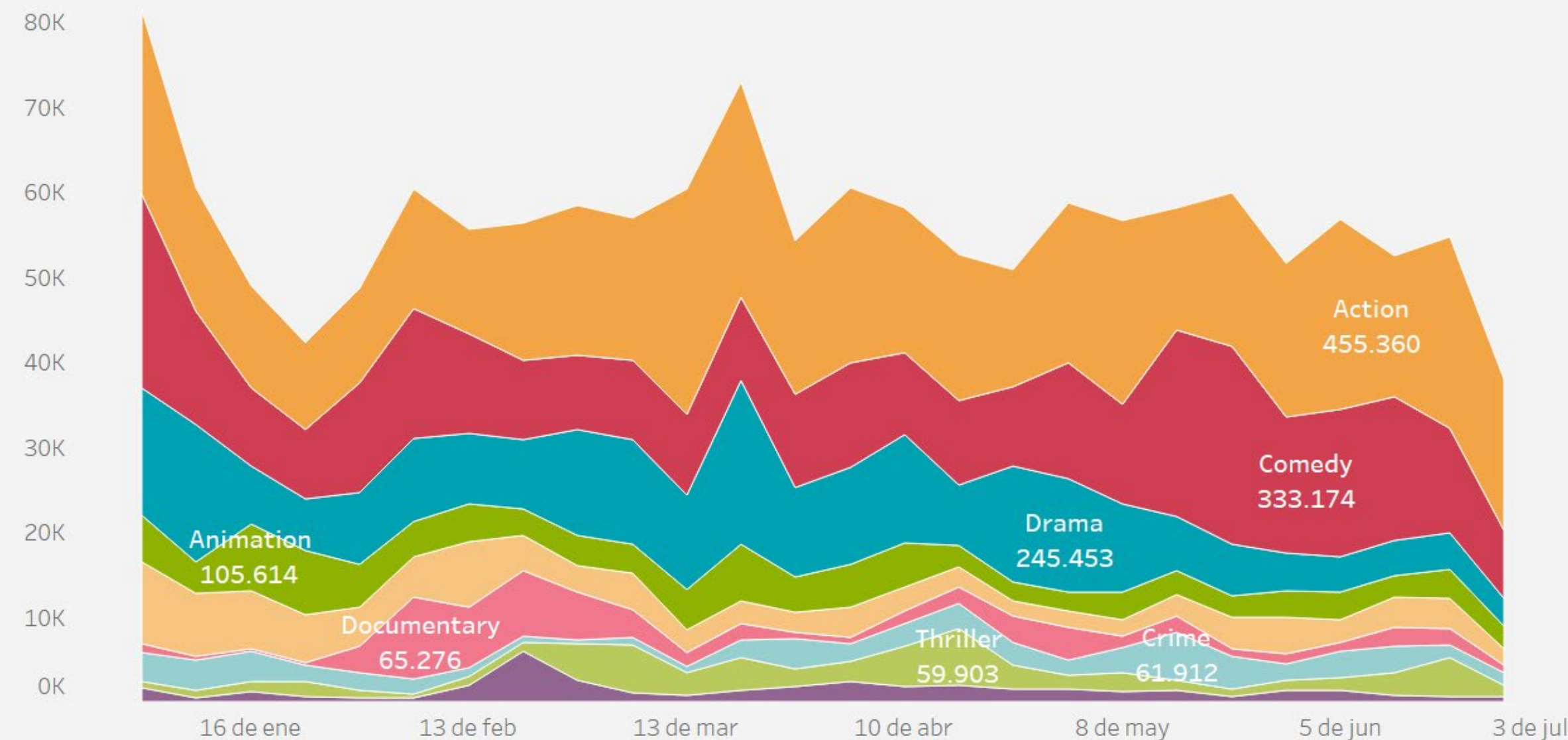
Action-Adventure on Netflix accounted for 116M streams with more than 800 appearances in the charts. Amazon tagged Action movies registered 807 mentions. We can see how Action holds more subgenres, with over 100 mentions more than comedy-added to the depth of the Action content, which is more diverse. Nonetheless, Comedy on Netflix wins the streaming race with 143M streams, but is more infrequent, with 560 mentions. The average number of mentions for Drama as a subgenre is around 300 appearances.

EUROPEAN MARKETS | GENRES PERFORMANCE MOVIES

MOST STREAMED GENRES



TOP GENRES: STREAMS BY WEEK



ACTION BEATS SHARE RECORDS IN ALL MARKETS

Action ranks #1 in all the countries, with France leading the list with 37% and Germany following closely behind with almost 36%. Spain registered the lowest Action share with 30%.

Comedy is the second-best in Italy (33%), Spain (26.4%), France (24.6%) and Germany (21.42%). The UK is the only market with Drama in the second position (22.5%), even though Spain surpasses the mark with 25%. Adventure content is of noted weight and significance in Germany with a 20.6% share, nothing compared to other markets, where it is around 8-11% of the share.

THE VALLEYS AFFECTED THE MOST POPULAR GENRES

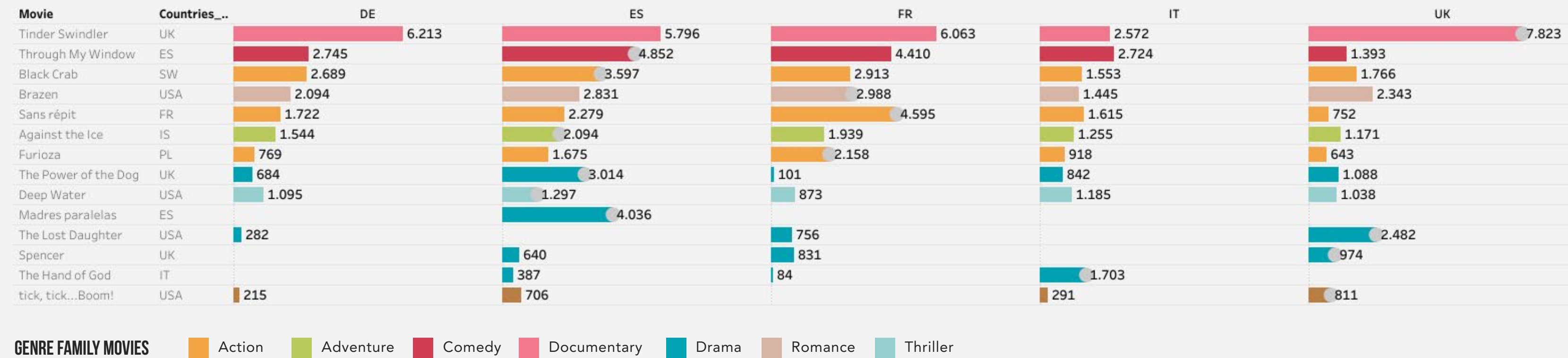
The January valley was more accentuated in the leading genres: Action and Comedy, but presented a smoother consumption trend in Drama. The genre podium goes as follows: Action rules the charts with 455M streams, then Comedy with 333M streams and Drama 245M streams.

The week of the 20th March, they experienced the highest peak after the record of January's first week. Documentary increased streams around the 30th of January, with a peak of 29M on the 20th of February. The effect was most strongly felt on February 2nd, the release date of "The Tinder Swindler".

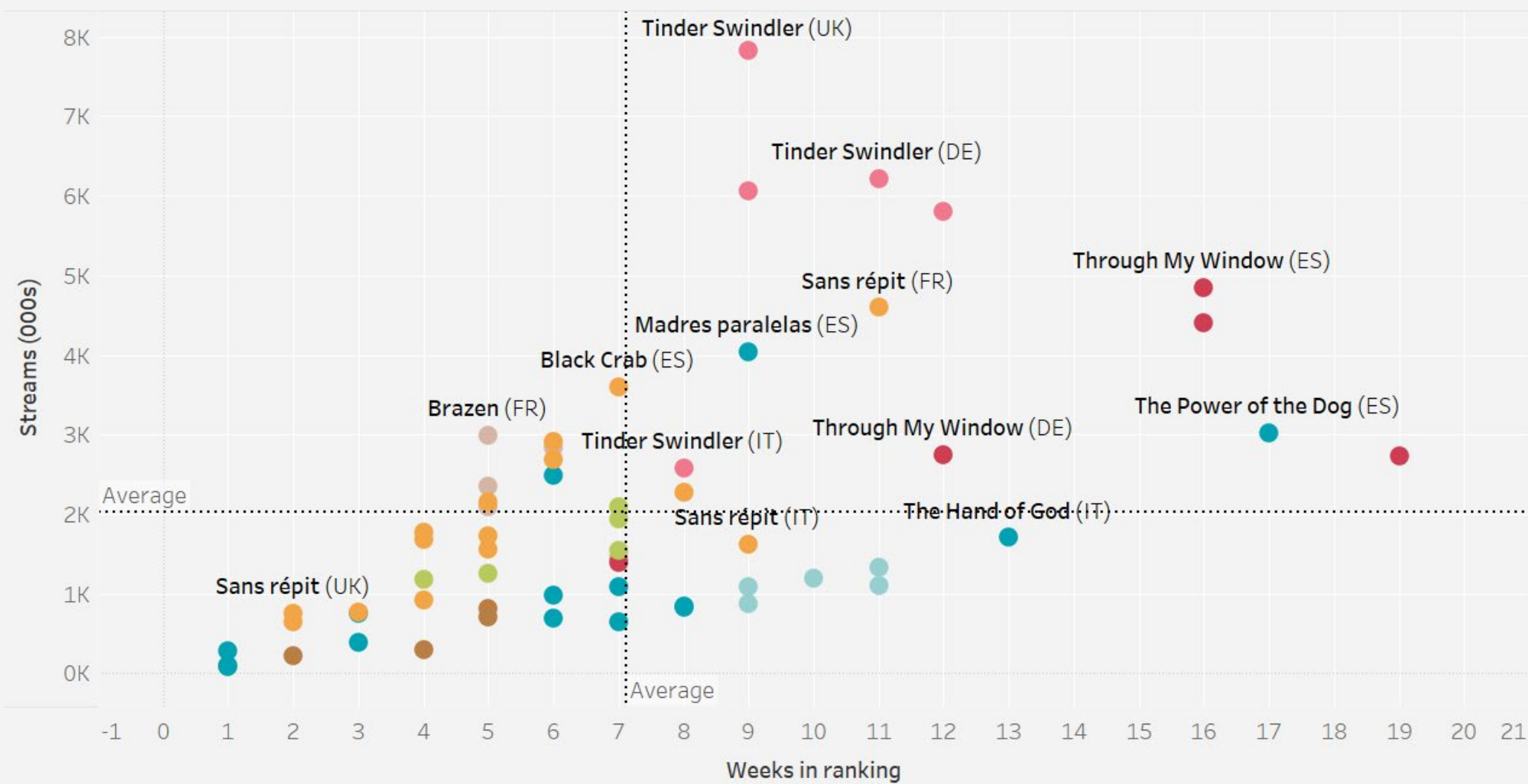
Other genres have a more fleeting presence in the charts, where trends are ignited by new releases such as "The Tinder Swindler" (Documentary) or "Deep Water" (Thriller). It's the case for Thriller, Crime and Horror.

EUROPEAN MARKETS | SELECTED MOVIES PERFORMANCE

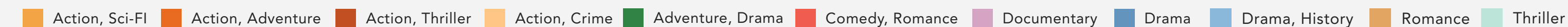
STREAMS BY MARKETS



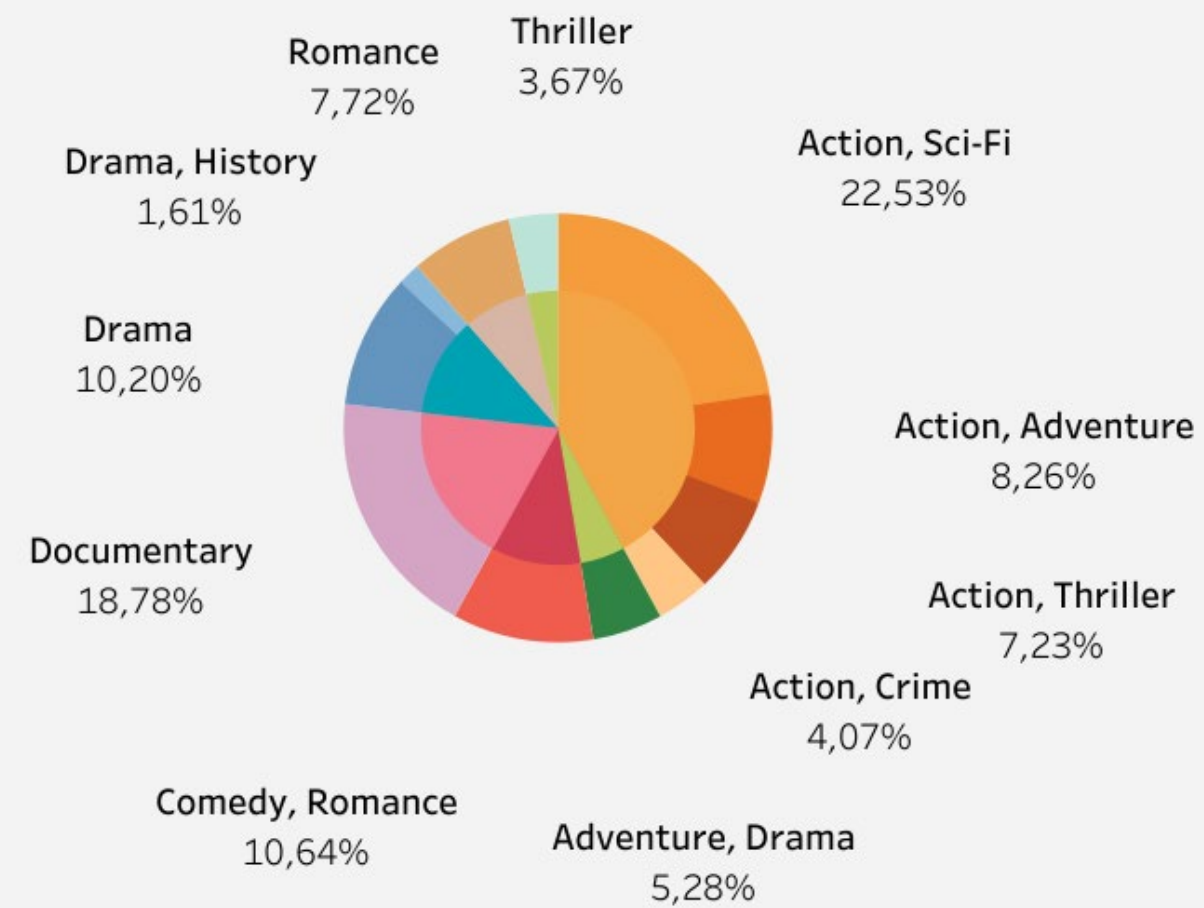
TIMES IN RANKING BY MARKET



SUBGENRES FAMILY MOVIES



GENRES AND SUBGENRES SHARE



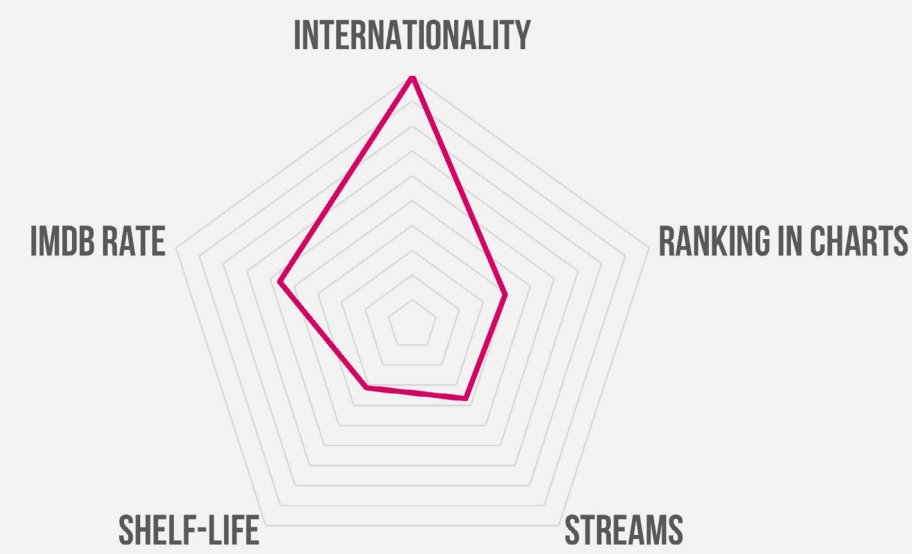
A DOCUMENTARY STANDS OUT AMONG THE SELECTED MOVIES, AND OSCAR CONTENDERS ARE NOT ALLURING ENOUGH

At the top of the list, "The Tinder Swindler", with a record of 28M streams. The documentary made a spectacular entry into Netflix's hall of fame. The UK gets the record with 7.8M streams, but the film stayed longer in Spanish charts - 12 weeks in the Top100. "Through My Window" in Italy holds the best mark, with 19 weeks in the rankings.

Streaming audiences seems unaffected by award fanfare, even if the light comes from the world's prestigious award: "The Power of The Dog", "The Hand of God", "Madres Paralelas", and "Spencer" hold medium-performing positions. The Venice buzz placed the titles as the most eagerly awaited movies, but the streaming buffets seem to have eaten up any chance of that.

"The Power of The Dog" barely collected 5.7M streams, and most of the consumption came from the Spanish audience, with 3M streams. "The Hand of God" has the same lacklustre fortune, with 2.1M streams, mostly collected from the domestic audience. Neither the amazing rates, nor the Venice fanfare nor the awards won at the festival paid off for "The Lost Daughter" and "Spencer" in the streaming arena. "Madres Paralelas" had a warm reception compared to its genre mates. Are the streaming giants no house for award-winning titles or could they promote them better? Could the algorithm be forced to give them more prominence? Action was the major genre among the Selected Movies, with Action, Sci-fi representing 22% of streams thanks to "Black Crab". Comedy-Romance was the third most-streamed subgenre with 10.6%, only behind Documentary (18.7%).

EUROPEAN MARKETS | SELECTED MOVIES PROFILE



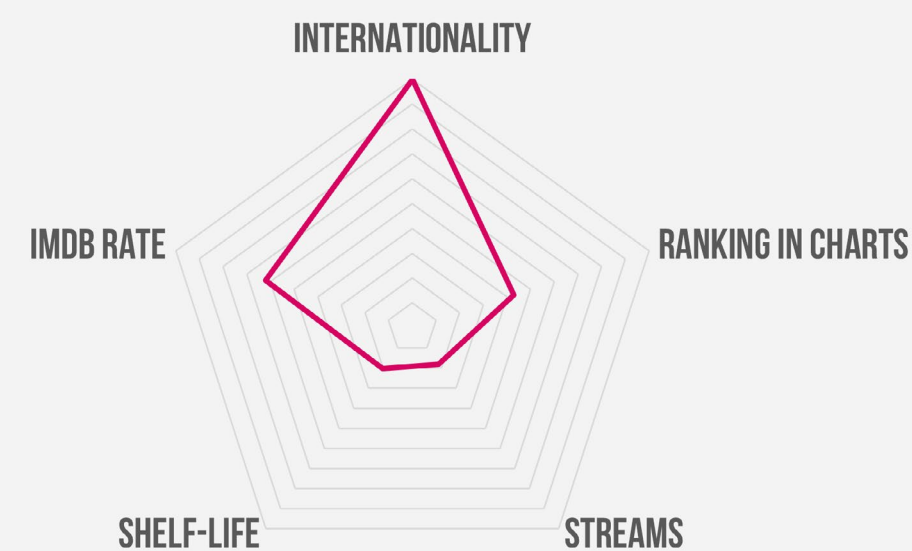
BLACK CRAB (March 18, 2022)

Noomi Rapace's leading role as commander in the Action-Sci-fi apocalyptic world, conquers a spot in every market's Top 100. Action movies at the top of the charts are a new thing, but a Swedish female leading action movie – is even more so. The film has been on the charts for 5 weeks on average. In Spain, it stayed 7 weeks - the maximum - and it registered its lowest figure in the UK, only 4. Compared to other Action movies in the selection, the film performed a bit below average in UK and Italy but stayed in the TOP race, surpassing "Sans Répit" records. *exerum dolentent.*

HOW TO READ THIS SECTION.

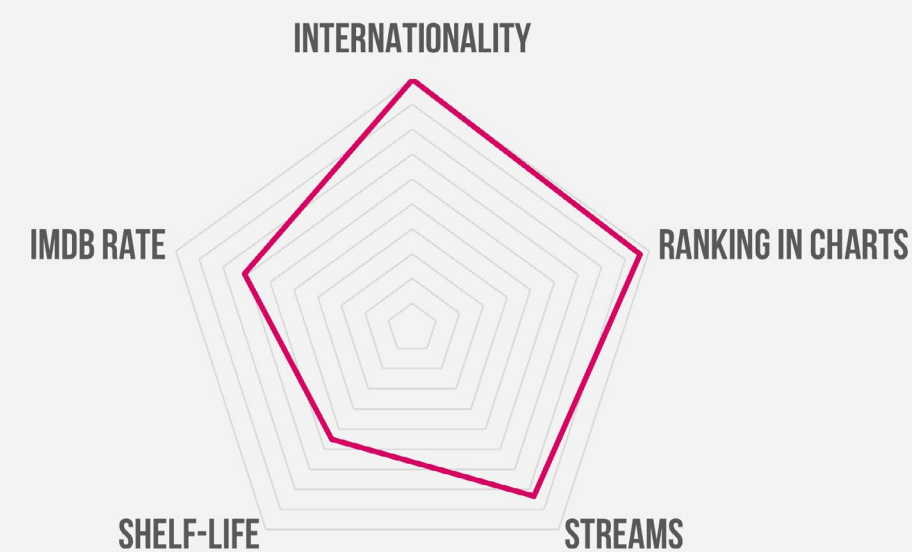
Let's dive into a few of the Selected Movies in order to take a deeper look into the detected insights. All the following Movie profiles were highlighted in the past Monthly Reports as Hot Titles including special focus on their industry journey. To have a solid grasp of how these productions did on the charts, we've curated four new data-driven indicators: Ranking, Travelability, Shelf-Life and Streams.

If you want dive in the methodology behind these new variables, head to the Methodology section at the end of the report.



FURIOZA (October 22, 2021)

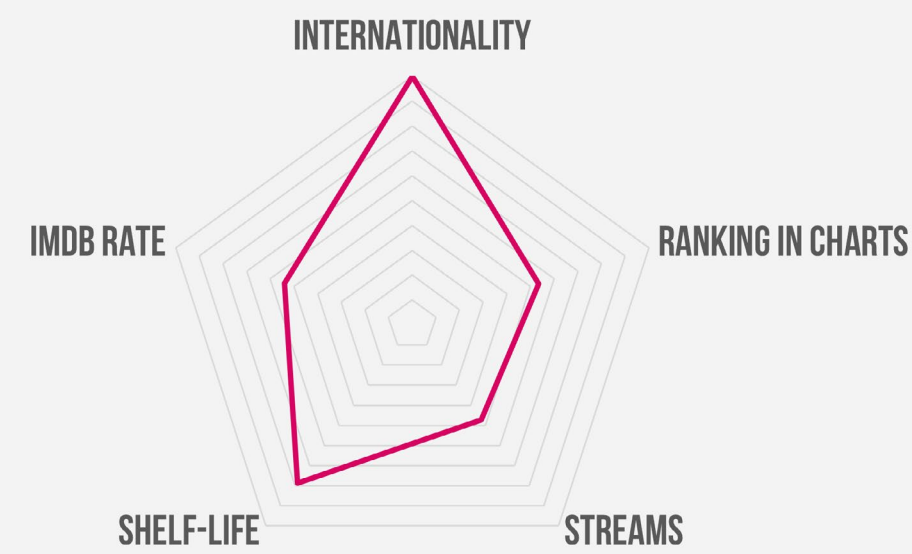
It became the most popular non-English language movie on Netflix in the first week of its launch in the USA and 74 other countries. It ranked among the Top #5 most-streamed movies in the Italian, Spanish and French markets. Its 6M streams were not enough to keep the movie in the charts longer than 3 weeks on average. The film generally performed below average, compared to other Selected Action movies. The best record is reported in France, 5 weeks in charts and 2.1M streams. Furioza's IMDB rate is 6.2, which is 0.8 points better than "Black Crab" - but this didn't have any extra positive effect when it came to viewing. *exerum dolentent.*



TINDER SWINDLER (March 18, 2022)

Can a documentary become a global hit? The movie got 5 stars in almost every department, especially in the travelability of the content, which was present in every market and in the top positions as reflected by the Ranking in Charts. The medium IMDB rate wasn't a bouncer for the audience to stream. But true merit of the movie hinges on the SHELF-LIFE, with an average longevity of around 10 weeks; it's particularly noteworthy in the frenetic rhythm of the adds-on within the streaming's catalogues.

EUROPEAN MARKETS | SELECTED MOVIES PROFILE



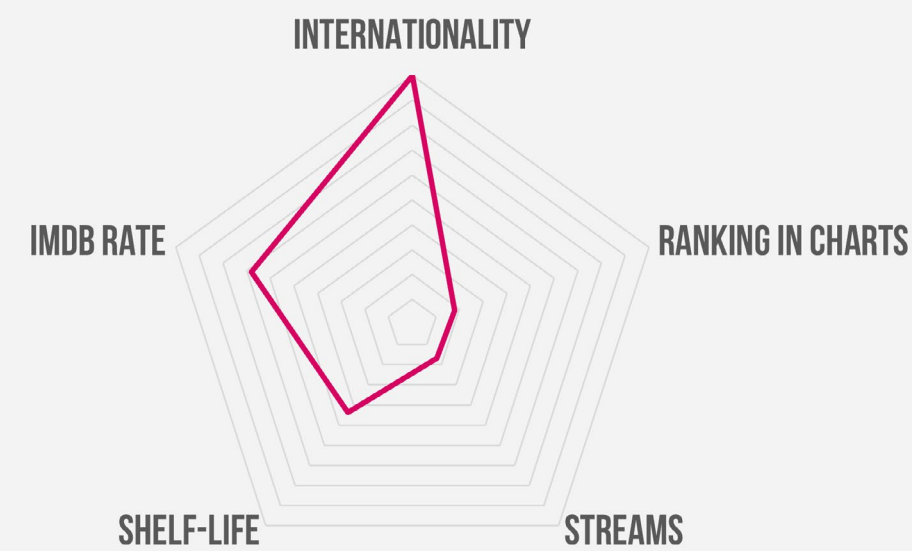
THROUGH MY WINDOW (February 4, 2022)

It became the most popular non-English language movie on Netflix in the first week of its launch in the USA and 74 other countries. It ranked among the Top #5 most-streamed movies in the Italian, Spanish and French markets. Its 6M streams were not enough to keep the movie in the charts longer than 3 weeks on average. The film generally performed below average, compared to other Selected Action movies. The best record is reported in France, 5 weeks in charts and 2.1M streams. Furioza's IMDB rate is 6.2, which is 0.8 points better than "Black Crab"- but this didn't have any extra positive effect when it came to viewing. exerum dolent.

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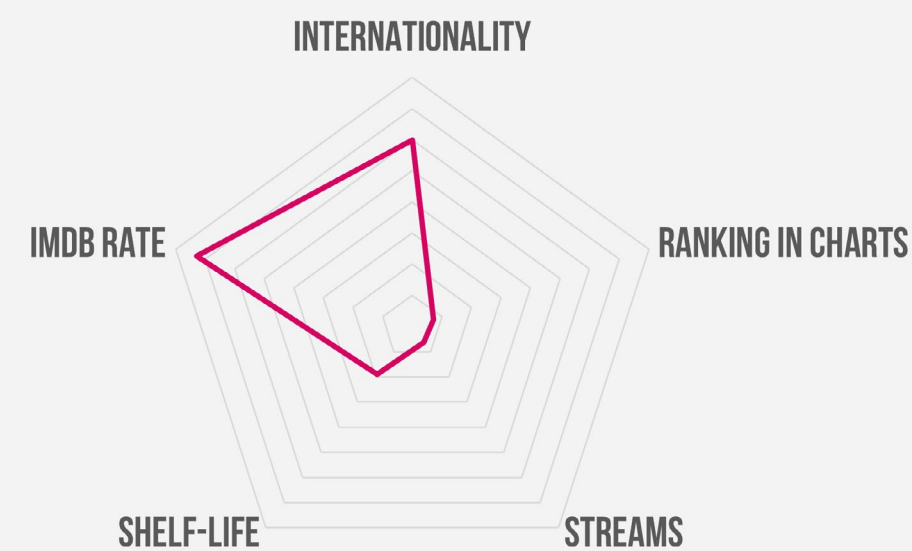
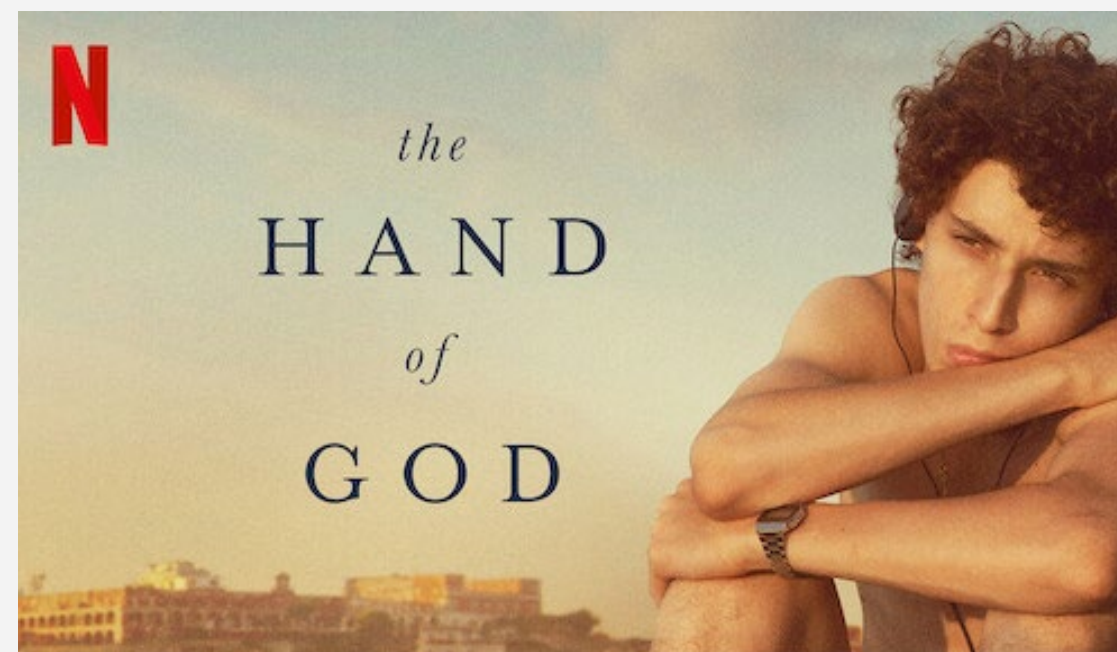
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THE POWER OF THE DOG (September 2, 2021)

Industry favourites are not the audience's cup of tea. Are the Oscar campaigns just a game of industry power that the streams don't follow? Spain is solid ground for prestigious, Award-contender dramas to build an audience. In Spain, "The Power of Dog" remained 17 weeks in the Top100 after January, accounting for over 3M streams. There are no similar records in other markets, not even in Cumberbatch's motherland. The average performance is under 8 weeks and below 1M streams. Jane Campion's present best marks than Sorrentino's, though*. Is the Spanish audience more drastically driven by prestigious award-contender content than other markets?

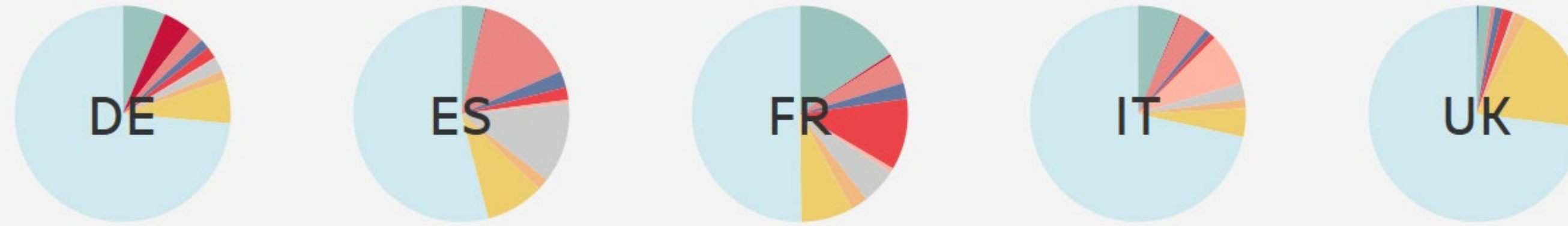


THE HAND OF GOD (November 24, 2021)

Paolo Sorrentino's autobiographical film "È stata la mano di Dio" came to Netflix on December 15 after a brief and stormy theatrical ride in some selected cinemas here and there. According to Netflix's Global Top 10 chart, it was the second most-watched non-English movie during the first week of its release, with 7.7M hours of viewing. The film registered one of the lowest stream records, accounting for 2.1M total streams and has only been present in Spain, France and Italy since January - the month following its release on the platform. The streaming audience seems uncharmed by PR reviews, the Venice buzz and European fanfare. When Oscar momentum time came, the film was already off most market charts. exerum dolent.

EUROPEAN MARKETS | SHOWS PRODUCTION COUNTRIES

MOST STREAMED CONTENT BY PRODUCTION COUNTRY



TOP 50 SHOWS

SHOWS	COUNTRIES	DE	ES	FR	IT	UK
1 The Big Bang Theory	USA	236.449				
2 Peppa Pig	UK					201.735
3 Stranger Things	USA					119.403
4 Friends	USA					274.428
5 The Office	USA	121.796				
6 Bridgerton	USA		68.132			
7 Brooklyn Nine-Nine	USA	122.948				
8 PAW Patrol	USA	86.264				
9 Naruto: Shippûden	JP			93.864		
10 The Scent of Passion	USA		160.124			
11 The Queen of Flow	CO		117.997			
12 Inventing Anna	USA					38.134
13 Ozark	USA					44.484
14 Elite	ES		36.578			
15 Cobra Kai	USA		32.903			

SHOWING 15/50 - [See complete chart here](#)

streams (.000)

PRODUCTION COUNTRIES: Asia DE FR ES IT USA & Canada Europe LATAM UK Other

SPANISH AND FRENCH MARKETS RESIST AMERICA'S CONTROL OF THEIR AUDIENCE.

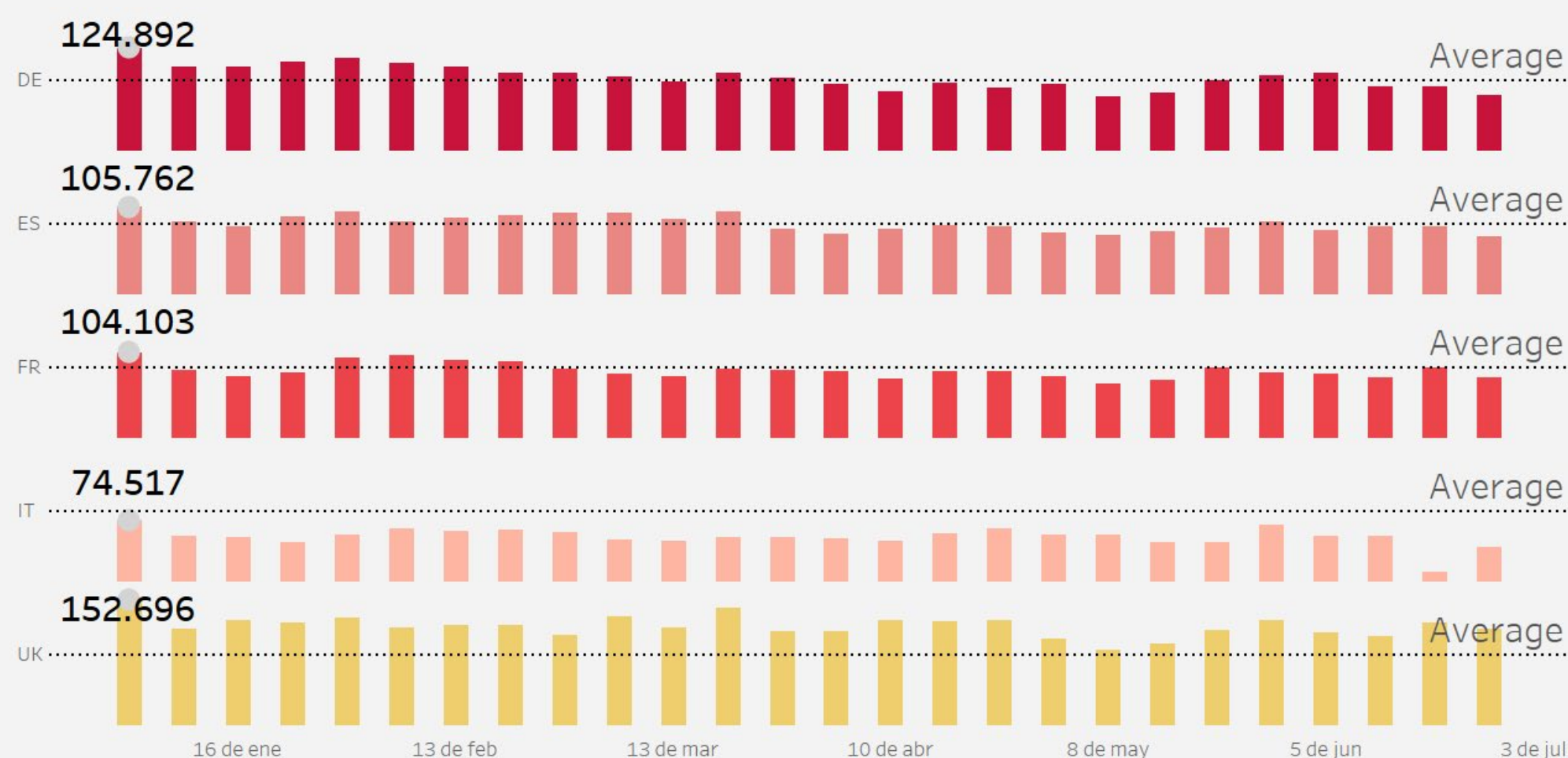
The share across markets in the first semester of 2022 in these two countries has certainly brought good news to local and European content. While in Germany, the UK and Italy non-American productions take no more than 30% of the total share, in France and Spain American content provides only almost 50% of total streams. The most streamed shows in France and Spain are pretty much a reflection of this scenario: Japanese "Naruto: Shippuden" and Colombian "The Scent of Passion". The latter also breaks another record. While "The Big Bang Theory", "Friends" and "Naruto: Shippuden" are arguably all-time running shows, "The Scent of Passion" is literally a new-born babe. The show premiered in December 2021, sneaking into Top #1 without the help of the acclaim and popularity that longevity brings to shows.

LOCAL CONTENT IN THE UK EARNS 1/5 OF TOTAL VIEWS

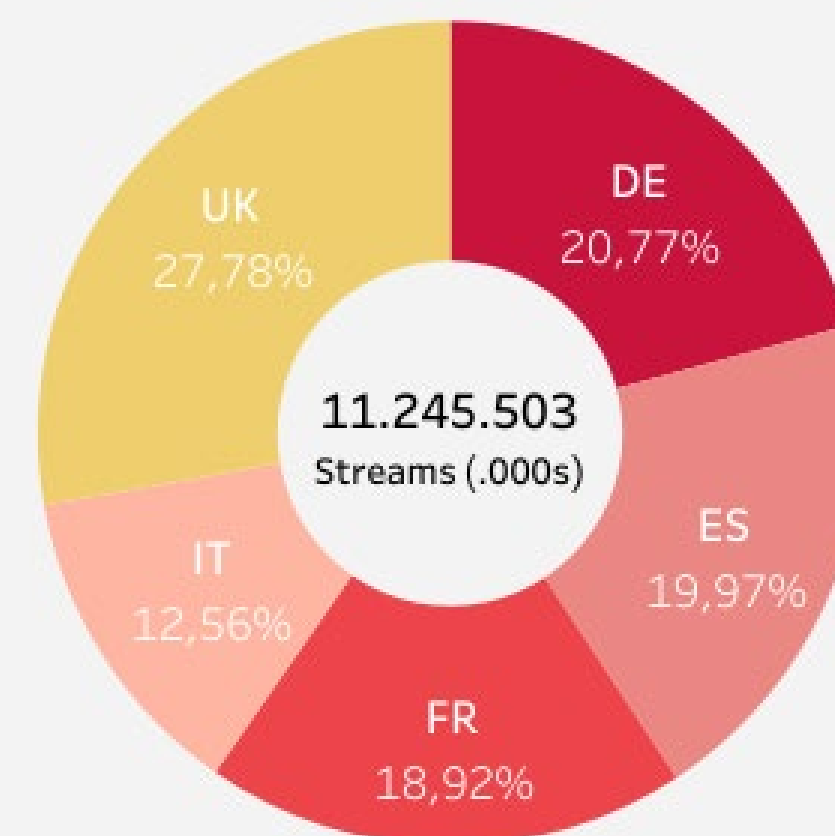
"Peppa Pig", "After Life", and "Stay Close" views in the UK are responsible for making the British market the one that loves local content the most. However, the UK audience doesn't seem to like European content at all: it only accounts for 1% of views in the territory. Germany and Italy don't seem to love EU production either. It represents only 0.9 and 1% of the total share in their markets, respectively. Local content in these territories is conspicuous by its absence. Both of them reach below 5% of total streams.

EUROPEAN MARKETS | SHOWS PERFORMANCE

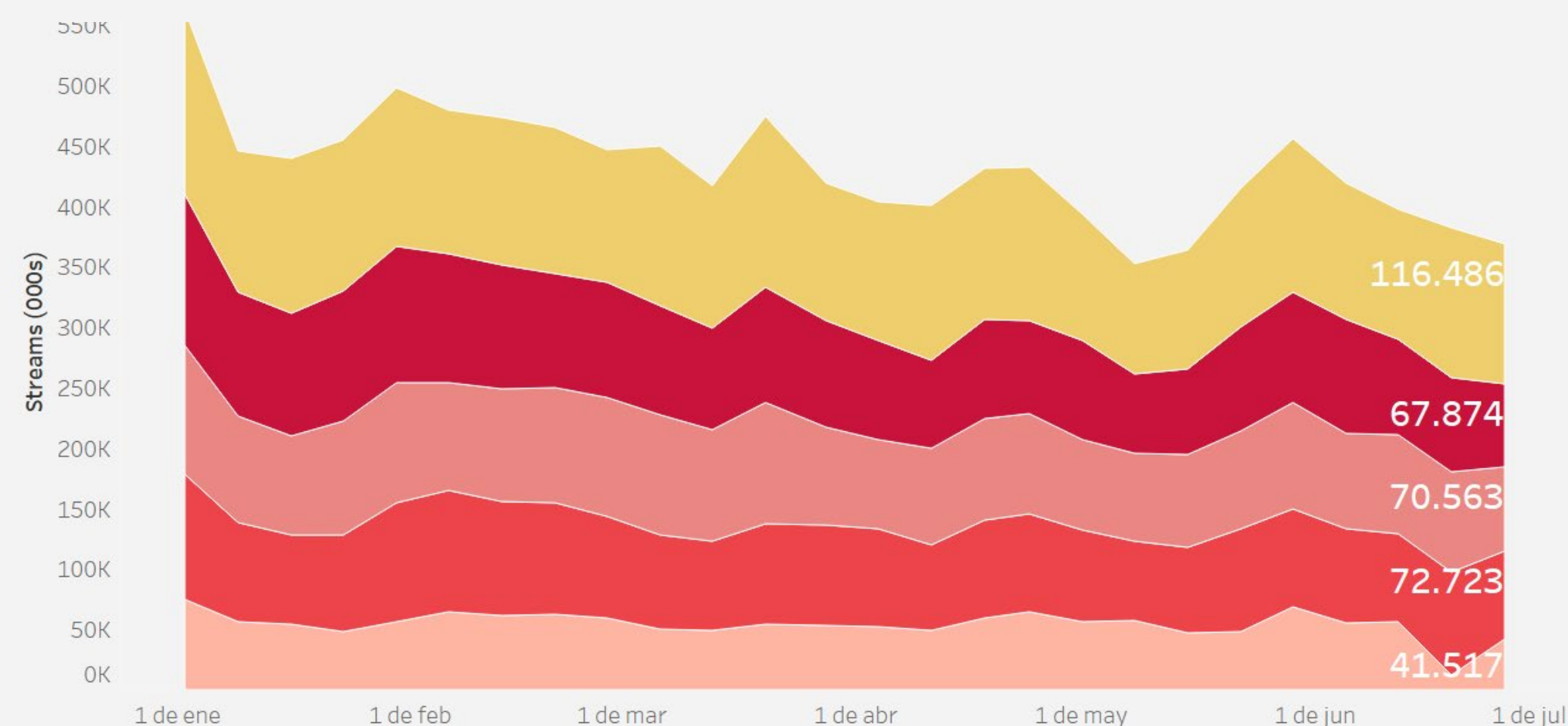
PEAK STREAMS



SHARE BY MARKET



WEEKLY PERFORMANCE AND ACCUMULATED STREAMS



ALL MARKETS REACH THEIR HIGHEST CONSUMPTION IN THE FIRST WEEK OF THE SEMESTER

The coziness of Christmas makes the first week of the semester the perfect time for show consumption. "Cobra Kai", "Stay Close", "Emily in Paris", "The Witcher" and "Kitz" are, from most to least, the Top #5 most watched shows in this period. Holidays play a crucial role in show consumption. However, what kind of difference can strong titles make in streaming behaviour at this time of the year? Another common behavior pattern we found in these charts is that, generally speaking, consumption tends to grow during the first days of the month, and usually has its lowest point around mid-month.

SOUTHERN COUNTRIES HAVE THEIR LOWEST PEAK LOCATED IN THE MONTH OF JUNE, WHILE NORTHERN COUNTRIES HAVE IT IN THE SECOND WEEK OF MAY

Germany, France and the UK experience a drop in the second week of May, probably related to the spring break. Spain and Italy, on the other hand, find their lowest peak in June. Although all markets seem to fall in May and June, these two markets perform their worst performance in June. It is common knowledge that holiday times are usually linked to a higher number in streaming: vacation is a major factor in show consumption. But what about the weather? It certainly has an impact on users' behaviour, but what kind of impact? Is it going to be different for northern and southern countries? We will have to wait for the second semester to find out.

EUROPEAN SHOWS | SPAIN

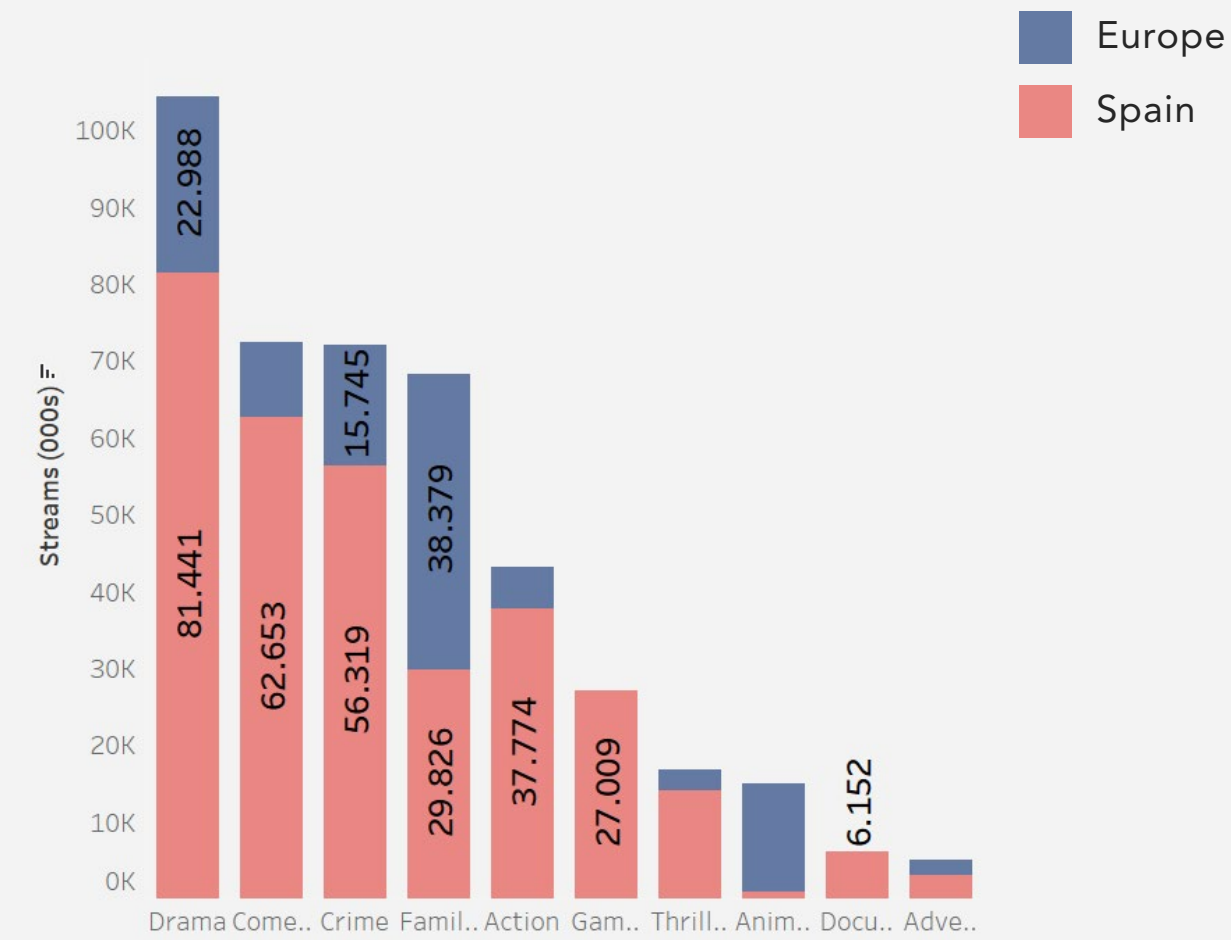
TOP 50 SHOWS

SHOWS	PLATFORM	GENRE	Streams (000s)
1 Elite	ES	Netflix Crime	36.578
2 Bienvenidos a E..	ES	Netflix Action	29.015
3 Aquí no hay qui..	ES	Amazon Comedy	12.135
4 Grizzy and the L..	FR	Netflix Comedy	9.759
5 Entrevías	ES	Netflix Family & Kids	20.470
6 I am Georgina	ES	Netflix Drama	20.219
7 Toy Boy	ES	Netflix Game-Show & R..	19.417
8 La que se avecina	ES	Netflix Crime	19.056
9 Intimacy	ES	Amazon Comedy	17.828
10 Cleo & Cuquin	ES	Netflix Drama	17.770
11 Booba	ES	Netflix Family & Kids	14.467
12 Lies and Deceit	RU	Netflix Family & Kids	11.452
13 Los herederos d..	ES	Netflix Thriller	10.877
14 Merlí. Sapere A..	ES	Netflix Drama	10.359
15 Zachowaj spokój	ES	Netflix Drama	9.189
16 Los Serrano	PL	Netflix Crime	8.971
17 Money Heist	ES	Amazon Family & Kids	7.450
18 Merlí	ES	Netflix Action	7.162
19 Desaparecidos	ES	Amazon Comedy	7.160
20 La luz más oscu..	ES	Amazon Drama	6.884
21 The Countryside	ES	Netflix Horror & Fantasy	6.798
22 Vikings	ES	Amazon Comedy	5.370
23 Cry Babies Magi..	IR	Netflix Action	5.347
24 An Astrological ..	ES	Amazon Family & Kids	3.274
25 Erase una vez....	ES	Netflix Family & Kids	1.682
26 Bortført	IT	Netflix Comedy	4.893
27 The Boarding Sc..	ES	Netflix Musical	4.875
28 Días mejores	NO	Netflix Drama	4.424
29 Miraculous: Tal..	ES	Amazon Drama	4.189
30 Aída	ES	Amazon Drama	4.144
31 Les sept vies de..	FR	Netflix Animation	4.142
32 Celebrity Bake ..	ES	Amazon Comedy	4.030
33 Molang	ES	Netflix Crime	4.014
34 Borgen - Power ..	FR	Amazon Game-Show & R..	3.916
35 Simon	FR	Netflix Family & Kids	3.652
36 The Boarding Sc..	FR	Netflix Drama	3.568
37 Let's Go, Pocoyo	ES	Amazon Animation	3.349
38 800 Meter	ES	Netflix Animation	3.323
39 Summertime	ES	Amazon Drama	3.323
40 Love & Anarchy	IT	Netflix Animation	1.89
		Netflix Family & Kids	1.16
		Netflix Family & Kids	2.836
		Netflix Documentary	3.027
		Netflix Drama	3.009
		Netflix Comedy	2.881

SHOWING 40/50 - [See complete chart here](#)

streams (.000)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



SPANISH CONTENT TAKES TOTAL CONTROL OF EUROPEAN NUMBERS.

3 non-Spanish shows make it into the Top #20. Thus, local content represents 85% of the twenty most watched shows. The main characters of this semester, as we have been seeing, are "Elite" (36.5M views), "Bienvenidos a Edén" (29M) and "Entrevías" (20.2M), shows that have also proven that they have great travelability. Such high representation of local content is not going to be reached by any other market this first semester of the year; not even the UK audience, who won't usually consume European content.

LOCAL CONTENT GETS DISTRACTED AND EUROPEAN CONTENT WINS THE FAMILY & KIDS CATEGORY

Two of the three European shows that enter the Top#20 are labelled as Family & Kids content. This category, together with Animation, is the only category where Spanish content does not take all the wins. In fact, most of the Family & Kids and Animation content in the Spanish chart comes from the French territory. Spain should definitely get its act together and start gaining ground on its neighbour.

While the local Drama subgenre gets the highest quantity of streams, local Comedy is the best shot if you want to stay in the charts for a while

Only the Animation and Comedy subgenre from other European countries manages to stand out, albeit not by much, in both streams and longevity.

EUROPEAN SHOWS | ITALY

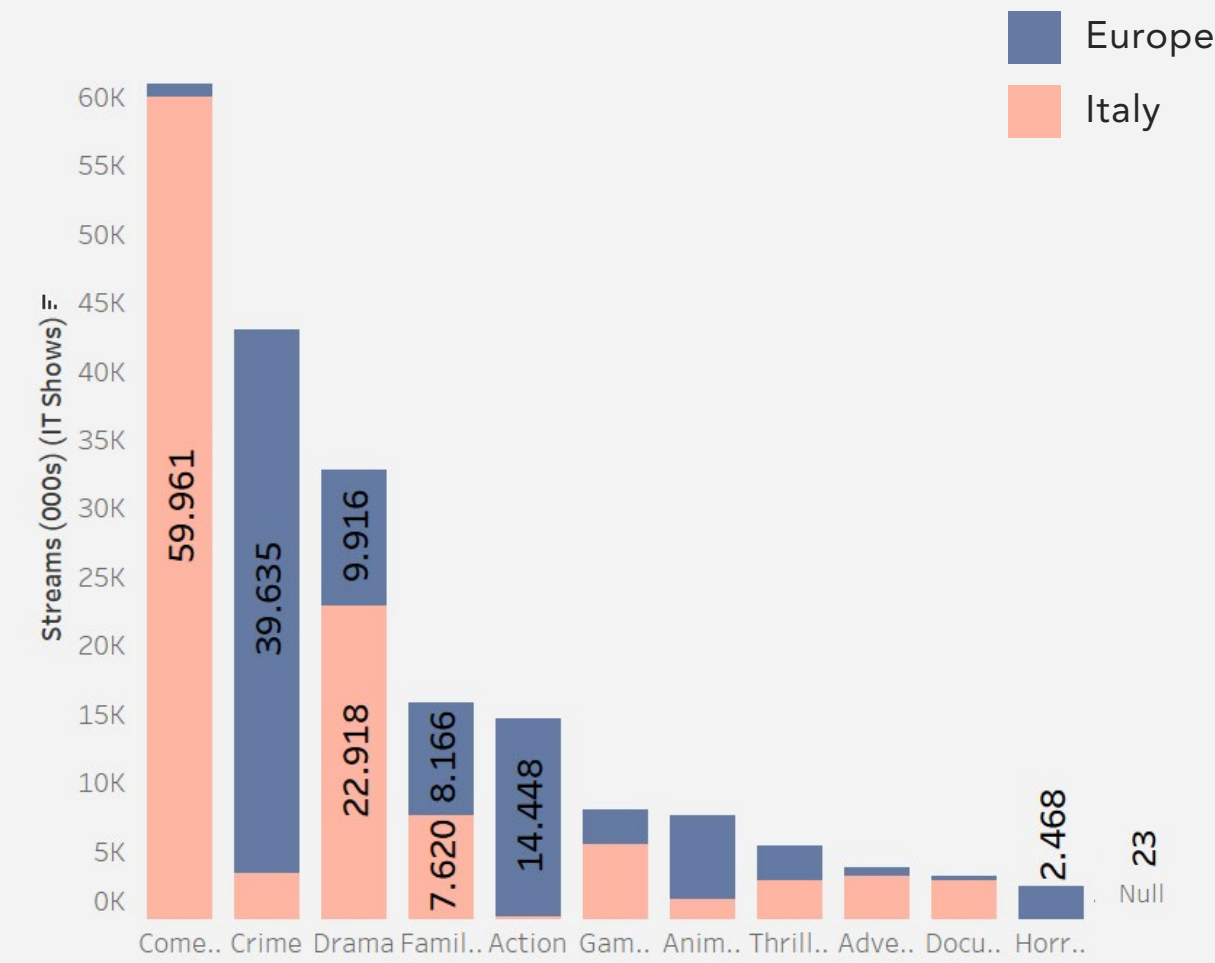
TOP 50 SHOWS

SHOWS	PLATFORM	GENRE	Streams (000s)
1 Elite	ES	Netflix Crime	28.309
2 LOL: Last One Lau..	IT	Amazon Comedy	28.306
3 Framed! A Sicilian..	IT	Netflix Comedy	14.253
4 Camera Café	IT	Amazon Comedy	9.612
5 Fedeltà	IT	Netflix Drama	9.297
6 Summertime	IT	Netflix Drama	8.187
7 Bienvenidos a Ed..	ES	Netflix Action	7.282
8 Di4ri	IT	Netflix Family & Kids	6.856
9 An Astrological G..	IT	Netflix Comedy	6.606
10 Toy Boy	ES	Netflix Crime	6.490
11 Alessandro Cattel..	IT	Netflix Game-Show, & ..	5.443
12 Mare Fuori	IT	Netflix Drama	5.434
13 Money Heist	ES	Netflix Action	4.800
14 Blanca	IT	Netflix Crime	3.333
15 Bang Bang Baby	IT	Amazon Adventure	3.126
16 Zachowaj spokój	PL	Netflix Crime	3.039
17 Miraculous: Tales..	FR	Netflix Animation	3.016
18 Monterossi	IT	Amazon Thriller	2.832
19 Booba	RU	Netflix Family & Kids	2.738
20 I am Georgina	ES	Netflix Game-Show, & ..	2.608
21 The Ferragnez - T..	IT	Amazon Documentary	2.605
22 Grizzly and the Le..	FR	Netflix Family & Kids	2.556
23 Intimacy	ES	Netflix Drama	2.088
24 Barbabapa	FR	Amazon Family & Kids	1.973
25 Vikings	IR	Netflix Action	1.934
26 The Boarding Sch..	ES	Amazon Drama	1.733
27 Kitz	DE	Netflix Drama	1.551
28 Twee Zomers	BE	Netflix Thriller	1.440
29 Tear Along the Do..	IT	Netflix Animation	1.425
30 La luz más oscura	ES	Netflix Horror & Fantasy	1.413
31 Les sept vies de L..	FR	Netflix Crime	1.377
32 Los herederos de ..	ES	Netflix Drama	1.289
33 Entrevías	ES	Netflix Drama	1.281
34 Gormiti	ES	Amazon Animation	162
		Netflix Animation	1.023
35 Vita da Carlo	IT	Amazon Comedy	1.184
36 Lies and Deceit	ES	Netflix Thriller	1.120
37 Masha and the Be..	RU	Amazon Animation	1.071
38 Heirs of the Night	DE	Amazon Horror & Fantasy	1.054
39 Bortført	NO	Netflix Drama	637
40 Axis Mundi	PL	Netflix Adventure	635

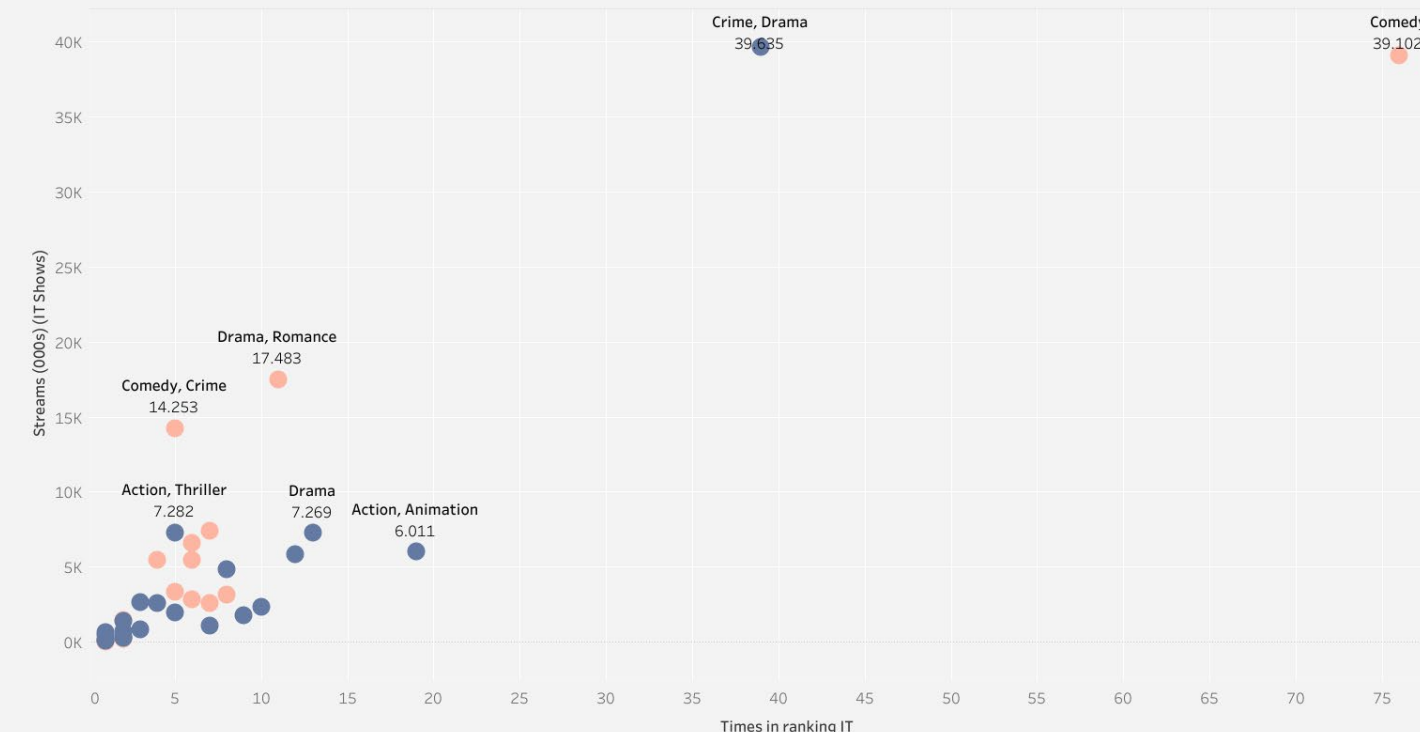
SHOWING 40/50 - See complete chart here

streams (.000)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



ITALIAN COMEDIES HAVE NOTHING TO FEAR IN THEIR LOCAL CHARTS

Although "Elite" is consolidated as the most streamed show, the second position is hard on its heels. "LOL: Last one Laughing", the Italian version of the international comedy format that Amazon created, garnered 28.3M views in the whole semester. Three out of the 5 most played shows - "LOL", "Camera Café" and "Framed! A Sicilian Murder Mystery"- are actually comedies, by far the most watched category, as well as the category that stays the longest in the charts. As a matter of fact, the longevity that Comedy commands is almost eight times as big as every other subgenre, except for Crime and Drama.

SPANISH TITLES ARE ALMOST AS PRESENT AS ITALIAN TITLES

Even though Italy holds the biggest piece of the cake, it's a matter of time before Spain takes charge of the kitchen! While there are 16 Italian productions in the Top #50, Spanish productions have managed to get 15 titles in the chart. In fact, we don't find a title that is either Italian or Spanish until #16, thanks to the Polish crime show "Zachowaj spokój". We have always known the similarities between the two countries, but it seems Spain is taking better advantage of the situation than Italy: only 3 of the first 50 most played shows in the Spanish chart are from Italy. The situation is not balanced at all. Will we ever see Spanish titles overcome Italian titles in terms of numbers?

EUROPEAN SHOWS | GERMANY

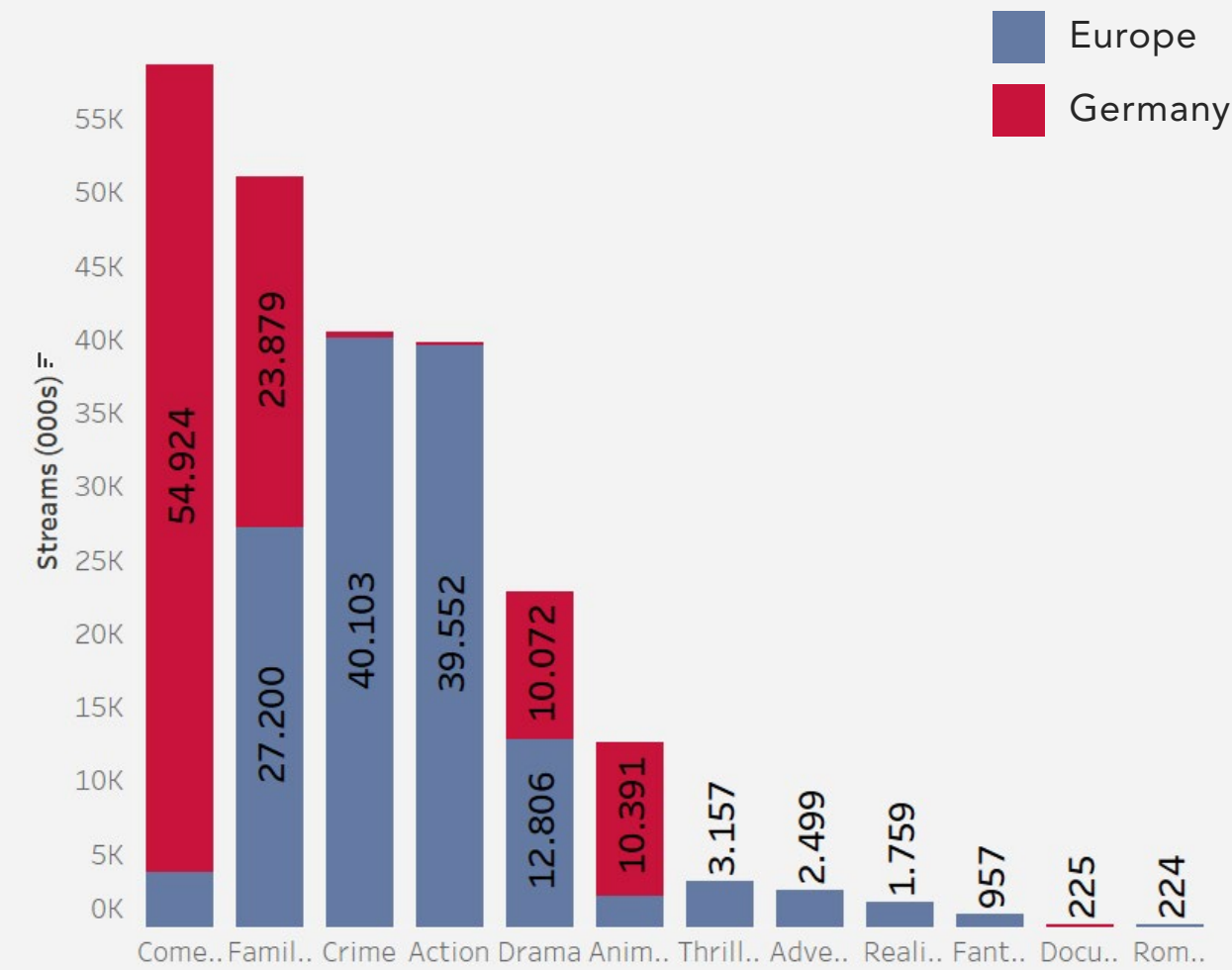
TOP 50 MOVIES

MOVIES	PLATFORM	GENRE	Streams (000s)
1 LOL: Last One L..	DE Amazon	Comedy	23.998
2 Elite	ES Netflix	Crime	20.657
3 Miraculous: Tal..	FR Netflix	Action	15.642
4 Bienvenidos a E..	ES Netflix	Action	13.588
5 Das Haus Anubis	DE Netflix	Family & Kids	9.874
6 Angelo Rules	FR Netflix	Family & Kids	8.973
7 Kitz	DE Netflix	Drama	8.888
8 Animanimals	DE Netflix	Animation	5.840
9 Die Discounter	DE Amazon	Comedy	5.519
10 Intimacy	ES Netflix	Drama	3.541
11 Molang	FR Netflix	Family & Kids	3.087
12 Meine Freundin ..	DE Amazon	Family & Kids	2.764
13 Money Heist	ES Netflix	Action	3.046
14 Bibi Blocksberg	DE Amazon	Family & Kids	2.903
15 Love & Anarchy	SW Netflix	Comedy	2.895
16 Fedeltà	IT Netflix	Drama	2.884
17 Karppi	FI Netflix	Crime	2.768
18 Booba	RU Netflix	Family & Kids	2.668
19 Les sept vies de..	FR Netflix	Crime	2.614
20 Axis Mundi	PL Netflix	Adventure	2.499
21 Master Eder an..	DE Amazon	Animation	2.135
22 Los herederos d..	ES Netflix	Drama	2.066
23 Binge Reloaded	DE Amazon	Comedy	1.867
24 I am Georgina	ES Netflix	Reality-TV & Ga..	1.759
25 Grizzly and the L..	FR Netflix	Family & Kids	1.235
26 Hubert und Stal..	DE Amazon	Comedy	1.442
27 Mia and Me	NL Netflix	Family & Kids	906
28 Borgen - Power ..	DK Netflix	Drama	1.227
29 Kid-E-Cats	RU Netflix	Animation	1.162
30 Neumatt	CH Netflix	Drama	1.003
31 Maggie & Bianc..	IT Amazon	Family & Kids	1.003
32 La luz más oscu..	ES Netflix	Fantasy	957
33 Bobo Siebensch..	DE Amazon	Animation	822
34 Bibi und Tina	DE Amazon	Family & Kids	638
35 Dirty Lines	NL Netflix	Drama	797
36 Cleo & Cuquin	ES Netflix	Family & Kids	779
37 Cry Babies Magi..	ES Netflix	Family & Kids	732
38 Fluch des Falken	DE Amazon	Family & Kids	731
39 Clark	SW Netflix	Crime	697
40 Bianca - Wege z..	DE Amazon	Drama	649

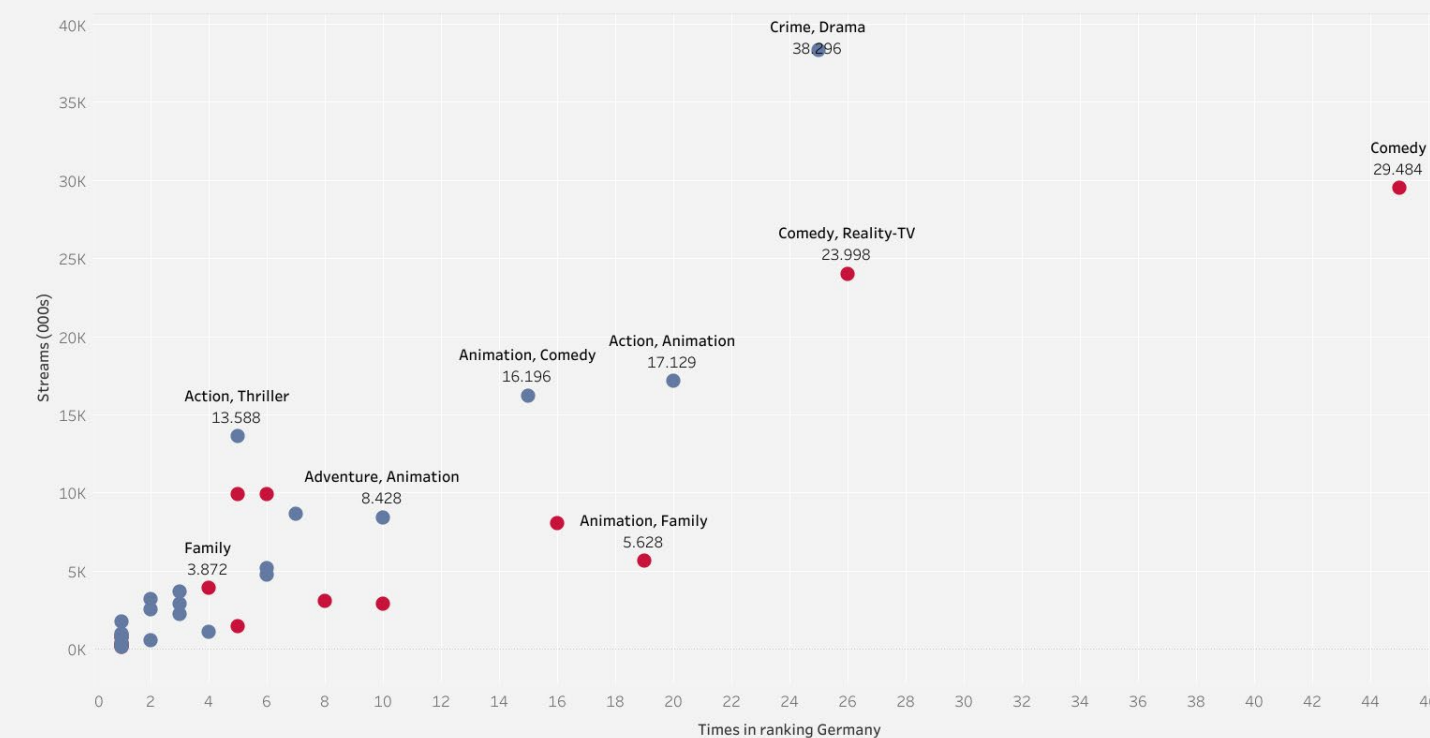
SHOWING 40/50 - See complete chart here

streams (.000)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



AMAZON MADE THE TOP #20 WITH LOCAL CONTENT.

"LOL: Last One Laughing Germany" ranks in the front row with 23.9M streams, Comedy "Die Discounter" and kid-show "Meine Freundin Conni" also feature on the list, whereas other local products on the platform are spread out over the chart. Spanish content is Germany's cup of tea; at the top, we find "Elite", "Bienvenidos a Edén", "Toy Boy" or the new female-driven drama, "Intimacy."

DOMESTIC COMEDIES ARE THE MOST-STREAMED CONTENT WITH 54.9M STREAMS.

Digging into the subgenres, German Comedy made 29.4M streams and sat 45 times in the charts. Local Comedy, Reality-TV is one of the most popular, 26 times in charts; mostly thanks to new hybrid content driven by Amazon Studios' "LOL" - Netflix is experimenting with the Reality-TV format as well. Nonetheless, the European Crime, Drama tag bested both with regard to viewership with 38.2M streams, propelled by "Elite", "Toy Boy", Finish title "Karppi", Polish work "Hold Tight" and the Swedish show on Amazon, "Hassel". We can go as far as to say that Crime is the European flagship genre in the market.

EUROPEAN ACTION IS THE SECOND-BEST, ACCOUNTING FOR 39.5M STREAMS.

Among the titles are the Irish show "Vikings", "Money Heist", Danish "Den Som Dræber" and Lego action movie for kids "Ninjago: Master of Spinjitzu". European Action-Animation achieved the best marks in the Action department with 17M streams and 21 mentions in the rankings. European and Local Family & Kids productions together accounted for 51M streams. European Animation, Comedy and local Animation over-performed.

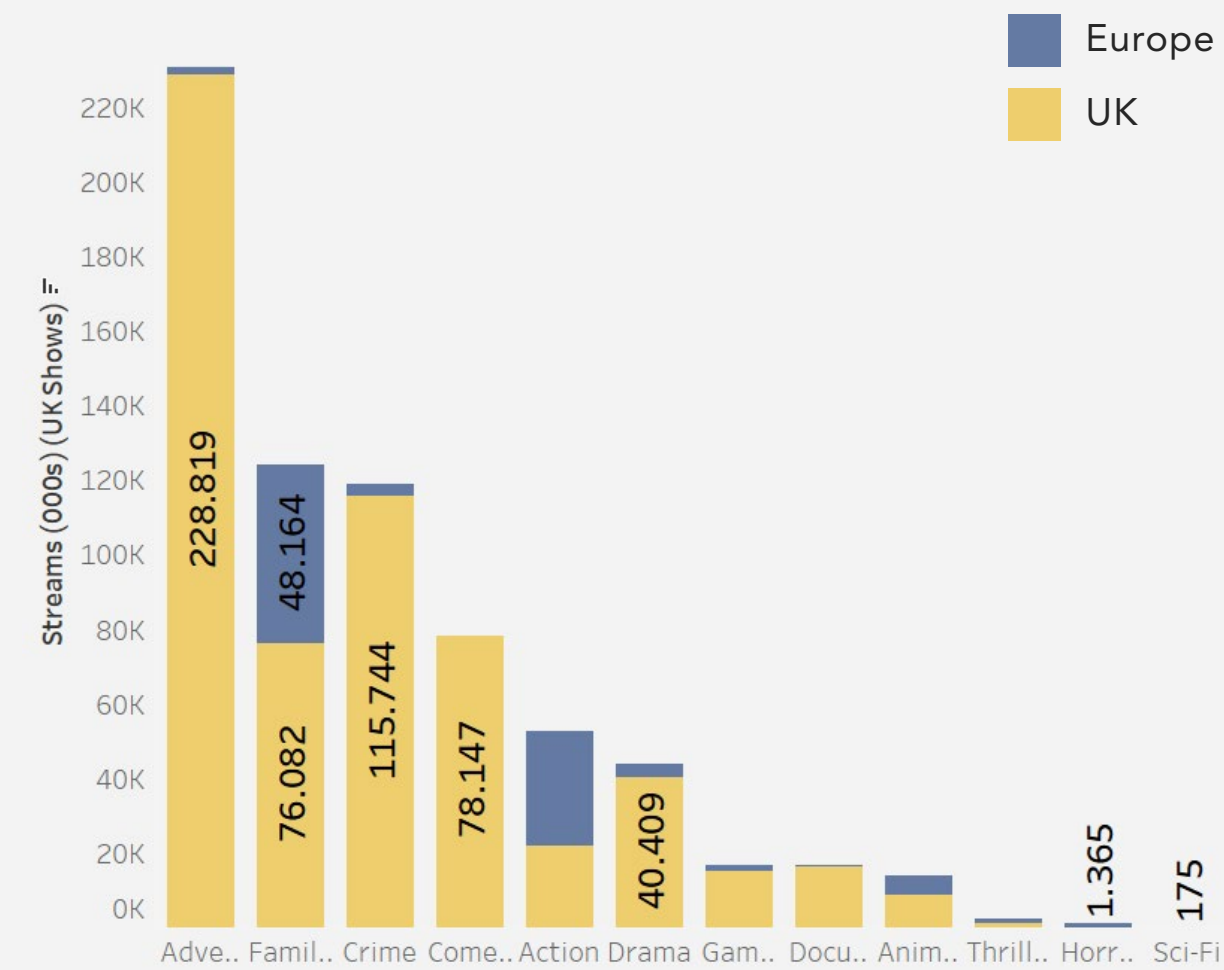
EUROPEAN SHOWS | UK

TOP 50 SHOWS

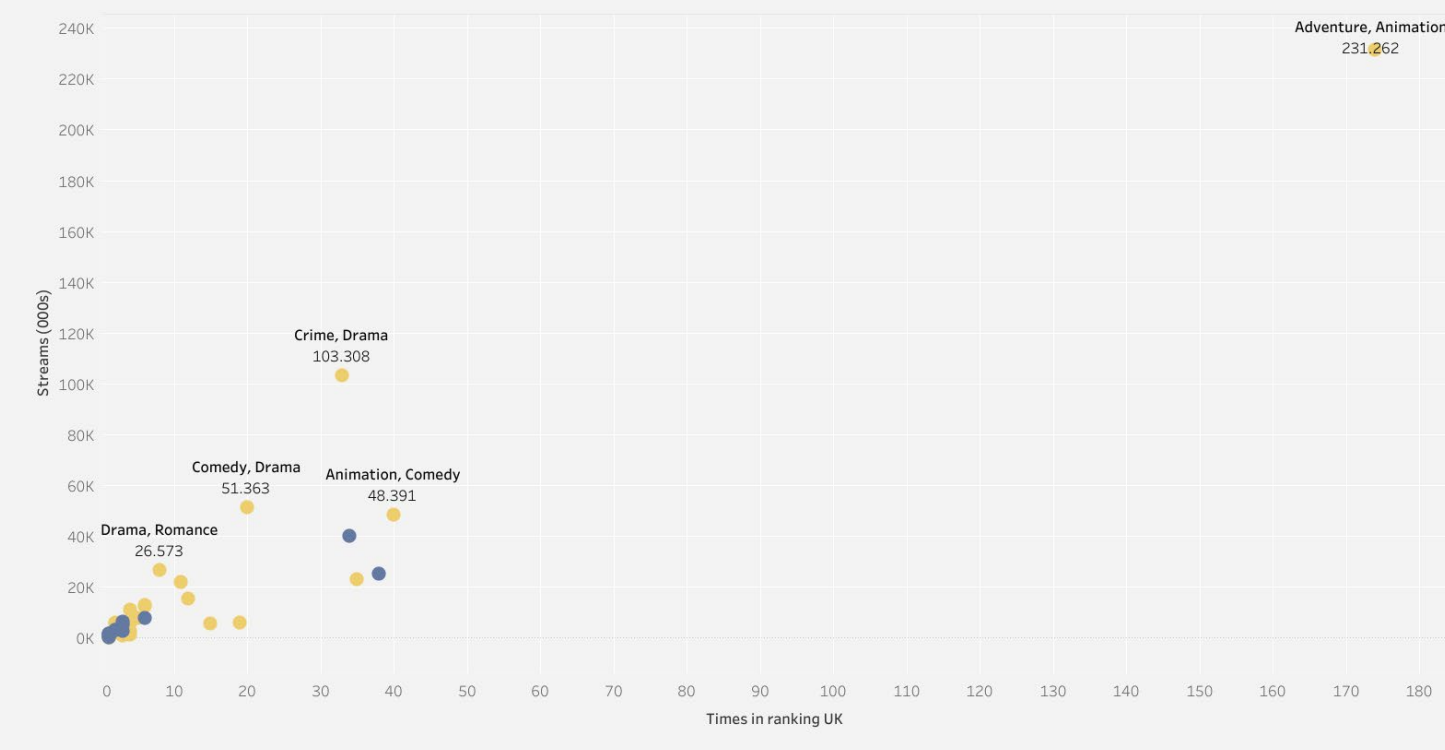
SHOWS	PLATFORM	GENRE	Streams (000s)
1 Peppa Pig	UK	Netflix Adventure	166.908
2 After Life	UK	Amazon Adventure	34.827
3 Stay Close	UK	Netflix Comedy	50.700
4 Top Boy	UK	Netflix Crime	47.477
5 Heartstopper	UK	Netflix Drama	26.573
6 Ben & Holly's Little Kingdom	UK	Netflix Adventure	17.974
7 Mr. Bean: The Animated Series	UK	Amazon Adventure	4.348
8 The Last Kingdo..	UK	Netflix Family & Kids	12.745
9 Horrid Henry	UK	Amazon Family & Kids	7.228
10 The Last Kingdo..	UK	Netflix Action	19.385
11 Horrid Henry	UK	Netflix Family & Kids	15.161
12 Miraculous: Tal..	FR	Netflix Action	14.210
13 Boy Girl Dog Ca..	UK	Netflix Family & Kids	13.257
14 Grizzly and the L..	FR	Netflix Family & Kids	12.966
15 Molang	FR	Netflix Family & Kids	12.370
16 Fireman Sam	UK	Netflix Family & Kids	10.731
17 The Missing	UK	Amazon Family & Kids	1.081
18 The Missing	UK	Netflix Crime	11.664
19 Formula 1: Driv..	UK	Netflix Documentary	10.838
20 Man vs. Bee	UK	Netflix Comedy	10.598
21 Vikings	IR	Amazon Action	9.073
22 Booba	RU	Netflix Family & Kids	8.319
23 Sunny Bunnies	BY	Netflix Family & Kids	6.142
24 Bienvenidos a E..	ES	Netflix Action	6.115
25 My Lover, My Ki..	UK	Netflix Crime	6.049
26 The Grand Tour	UK	Amazon Comedy	5.993
27 Chip and Potato	UK	Netflix Animation	5.984
28 Taboo	UK	Netflix Drama	5.966
29 Hard Cell	UK	Netflix Comedy	5.626
30 Bing	UK	Amazon Family & Kids	5.489
31 Safe	UK	Netflix Crime	5.458
32 Four in a Bed	UK	Netflix Game-Show & R..	4.541
33 Four in a Bed	UK	Amazon Game-Show & R..	736
34 Jeremy Clarkso..	UK	Amazon Documentary	5.273
35 Come Dine with..	UK	Netflix Game-Show & R..	5.272
36 The Puppet Mas..	UK	Netflix Crime	5.103
37 Liar	UK	Netflix Crime	3.970
38 You Don't Know..	UK	Netflix Drama	3.939
39 The Royals	UK	Netflix Drama	3.750
40 Gigantosaurus	FR	Netflix Animation	3.679
41 The Stranger	UK	Netflix Crime	3.437
42 Elite	ES	Netflix Crime	3.056
43 Pingu	CH	Amazon Family & Kids	2.784
44 Teletubbies	UK	Amazon Family & Kids	2.605

SHOWING 40/50 - [See complete chart here](#)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



“PEPPA PIG” GATHERS 201M VIEWS, QUADRUPILING THE 2ND POSITION N^o.

This is without doubt the biggest number we've seen so far. However, bearing in mind that each episode from the show is usually five minutes long, one might say this number is a little bit misleading. But this is not the only children-oriented show that is present in the chart. UK parents can rest easy: there's plenty of popular Family & Kids content. Closely followed by the Crime genre, Family & Kids is the second most streamed genre from January to June. Furthermore, half of the first twenty titles of the chart are content shows that are specially curated for kids and the whole family. Most of them are from the UK itself, but you can also find shows from another master in Kid's content, France. And it just makes perfectly sense: Animation is the leading export genre of French content, with a total market share that goes around 30%, as recently revealed in LE DISPATCH newsletter.

UK AUDIENCE MAKES IT IMPOSSIBLE FOR EUROPEAN COMEDIES TO ENTER ITS CHART.

There is not a single trace of a non-English Comedy in the chart. The whole genre is filled with UK content: "After Life", "Man vs. Bee" and "The Gran Tour", for example. Who is to blame? Is English humour too niche? Or is drawing a smile out of them with subtitles is really such an impossible mission?

CRIME TITLES GET MORE AND MORE ATTENTION.

While in the other markets the Crime label remains high on the ranking list because of "Elite", it is not the same for the UK market. "Stay Close", "Top Boy", "The Missing", "My Lover, My Killer" are some of the shows that are driving the Crime genre as the third most played genre. Is it pure coincidence, or are we on to a trend here? We are keenly looking forward to seeing what's going to happen in the coming months. too niche? Or is drawing a smile out of them with subtitles is really such an impossible mission?

EUROPEAN SHOWS | FRANCE

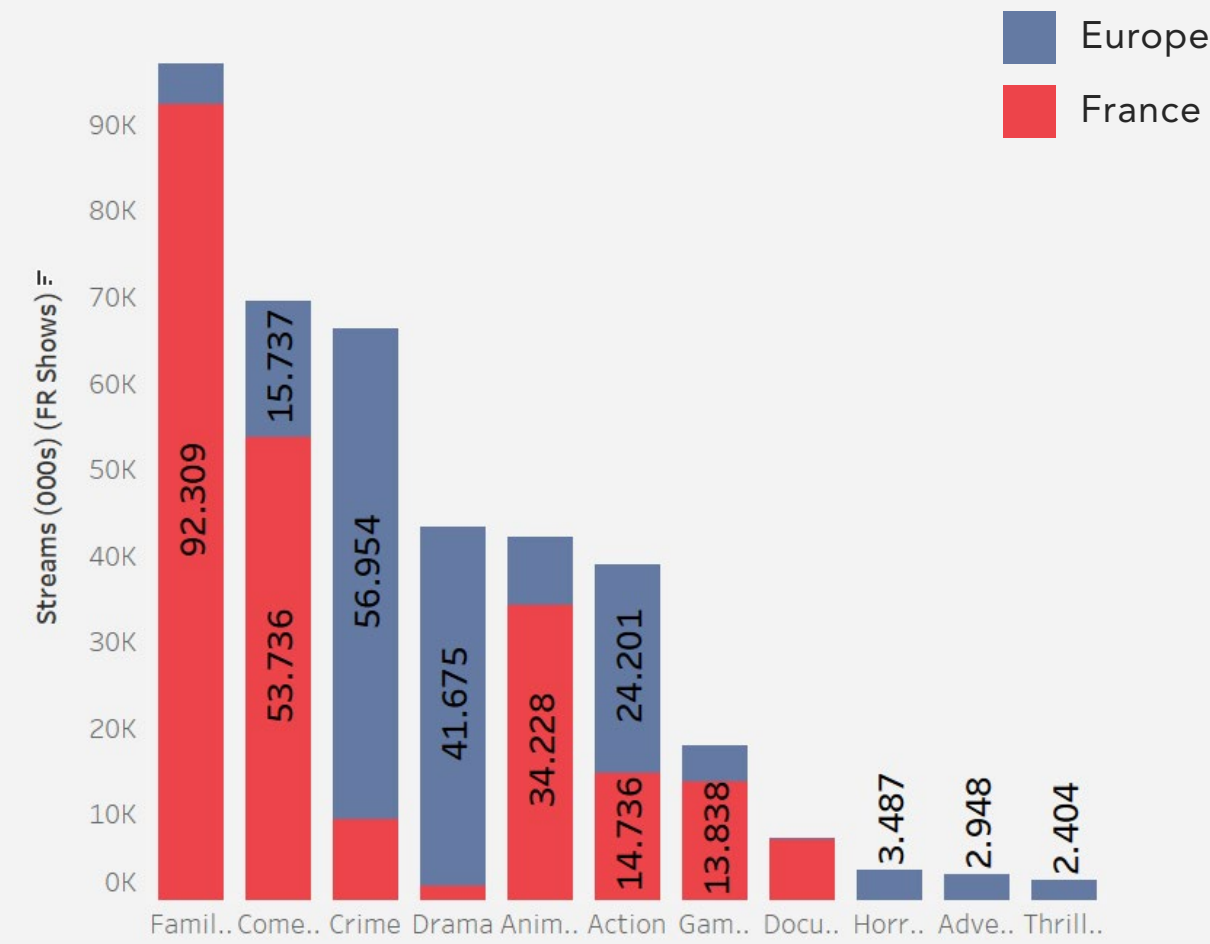
TOP 50 SHOWS

	SHOWS		PLATFORM	GENRE	
1	Grizzy and the Le..	FR	Netflix	Family & Kids	39.136
2	Elite	ES	Netflix	Crime	32.440
3	T'choupi à l'école	FR	Netflix	Family & Kids	26.261
4	LOL, qui rit, sort !	FR	Amazon	Comedy	21.539
5	The Hookup Plan	FR	Netflix	Comedy	19.663
6	Bienvenidos a Ed..	ES	Netflix	Action	17.632
7	Petit ours brun	FR	Netflix	Family & Kids	16.659
8	Miraculous: Tales of Ladybug & Cat ..	FR	Amazon	Animation	444
			Netflix	Animation	14.600
9	Zig & Sharko	FR	Netflix	Action	14.736
10	Rhythm + Flow Fr..	FR	Netflix	Game-Show & R..	13.176
11	Simon	FR	Netflix	Animation	9.922
12	Toy Boy	ES	Netflix	Crime	9.404
13	Zachowaj spokój	PL	Netflix	Crime	7.994
14	Les sept vies de L..	FR	Netflix	Crime	7.985
15	Kitz	DE	Netflix	Drama	6.644
16	Entrevías	ES	Netflix	Drama	6.498
17	Standing Up	FR	Netflix	Comedy	6.368
18	An Astrological G..	IT	Netflix	Comedy	5.896
19	H	FR	Netflix	Comedy	5.244
20	Johnny Hallyday: ..	FR	Netflix	Documentary	5.228
21	Les Triplés	FR	Netflix	Animation	4.676
22	Money Heist	ES	Netflix	Action	4.635
23	Vongozero: The O..	RU	Netflix	Drama	4.600
24	Undercover	BE	Netflix	Crime	4.397
25	Intimacy	ES	Netflix	Drama	4.360
26	Kid-E-Cats	RU	Netflix	Animation	4.285
27	Love & Anarchy	SW	Netflix	Comedy	4.178
28	I am Georgina	ES	Netflix	Game-Show & R..	4.112
29	Baraki	BE	Netflix	Comedy	4.098
30	Summertime	IT	Netflix	Drama	3.717
31	Los herederos de ..	ES	Netflix	Drama	3.682
32	Chosen	DK	Netflix	Drama	3.645
33	Molang	FR	Netflix	Family & Kids	3.577
34	Trotro	FR	Netflix	Family & Kids	3.211
35	La luz más oscura	ES	Netflix	Horror & Fantasy	3.063
36	Axis Mundi	PL	Netflix	Adventure	2.675
37	Fedeltà	IT	Netflix	Drama	2.491
38	Clark	SW	Netflix	Crime	2.443
39	Lies and Deceit	ES	Netflix	Thriller	2.404
40	Booba	RU	Netflix	Family & Kids	2.398

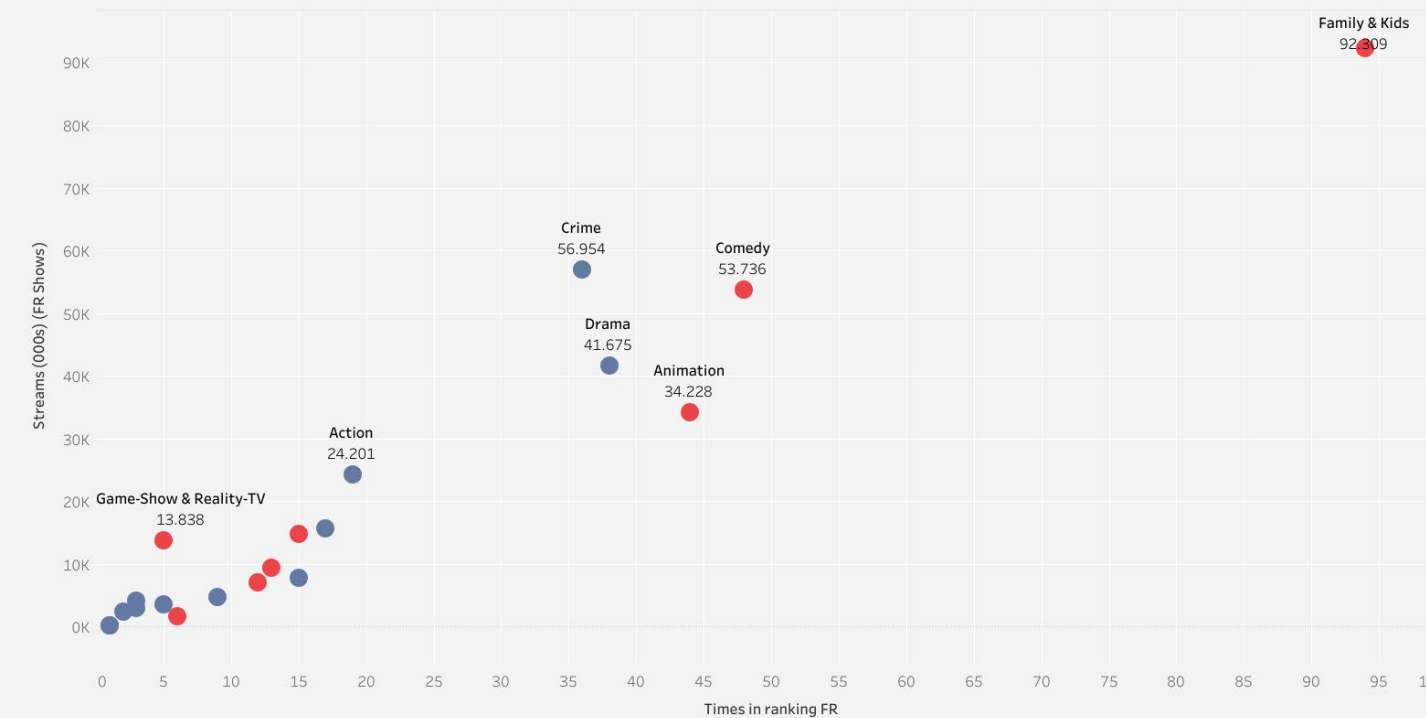
SHOWING 40/50 - See complete chart here

streams (.000)

TOP GENRES BY STREAMS



SUBGENRES PERFORMANCE STREAMS & TIMES IN RANKING



FAMILY & KIDS REINFORCE LOCAL PRODUCTION MIGHT WITH 92M STREAMS.

Oh, so the French audience was indeed driven by domestic content - at least when it comes to family pleasers - which made Family & Kids the most-streamed programs, with 94 mentions in the last six months-charts. "Gizzy and Lemmings", "T'choupi à l'école", "Petit ours Brun" and "Miraculous" sit in the best spots. European shows particularly engage the market audience through Crime (56.9M streams) and Drama (42.6M streams). In the Crime list, we find Spanish works "Elite" and "Toy Boy", Polish title "Hold Tight" and Swedish work "Clark".

COMEDY, ONE OF THE FRONTRUNNER GENRES ACROSS MARKETS, FINDS A DOMESTIC MATE IN FRANCE WITH 53.7M STREAMS.

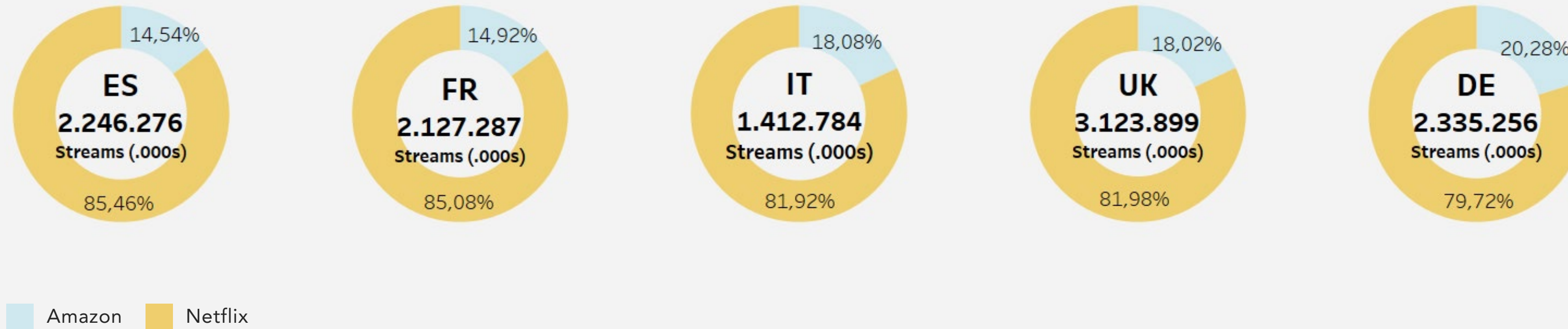
On the other side of the coin, European comedies didn't engage at a level anywhere sufficient to buck Hollywood-made content. Action remained balanced where European content is higher, with 24M streams thanks to Spanish "Bienvenidos a Edén", which pulled out 17.6M streams. **8 Local & 2 Spanish productions in the Top10 most-streamed shows.** Amazon comedy TV-contest "LOL, qui rit sort!" made #4 with 21.5M streams as the new Reality-TV talent show on Netflix "Rhythm+Flow France".

20 MENTIONS AND 20M STREAMS ARE THE SUBGENRE AVERAGE PERFORMANCES IN FRANCE.

Only 5 subgenres overperformed. No surprise here; they belong to the big categories: Local Family & Kids, Comedy and Animation, and European Crime and Drama hold the best marks.

EUROPEAN MARKETS | OTT PERFORMANCE SHOWS

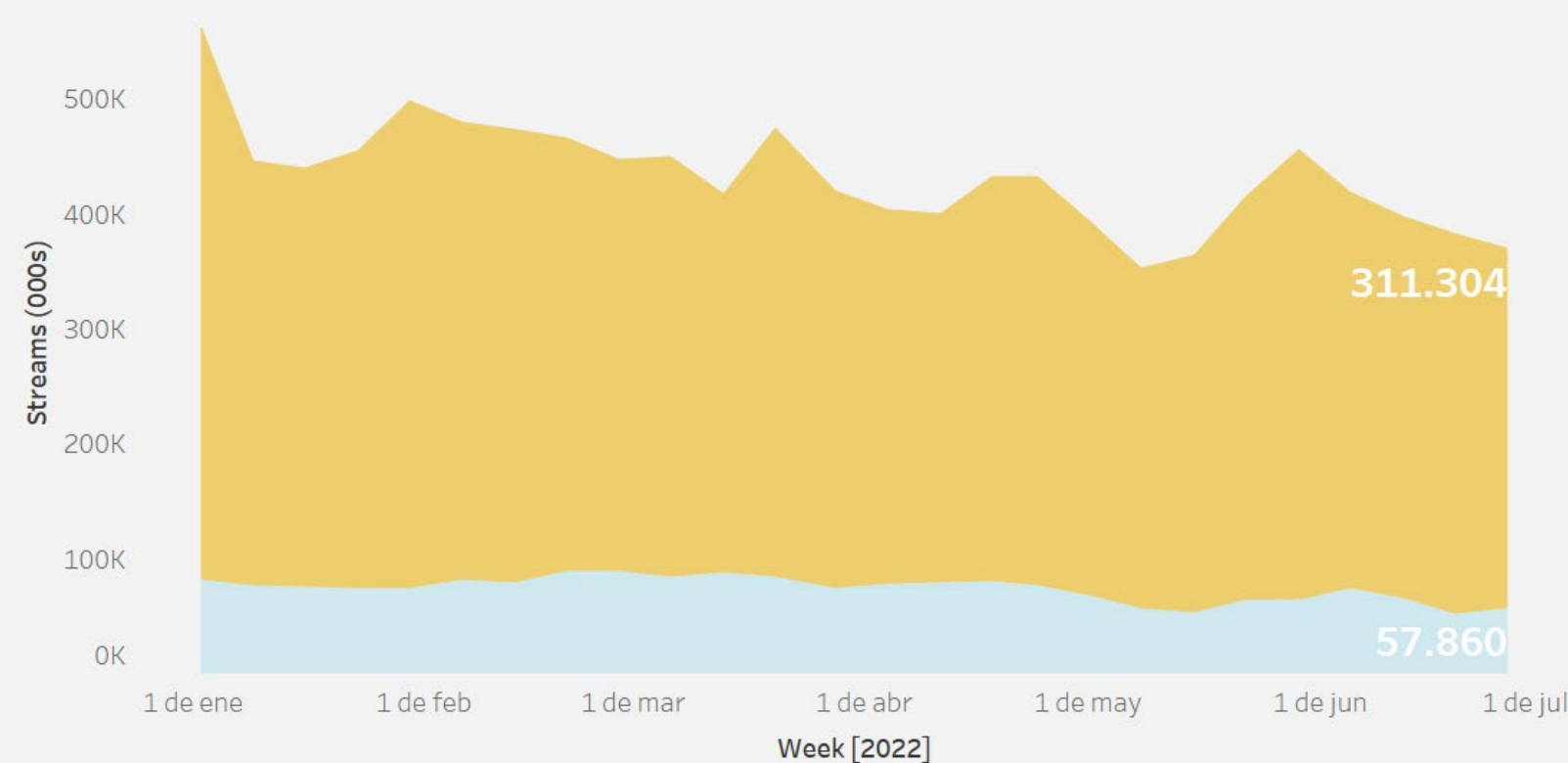
SHARE BY OTT



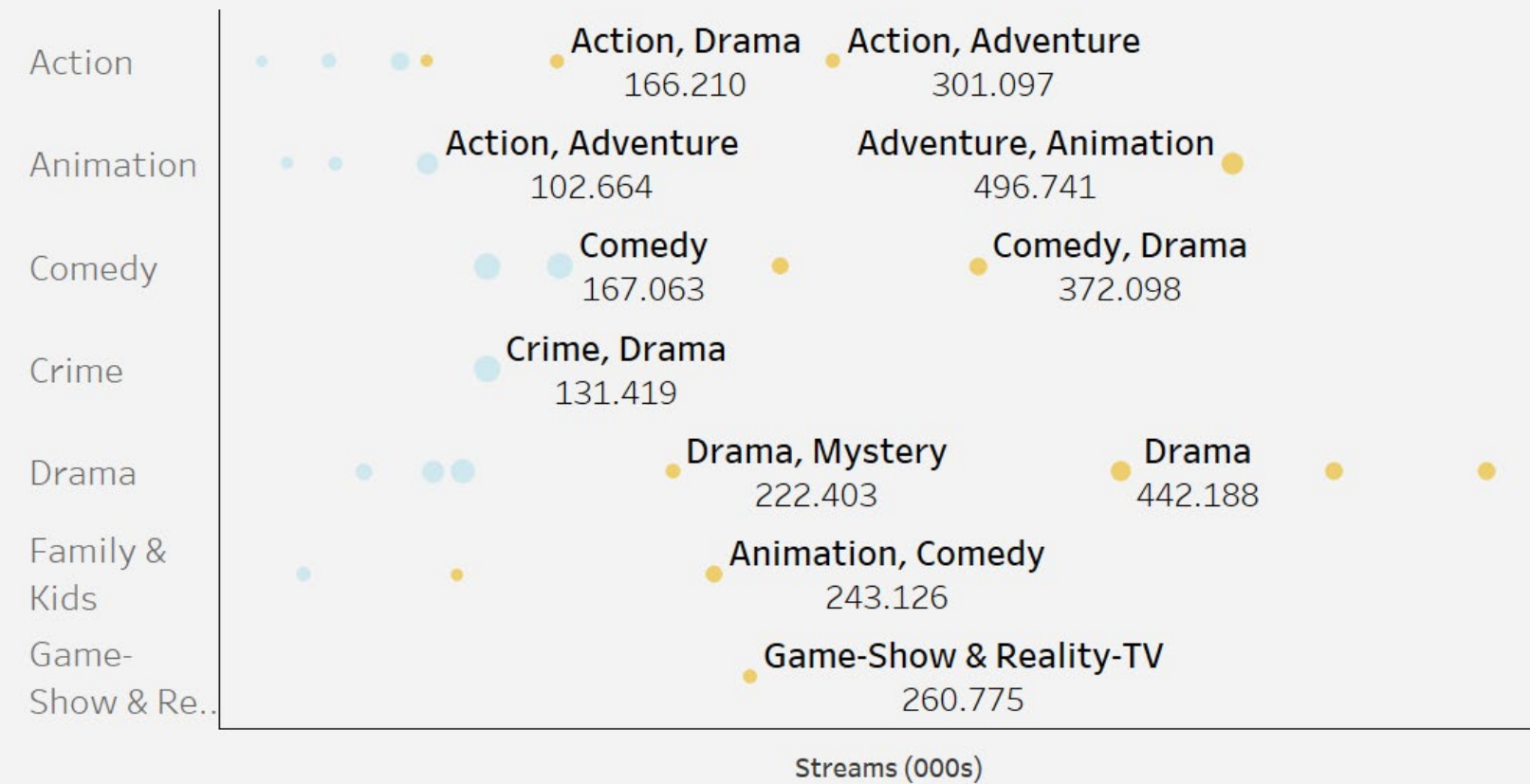
NETFLIX GETS 82.8% OF TOTAL VIEWS ON AVERAGE ACROSS THE FIVE COUNTRIES

While Germany is enthusiastic about the use of Amazon's platform (20.28%), both Spain and France are more reluctant to do so, (14.54% and 14.92% respectively, of total streams). In Spain, Amazon's strength is mainly focused on offering classic Spanish comedy shows such as "Aquí no hay quien viva", "La que se avecina", and "Los Serrano". In France, to a large extent, Amazon's streams come from the stand-up format "LOL, qui rit, sort!". Nonetheless, Prime Video's approach in both Germany and Italy is a little bit different. It does not only provide their best shots (the "LOL" format), but also includes local and diverse content such as "Die Discounter", "Bibi Blocksberg" or "Hubert and Staller" and "Camera Cafe", "Bang Bang Baby", or "Montessori". But why is this market diversification strategy not working in Spain and France?

GENRES AND SUBGENRES POPULARITY BY OTT



OTT SHARE: % OTT STREAMS BY MONTHS



COMEDY CONTENT ON AMAZON GAINS MORE ENGAGEMENT THAN ANY OTHER SUBGENRE

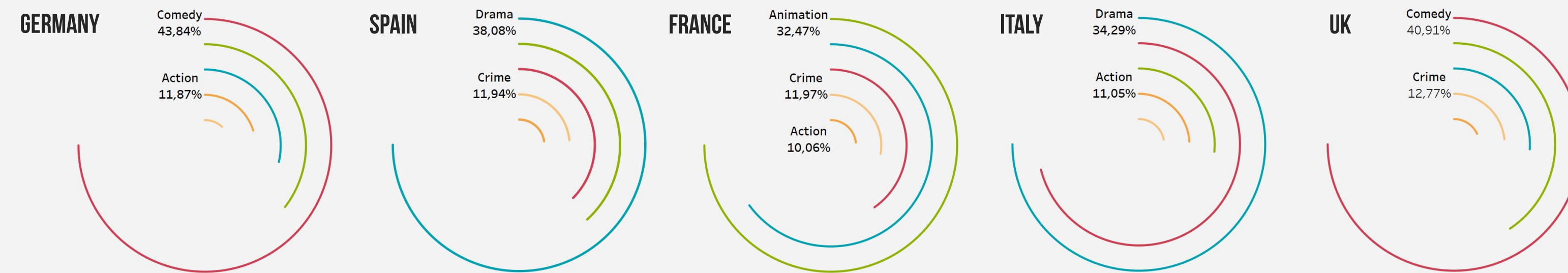
Although Drama and Romance from the N platform achieve the highest number of streams, Comedy produced by Amazon is the subgenre that gets the most mentions in the charts throughout the whole semester.

NETFLIX'S STREAMS SUFFER A LITTLE BIT MORE FROM SEASONALITY THAN AMAZON

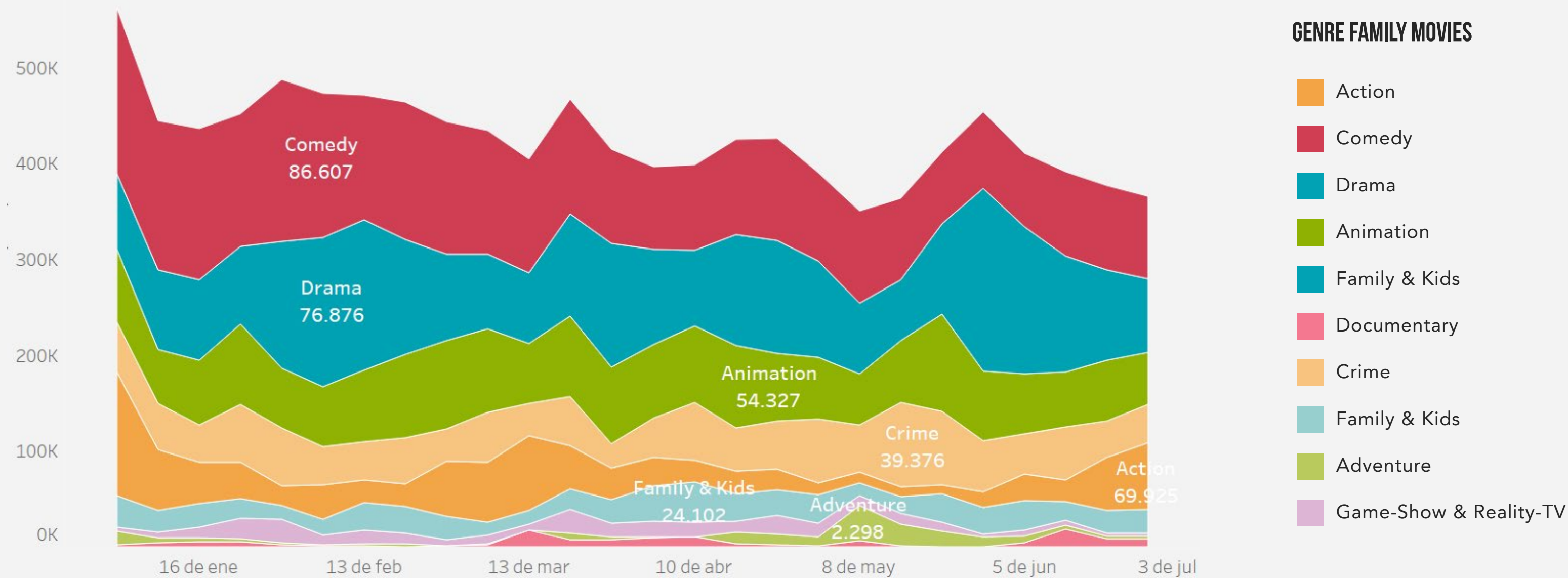
The biggest peak is reached at the beginning of January and February, while Amazon's peak is found in the last week of February.

EUROPEAN MARKETS | GENRES PERFORMANCE SHOWS

MOST STREAMED GENRES



TOP GENRES: STREAMS BY WEEK



AUDIENCES FROM ALL OVER THE FIVE MARKETS HAVE PREFERRED TO HAVE A GOOD LAUGH

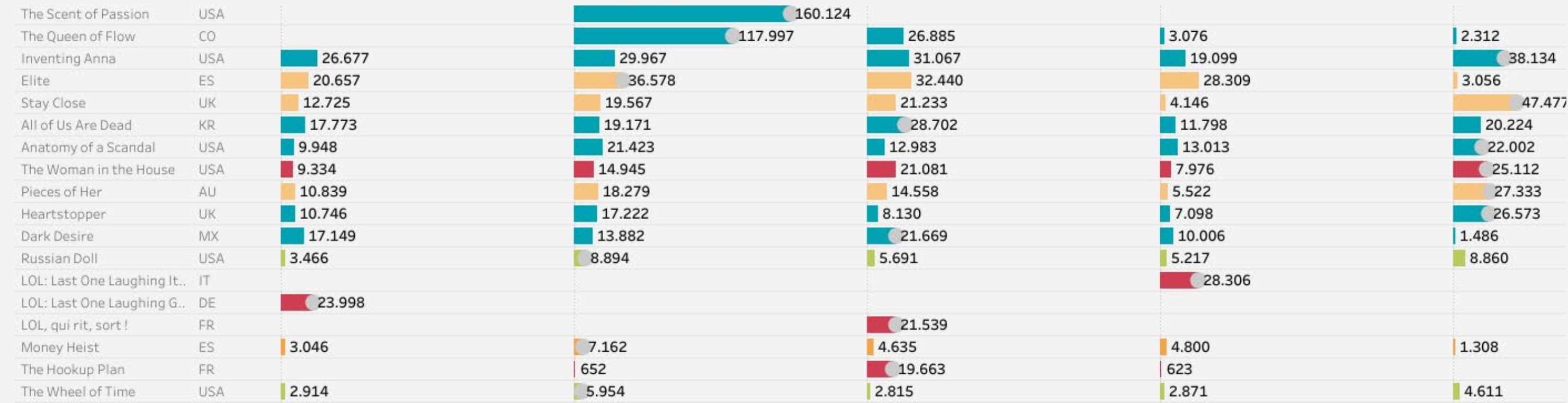
This semester's crown is for Comedy, a genre that manages to keep itself in first place throughout the course of the last six months. Animation makes it as the third most streamed genre, following Drama very closely. Yet, what excites us the most is the fourth position for the Crime genre. "Elite", "Pieces of Her" and "Ozark" are pushing this genre to the limits. Except for the latter, the rest of the titles are not from the USA. Is Crime the new thing? Why are there not as many USA productions in the genre as in others? Did non-American productions just find another specialty?

DRAMA, COMEDY AND ANIMATION. WHAT'S YOUR FAVOURITE?

We spotted three different behaviour patterns with regard to genre consumption. Both southern countries love to cry themselves to sleep with a good drama, with over 30 percent of total views coming from a Drama. However, after the main course, Italy chooses to laugh while Spain can go genre-hopping between Animation and Comedy. Northern territories such as Germany and the UK prefer to laugh (a percentage figure in the 40s) and then enjoy some Animation. In these territories, it is also very noticeable that the Drama genre is not making any noise at all, only accounting for slightly upwards of 10 percent of total views. And then we have France, whose high percentage of Animation watching makes the market incomparable.

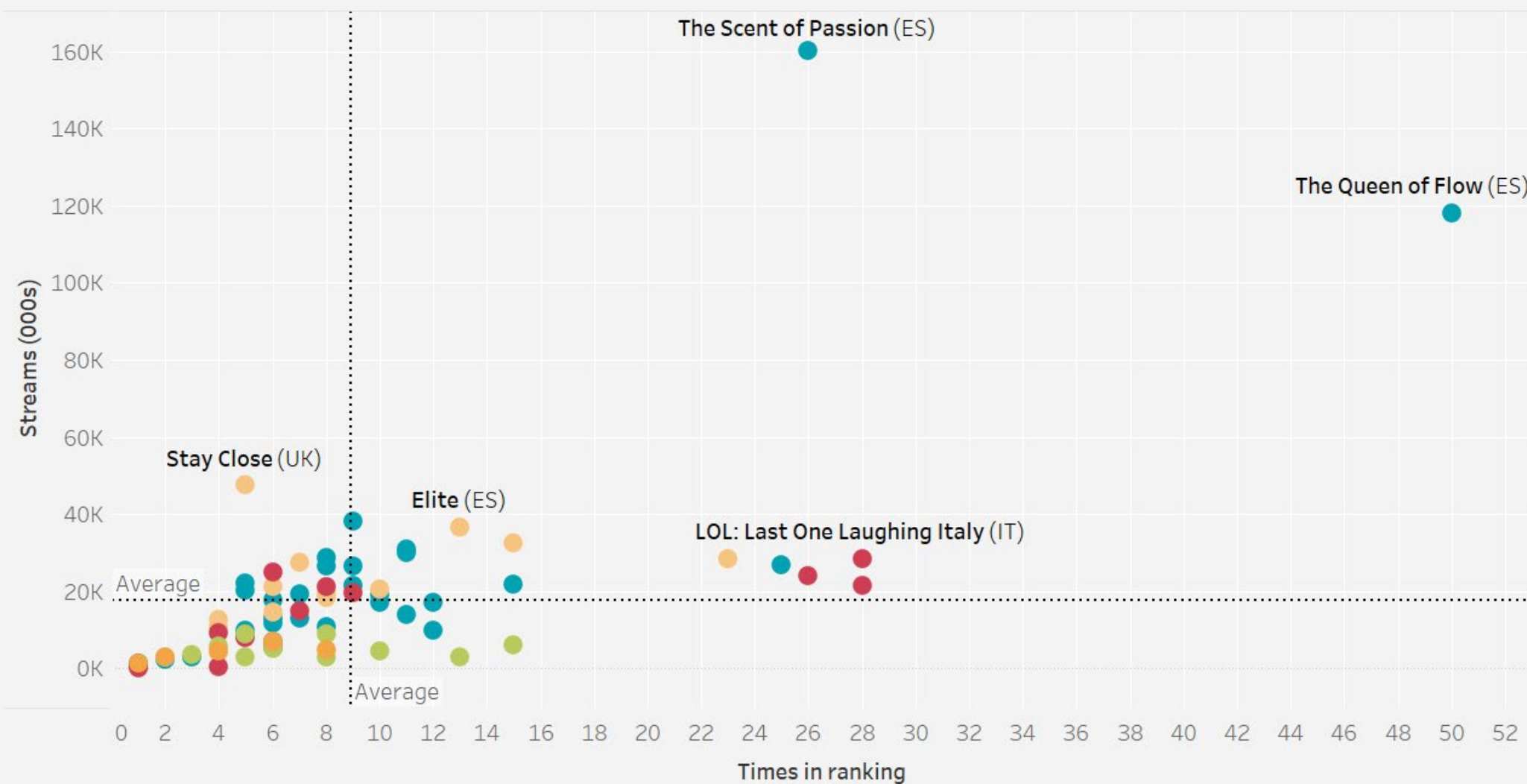
EUROPEAN MARKETS | SELECTED SHOWS PERFORMANCE

STREAMS BY MARKETS



GENRE FAMILY MOVIES Action Adventure Comedy Documentary Drama Romance Thriller

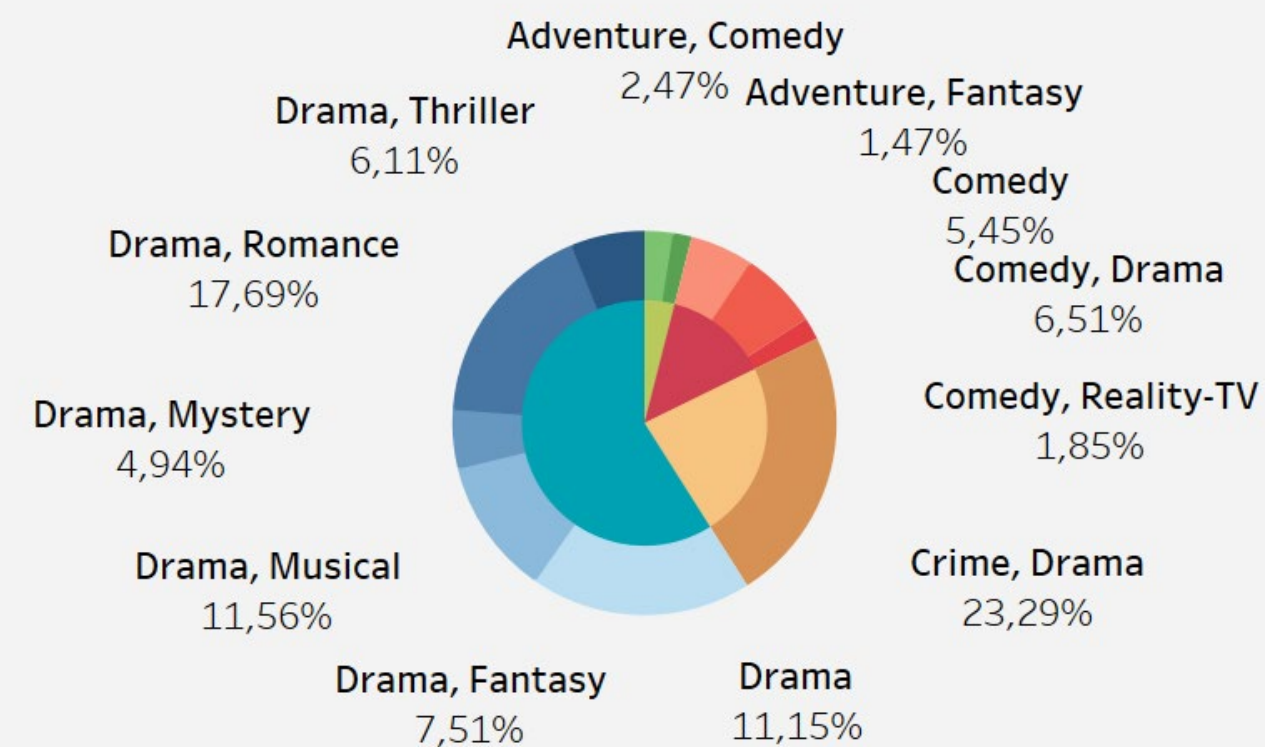
TIMES IN RANKING BY MARKET



SUBGENRES FAMILY MOVIES

Adventure, Comedy Adventure, Fantasy Comedy Comedy, Drama Comedy, Reality-TV Crime, Drama Drama Drama, Fantasy Drama, Musical Drama, Mystery Drama, Romance Drama, Thriller

GENRES AND SUBGENRES SHARE



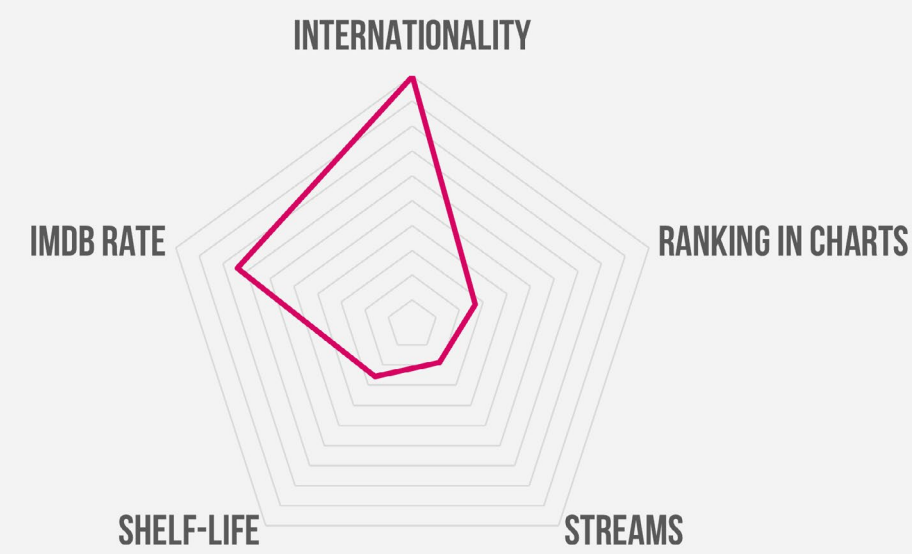
SPANISH-SPEAKING TELENOVELAS BEAT ALL IN SPAIN, WITH 227M STREAMS

Telenovelas take all the first positions in the Selected Shows' international top, driven exclusively by Spanish viewing records. "The Scent of Passion" and "The Queen of Flow" exceed 277M streams in the territory. The latter created a big buzz in France, accounting for 26M streams and 150M streams in the five markets. Spanish-speaking shows are building a solid audience for themselves beyond their own borders. "Elite" is a case in point: it is the fourth-best show on the list with a total of 121M streams. Plus, one of Netflix's few working franchises "Money Heist" way after "Stranger Things"*. The most infamous robbery ended on December 3, 2021 but audiences continued to be highly enraptured weeks after that.

CREATE FOR WOMEN

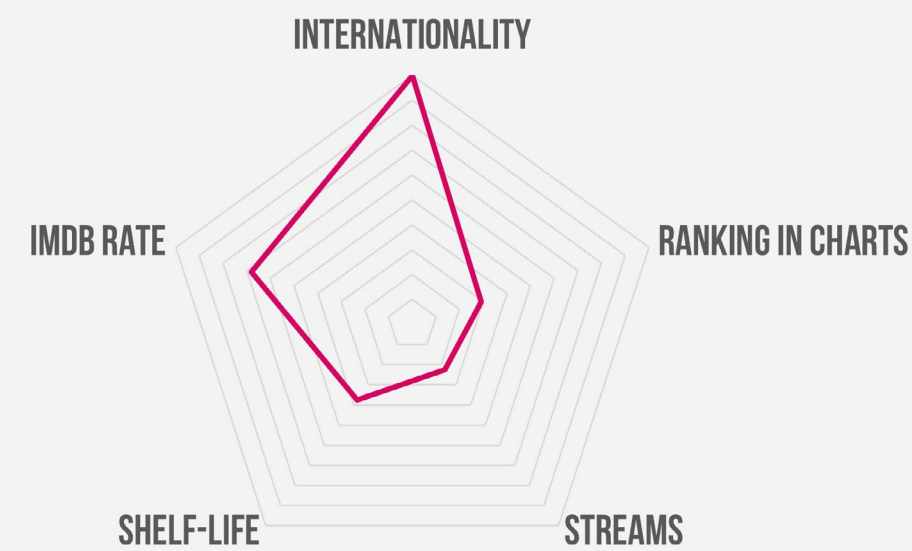
We've seen a host of mini-series from all kinds of genres and all over the streaming landscape that are being marketed for women. This isn't new since TV found gold in the female audience decades ago, but it is still somewhat distant for the film industry (beyond the Majors studios and the new era of heroines). The interesting shift comes in the narratives, female-empowering leading roles and the diversity of content. Despite deeply entrenched industry beliefs, women do like other genres apart from dramas. "Inventing Ana" (144M), "Stay Close" (105M streams), "Anatomy of a Scandal" (79M streams), "The Woman in the House" (78M streams), "Pieces of Her" (76M streams), "Russian Doll" (32M streams), or "The Wheel of the Time" (19M streams) are just a few of the samples taken from the charts.

EUROPEAN MARKETS | SELECTED SHOWS PROFILE



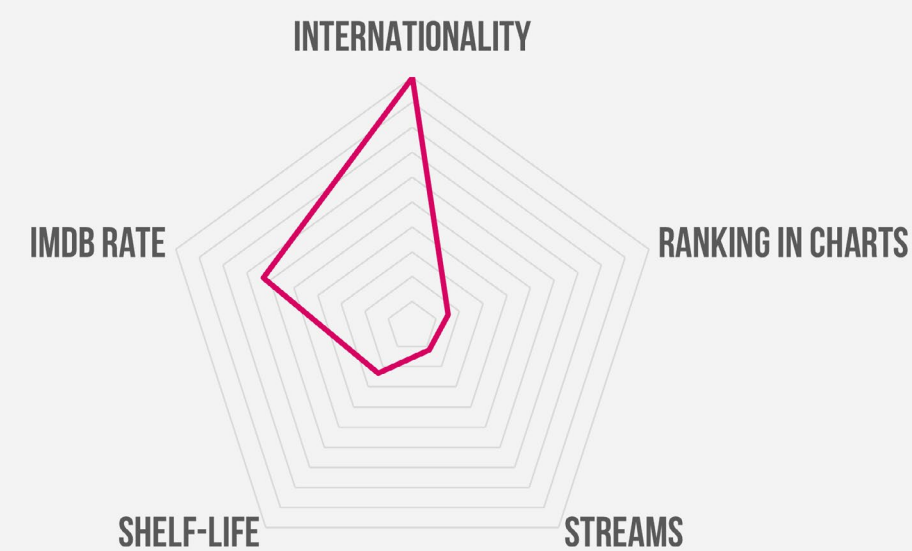
ELITE (April, 8, 2022)

Teens just wanna have fun & stream. Netflix has invested billions in creating content for this age group. "Elite" gave great impetus to Spanish production might and consolidated the Spanish-speaking presence in all the markets. The show performed above average in Spain, France and Italy over approximately 8 weeks. Spain registered the longest record, 10 weeks. Crime, Drama was the most-streamed subgenre from the Selected Shows with a 26.28% quota thanks to "Elite", "Stay Close" and "Pieces of Her". The Spanish show bested the performance of the subgenre in almost every market except UK, the territory where the show recorded its lowest figures.



INVENTING ANNA (February 11, 2022)

The show notched up the most viewing hours for an English-language series in a week since the service began a new rating system last summer. As revealed by Netflix, the nine-part show starring Ozark's Julia Garner was watched for +273 million hours on the weekend of its release on 11 February. In our charts, the show accounted for 144M streams with the record peak in the UK, 38M. France and Spain follow to the best mark. On average, the show lasted in the Top100 ratings for 10 weeks; Germany and Spain recorded the longest score, 11 weeks. Compared to other Selected Shows Dramas, the mini-series sits behind the top rates.



PIECES OF HER (March 4, 2022)

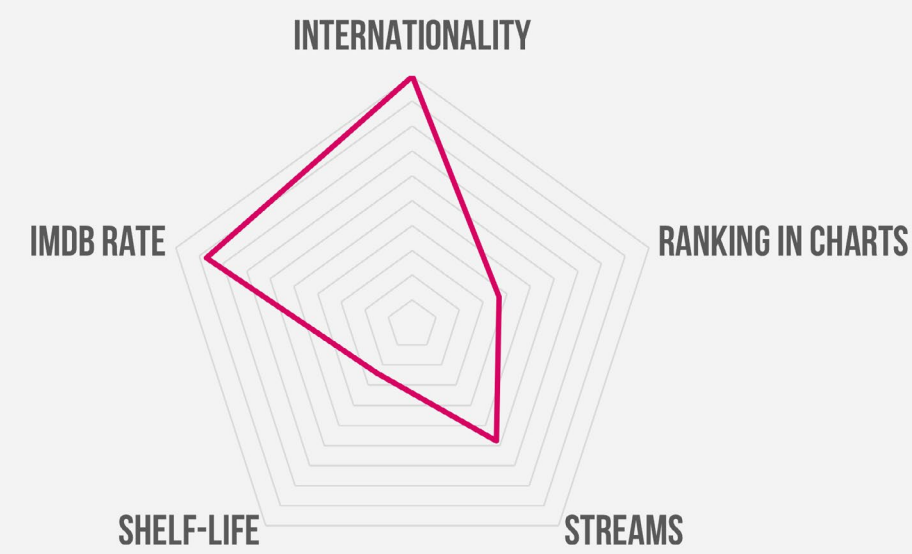
Toni Collette stars in this Australian-American series produced by Made up Stories, aimed at the same female target audience of HBO series "The Unfolding" and "Big Little Lies". Written and directed by an all-female award-winning team, the book is based on a bestselling thriller in The New York Times by Karin Slaughter. The series, "Pieces of Her", conquers Netflix audiences across markets with a new female-lead in a quality Crime-Drama. A striking 76.5M streams and 7 weeks in charts on average. The show is embraced by the UK with 27.3M streams, followed by Spain with 18.2M. Could a female-led crime have occupied this mainstream position 10 years ago? According to the writer of the book, no: she has been struggling to sell her female-lead crime bestsellers for ages because a woman's role wouldn't be verisimilar. Now she has sold them all.

HOW TO READ THIS SECTION.

Let's dive into a few of the Selected Movies in order to take a deeper look into the detected insights. All the following Movie profiles were highlighted in the past Monthly Reports as Hot Titles including special focus on their industry journey. To have a solid grasp of how these productions did on the charts, we've curated four new data-driven indicators: Ranking, Travelability, Shelf-Life and Streams.

If you want dive in the methodology behind these new variables, head to the Methodology section at the end of the report.

EUROPEAN MARKETS | SELECTED SHOWS PROFILE



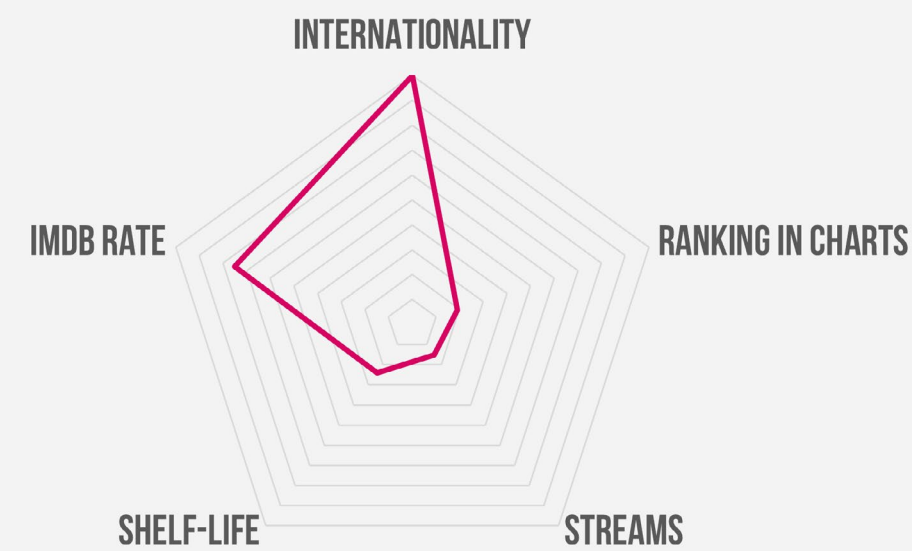
STRANGER THINGS (May 27, 2022)

Despite the fact that only the May release was registered in this report, such a short amount of time was not an obstacle for fans of the kids from Hawkins to break records. "Stranger Things" got to be the third most-streamed show during the last six months, collecting approximately 380M over the five markets. The show has managed to be at least twice in the Top #1 position as the most-streamed production in every market. Its success is not only about the number of streams: it is very deeply loved according to the IMDB Rating. It goes without saying: "Stranger Things" is one of the most in-demand shows in the world. But as we have already suggested in other reports, the show cannot, on its own, fix all Netflix's problems. Or can it? We will see what happens in the next semester.

HOW TO READ THIS SECTION.

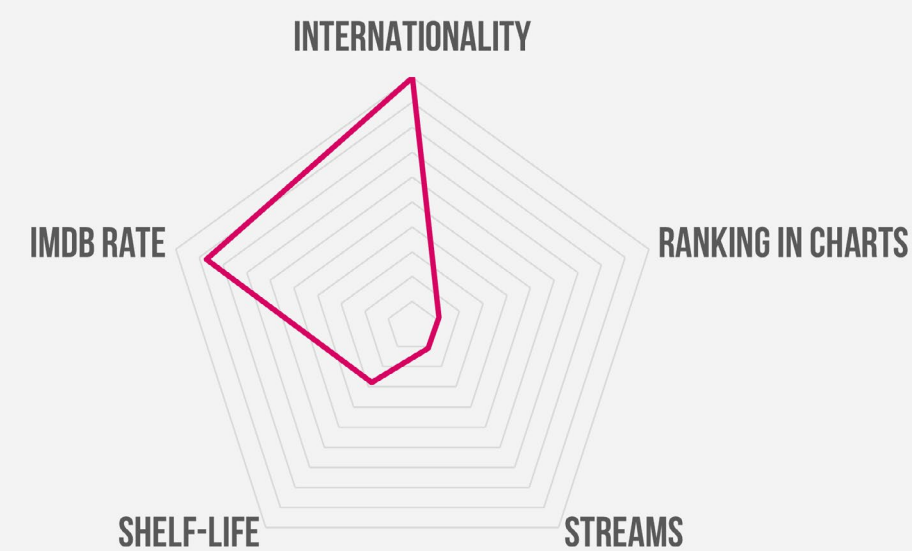
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ALL OF US ARE DEAD (January 28, 2022)

Staying relevant is a harrowing flight (and a costly one.) "All of Us Are Dead", and K-dramas overturn conventional wisdom about global viewing habits. Netflix's original Korean show has topped the global streaming giant's weekly top 10 lists in 94 countries. The show arrived at the top of the market and collected 97.6M streams; France kept up the winning streak with 28M streams and 7 weeks in the charts. Nonetheless, the show didn't last long on the list, as it disappeared on average after 6 weeks. It becomes harder and harder to transcend Netflix's short window as a hit and remain in the charts no matter how big the global mark.



HEARTSTOPPER (April 22, 2022)

One thing about "Heartstopper" that you need to know: its fanbase is nothing like any other. Browsing the internet for 5 minutes will give you an idea of how big "Heartstopper" is: the UGC "user-generated content" and non-official merchandising across all types of platforms reveals an audience-embraced success. "Heartstopper" bested the shelf-life maximum outside of its home market: it lasted 10 weeks on the Spanish charts, while the average was around 7 weeks. However, it is the show which did worst in the Streams and Ranking indicators in relation to the other Selected Movies. The conclusion is pretty clear: "Heartstopper" may not have the highest numbers, but it certainly has one of the most loyal audiences and it's just starting in its first season.

GLOBAL TAKES

- 1 / While the other markets have very similar performances, Italy's presence in the show and movie market is nowhere near anything like that.** The UK is a major driving force for local content figures both in the show and movie market, with a 19% and 18% share respectively. Local movies in Italy perform far better than local shows (17% vs. 8% of total views). Spain, France and Germany have pretty similar numbers in the show and movie market. The latter is the country that performs the worst, with an 8% and 4% share.
- 2 / Despite having a larger population than Spain, Italy is the smallest market.** In the last couple of months, Netflix has been losing subscriptions everywhere, although, apparently, much fewer than feared. It is Italy that surprises us the most. Italian streaming figures are getting lower and lower. Has Netflix fallen flat on its face in that country? Households' reach, local PAYTV options that are still readily available, branding perception and heavy use of other platforms, are probably driving this effect.
- 3 / The coziness of Christmas makes the first week of the semester the perfect time for show consumption.** There was a fall in consumption in countries during the month of January, after intensive watching during the first week. In general, holidays play a crucial role in show consumption and Christmas 2021 could have been accentuated by spiking during lockdowns throughout the last difficult COVID wave. Cold weather and strong titles launched also have a positive impact on viewing hours. We will have to see the next wrap-up to draw further conclusions.
- 4 / Is there an apparent perfect moment for a given SVOD genre like in box-office programming?** Amazon and Netflix are different here. Generally speaking, consumption tends to grow during the first days of the month, and usually has its lowest point around mid-month. Is this because of the chosen launch dates, or does it respond to differences in spare time throughout the course of the same month? Netflix's streams suffer a little bit more from seasonality than Amazon. The biggest peak is reached at the beginning of January and February, while Amazon's peak is found in the last week of February.
- 5 / Is the Crime genre the new thing?** Action beats share records in all movie markets and Comedy takes the crown when it comes to shows. Yet, what strikes us the most is the fourth position for the Crime genre. "Elite", "Pieces of Her" and "Ozark" are pushing this genre off the charts. With the exception of the latter, the rest of the titles are not from the USA. Did non-American productions just find another content to engage audiences? The genre is travelling well across borders, which represents a business opportunity for platforms to pump money in and maybe find a profitable franchise beyond the highly expensive action and sci-fi productions.
- 6 / Netflix accumulates an 80% share in the movie market and an 83% share in shows.** In movies, Amazon has been carefully elaborating and implementing its streaming strategy since it joined the adult rooms when it started investing in Original content and purchasing theatrical hits with a local fanfare. And it's yielding early results in some territories. Regarding shows, the strategy differs according to each country, but it pretty much leans on the international stand-up format, "LOL". It might be difficult to conceive of the e-commerce platform overtaking the N giant in the upcoming months, but the strong bet on local comedies is paying off in some audience niches that look for light and watchable movies. In both markets, Germany and Italy are the most enthusiastic about using Amazon's platform. On the other hand, Spain and France are the most reluctant.

GLOBAL TAKES

7 / Are children the future of streaming platforms? The French audience was driven by domestic content. Family & Kids is the most-streamed program category and it had 94 mentions in the six-month chart. In the UK market, "Peppa Pig" gathers 201M views, quadrupling the number of the second most-watched show in the semester and recording the highest number ever seen so far in the charts. Family & Kids is the second most-streamed genre in the shows market too. But what about the other markets? Is Disney winning the kids battle in Spain, Italy and Germany? Will children's views provide the ultimate push to conquer the biggest share of the market? Platforms must never forget: children are the future.

8 / In Italy, Spanish titles are almost as present as Italian titles in the shows market. Even though Italy currently has the biggest piece of the cake, it's a matter of time before Spain takes charge of the whole kitchen! While there are only 16 Italian productions in the Top #50, Spanish productions have managed to land 15 titles in the chart. We have always known the similarities between the two countries.

Still, it seems Spain is taking greater advantage of the situation than Italy: only 3 out of the first 50 most played shows in the Spanish chart are from Italy. The situation is not balanced at all. What do Spanish productions have to do to get Italian audiences hooked to them? Is the Netflix content hub propelling the creative tissue in Spanish productions abroad?

9 / Shows made for and by women are leading a new trend. We've seen a host of mini-series from all kinds of genres all over the streaming landscape that are being marketed for women. This isn't new since TV found its gold mine decades ago, but - beyond Dramas and Telenovelas - women are demonstrating they need a wide spectrum of contents. The interesting shift comes in the narratives, multi-ethnic casting, empowering leading roles and the array of new female-marketed genres such as crime. "Pieces of Her", "Stay Close", "Anatomy of a Scandal", "Intimidación", and "Black Crab" are just a few examples of the explosion of diversity finally being enjoyed in 'the women segment'.

10 / All genres can be embraced by the streaming giants, but not all genres are worth the same in every country. Overall, when it comes to movies, Action is the most-streamed genre, but comedy is the one that is mentioned in more combinations. The growth of Drama and Crime provides remarkable opportunities for European content because of their results and cost-effectiveness. Although Drama and Romance from the N platform achieve the highest number of streams, Comedy produced by Amazon is the subgenre that gets the most mentions in the charts throughout the whole semester. For the show market, both southern countries love to cry themselves to sleep with a good drama, with over 30 percent of total views. However, after the main course, Italy chooses to laugh while Spain goes genre-hopping between Animation and Comedy. Northern territories such as Germany and the UK prefer to laugh (a percentage figure in the 40s) and then enjoy some Animation. In these territories, it is also very noticeable that the Drama genre is not making any noise at all, accounting for only slightly upwards of 10 percent of total views. And then we have France, whose high percentage of Animation watching makes it an incomparable market.

METHODOLOGY

In the past months, we've been following the journey of some specific movies, trying to identify patterns and trends- which is particularly challenging in an always-changing industry. To have a solid grasp of how these productions did on the charts, we've built up four new indicators to provide our reports with more data-driven insights and encourage data-oriented decisions in the content industry: Ranking, Travelability, Shelf-Life and Streams.

So, what do these indicators represent? Each index replies to a complex query.

Streaming index: How many views has a film or show collected during these six months across the five markets? Thanks to a shared index rate, we could compare titles with very different results and contexts more easily.

Ranking index: How many times has a title been on every market's Top #10 list? The higher the ranking score, the

more time a title has visited Top #10 heights. Because it's not always about having the highest position, sometimes it's just about making enough noise week after week to sit among the best. A higher score will give you a sense of what popped and endure.

Internationality index: How many of the five markets have a title visited? This metric tells us about the travelability power of the product. It provides elementary but efficient data to determine what kind of products works across markets.

Shelf-Life index: How many weeks has the same title spent on the charts? The variable indicates the lifespan of a movie or show.

IMDB rate index: We used the popular audience rate metric to equal an index and compare titles for the analysis.

These new five variables are given on a 0 to 5 scale, with

higher numbers indicating good performance. How did we transform the figures into a shared measuring scale? The best performing title in each indicator sets the maximum scores of the category. For example, "The Adam Project", as the movie that gathers the highest number of streams and more mentions in the Top #10 in the last six months, sets the peak value for the variables Streams and Ranking. Shelf-Life's maximum score is provided by "Red Notice", the movie that spends the longest time on the charts this semester.

To read the chart, you can rely on the shape; the more the polyhedron looks like a perfect pentagon, the better the title played overall.

Do you still want some assistance?

Please, don't hesitate to reach out to us at lola@thefilmagency.eu or info@thefilmagency.eu , and we will be pleased to help.

THINKDATA.

BRIDGING THE DATA GAP

EQUINOX REPORT

A BIENNIAL WRAP-UP FROM JANUARY TO JUNE 2022

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