



THINK DATA.

BRIDGING THE DATA GAP

EQUINOX REPORT

A BIENNIAL WRAP-UP FROM JULY TO DECEMBER 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

Audience Erosion: Europe needs to think young(er) to stay in the game.

Welcome to this new instalment of Think Data Equinox, a unique report that condenses the current trends in audiovisual viewing in Europe, concretely on leading SVOD global platforms who've been increasingly leading the cultural conversation for the past two decades. While our monthly reports give us a quick snapshot of the immediate viewership, it is in this biannual analysis, that we're able to identify longer-term trends and draw strategic conclusions.

It is no secret that a lot of independent players in Europe don't recognize more than 1 or 2 titles in Netflix and Prime Video top grids. By contrast, they can easily recall the last few years' top awards in Cannes or Berlin.

““ ***This cultural short circuit is shaking the entire industry and is symptomatic of a deeper problem that is not entirely related to the dichotomy of streaming vs cinema. It is rather linked to the increasing ignorance about young audiences.***

For over 20 years, award-winning independent cinema in Europe has had a sole and unique target: white, educated, urban people (mainly women) over 40 and until 65. We do know it from old studies from early 2010 and also by going to the cinemas or talking to a few distributors around Europe. But, are we doing something consistent to change it and diversify this target? Are we making diverse enough cinema?

SARAH CALDERÓN
CEO



CELIA FUMANAL
INNOVATION DIRECTOR



LOLA RODRÍGUEZ
DATA SPECIALIST



Are we thinking about young audiences when we produce, market and distribute? Are decision-makers diverse enough to embrace those new trends?

Recently, in Cannes Film Festival, France's culture minister Rima Abdul-Malak unveiled their ambitious plan to inject €350M into the film and TV industry called the Grand Fabrique de L'Image, wanting to keep French in the leading positions of SVOD services and stress its compromise to not increase tax rebate for international productions beyond the 30%. Will this be enough and are young audiences going to follow these films? Think Data Equinox confirms that to play high in the audiovisual culture of today, the industry needs to think younger. "Wednesday", "Purple Hearts", "Worst Roommate Ever" or "Enola Holmes 2" all have something in common: they are Young-Adult-oriented and they skyrocketed in the top grids of this semester.

Some European territories are understanding the young game, and certain local contents are showing its teeth to the US competitors. Although with a negligible overall European quota, titles like Norwegian "Troll", Danish "Loving Adults", French "Athena", Spanish "Through My Window", "Elite" and "Alba" shine in the Young-Adult-driven category of this Equinox. Regarding shows, European content rules by far the Family&Kids and Young adults unit: 20 titles accounted for 66M streams, averaging 347K streams per show.

The American domination in the European market's charts is one of the main challenges recently addressed by Public Films and TV funds in the last Film i-Vast report that Variety echoed. The crisis Europe funds are navigating due to the rise of

streaming platforms transforming business models highlights that European film agencies are facing an existential crisis as they try to sustain national cinemas under the pressure of Hollywood's powerful export machine. The report reveals a highly complex set of relationships between various artistic and cultural stakeholders, navigating myriad rules and regulations. The article also discusses the tension between automatic and selective funding mechanisms and the need for Europe to reset and work with a more complex purpose that is more clearly linked to film and audiovisual policy.

The second equinox report shows that European consumption of SVOD is increasing. This aligns with the recent insights from the European Audiovisual Observatory, which revealed that the gross box office in the EU and the UK rose by 70% in 2022 compared to 2021, reaching EUR 5.1 billion. However, this is still 28% lower than pre-pandemic levels, indicating challenging times ahead.

With this report in your hands you're already doing your job. Check out the most current trends in European content and keep an eye on kids and young adults the next time you analyse your next content moves.

Let data drive the young(er) side of your brain,

Your analysts,

Celia, Lola and (not so young) Sarah

THEFILMAGENCY

2022, THE YEAR OF DEMOGRAPHIC LEARNING

BY ELENA NEIRA



The audiovisual industry has worked for decades with a fairly homogeneous dynamic of attracting audiences, one that is basically driven by a lot of marketing and a bit of inertia. However, it has been a long time since things started to change. With digitization and the acceleration of progress, the gap between generations has widened. Children no longer follow their parents' consumption habits, which are increasingly fragmented. This is particularly true among individuals belonging to the generational group that everyone wants to be friends with: the Zs.

A certain segment of the audiovisual sector has been somewhat indifferent towards younger audiences, partly due to the (erroneous) impression that young people are not a qualified audience, that they are difficult to retain, and that they are not very interested in independent and cultural offerings.

Spain has become an intriguing testing ground for the production of content targeting younger demographics.

This audience, which many in the industry consider to be 'lost,' is undeniably and faithfully responding to content

offerings, whether they are English productions like "Wednesday", "Never Have I Ever" and "Emily in Paris" or European shows such as "Elite", "The Empress" or "Mare Furoi".

“**These young adults are demonstrating a voracious appetite for the stories that streaming platforms present to them, regardless of specific genres or narrative approaches.**

2022 has been a pivotal year in dismantling prejudices, as numerous examples have prompted a reevaluation of how to engage with Gen Z. Young people are undoubtedly elusive, but they also represent the audience of the future, actively consuming a wide range of film and TV content, as well as platforms like TikTok and Twitch. Their media consumption is characterized by its heterogeneity, which is complemented by a distinct consumption philosophy. In longer formats, they yearn for an immersive audiovisual experience. They desire to participate in relevant phenomena and seek out products that address topics connecting them with each other.

Platforms have gained ground over other traditional agents because they have recognized the importance of their relationship with young people extending beyond the mere act of content consumption. It goes beyond that; it transcends into their conversations and the spaces where they connect with each other. It becomes something of their own, something that defines and represents them.

One of the main conclusions of Equinox II is that Zetas are one of the key demographics to test topics and approaches. The significant challenge lies in capturing their attention and placing content on their radar, whether through the streaming service itself, social networks, or viral phenomena. Young people will not naturally come to us based on habitual consumption, but rather due to the fear of missing out (FOMO). Therefore, the first step is to actively engage and understand their interests and priorities.

Elena Neira
Guest Analyst
Film and Entertainment journalist

HOT PRIORITY

YOUNG AUDIENCE: WHAT ARE THE COMPELLING COMMON TRAITS OF YOUNG-ORIENTED CONTENT?

SARAH CALDERÓN
CEO



If we acknowledge the importance of a young audience, what kind of content are they looking for?

Young content is seasonal and fashionable: both October and December leading contents showed that the Spooky season and the Christmas holidays desperately need European and local content that conquers top mainstream positions. During these months, the European quota decreased by 4 points of share in favour of titles with content traits related to “Halloween” or “Christmas”. Titles like “Wednesday” hoard 332 Million streams this semester in the five analysed market

Young content is diverse: “Athena”, “The Takedown”, “The Wonder”, “Il Mio Nome e Vendetta” and “The Swimmers” are showing young culture is less binary, less white and less male-dominated. It needs a new sparkle, far from stereotypes and open to new mindsets.



Young content is often based on existing IP: “Fate: The Winx Saga” is based on a 90’s Nickelodeon animated series for kids. The new Italian Original picks up the same generation who’s already in their 20’s.



Besides, the Wattpad phenomenon that gives birth to a handful of Young Adult successes per year, including Ariana Godoy’s “Through my Window” which continues to enjoy an excellent shelf life this semester, are based on community-driven literary websites. Existing book IP shines a light and reduces risks since the reception and acceptance of books is measurable with data analysis. [Companies like Fremantle, Mediawan or Leonine Film Group](#) are including new Wattpad adaptations as a must in every diversified slate.



EUROPEAN MARKETS | MOVIES PERFORMANCE

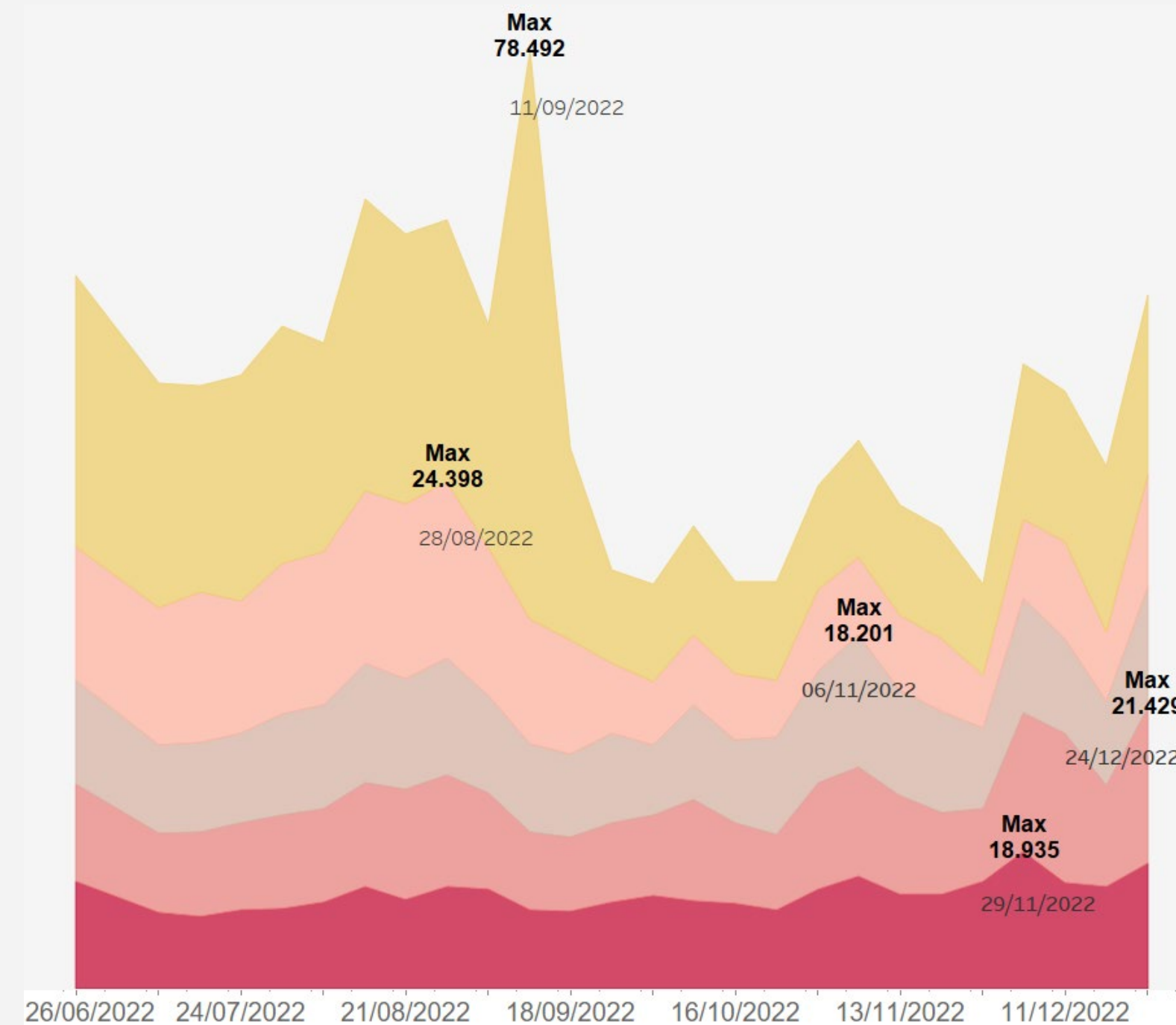
TOP 50 MOVIES BY MARKET SHARE

1	The Gray Man	USA	38,55%	16,46%	15,10%	14,65%	15,24%	47.835	
2	Purple Hearts	USA	28,57%	22,71%	22,09%	12,85%	13,77%	34.834	
3	The Sea Beast	USA	39,60%	15,53%	17,28%	14,70%	12,89%	29.746	
4	Day Shift	USA	36,96%	15,53%	15,41%	14,75%	17,35%	26.683	
5	Me Time	USA	40,62%	17,21%	12,22%	12,76%	17,19%	24.202	
6	Enola Holmes 2	GB	24,51%	14,38%	22,07%	20,35%	18,69%	23.908	
7	I Came By	GB	46,44%	12,14%	13,37%	17,01%	11,04%	23.491	
8	Do Revenge	USA	52,54%	11,51%	15,14%		12,05%	23.423	
9	Knives Out 2	USA	25,39%	14,16%	18,96%	22,30%	19,19%	22.374	
10	Persuasion	USA	27,31%	26,71%	15,67%	18,19%	12,13%	19.391	
11	Lou	USA	46,50%	9,36%	13,13%	15,32%	15,69%	18.939	
12	Falling for Christmas	USA	26,28%	14,64%	17,71%	18,75%	22,63%	18.355	
13	The School for Good and Evil	USA	24,73%	14,06%	24,98%	17,42%	18,81%	18.282	
14	Luckiest Girl Alive	USA	24,21%	16,19%	21,47%	18,81%	19,33%	17.959	
15	Look Both Ways	USA	32,37%	23,60%	16,29%	16,46%	11,29%	17.884	
16	Love in the Villa	USA	32,52%	22,65%	14,38%	15,76%	14,70%	17.300	
17	All Quiet on the Western Front	DE	21,69%	12,34%	17,84%	19,76%	28,37%	16.253	
18	Slumberland	USA	22,17%	12,49%	24,25%	22,33%	18,77%	16.213	
19	The Next 365 Days	PL	22,75%	22,68%	21,78%	15,15%	17,64%	16.060	
20	Troll	NO	17,92%	13,47%	21,74%	21,15%	25,72%	15.956	
21	The Good Nurse	USA	28,21%	13,59%	18,62%	25,12%	14,47%	15.536	
22	The Man from Toronto	USA	40,67%	12,35%	13,91%	16,00%	17,08%	15.341	
23	Inside the Mind of a Cat	USA	38,67%	23,22%		15,92%	11,39%	14.689	
24	Loving Adults	DK	19,88%	25,65%	21,82%	18,91%	13,74%	14.283	
25	Blonde	USA	28,61%	15,65%	14,50%	28,59%	12,65%	13.326	
26	Girl in the Picture	USA	66,39%				8,83%	12.593	
27	The Noel Diary	USA	23,38%	13,12%	20,39%	21,27%	21,84%	12.520	
28	Samaritan	USA	38,35%	16,69%	14,56%	13,67%	16,73%	12.270	
29	How the Grinch Stole Christm..	USA	47,05%		17,21%	11,41%	17,40%	11.245	
30	Knives Out	USA	26,85%	26,46%	19,56%	11,48%	15,64%	11.185	
31	Sing	JP	37,24%		25,10%	18,19%	10,41%	10.991	
32	Mr. Harrigan's Phone	USA	17,81%	15,02%	22,41%	23,19%	21,56%	10.895	
33	The Swimmers	GB	15,90%	18,57%	22,36%		32,62%	10.486	
34	A Tale Dark and Grimm	USA	54,75%		14,14%		9,54%	11,04%	10.426
35	Pinocchio	USA	29,52%	14,82%	18,24%		26,56%	10,85%	9.863
36	The Curse Of Bridge Hollow	USA	26,25%	12,74%	21,14%	17,56%	22,31%	9.755	
37	Wedding Season	USA	28,71%	24,41%	14,13%	19,64%	13,12%	9.582	
38	Los renglones torcidos de Dios	ES	15,95%	26,19%		50,95%		9.560	
39	No Limit	FR	17,61%	28,72%	25,12%	16,60%	11,95%	9.106	
40	Lady Chatterley's Lover	GB	21,27%	15,19%	21,63%	25,47%	16,44%	8.994	

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

MARKET: ■ UK ■ FR ■ IT ■ ES ■ DE

WEEKLY PERFORMANCE BY MARKET



AN ENGLISH-SPEAKING DOMINANCE WITH A NOTABLE GERMAN ENTRY

The top five most streamed movies of this second semester all hail from North America. The first non-American film to make an appearance on the charts is "Enola Holmes 2," imported from the UK. The first non-English and European movie to appear on the list is "All Quiet on the Western Front" and it comes to us with no surprise and only top 17. The film has amassed an impressive 15.2 million views across all markets, with only 28% of its streams coming from its home market. Notably, "All Quiet on the Western Front" has garnered several Oscars and is the fourth German international feature to win the Academy Award for Best International Feature Film.

TIMING MATTERS: SEASONAL TRENDS AND OUTLIERS

With the exception of the UK, the peak in streaming activity across all markets occurs in August, when school vacations are at their highest. The graph also reveals a notable valley in streaming activity towards the end of September and throughout the months of October and November, with the exception of the Halloween week. In the UK, however, the maximum is not attributed to seasonal reasons but rather to the performance of a particular title, namely "I Came By." This movie has garnered an impressive 23.49 million streams in the second semester of this year, with the UK audience accounting for 46% of these streams.

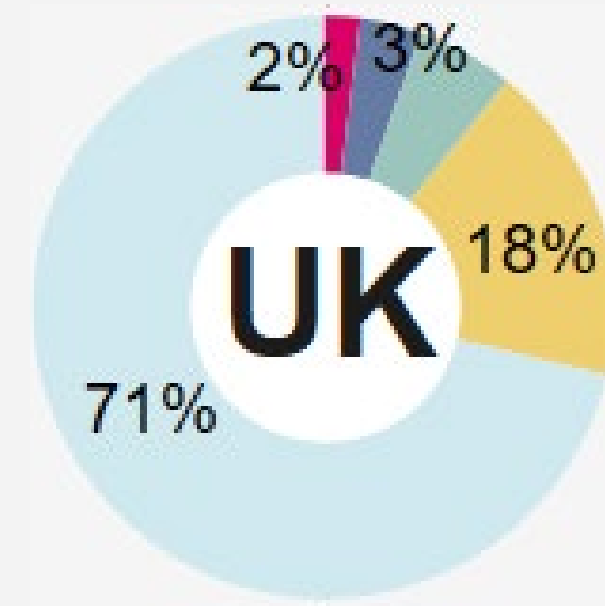
MOVIES | UNITED KINGDOM

TOP 50 MOVIES UNITED KINGDOM

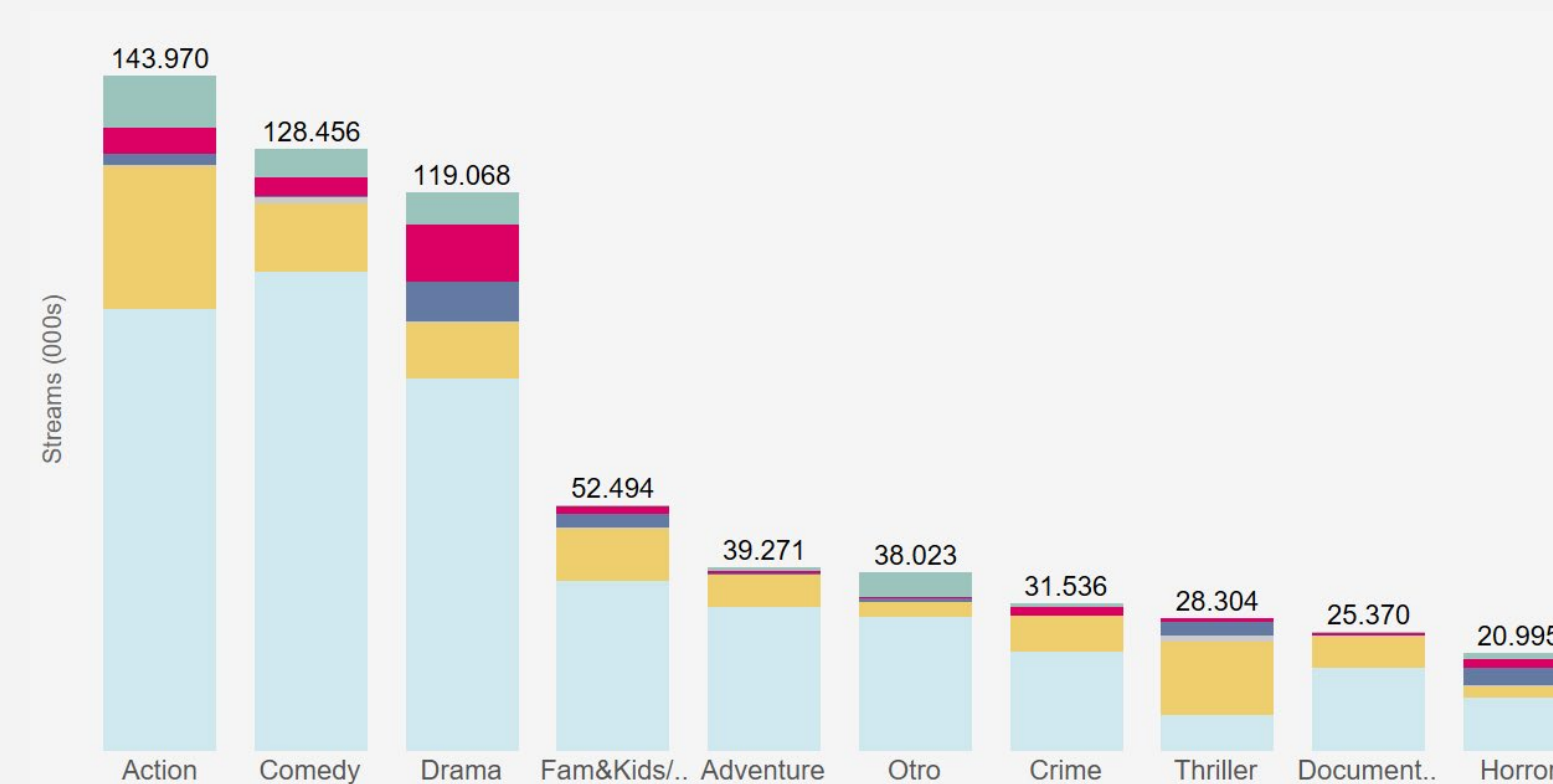
MOVIES	ZONE	Streams (000s)
1 The Gray Man	USA	18.439
2 Do Revenge	USA	12.305
3 The Sea Beast	USA	11.779
4 I Came By	GB	10.909
5 Purple Hearts	USA	9.952
6 Day Shift	USA	9.862
7 Me Time	USA	9.830
8 Lou	USA	8.807
9 Girl in the Picture	USA	8.360
10 Untold: The Girlfriend Who Didn't Exist	USA	6.862
11 The Man from Toronto	USA	6.239
12 Enola Holmes 2	GB	5.861
13 Look Both Ways	USA	5.788
14 A Tale Dark and Grimm	USA	5.709
15 Inside the Mind of a Cat	USA	5.680
16 Knives Out 2	USA	5.680
17 Love in the Villa	USA	5.626
18 Persuasion	USA	5.295
19 How the Grinch Stole Christmas	USA	5.290
20 Killer Elite	GB	5.159
21 Rogue Agent	GB	4.900
22 Falling for Christmas	USA	4.823
23 Samaritan	USA	4.706
24 I Used to Be Famous	GB	4.573
25 The School for Good and Evil	USA	4.522
26 The Good Nurse	USA	4.383
27 Luckiest Girl Alive	USA	4.348
28 The Mummy	USA	4.297
29 The Hitman's Wife's Bodyguard	GB	4.184
30 Sing	JP	4.093
31 Blonde	USA	3.813
32 End of the Road	USA	3.688
33 Moonfall	USA	3.659

SHOWING 33/50 - [See complete chart here](#)

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



HOMETOWN HEROES DELIVER SOME DIVERSITY IN THE BRITISH CHARTS

Local content continues to thrive in the second half of the year, accounting for an impressive 17.3% of total streams. A significant portion of this figure can be attributed to the standout performance of "I Came By," which has stirred up viewers to the extent that it has impacted seasonal viewing patterns. However, it is worth noting that, despite this success, "I Came By" and "Enola Holmes 2" are the only local movies to make it to the Top #20. Other local movies amongst the Top #30 but in lower positions are "Killer Elite" (5M), "Rogue Agent" (4.9M) and "I Used to be Famous" (4.5M).

As a steady trend, the British audience has a strong preference for content in their native language. This time, the first non-UK-non-US-produced movie does not appear until the 30th position on the charts. The movie is "Sing," a 2016 Japanese production that has accumulated 4 million views this semester, and that is still English-language. We have to go down to the 34th position to find a Non-English-speaking film: The Polish "365 Days".

PRODUCTION COUNTRIES:

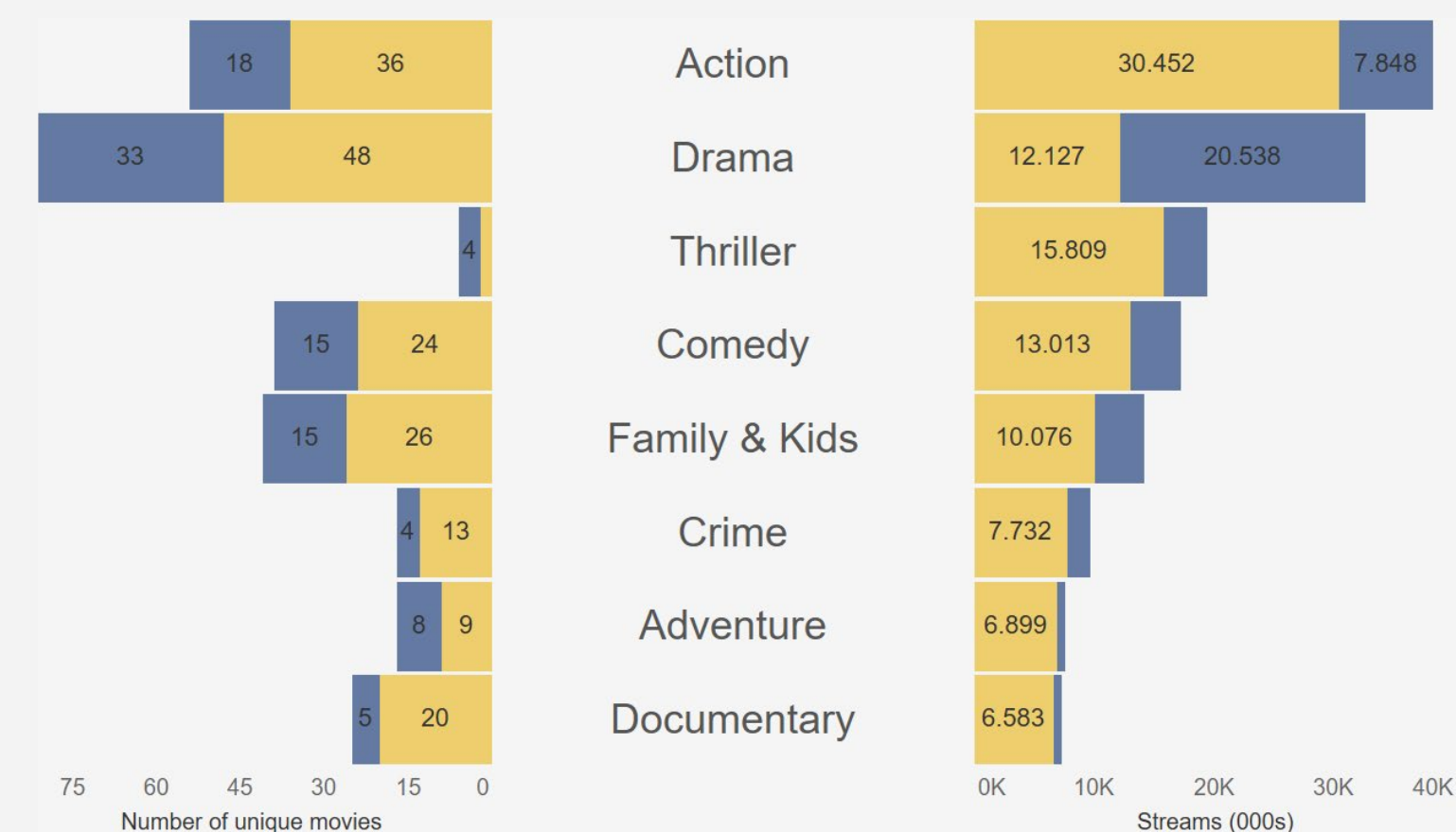


EUROPEAN MOVIES | UNITED KINGDOM

TOP 40 MOVIES UNITED KINGDOM

MOVIES	ZONE	Streams (000s)
1 I Came By	GB	10.909
2 Enola Holmes 2	GB	5.861
3 Killer Elite	GB	5.159
4 Rogue Agent	GB	4.900
5 I Used to Be Famous	GB	4.573
6 The Hitman's Wife's Bodyguard	GB	4.184
7 The Next 365 Days	PL	3.654
8 Nativity!	GB	3.585
9 All Quiet on the Western Front	DE	3.526
10 Paddington 2	GB	3.443
11 Thirteen Lives	GB	2.983
12 Troll	NO	2.860
13 Loving Adults	DK	2.839
14 No Time to Die	GB	2.494
15 Scrooge: A Christmas Carol	GB	2.328
16 Bohemian Rhapsody	GB	2.301
17 Running with the Devil: The Wild ..	GB	2.226
18 He's Just Not That Into You	DE	2.064
19 The Wonder	IE	2.018
20 Lady Chatterley's Lover	GB	1.913
21 Enola Holmes	GB	1.882
22 Love Sarah	GB	1.880
23 The Swimmers	GB	1.667
24 Christmas on Mistletoe Farm	GB	1.624
25 No Limit	FR	1.603
26 Paddington	GB	1.573
27 Tenet	GB	1.529
28 Athena	FR	1.510
29 La scuola cattolica	IT	1.498
30 Too Old for Fairy Tales	PL	1.485
31 Your Christmas or Mine?	GB	1.453
32 Capturing the Killer Nurse	GB	1.452
33 The Father	GB	1.407
34 Widows	GB	1.287
35 The Takeover	NL	1.190
36 La jefa	ES	1.190
37 My Daughter's Killer	FR	1.154
38 Shaun the Sheep: The Flight Befo..	GB	1.151
39 Rise of the Footsoldier Origins: Th..	GB	1.121
40 The Gruffalo	GB	1.111

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe GB

DRAMA IS WHAT THE BRITISH AUDIENCE WANTS FROM EUROPE

With 18.8 million streams from just 34 titles, Drama becomes the category where European content wields the most influence in the British market. In this category titles like "The Next 365 Days" from Poland, "All Quiet on the Western Front" from Germany, "No Limit" from France, and "La Scuola Cattolica" from Italy are included. European productions have also found success in the horror genre with films such as "Troll" and "Loving Adults". However, despite these successes and from having from time to time some films in the monthly top 30, when we zoom out to analyse the entire semester, European movies only account for 2.2% of total views, very far away from the North America (69%) and the UK (17.4%) share.

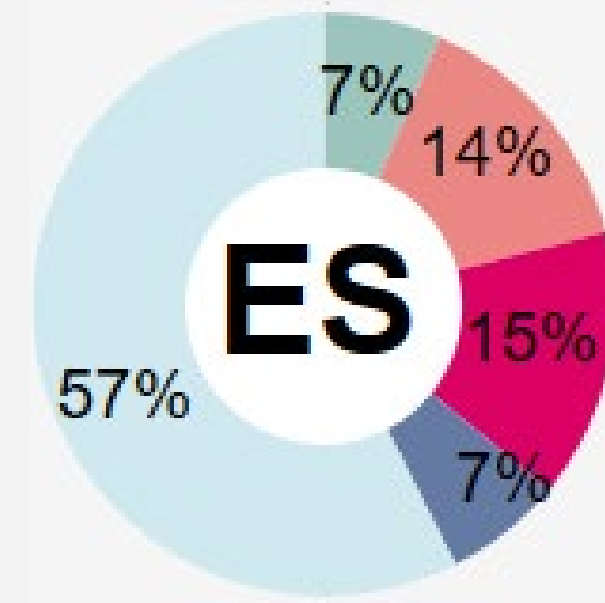
MOVIES | SPAIN

TOP 50 MOVIES SPAIN

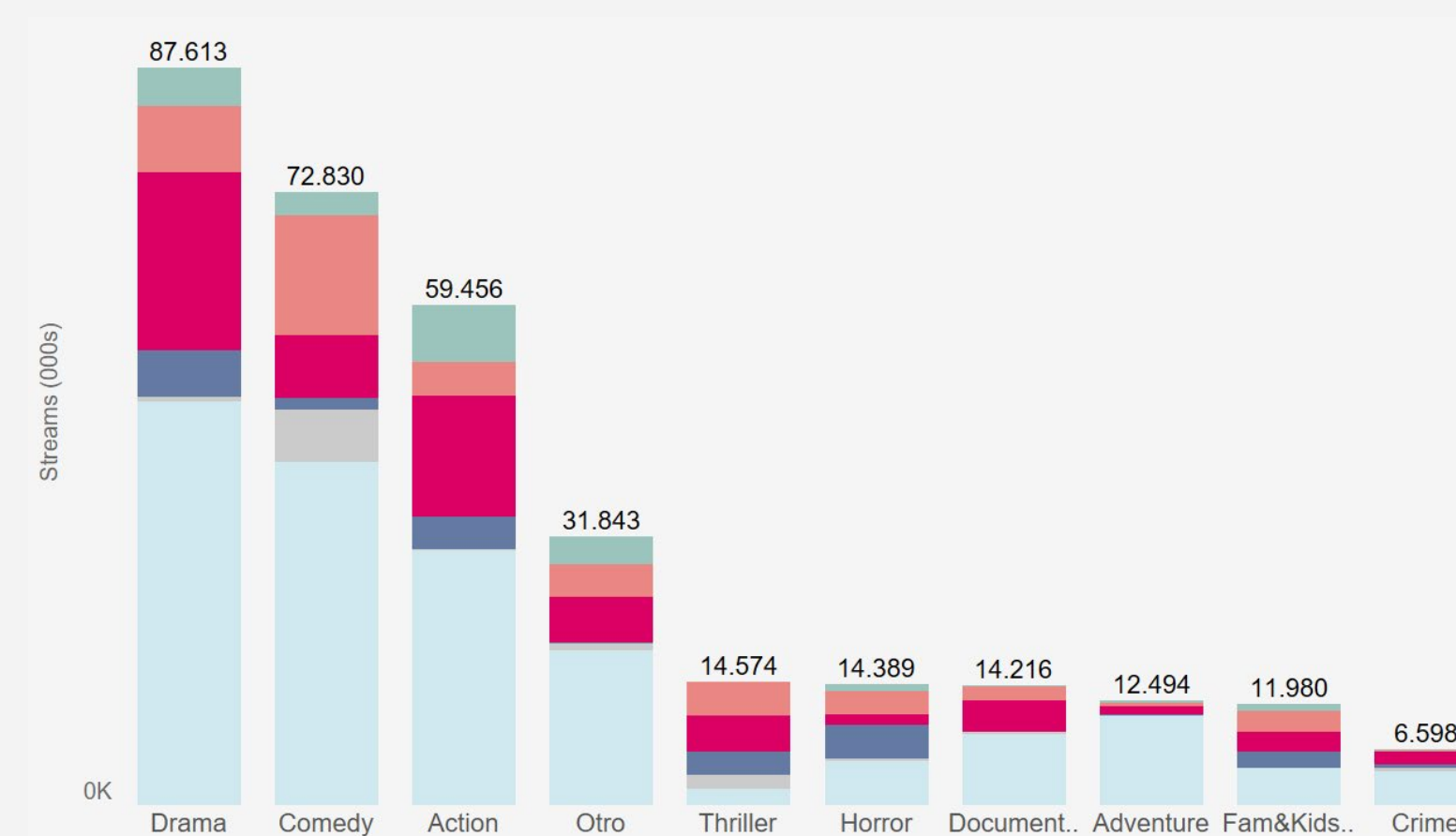
MOVIES	ZONE	Streams
1 The Gray Man	USA	7.008
2 Knives Out 2	USA	4.990
3 Los renglones torcidos de Dios	ES	4.871
4 Enola Holmes 2	GB	4.866
5 Purple Hearts	USA	4.476
6 The Sea Beast	USA	4.372
7 I Came By	GB	3.996
8 Day Shift	USA	3.935
9 The Good Nurse	USA	3.902
10 Blonde	USA	3.810
11 Slumberland	USA	3.620
12 Persuasion	USA	3.527
13 Falling for Christmas	USA	3.441
14 Luckiest Girl Alive	USA	3.378
15 Troll	NO	3.374
16 Code Name: Emperor	ES	3.245
17 All Quiet on the Western Front	DE	3.212
18 The School for Good and Evil	USA	3.185
19 Me Time	USA	3.088
20 Sky High	ES	2.978
21 Look Both Ways	USA	2.944
22 Lou	USA	2.902
23 Love in the Villa	USA	2.726
24 Loving Adults	DK	2.701
25 The Noel Diary	USA	2.663
26 Pinocchio	USA	2.620
27 Mr. Harrigan's Phone	USA	2.527
28 The Man from Toronto	USA	2.455
29 The Next 365 Days	PL	2.434
30 The Grinch	FR	2.371
31 The Swimmers	GB	2.344
32 Inside the Mind of a Cat	USA	2.339
33 Lady Chatterley's Lover	GB	2.291
34 Padre no hay más que uno 3	ES	2.089
35 La jefa	ES	2.086
36 The Wonder	IE	2.069
37 Do Revenge	USA	2.052
38 A Man of Action	ES	2.032
39 Matilda	GB	2.002
40 Sing	JP	1.999
41 La casa de tiza	ES	1.982
42 Mañana es hoy	ES	1.965
43 Il mio nome è vendetta	IT	1.919
44 The Figo Affair: The Transfer that ..	GB	1.910

SHOWING 44/50 - [See complete chart here](#)

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES: ■ APAC & CAN ■ ES ■ EU Markets ■ Europe ■ USA & Canada

THE SPANISH MARKET STANDS-OUT AS THE MOST RESISTANT

USA & Canada content have achieved 6 points in relation to the last Equinox, now gathering more than half of the streams. Despite gaining prominence, Spain is still the market where North American content encounters more resistance among the five analysed.

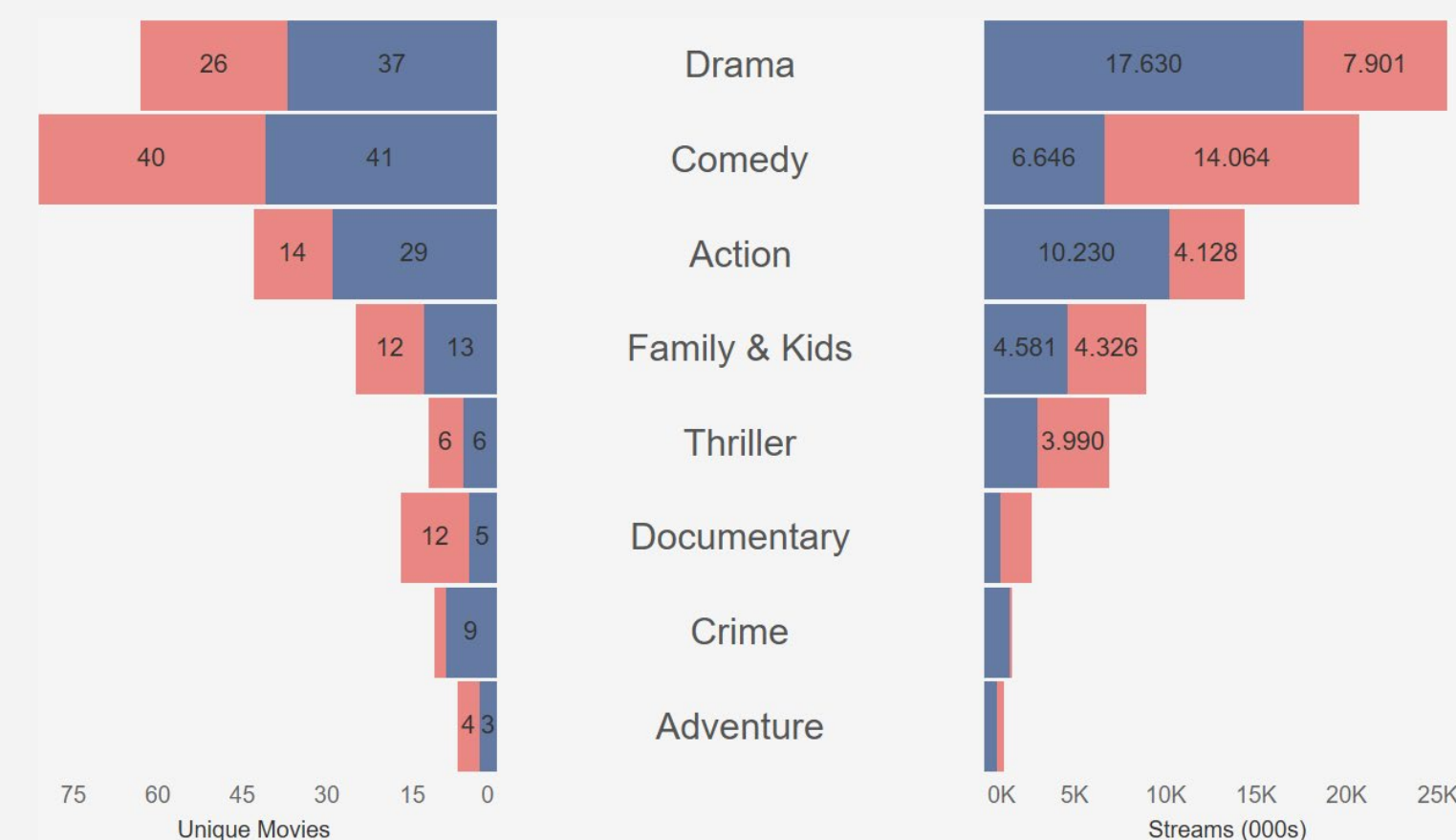
Old-continent movies that have triumphed in other markets also succeed here, gathering 5.7% of the total streams for the European category, which is very close to the average for the five markets. "The Next 365 Days," "Troll," "All Quiet on the Western Front," "Loving Adults," and "Il Mio Nome è Vendetta" are among the most popular movies, as is the case in the other markets. This proves that the travelling ability of those selected European titles is very high and they're not only Local phenomena.

EUROPEAN MOVIES | SPAIN

TOP 40 MOVIES SPAIN

MOVIES	ZONE	Views
1 Los renglones torcidos de Dios	ES	4.871
2 Troll	NO	3.374
3 Code Name: Emperor	ES	3.245
4 All Quiet on the Western Front	DE	3.212
5 Sky High	ES	2.978
6 Loving Adults	DK	2.701
7 The Next 365 Days	PL	2.434
8 The Grinch	FR	2.371
9 Padre no hay más que uno 3	ES	2.089
10 La jefa	ES	2.086
11 The Wonder	IE	2.069
12 A Man of Action	ES	2.032
13 La casa de tiza	ES	1.982
14 Mañana es hoy	ES	1.965
15 Il mio nome è vendetta	IT	1.919
16 El maravilloso Mago de Oz	ES	1.769
17 The Takeover	NL	1.518
18 No Limit	FR	1.511
19 Live is Life	ES	1.502
20 Too Old for Fairy Tales	PL	1.462
21 Espejo, Espejo	ES	1.380
22 Athena	FR	1.243
23 Voy a pasármelo bien	ES	1.199
24 Chaos Walking	LU	1.147
25 Lost Bullet Sequel	FR	1.137
26 Royalteen	NO	1.089
27 The Perfumier	DE	1.034
28 365 Days: This Day	PL	1.000
29 Les Liaisons Dangereuses	FR	973
30 Old People	DE	962
31 Serial (Bad) Weddings 2	FR	961
32 Lost Bullet	FR	959
33 The Lost Patient	FR	956
34 La familia perfecta	ES	923
35 Padre no hay más que uno 2: L..	ES	896
36 Lesson Plan	PL	895
37 Yo, 'El Vaquilla'	ES	886
38 7 donne e un mistero	IT	865
39 Reyes contra Santa	ES	843
40 La scuola cattolica	IT	812

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe ES

“LOS RENGLONES TORCIDOS DE DIOS” IS THE BIG TITLE OF THIS SPANISH EQUINOX

As in other markets, Drama has become the most popular genre, moving up from the third position in the last semester. A great part of this is due to “Los Renglones Torcidos de Dios” which garnered 4.8M views and is one of the best-performing local movies, just behind “School Life” in France and “I Came By” in the UK. Local Spy Thriller “Code Name Emperor” hits top 16 and “Sky High” top 20 in the overall grid.

However, Comedy is still the genre where local content collects the most views, even though it has lost streams in comparison with last month. “Padre no hay más que uno,” “Mañana es Hoy,” “Voy a Pasármelo Bien,” among others, are where Amazon takes more Action. Comedy is also where LATAM content shines the brightest, thanks to movies like “Pipa” and “Beyond the Universe”.

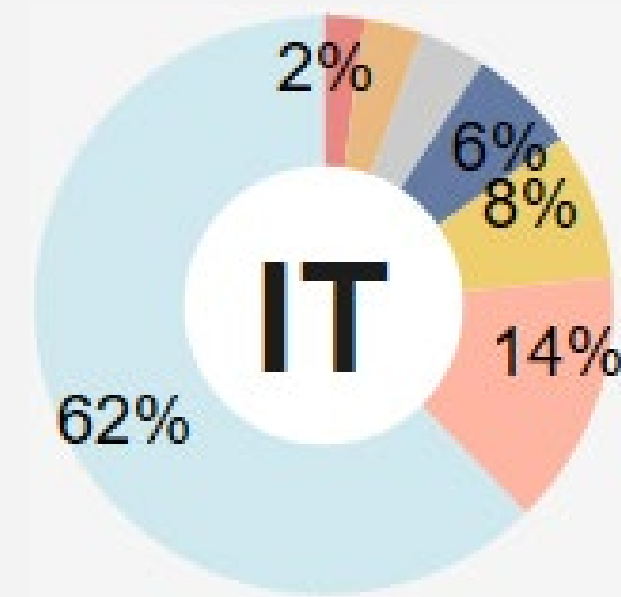
MOVIES | ITALY

TOP 50 MOVIES ITALY

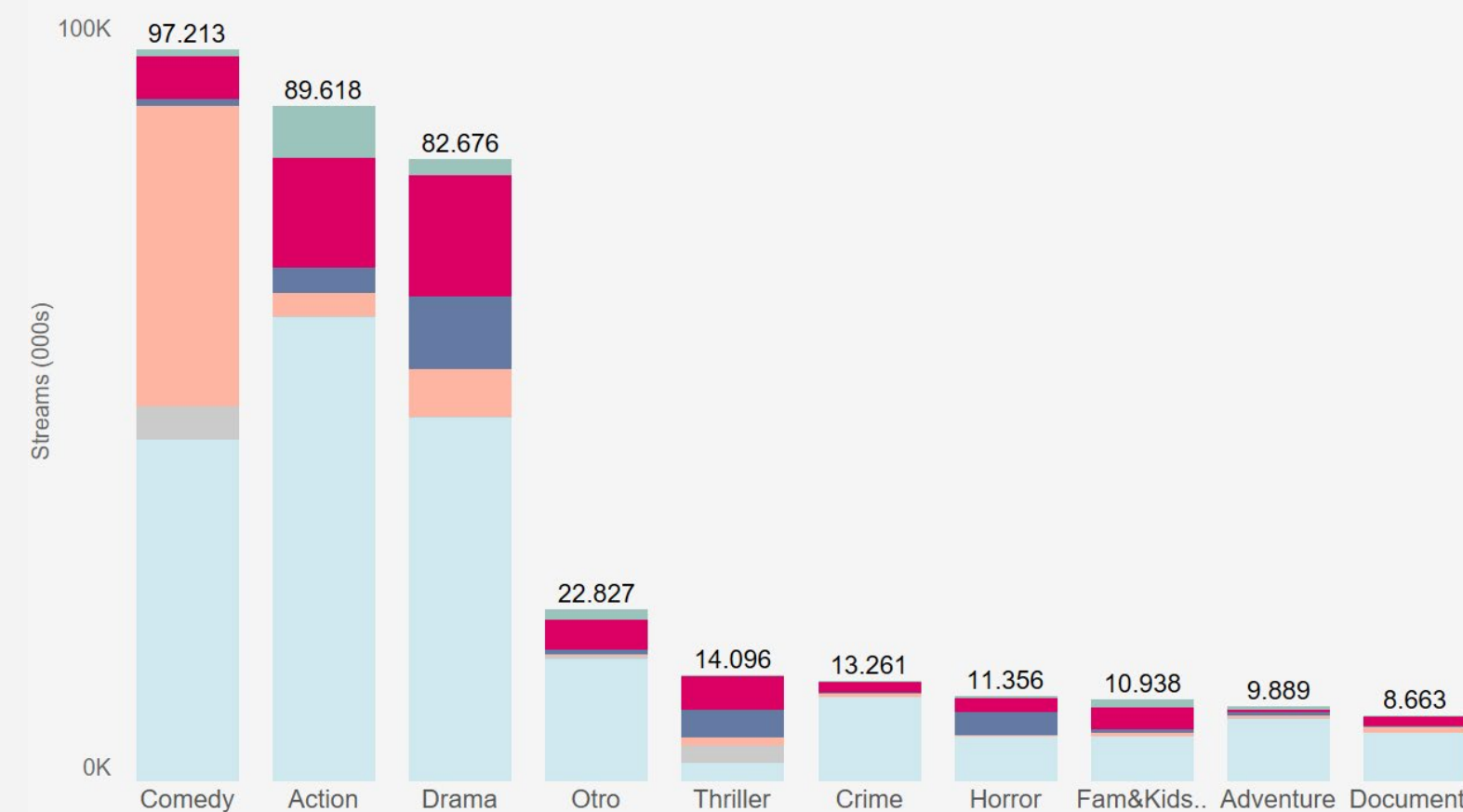
MOVIES	ZONE	Streams (000s)
1 The Gray Man	USA	7.872
2 Spider-Man: No Way Home	USA	7.212
3 Purple Hearts	USA	7.027
4 Uncharted	USA	5.275
5 Persuasion	USA	5.179
6 The Sea Beast	USA	4.620
7 The Little Things	USA	4.295
8 Me Time	USA	4.166
9 Look Both Ways	USA	4.166
10 Day Shift	USA	4.144
11 Love in the Villa	USA	3.918
12 Loving Adults	DK	3.664
13 Sotto la luna di Amalfi	IT	3.656
14 The Next 365 Days	PL	3.642
15 Enola Holmes 2	GB	3.438
16 Inside the Mind of a Cat	USA	3.410
17 Don't Stop Me Now	IT	3.296
18 Knives Out 2	USA	3.168
19 Knives Out	USA	2.960
20 Luckiest Girl Alive	USA	2.907
21 Un Natale in famiglia	IT	2.878
22 I Came By	GB	2.852
23 Les Liaisons Dangereuses	FR	2.831
24 Tenet	GB	2.798
25 Do Revenge	USA	2.695
26 Falling for Christmas	USA	2.687
27 No Limit	FR	2.616
28 The School for Good and ..	USA	2.570
29 Wedding Season	USA	2.339
30 Wonder Woman 1984	USA	2.170
31 Troll	NO	2.149
32 The Good Nurse	USA	2.111
33 Blonde	USA	2.085
34 Corro da te	IT	2.076
35 That's Amor	USA	2.062
36 Cleveland Abduction	USA	2.053
37 Samaritan	USA	2.048
38 Slumberland	USA	2.025
39 Pipa	AR	2.020
40 Morbius	USA	2.017

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

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES: FR ES Europe APAC & MEA UK IT USA & Canada

THE MAIN INSIGHT ABOUT THE ITALIAN MARKET IS IT'S LAUGHING MOOD

To no one's surprise, Comedy surpassed Action this semester becoming the most popular genre in the charts, collecting almost 100M views. For a popular genre of this kind, we've never witnessed a contribution of local streams being as close as the USA one: while North American content has 46.2M views in this genre, local content has 39.8M.

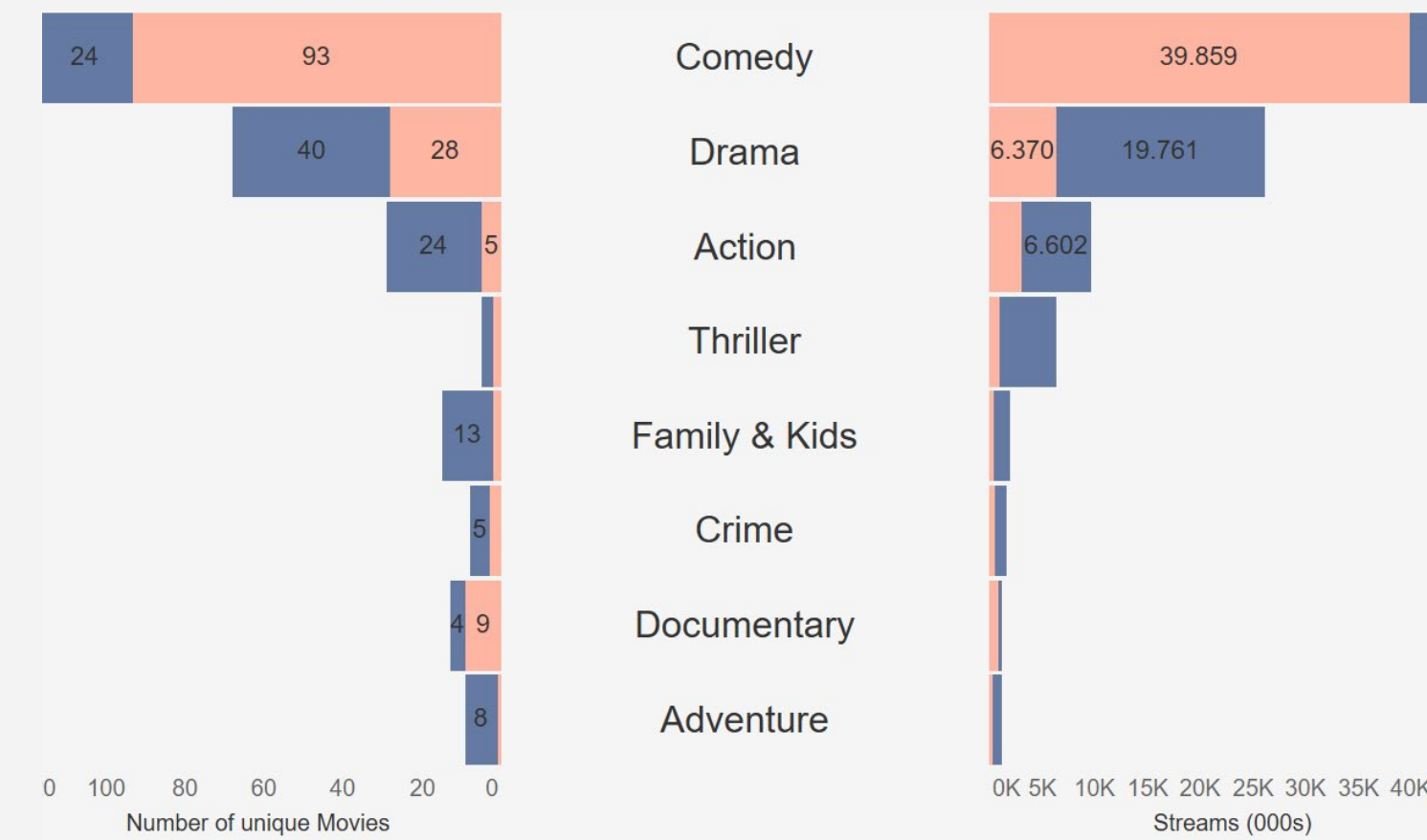
This highlights the importance of Comedy in the Italian market, with movies such as "Sotto il sole di Amalfi" or "Under the Amalfi Sun" are the most watched local movies with 3.6 million streams, followed by "Don't Stop Me Now", "Un Natale in Famiglia", "Corro da te", and "Lasciarsi un Giorno a Roma" - the top 5 most streamed Italian movies respectively.

EUROPEAN MOVIES | ITALY

TOP 40 MOVIES ITALY

MOVIES	ZONE	Streams (000s)
1 Loving Adults	DK	3.664
2 Sotto la luna di Amalfi	IT	3.656
3 The Next 365 Days	PL	3.642
4 Don't Stop Me Now	IT	3.296
5 Un Natale in famiglia	IT	2.878
6 Les Liaisons Dangereuses	FR	2.831
7 No Limit	FR	2.616
8 Troll	NO	2.149
9 Corro da te	IT	2.076
10 All Quiet on the Western Front	DE	2.006
11 Royalteen	NO	1.632
12 Lasciarsi un giorno a Roma	IT	1.599
13 Code Name: Emperor	ES	1.575
14 The Wonder	IE	1.527
15 Los renglones torcidos de Dios	ES	1.525
16 Altrimenti ci arrabbiamo	IT	1.412
17 Couch Potatoes	IT	1.400
18 Lillo & Greg II	IT	1.399
19 Robbing Mussolini	IT	1.345
20 The Best Years	IT	1.345
21 Una boccata d'aria	IT	1.328
22 Sono tornato	IT	1.255
23 Il mio nome è vendetta	IT	1.243
24 La jefa	ES	1.239
25 365 Days: This Day	PL	1.236
26 Odio l'estate	IT	1.150
27 The Takeover	NL	1.116
28 Medieval	CZ	1.091
29 Bentornato presidente	IT	1.054
30 Improvvisamente Natale	IT	1.050
31 La casa de tiza	ES	1.002
32 Hellhole	PL	952
33 Through My Window	ES	948
34 Se mi vuoi bene	IT	847
35 Con chi viaggi	IT	836
36 Io c'è	IT	828
37 The Perfumier	DE	786
38 Sconnessi	IT	783
39 Blood Red Sky	DE	779
40 La cena perfetta	IT	734

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe IT

LOCAL STREAMS CUMULATE 14% SHARE, BUT HAVE DECREASED 4% IN SIX MONTHS

In comparison with the last Equinox, the share of Italian and European content has decreased by 4 points. This is in favour of North American content, which has gained 10 share points in six months. Despite this, local movies in Italy still hold a significant share of almost 14% of the total, which is a commendable performance. This is particularly evident on the European charts, where 17 out of the top 25 titles are Italian movies.

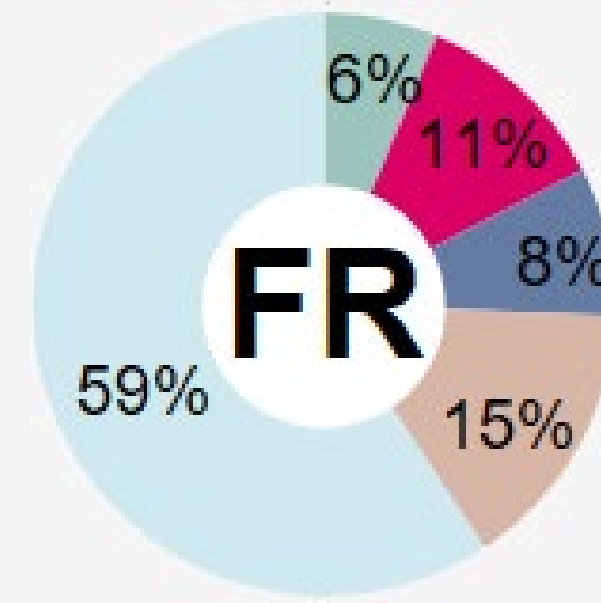
MOVIES | FRANCE

TOP 50 MOVIES FRANCE

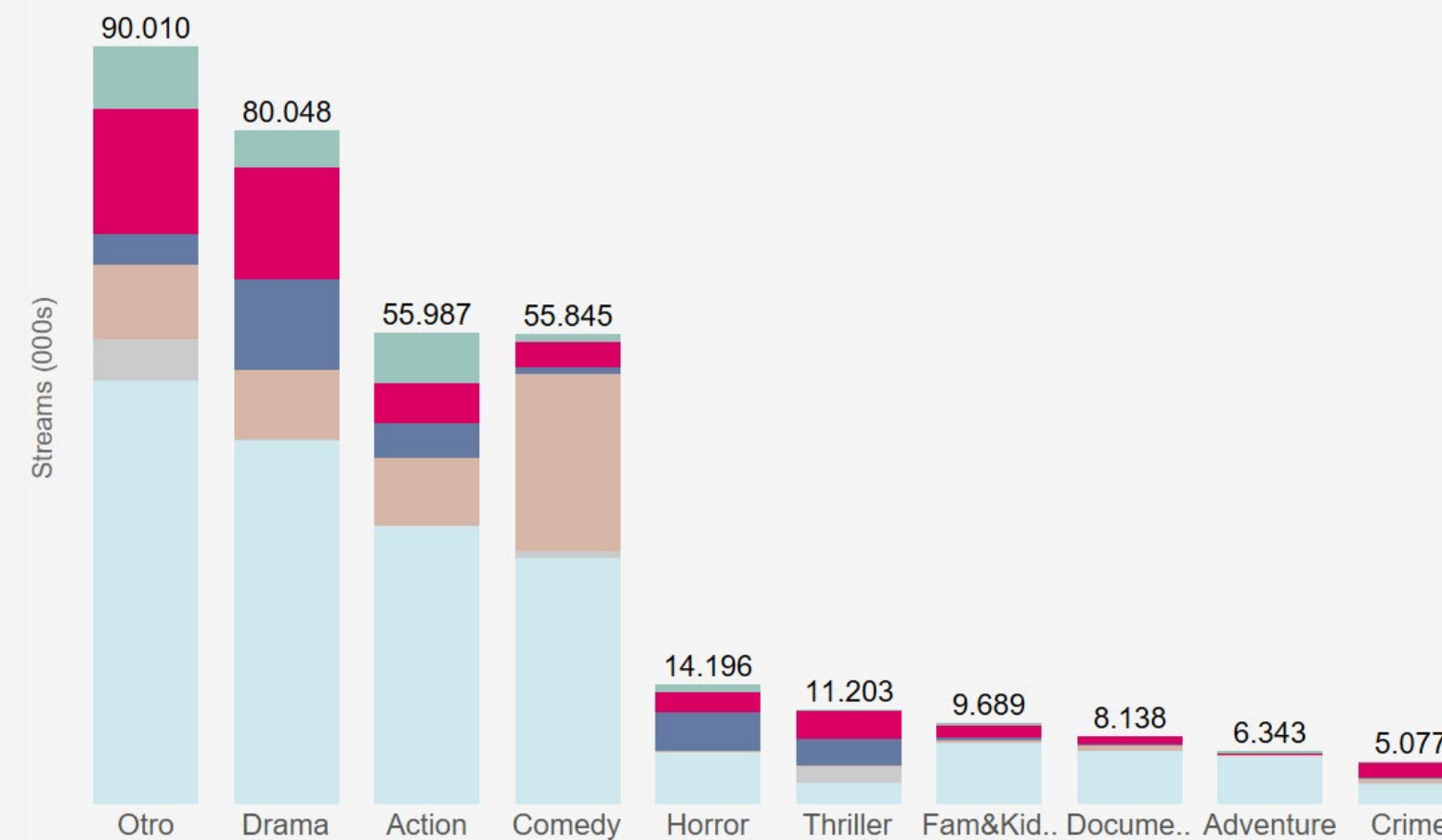
MOVIES	ZONE	Streams
1 Purple Hearts	USA	7.695
2 The Gray Man	USA	7.224
3 School Life	FR	5.559
4 Enola Holmes 2	GB	5.276
5 The Sea Beast	USA	5.141
6 The School for Good and Evil	USA	4.567
7 Knives Out 2	USA	4.243
8 Day Shift	USA	4.113
9 Slumberland	USA	3.931
10 Luckiest Girl Alive	USA	3.855
11 Do Revenge	USA	3.547
12 The Next 365 Days	PL	3.497
13 Troll	NO	3.469
14 Athena	FR	3.317
15 Falling for Christmas	USA	3.250
16 I Came By	GB	3.141
17 Our Happy Holiday	FR	3.124
18 Loving Adults	DK	3.117
19 Persuasion	USA	3.039
20 Walter	FR	3.026
21 The Secret Life of Pets 2	USA	2.976
22 Me Time	USA	2.958
23 Look Both Ways	USA	2.913
24 All Quiet on the Western Front	DE	2.900
25 The Good Nurse	USA	2.893
26 Lost Bullet Sequel	FR	2.780
27 Sing	JP	2.758
28 The Noel Diary	USA	2.553
29 Los renglones torcidos de Dios	ES	2.504
30 Love in the Villa	USA	2.487
31 Lou	USA	2.487
32 Mr. Harrigan's Phone	USA	2.442
33 Les Liaisons Dangereuses	FR	2.295
34 No Limit	FR	2.287
35 Knives Out	USA	2.188
36 The Man from Toronto	USA	2.133
37 The Curse Of Bridge Hollow	USA	2.062
38 Spider-Man: Far from Home	USA	1.995
39 The Takeover	NL	1.957
40 The Swimmers	GB	1.947

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

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES: APAC & CAN EU Markets Europe FR LATAM USA & Canada

FRENCH CONTENT INCREASES ITS MARKET SHARE IN THE HOME MARKET

There are a couple of noteworthy developments in the performance of the French market over the past six months. Firstly, the share of local content in France has increased by one point since the last Equinox report. This trend has been observed only in France and the German market. In France, the impressive performance of "School Life" in top 3, which garnered 5.5 million streams, has been a major factor driving the increase in local share. To learn more about the movie's unique distribution strategy, check out our Hot Title feature in the September edition of Think Data.

Another important positive insight is the impressive high rankings in top 14 of "Athena" in the European charts. It is uncommon to see award-winning European productions in the top mainstream listings of Netflix, but the high-end Action Thriller combined with the legitimate and diverse talent both in front and behind the camera has proven to be a winning formula. Check our hot title from the October report to know more about the unique success factors of Athena. The Comedy "Our Happy Holidays" and the successful French Action-Comedy "Walter" also stand out in key positions.

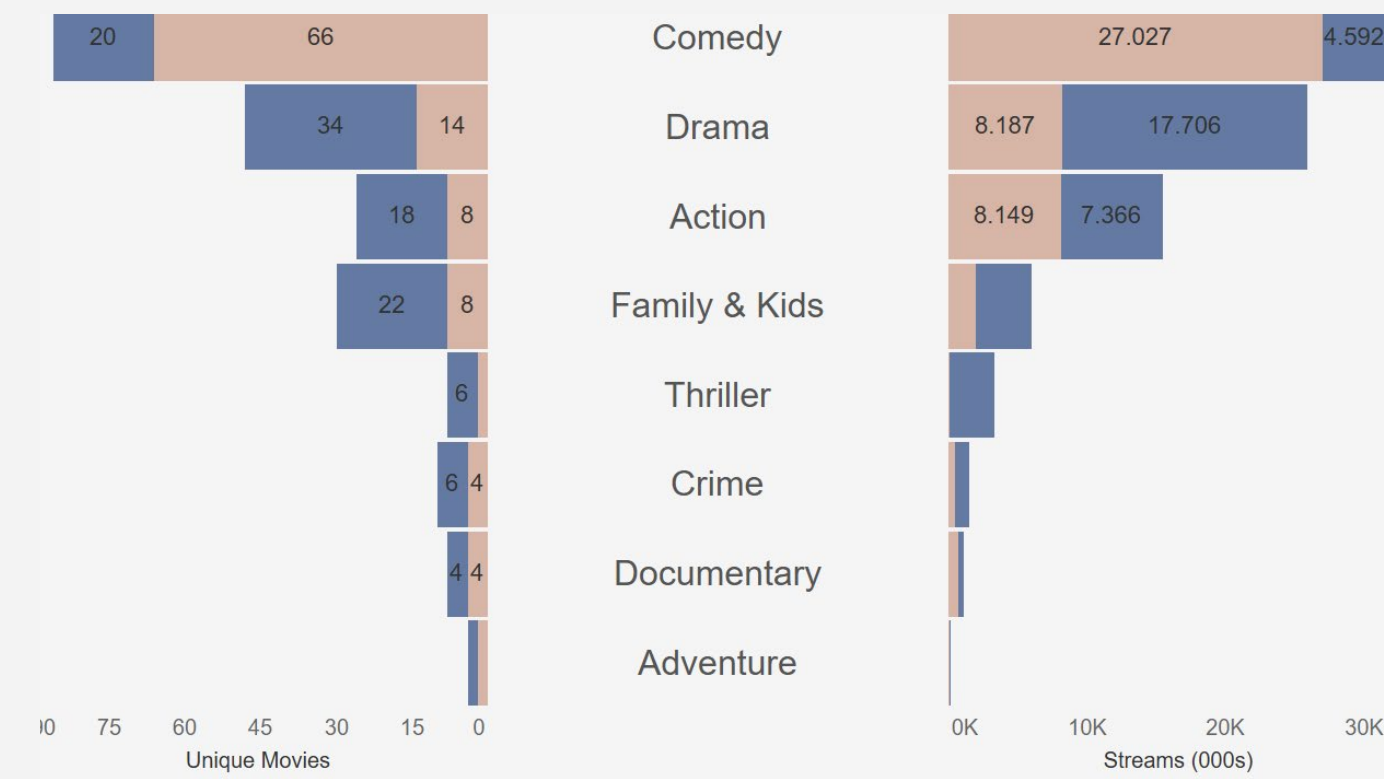
In general, the efforts have paid off, making France the second market where North American content has the lowest share, just behind Spain.

EUROPEAN MOVIES | FRANCE

TOP 40 MOVIES FRANCE

MOVIES	ZONE	Views
1 School Life	FR	5.559
2 The Next 365 Days	PL	3.497
3 Troll	NO	3.469
4 Athena	FR	3.317
5 Our Happy Holiday	FR	3.124
6 Loving Adults	DK	3.117
7 Walter	FR	3.026
8 All Quiet on the Western Front	DE	2.900
9 Lost Bullet Sequel	FR	2.780
10 Los renglones torcidos de Dios	ES	2.504
11 Les Liaisons Dangereuses	FR	2.295
12 No Limit	FR	2.287
13 The Takeover	NL	1.957
14 Lost Bullet	FR	1.922
15 Il mio nome è vendetta	IT	1.769
16 Stuck with You	FR	1.751
17 The Wonder	IE	1.638
18 Clasico	FR	1.415
19 Medieval	CZ	1.312
20 La casa de tiza	ES	1.310
21 365 Days: This Day	PL	1.262
22 Royalteen	NO	1.223
23 Marie-Francine	FR	1.186
24 Overdose	FR	1.184
25 Get In	BE	1.127
26 Hellhole	PL	1.061
27 365 Days	PL	1.058
28 Tamara	FR	986
29 Lesson Plan	PL	947
30 Brother	FR	939
31 Up for Love	FR	915
32 Through My Window	ES	897
33 The Lost Patient	FR	887
34 Kev Adams: The Real Me	FR	868
35 Old People	DE	798
36 In Safe Hands	BE	772
37 Panayiotis Pascot: Almost	FR	765
38 La jefa	ES	733
39 Lost Bullet 2	FR	730
40 Barbecue	FR	713

GENRES SUMMARY AND STREAMS



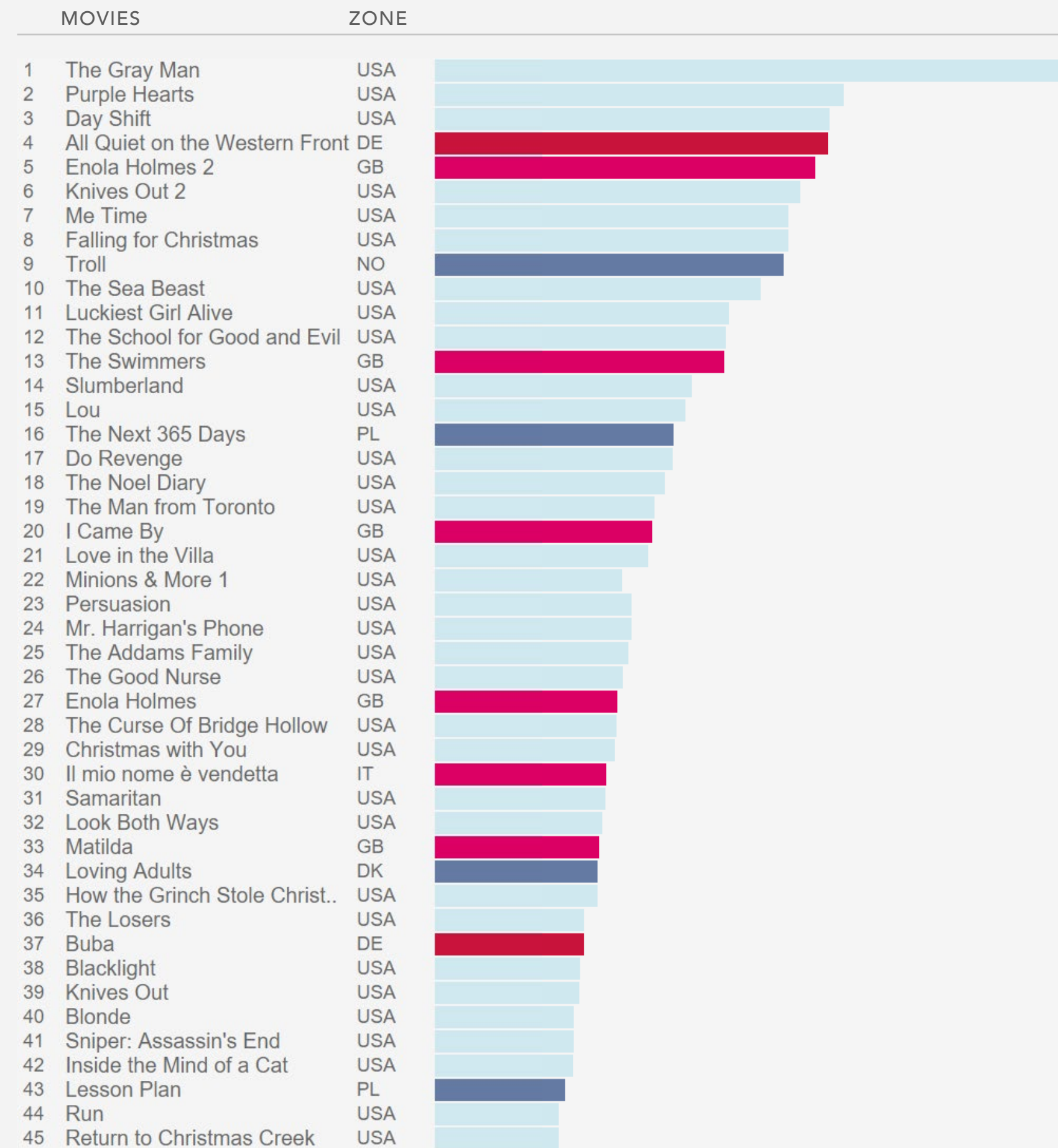
PRODUCTION ZONE: Europe FR

DRAMA, ACTION AND HORROR SHINE IN THE EUROPEAN CONTEXT

Polish "365 Days" saga occupies the first and third positions of European content in France. A total home run for Poland which is a rather new player in the streaming wars. These are followed by Spanish "Through My Window" and Norwegian "Troll", this last one being also a newcomer country in the top rankings. Despite being part of the resistance against North American content, Europe has lost almost 2 percentage points in comparison to the UK, which has gained one thanks to the success of "Enola Holmes 2" and "I Came By". While it's widely known that French audiences love local Action movies, this time around it's Comedy that has taken the top spot for local content with over 45 million views in the last six months. Like in other markets, Drama is the genre that's receiving the most views with 23 million, but Action and Horror also deserve an honourable mention.

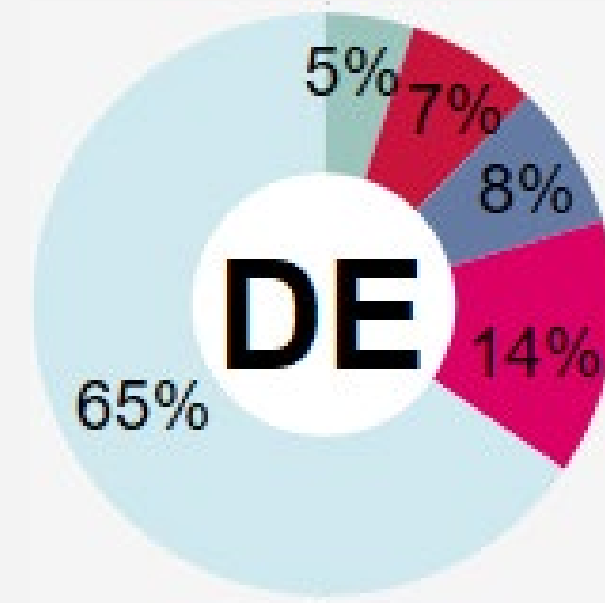
MOVIES | GERMANY

TOP 50 MOVIES GERMAY

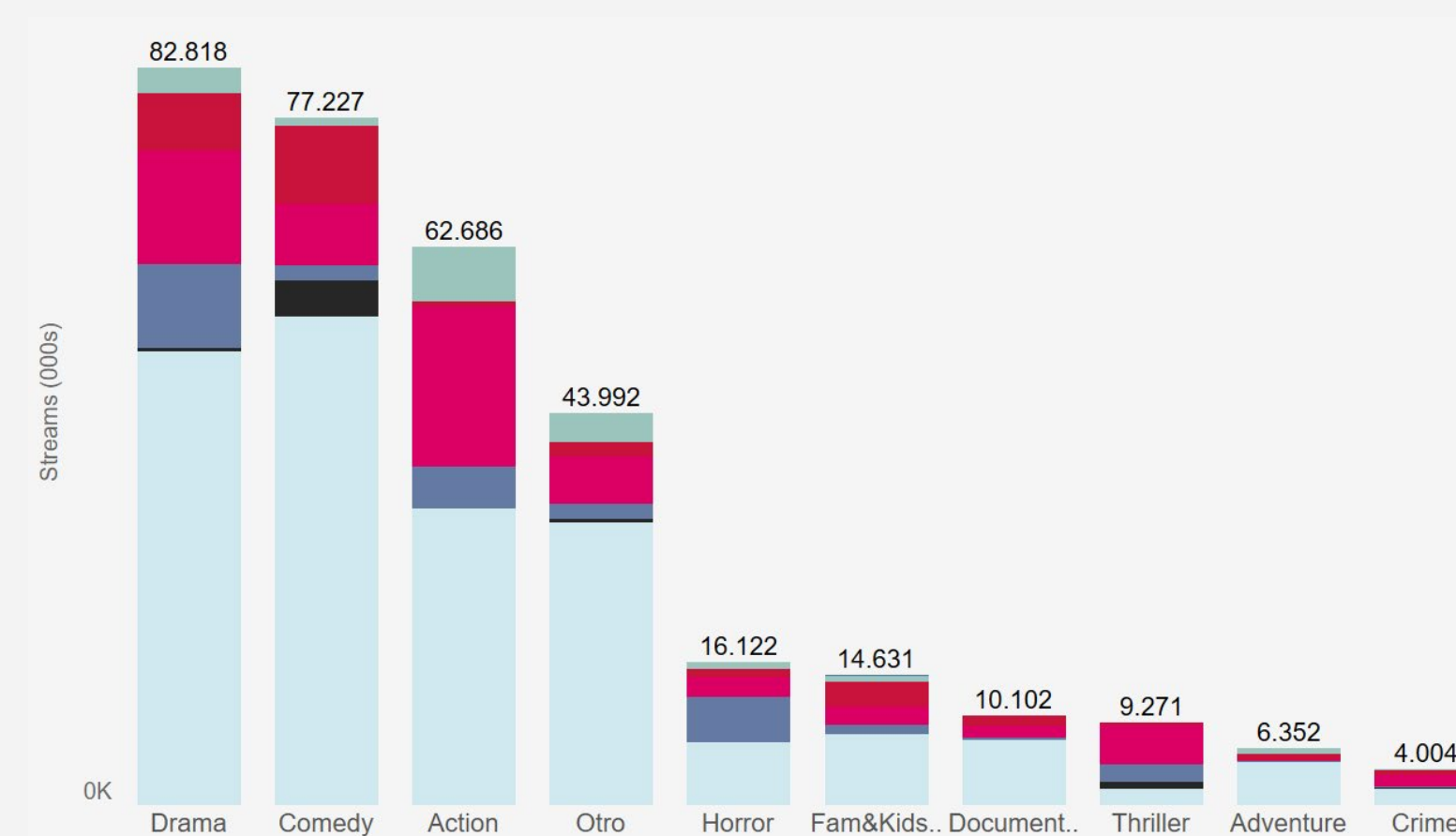


SHOWING 45/50 - [See complete chart here](#)

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES: APAC & CAN DE EU Markets Europe LATAM USA & Canada

ALTHOUGH IN A GROWING TREND, LOCAL STREAMS STAY BEHIND UK AND EUROPEAN MOVIES

In Germany, local streams are lagging behind UK and European productions, occupying the fourth position in terms of market share. This stands in contrast to other markets, where local movies tend to be in the second position. However, it's worth noting that the difference in figures between German and European productions is relatively small.

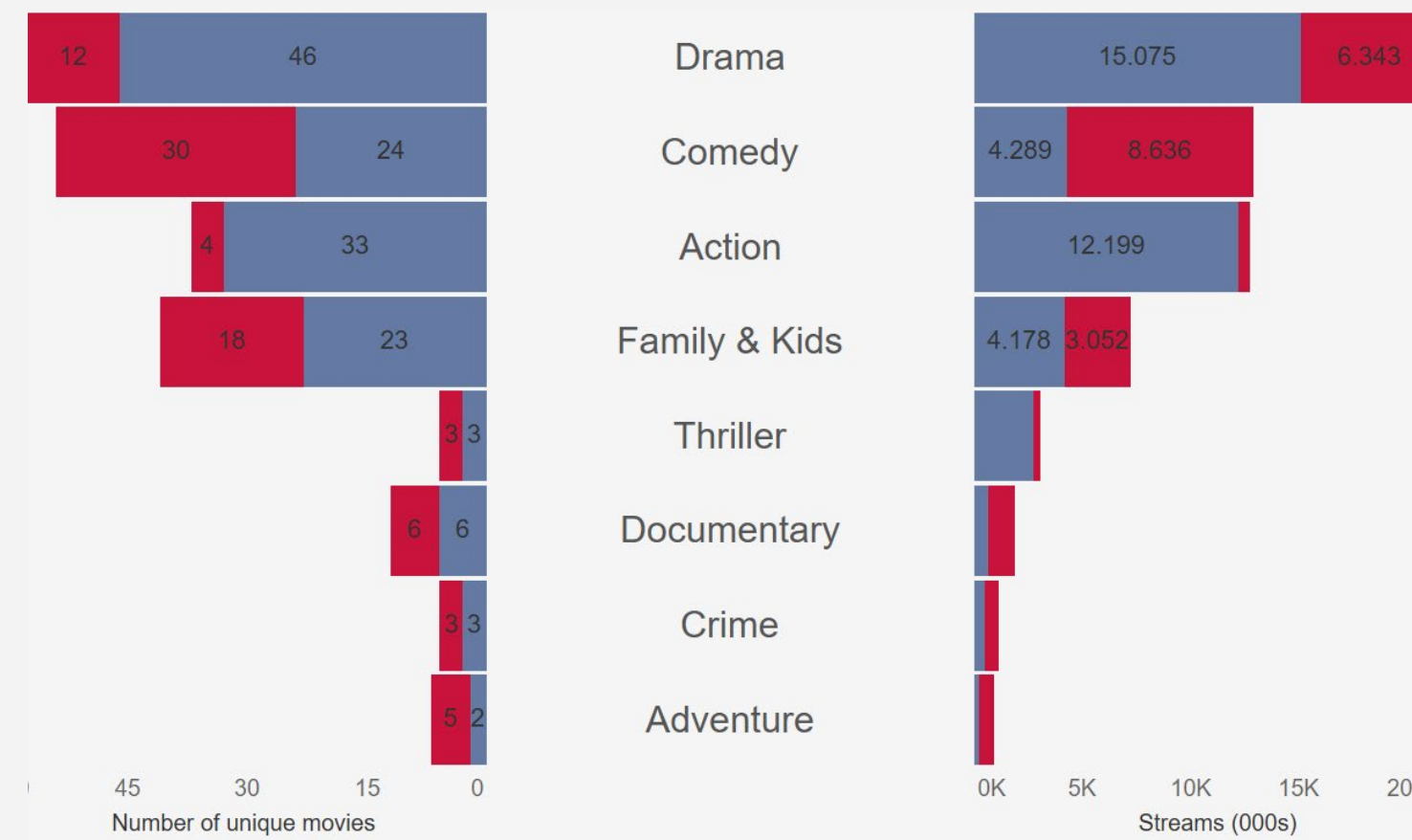
Interestingly, Germany has actually managed to increase its share by one point recently, largely due to the success of the exceptional performance of the film "All Quiet on the Western Front". There aren't many other local films on the top of the chart. We have to go down to #38 to find another German title where "Buba", the prequel to "How to Sell Drugs Online (Fast)", sits. This film is also number #6 in European charts. Other notable local films from the second semester of the year include 2018's "Cold Feet", 2021's "School of Magical Animals", and 2022's Netflix Original "Old People". All-in-all, "All Quiet on the Western Front" does all the work for Germany, but will it be an isolated case or will the local industry be capable of capitalising on this success?

EUROPEAN MOVIES | GERMANY

TOP 40 MOVIES GERMANY

MOVIES	ZONE	
1 All Quiet on the Western Front	DE	4.610
2 Troll	NO	4.103
3 The Next 365 Days	PL	2.833
4 Il mio nome è vendetta	IT	2.064
5 Loving Adults	DK	1.962
6 Buba	DE	1.805
7 Lesson Plan	PL	1.585
8 Mechanic: Resurrection	FR	1.498
9 Cold Feet	DE	1.457
10 365 Days: This Day	PL	1.452
11 The Wonder	IE	1.429
12 The Takeover	NL	1.429
13 Medieval	CZ	1.396
14 La casa de tiza	ES	1.336
15 Athena	FR	1.243
16 Lost Bullet Sequel	FR	1.101
17 School of Magical Animals	DE	1.099
18 No Limit	FR	1.088
19 Les Liaisons Dangereuses	FR	1.083
20 Royalteen	NO	1.046
21 Old People	DE	837
22 Jeszcze przed swietami	PL	813
23 Lost Bullet	FR	803
24 The Grinch	FR	780
25 The Perfumier	DE	766
26 Hellhole	PL	757
27 Code Name: Emperor	ES	730
28 Suck Me Shakespeer 3	DE	667
29 Apache bleibt gleich	DE	647
30 Sachertorte	DE	645
31 Damaged Goods	DE	639
32 365 Days	PL	632
33 Blasted	NO	582
34 Nine Lives	FR	580
35 The Claus Family 2	BE	493
36 A Man of Action	ES	492
37 Wuff	DE	485
38 Le Calendrier	FR	476
39 Chickenhare and the Hamster..	BE	474
40 Through My Window	ES	471

GENRES SUMMARY AND STREAMS



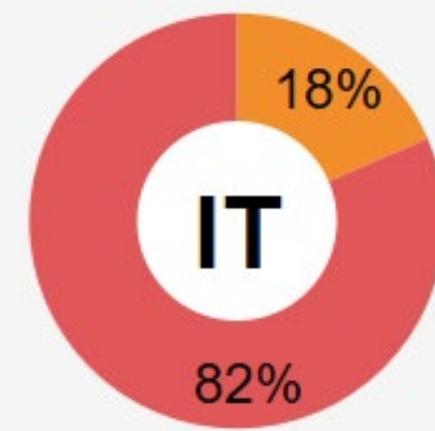
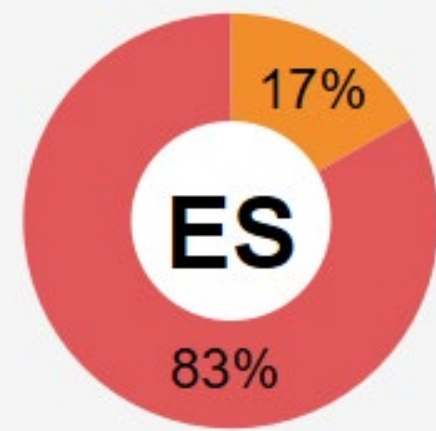
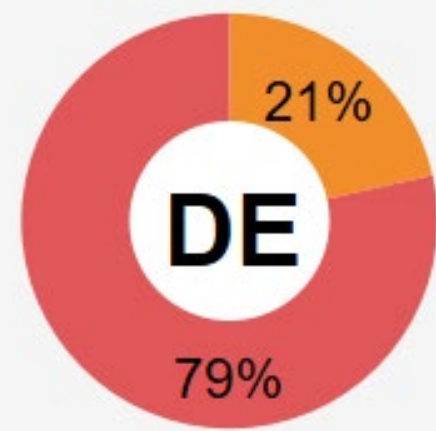
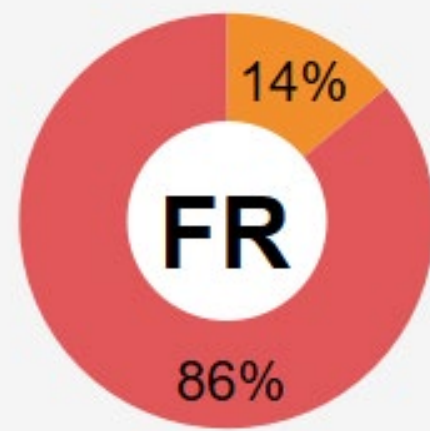
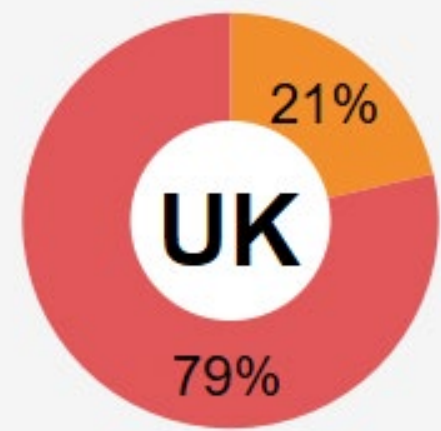
PRODUCTION ZONE: Europe DE

FRANCE STEALS THE SPOTLIGHT ON GERMAN CHARTS

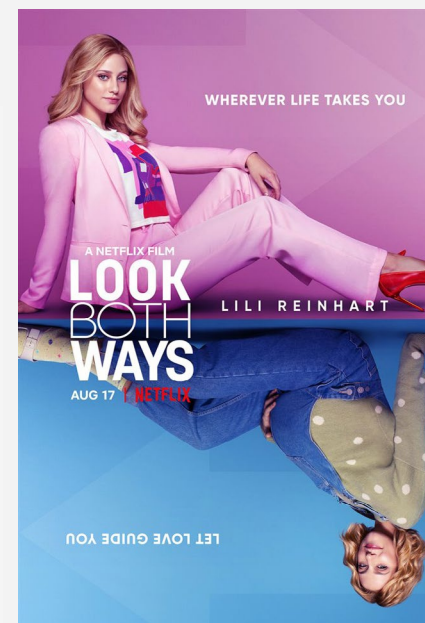
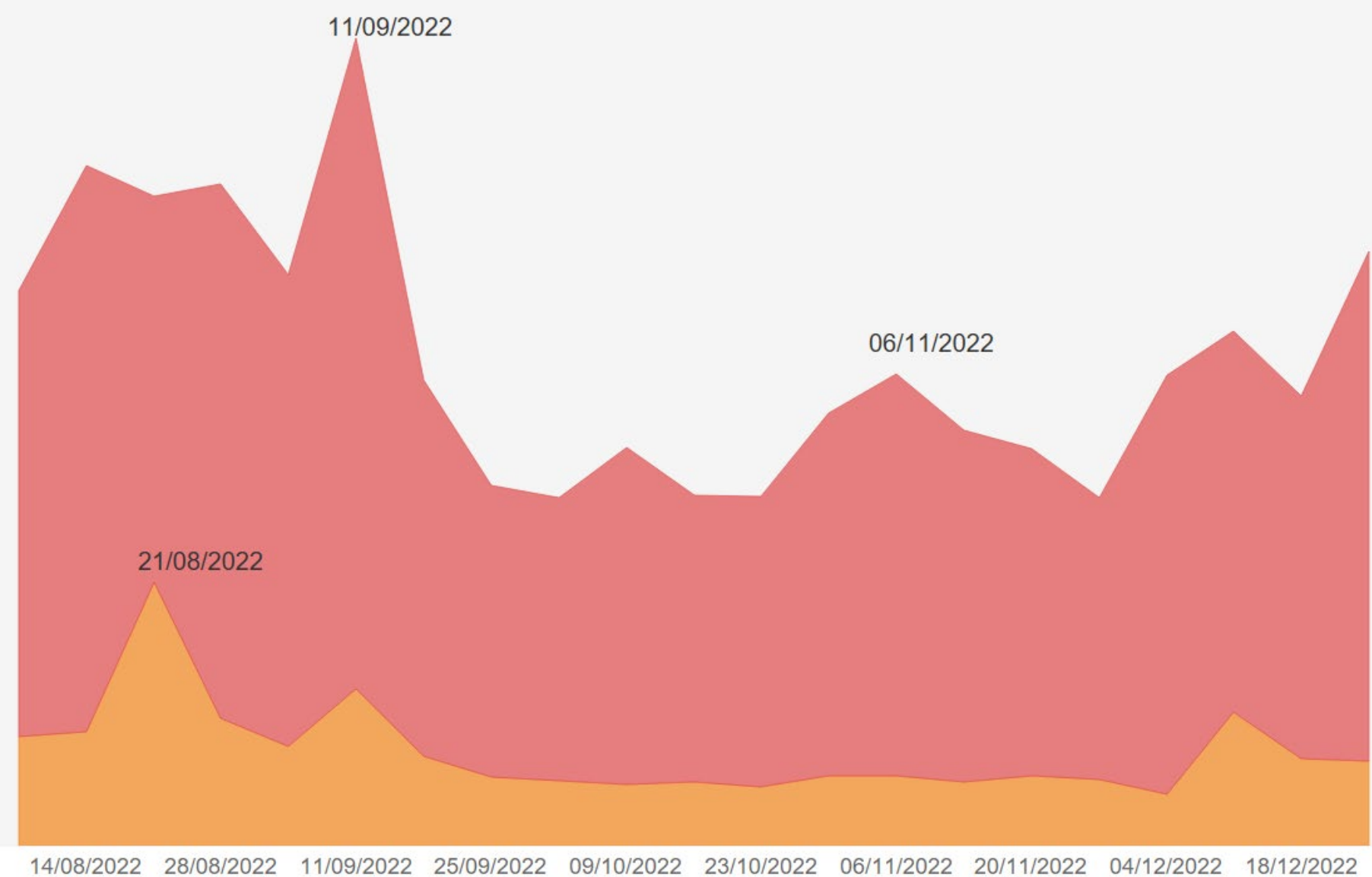
The charts for European productions from Germany present a great deal of diversity. Norwegian film "Troll", Polish film "The Next 365 Days", Italian film "Il Mio Nome è Vendetta", and Danish film "Loving Adults" occupy the top four spots on the European charts. However, it is France who dominates this chart, only after Germany, with titles such as "Mechanic: Resurrection", "Athena", "Lost Bullet Sequel", and "No Limit".

MOVIES | OTT

OTT SHARE BY MARKET



OTT CONSUMPTIONS PEAKS



OTT MOVIES: ■ Netflix ■ Amazon

FEMALE LEADING ROLES WAVE THE HEAP

Zooming in on the consumption peaks, we spotted the highest heap on the female-lead and female-directed "Do Revenge" at the top of the wave on Netflix during its release week on September 16. During that week, Netflix's top-50-most watched shows amassed 833K streams against 134K for Amazon's top.

Female leading roles have risen for the past year, reaching the highest viewing quotas, concretely series targeting teens and young adults. "Look Both Ways" and "Enola Holmes" second instalment are just a few examples of the trend. Recent examples of this women's power trend include female-led crime shows like "Lidia Poët" and "La Chica de Nieve".

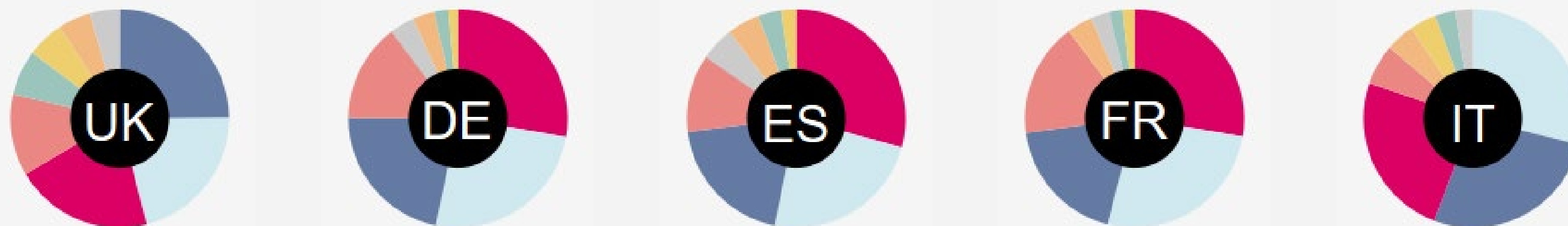
During Christmas, there was much excitement surrounding Netflix on December 11. The most popular title was "Los Renglones Torcidos de Dios" with 5.7 million streams, surpassing even Guillermo del Toro's "Pinocchio".

PRIME'S CONTENT IS GAINING POPULARITY IN THE UK AND LOSING POSITIONS IN ITALY

Netflix is currently the leading streaming service in all countries, but the UK, where Prime's consumption increased by over 3 points. The platform has recently added popular movies such as "House of Gucci" (with 3 million streams), and the James Bond saga, which remains a top choice for viewers. Still, Germany leads the viewing quota of Amazon Prime with 20% while the Spanish and French markets preferred the N giant.

MOVIES | GENRES PERFORMANCE

GENRES SHARE BY MARKET

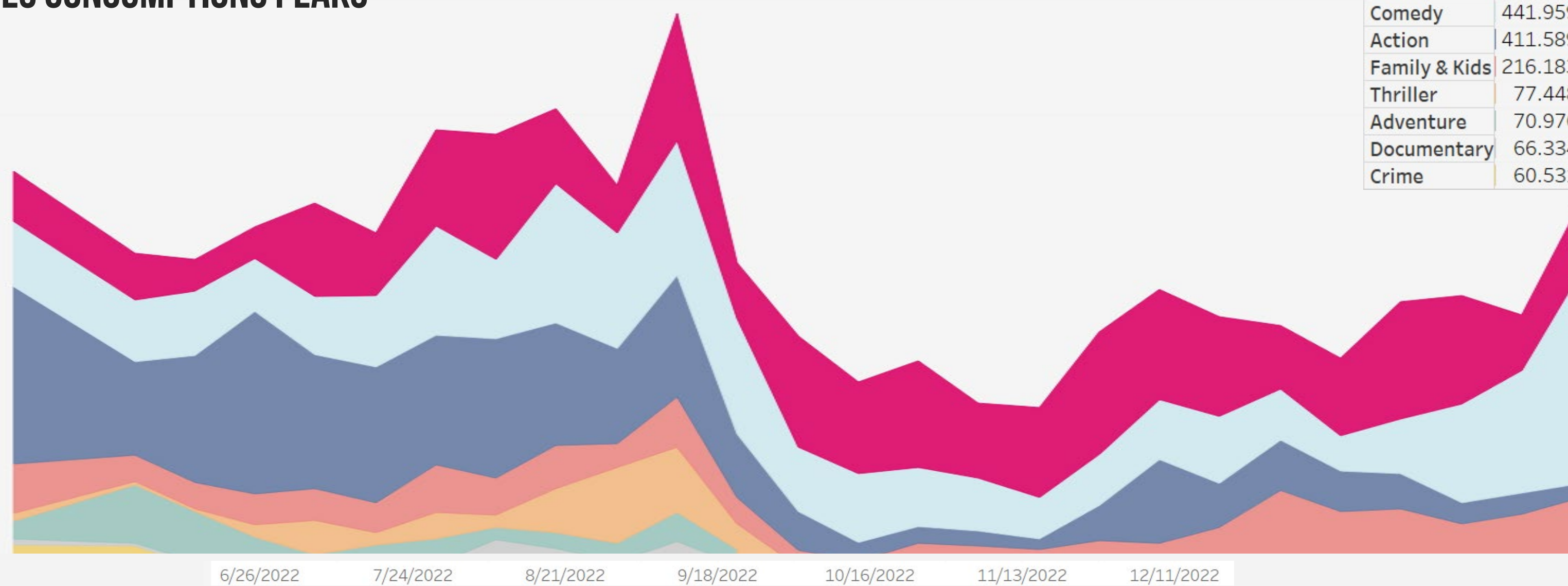


DRAMA RULES THE SHARE IN SPAIN, FRANCE AND GERMANY WITH A 25% VIEWING QUOTA

Drama is the most popular genre, with 448 million streams and an average share of 25% across all markets. "Purple Hearts" has proven to be a hit in multiple European countries, with impressive streaming numbers of 7.6 million in France, 4.4 million in Spain, and 4.7 million in Germany. Its popularity solidified its position as a top-performing Drama in these regions. Drama ranks third on the list of most-watched content, after Comedy and Action in Italy and the UK.

GENRES CONSUMPTIONS PEAKS

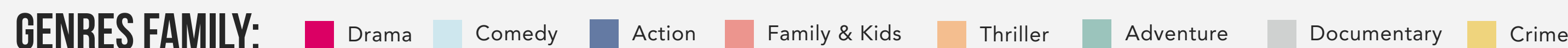
Drama	448.768
Comedy	441.959
Action	411.589
Family & Kids	216.183
Thriller	77.448
Adventure	70.976
Documentary	66.334
Crime	60.531



NETFLIX PRODUCTIONS GREW ACTION NUMBERS

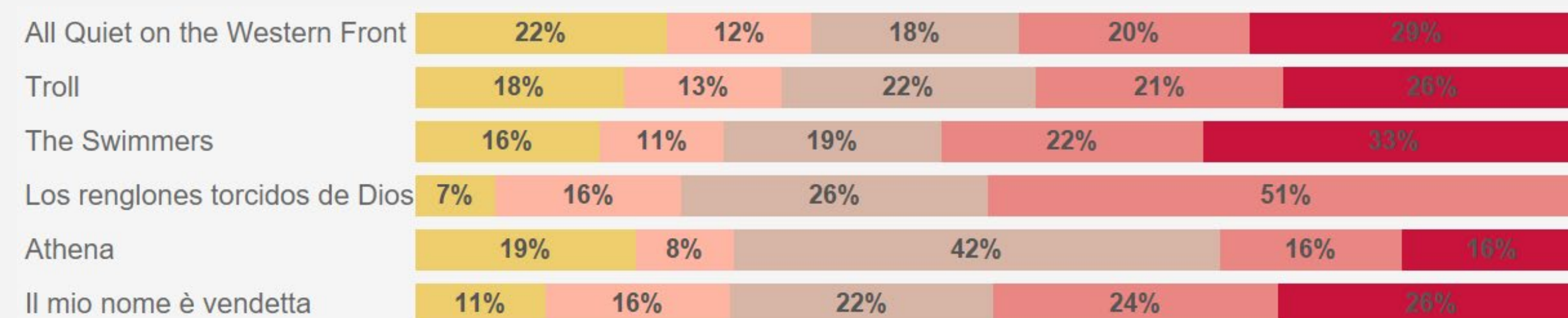
In the UK, Action secured the top spot with 25% due to popular titles like "The Gray Man" (18.4M streams and 3.19% total share), "The Man From Toronto" (6.2M streams), and "Enola Holmes 2" (5.8M streams) that significantly boosted the genre numbers. Comedy is the most popular genre in Italy, making up 29% of the total viewing share. Local comedies like "Sotto la Luna di Amalfi" (3.6M) and "Don't Stop Me Now" (3.2M) ranked at the top and contributed to 2% of the viewing share. However, American content dominates the Comedy category with popular shows like "Me Time" (4.1M streams) and "Day Shift". Family-friendly content made the fourth position in all markets.

Action had a successful first half of the semester, while Drama secured first positions in the last four months, thanks in part to the Festival and award period which provided a clear boost for that type of title.



EUROPEAN MARKETS | SELECTED MOVIES

SELECTED MOVIES BY MARKET



% de total Streams (000s)

FREQUENCY



MARKET: ■ UK ■ FR ■ IT ■ ES ■ DE

We have chosen some exceptional movies that have been highly successful in the analysed markets while retaining a distinct European flavour.

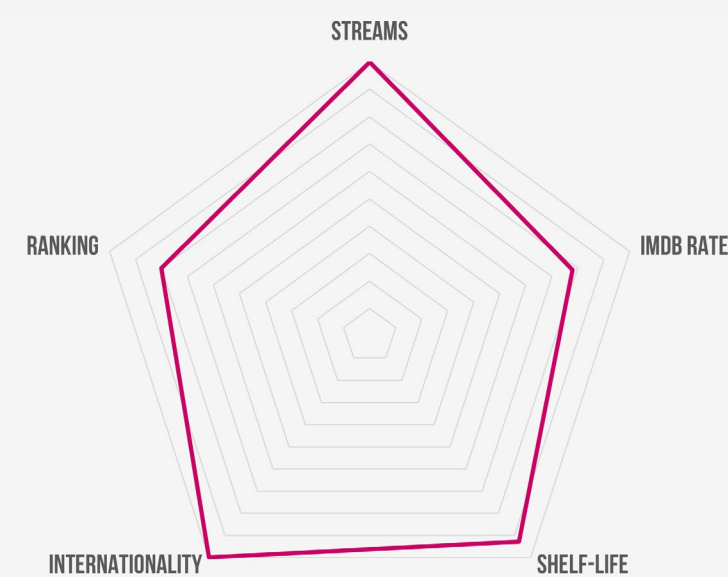
LOCAL PRODUCTIONS TRAVEL WELL BUT KEEP A SMASHING RECORD IN THE DOMESTIC MARKET

The new adaptation of Erich Maria Remarque's classic novel about World War I, "All Quiet on the Western Front" ranked first. The domestic market collected 28% stream share (4.6M streams), followed by the UK and Spain. Since its release on December 1, the Norwegian monster movie "Troll" has consistently appeared on Netflix's Top 10 list, with Germany, France, and Spain being the top countries streaming it.

AN INCREASINGLY POLISHED FESTIVAL STRATEGY ANCHORS NETFLIX'S HITS IN EUROPEAN MARKETS

For the past decade, Netflix has had a soft spot for A-Festivals to present curated movies. Cannes' reticence to streamers doesn't impede the OTT giants from grabbing a part of their pie. Oriol Paulo's feature has gained wider popularity internationally, with a particular emphasis on audiences in Spain and France. With "Athena", launched in Cannes Un Certain Regard, France set a record quota of 42% (3.3M). The buzz was lower in the other European markets, where the film was in and around the top 20.

EUROPEAN MARKETS | SELECTED MOVIES PROFILE



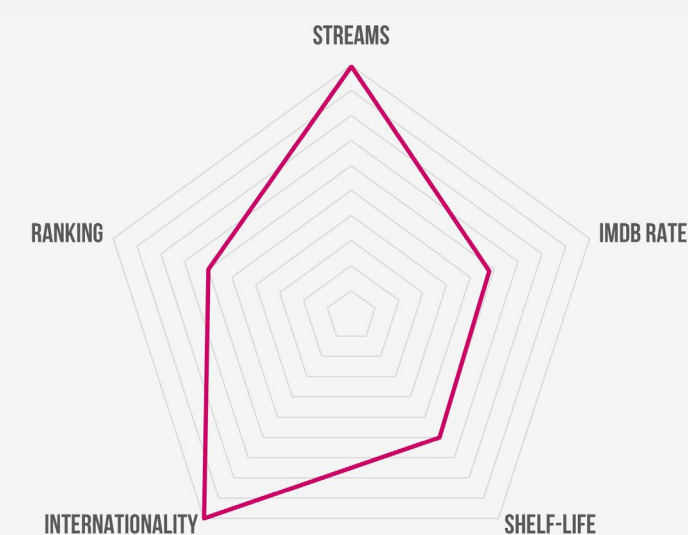
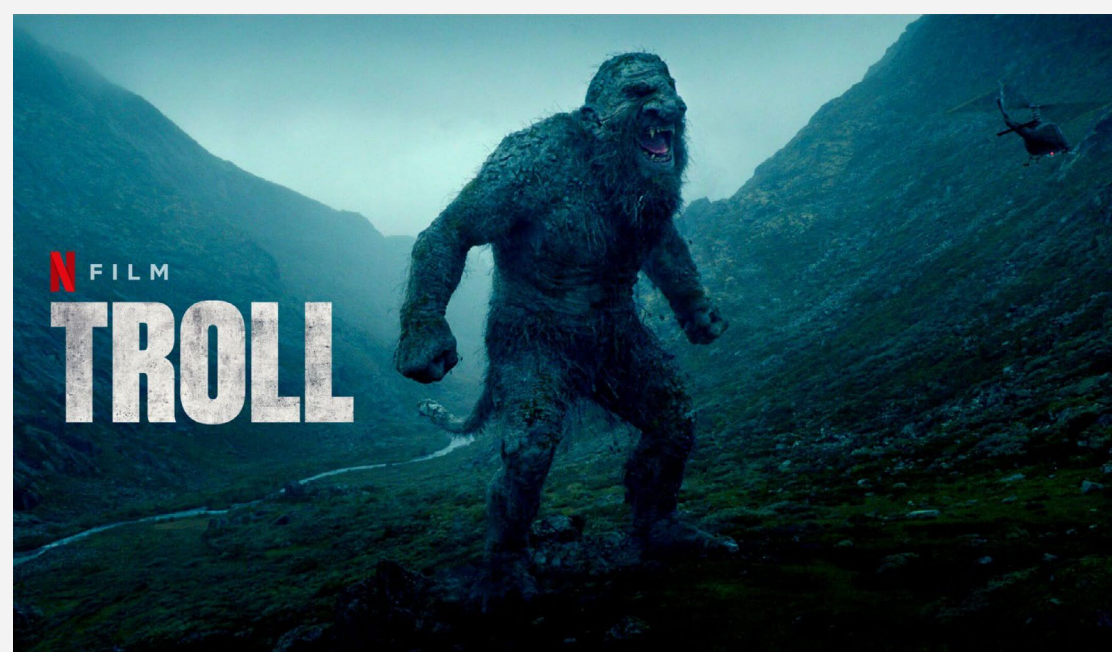
ALL QUIET ON THE WESTERN FRONT

Edward Berger's new take on the classic 1929 novel entered Netflix's Most Popular Non-English Films list shortly after its premiere and conducted the Top 10 in more than 90 countries. The streaming giant has been chasing the opportunity to land independent films into A-festivals selections and primary awards races, and it has not only reached that goal but enjoyed a movie that has done great in the long run, maintaining an incredible shelf-life and keeping itself in the top of the charts. "All Quiet on the Western Front" is that magic trick that only happens once in a blue moon: It is both a favorite among industry insiders and a crowd-pleaser.

HOW TO READ THIS SECTION

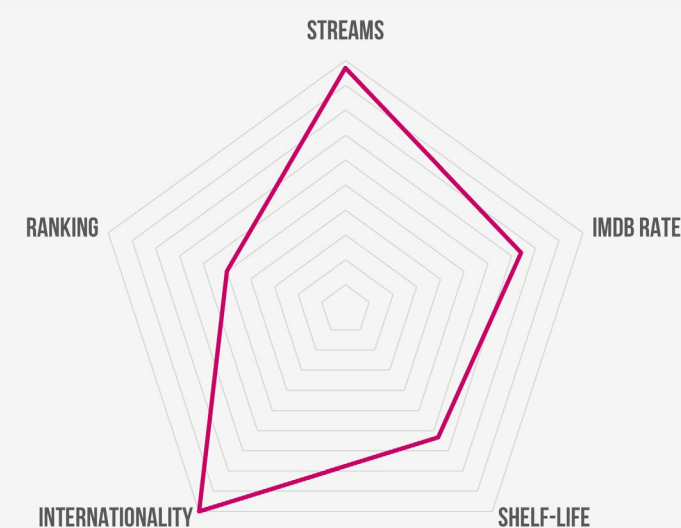
Let's dive into a few of the Selected Movies in order to take a deeper look into the detected insights. All the following Movie profiles were highlighted in the past Monthly Reports as Hot Titles including special focus on their industry journey. To have a solid grasp of how these productions did on 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.



TROLL

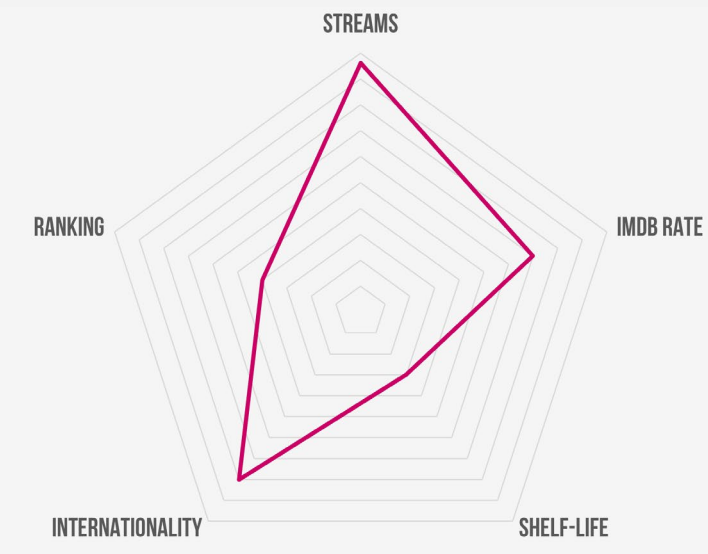
A Norwegian giant creature has shaken European streaming charts claiming the impressive position of #6 in the Top Most-Watched Movies of this second Equinox, captivating over 25 million viewers. According to Netflix Official data, it stood out as one of the most-watched non-English movies in 2022. Despite its brief existence of less than a month, this extraordinary Holiday Film has once again demonstrated the immense potential of Scandinavian cinema. It serves as a testament to the captivating allure of titles like "Black Crab", "Against the Ice", "Royalteen", "Blasted", "Last Man Down" and "Hilma" not only within a pan-European context but reaching far beyond. The influence of Scandinavian pieces continues to flourish, enchanting audiences worldwide.



THE SWIMMERS

Another prove that there's of space for certain award-winning titles on Netflix, just like the talent-driven "The Wonder" and to other Selected Movies, "The Swimmers" had its world premiere at the 2022 Toronto International Film Festival and was released in cinemas and successfully on the platform. The director, Sally El Hosaini, has gathered awards from Sundance Film Festival, Berlin International Film Festival and BFI London Film Festival. The flick has traveled to all markets, gathering 14.8M and had an excellent IMDB Rate.

EUROPEAN MARKETS | SELECTED MOVIES PROFILE



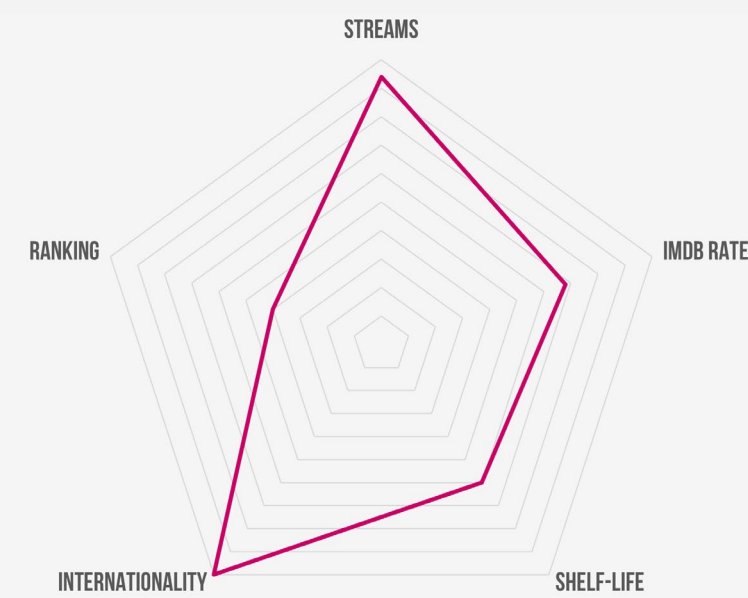
LOS RENGLONES TORCIDOS DE DIOS

It was presented in the Perlak section of the 70th San Sebastián International Film Festival in September 2022. It had its theatrical release in Spain on 7 October 2022, two months later, it was released on Netflix. By the time of its streaming debut, it was the third highest-grossing Spanish film of 2022 at the domestic box office, with €5.7M, also reaching the number-one spot in its second weekend of release, one of the few Spanish films to reach the top 2022. The movie received six nominations at the 38th edition of Premios Goya for Best Art Direction, Best Actress in a Leading Role and Best Adapted Screenplay. It has collected 11M in 2022.

HOW TO READ THIS SECTION

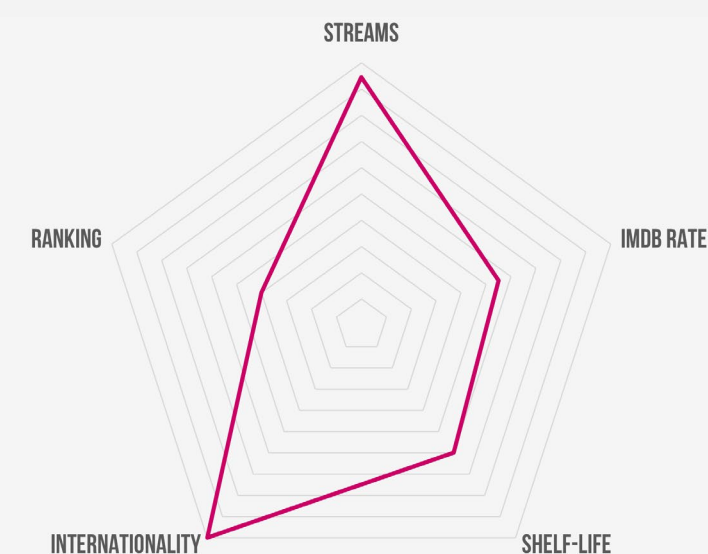
Let's dive into a few of the Selected Movies in order to take a deeper look into the detected insights. All the following Movie profiles were highlighted in the past Monthly Reports as Hot Titles including special focus on their industry journey. To have a solid grasp of how these productions did on 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.



ATHENA

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?



IL MIO NOME È VENDETTA

"My name is Vendetta" has managed to get into 91 Tops worldwide, including in Japan & South Korea, where revenge movies are highly valued and consumed. The movie was five times in the weekly Top #10 Non-English films, collecting 71.7M hours on the platform, which definitely makes the movie one of the most Non-English watched movies in the history of Netflix in terms of hours watched in this short period of time. "Il mio nome è vendetta" is kind of those momentum movies. They don't receive such great praise and don't manage to spend a lot of time on the charts, but while they're in, they work like a charm.

EUROPEAN MARKETS | SHOWS PERFORMANCE

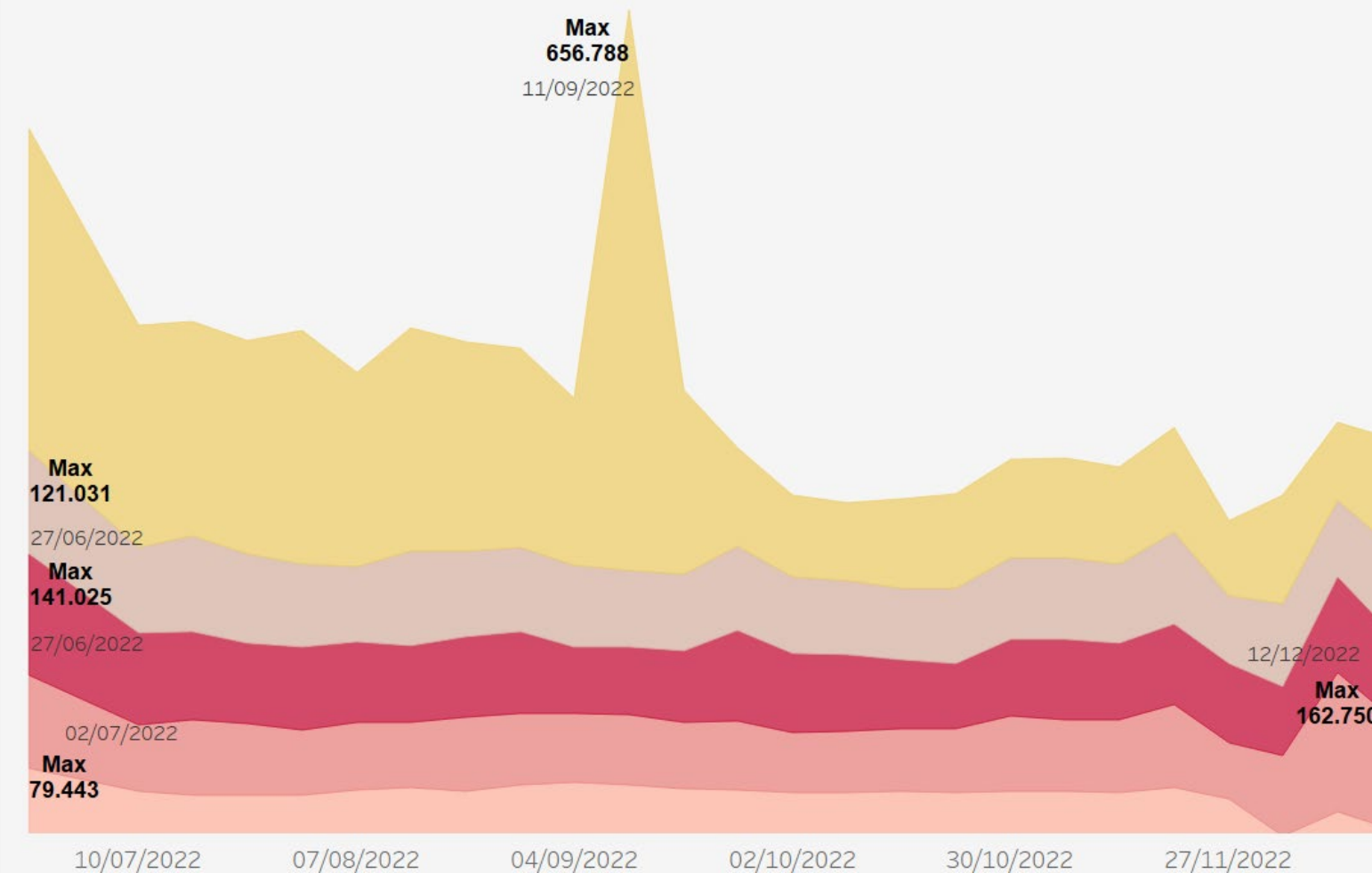
TOP 50 SHOWS BY MARKET SHARE

Rank	Show	Country	UK	FR	IT	ES	DE	Streams
1	The Big Bang Theory	USA	51,83%				34,38%	798.155
2	Manifest	USA	35,72%		23,54%		33,08%	501.879
3	Peppa Pig	GB	68,85%			9,30%	10,80%	492.544
4	Stranger Things	USA	46,71%		16,20%	14,00%	12,99%	432.783
5	Monster: The Jeffrey Da..	USA	43,57%		11,27%	18,10%	13,54%	394.438
6	Friends	USA	77,18%				11,66%	363.021
7	Wednesday	USA	23,41%	15,40%	22,49%	20,47%	18,23%	332.537
8	Brooklyn Nine-Nine	USA	64,76%				20,33%	263.039
9	PAW Patrol	USA	32,97%	22,70%	16,01%		28,03%	246.831
10	The Crown	GB	45,76%		12,10%	14,13%	17,84%	245.832
11	The Sandman	GB	42,11%		11,97%	17,41%	15,56%	216.907
12	Teen Titans Go!	USA	79,49%				9,05%	215.162
13	The Office	USA	62,69%		11,72%	15,04%	9,67%	195.687
14	Never Have I Ever	USA	39,09%	14,10%	18,13%	11,31%	17,37%	169.165
15	Young Sheldon	USA	77,44%				20,59%	149.697
16	The Watcher	USA	30,10%	14,46%	21,33%	18,03%	16,07%	149.207
17	Cobra Kai	USA	41,70%	13,82%		21,10%	13,28%	141.613
18	Grizzly and the Lemmings	FR	46,10%		35,00%		17,66%	139.780
19	Virgin River	USA	45,64%		9,74%	16,03%	16,49%	139.081
20	Fate: The Winx Saga	IT	43,83%		10,58%	19,97%	11,25%	136.137
21	The Umbrella Academy	USA	36,06%	14,13%	16,85%	19,82%	13,14%	132.635
22	The Lord of the Rings: T..	USA	40,12%	11,10%	15,03%	15,08%	18,68%	129.757
23	Emily in Paris	USA	21,78%	24,98%	35,17%		18,08%	126.662
24	Naruto: Shippūden	JP	70,98%				27,04%	124.154
25	The Boys	USA	53,19%		9,29%	12,38%	15,75%	108.811
26	1899	DE	16,54%	9,68%	21,58%	29,56%	22,64%	104.803
27	The Blacklist	USA	15,56%	17,35%		58,37%		103.196
28	Dynasty	USA	25,21%	12,31%	35,21%		16,66%	95.760
29	Devil in Ohio	CA	45,68%		14,33%	14,80%	15,00%	93.214
30	Two and a Half Men	USA	15,70%			66,83%		90.483
31	Resident Evil	DE	36,70%		22,52%	13,92%	16,77%	89.927
32	Locke & Key	CA	22,90%	15,83%	27,24%	16,46%	17,57%	89.631
33	Supernatural	USA	63,97%			12,61%	15,07%	85.565
34	Dead to Me	USA	28,04%		27,78%	21,35%	18,71%	85.087
35	Elite	ES	10,82%	28,35%		40,99%	17,35%	80.967
36	The Good Doctor	USA	35,30%		30,77%		27,32%	77.032

SHOWING 36/50 - [See complete chart here](#)

MARKET: ■ UK ■ FR ■ IT ■ ES ■ DE

WEEKLY PERFORMANCE BY MARKET



BRITISH AUDIENCE CONSUMPTION PROPELS TV-CLASSIC COMEDIES AND MADE-FOR-KIDS SHOWS TO THE TOP 50

It scores the highest rates of viewing with an average of 50%-70% share. Some examples include the all-time-winners: "The Big Bang Theory" (52%), "Friends" (77%), "Brooklyn Nine-Nine" (64%), "Young Sheldon" (77%), "The Office" (63%), among others. Comedies total 2 Billion viewing hours on the island. The little ones of the house pump up the consumption on Netflix and Amazon with smashing kids titles like "Peppa Pig" (69%), "Teen Titans Go!" (79%), "Pokémon" (69%), "SpongeBob" (52%), "Grizzly and the Lemmings" (46%).

GERMANY LOOKS A LOT LIKE THE BRITISH AUDIENCE WITH A TWIST FOR DRAMAS

With a heavy consumption of TV comedies, German audiences also binge-watched Drama hits such as "Manifest" (33%), "The Blacklist" (58%).

FRENCH ANIME-FANS CLASSIFIED THE GENRE AMONG THE MOST-WATCHED LIST

"Naruto: Shippūden" records the share market with 71% streams; "Naruto" and "HunterxHunter" follows with 61%.

SHOWS | UNITED KINGDOM

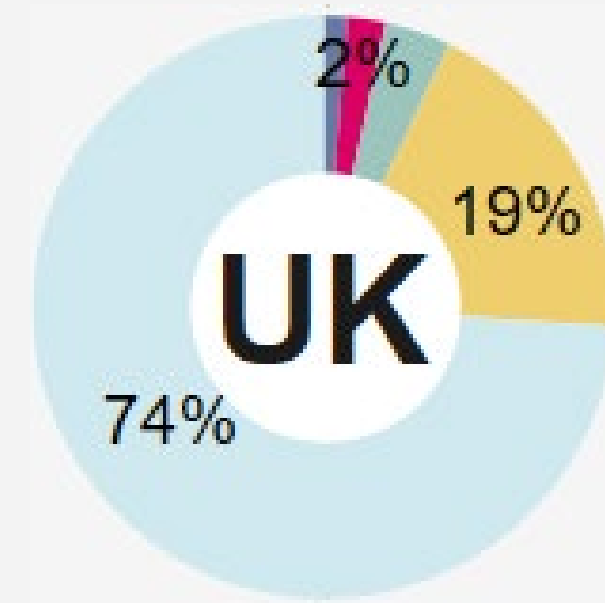
TOP 50 SHOWS UNITED KINGDOM

SHOWS	ZONE	
1 The Big Bang Theory	USA	413.695
2 Peppa Pig	GB	339.109
3 Friends	USA	280.170
4 Stranger Things	USA	202.155
5 Monster: The Jeffrey Dahmer Story	USA	171.856
6 Teen Titans Go!	USA	171.024
7 Brooklyn Nine-Nine	USA	170.342
8 The Office	USA	122.673
9 Young Sheldon	USA	115.922
10 The Crown	GB	112.494
11 The Sandman	GB	91.349
12 PAW Patrol	USA	81.392
13 Wednesday	USA	77.838
14 Never Have I Ever	USA	66.126
15 Grizzly and the Lemmings	FR	64.437
16 Virgin River	USA	63.483
17 Fate: The Winx Saga	IT	59.669
18 Cobra Kai	USA	59.050
19 The Boys	USA	57.879
20 Supernatural	USA	54.739
21 The Lord of the Rings: The Rings of ..	USA	52.055
22 The Umbrella Academy	USA	47.824
23 The Watcher	USA	44.914
24 Pokémon	JP	43.446
25 Devil in Ohio	CA	42.579
26 Better Call Saul	USA	40.837
27 Mr. Bean: The Animated Series	GB	39.585
28 Lucifer	USA	37.911
29 Man vs. Bee	GB	37.633
30 Breaking Bad	USA	33.671
31 The Adventures of Paddington	GB	33.355
32 Resident Evil	DE	33.004
33 Harry & Meghan	USA	32.222
34 Gilmore Girls	USA	31.623
35 Horrid Henry	GB	29.058
36 Echoes	AU	28.313
37 Love Is Blind	USA	28.274
38 The Terminal List	USA	27.754
39 Emily in Paris	USA	27.588
40 SpongeBob SquarePants	USA	25.249
41 Sam & Cat	USA	25.220
42 The Loud House	USA	24.659
43 The Imperfects	CA	24.518

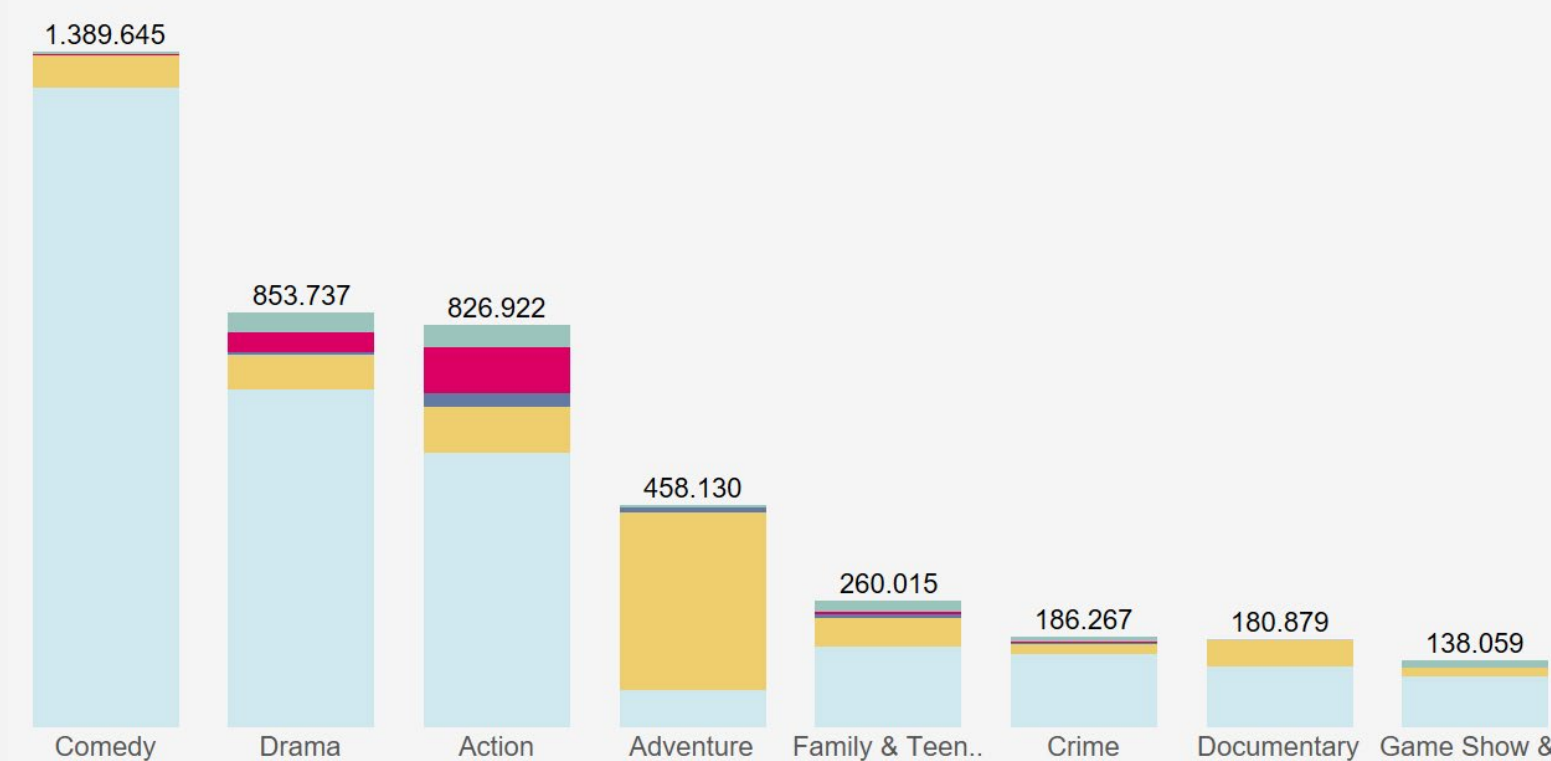
SHOWING 43/50 - [See complete chart here](#)

PRODUCTION COUNTRIES: APAC & CAN EU Markets Europe LATAM UK USA & Canada

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



SITCOMS AND KIDS CONTENTS RULE THE CHARTS

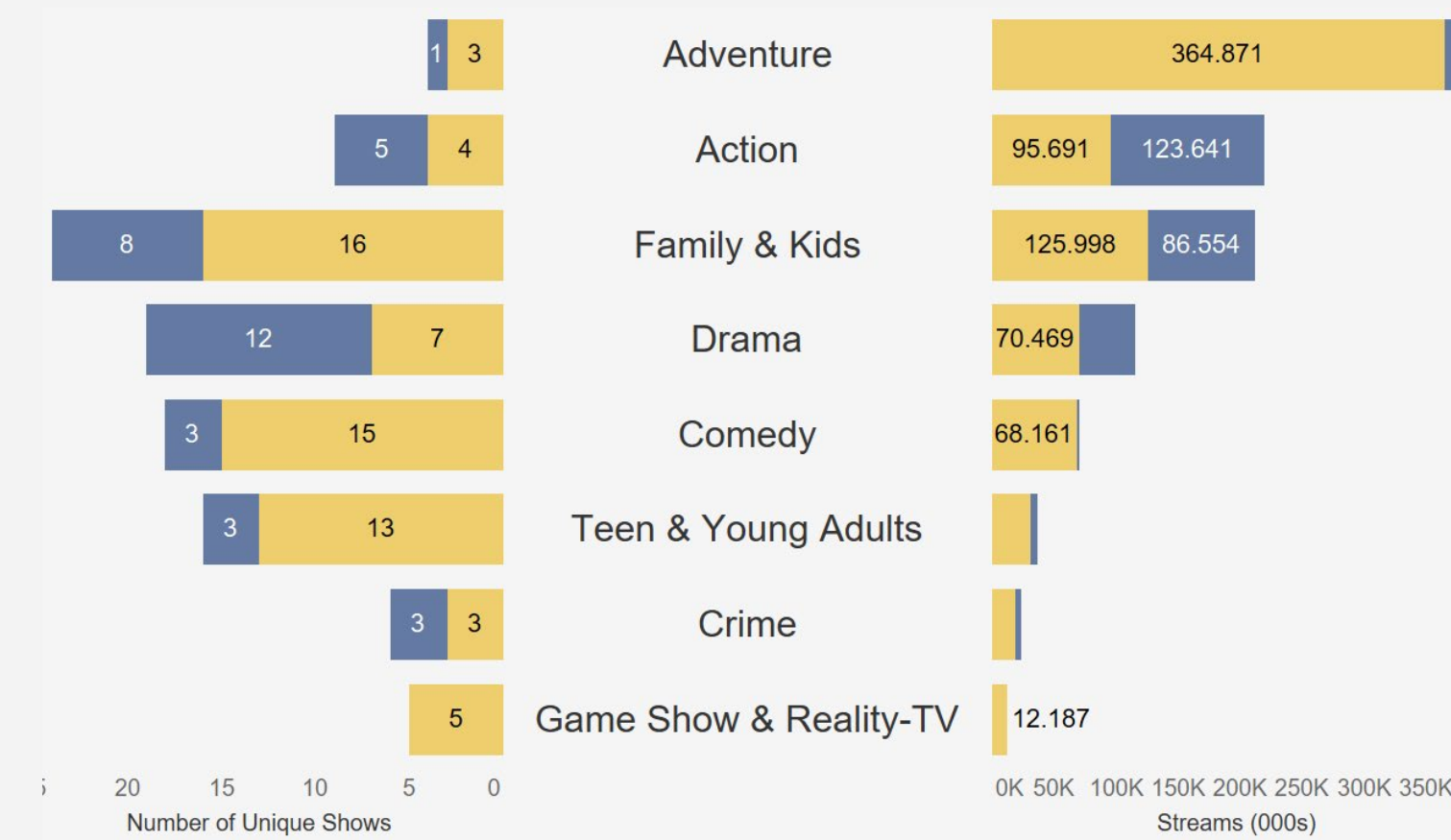
"The Big Bang Theory" has proved to be a massive hit, garnering an impressive 413 million views. This figure has exceeded even the last Equinox's viewership numbers, and has surpassed the show's own records. However, other long-running sitcoms such as "Friends", "Brooklyn Nine-Nine", "The Office", and "Young Sheldon" continue to lead the charts in terms of overall viewership. One remarkable trend that we have noticed among all five analysed markets audiences is the importance of children's content for SVOD consumption. The UK market in particular places a significant emphasis on such programming. Local shows like "Peppa Pig", "Teen Titans Go!", "PAW Control", and "Grizzly and the Lemmings" have performed particularly well, accumulating more than 650 million views in just a six-month period, an impressive and significant figure that reflects the popularity of kids' shows in the UK.

EUROPEAN SHOWS | UNITED KINGDOM

TOP 40 SHOWS UNITED KINGDOM

SHOWS	ZONE	Streams (000s)
1 Peppa Pig	GB 15	339.109
2 The Crown	GB 5	112.494
3 The Sandman	GB 1	91.349
4 Grizzly and the Lemmings	FR 2	64.437
5 Fate: The Winx Saga	IT 2	59.669
6 Mr. Bean: The Animated Series	GB 5	39.585
7 Man vs. Bee	GB 1	37.633
8 The Adventures of Paddington	GB 1	33.355
9 Resident Evil	DE 1	33.004
10 Horrid Henry	GB 4	29.058
11 Cyberpunk: Edgerunners	PO 1	21.919
12 Ben & Holly's Little Kingdom	GB 3	19.242
13 1899	DE 1	17.334
14 I Am a Killer	GB 2	14.540
15 The Grand Tour	GB 5	13.811
16 Kid-E-Cats	RU 2	11.916
17 All or Nothing: Arsenal	GB 1	10.301
18 The Most Hated Man on the Internet	GB 1	9.706
19 Booba	RU 3	8.331
20 Come Dine with Me	GB 3	8.086
21 The Devil's Hour	GB 1	8.049
22 Half Bad	GB 1	7.769
23 The Holiday	GB 1	7.733
24 Ancient Apocalypse	GB 1	7.616
25 Treason	GB 1	7.108
26 Peter Rabbit	GB 2	7.055
27 Vikings	IE 5	6.410
28 Boy Girl Dog Cat Mouse Cheese	GB 1	6.072
29 Pingu	CH 4	6.042
30 Red Dwarf	GB 5	6.026
31 Alba	ES 1	5.609
32 Teletubbies	GB 2	5.326
33 Motherland	GB 2	5.181
34 Booba: Food Puzzle	GB 1	4.580
35 The Secret	GB 1	4.464
36 The Teacher	ES 1	4.425
37 Bing	GB 3	4.258
38 Mammals	GB 1	4.168
39 The Empress	DE 1	4.058
40 Alma	ES 1	3.718

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe GB

UK SHOWS BEAT THE RECORD OF FAVOURITE LOCAL CONTENT

Local shows obtain a 18.2% share, namely, 1 out of 5 streams come from UK content. The most outstanding shows of this season have been "The Sandman", the live-action adaptation of one of the most popular comics from Neil Gaiman which both critics and fans praised the show, and the fifth season of now Netflix classic "The Crown".

THE UK WANTS WHAT NETFLIX CANCELS

In European terms, the shows that have found its way to Top #15 most streamed European shows have been "Resident Evil" and "Cyberpunk: Edgerunners" show us what the UK is demanding from European shows: videogames adaptations. Nevertheless, none of them will have a second season.

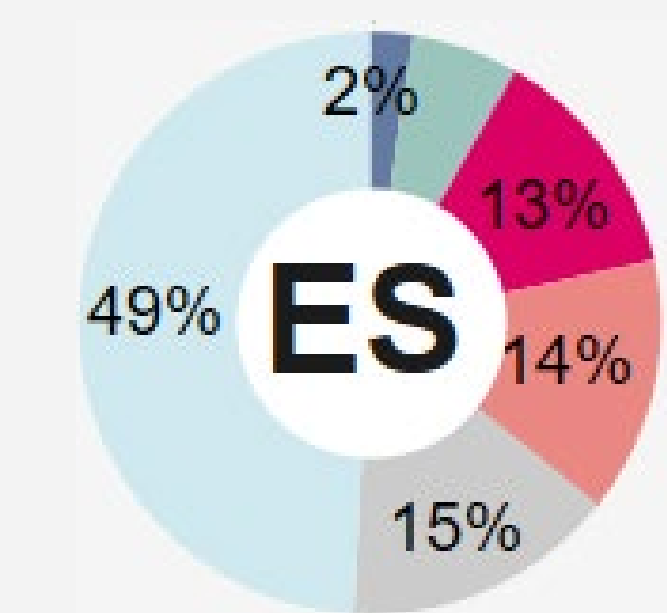
SHOWS | SPAIN

TOP 50 SHOWS SPAIN

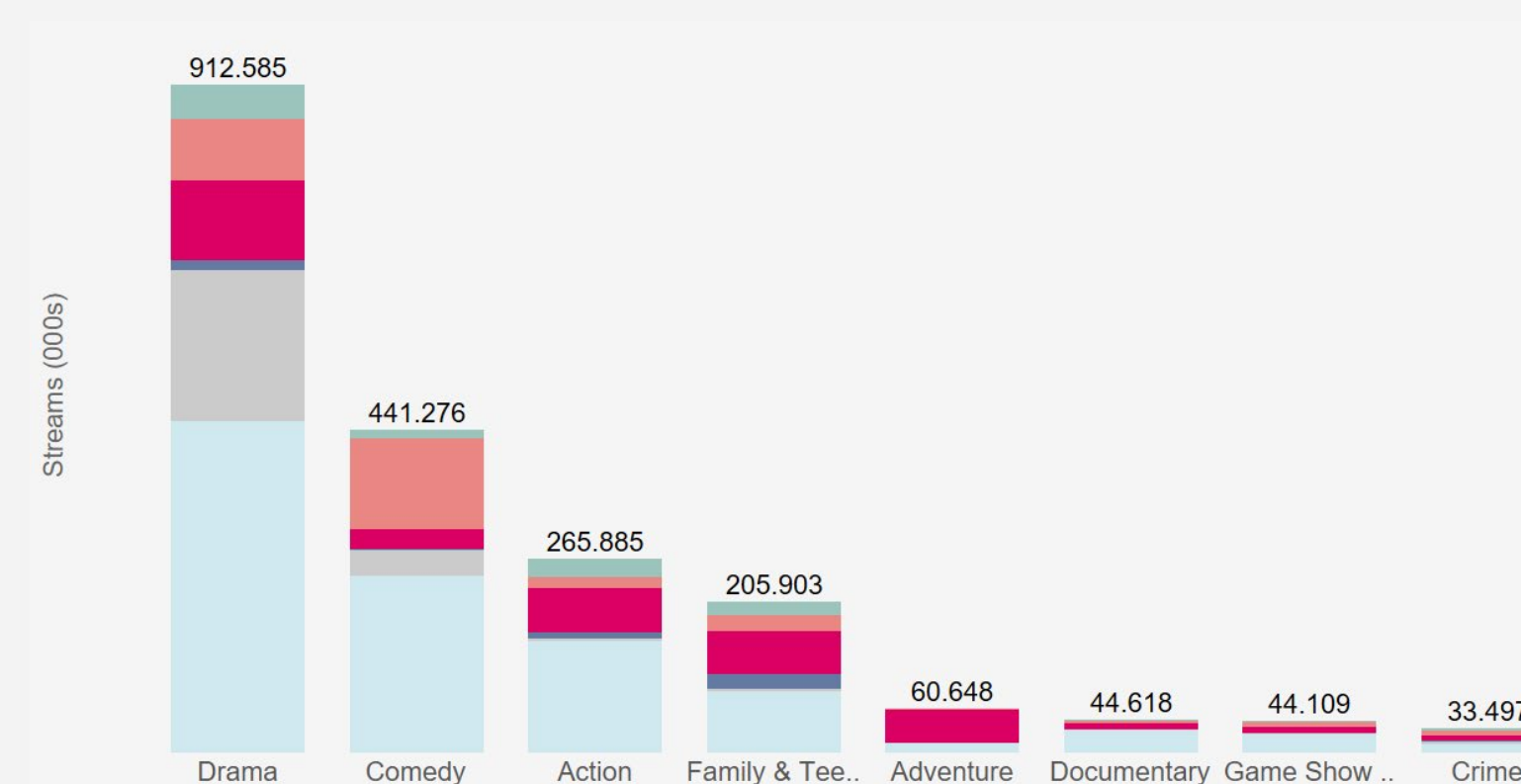
SHOWS	ZONE	STREAMS
1 Manifest	USA	118.162
2 The Scent of Passion	CO	68.435
3 Wednesday	USA	68.072
4 Stranger Things	USA	60.586
5 Monster: The Jeffrey Dahmer Story	USA	53.402
6 Pasión de Gavilanes	CO	46.866
7 Peppa Pig	GB	45.789
8 Emily in Paris	USA	44.541
9 The Crown	GB	43.849
10 PAW Patrol	USA	39.507
11 The Sandman	GB	33.741
12 Elite	ES	33.187
13 Hasta que la plata nos separe	CO	32.949
14 1899	DE	30.983
15 The Queen of Flow	CO	30.259
16 Cobra Kai	USA	29.875
17 The Office	USA	29.440
18 Alba	ES	27.892
19 The Watcher	USA	26.907
20 The Big Bang Theory	USA	26.901
21 The Umbrella Academy	USA	26.289
22 La que se avecina	ES	25.842
23 Grizzly and the Lemmings	FR	24.688
24 The Good Doctor	USA	23.704
25 Virgin River	USA	22.930
26 Smiley	ES	20.779
27 Sagrada familia	ES	20.677
28 The Lord of the Rings: The Rings of Pow..	USA	19.563
29 Teen Titans Go!	USA	19.474
30 Alice in Borderland	JP	19.340
31 Never Have I Ever	USA	19.137
32 Firefly Lane	USA	18.356
33 Dead to Me	USA	18.165
34 Harry & Meghan	USA	17.944
35 Aquí no hay quien viva	ES	17.935
36 Si Lo Hubiera Sabido	ES	17.925
37 The Blacklist	USA	17.900
38 Las de la última fila	ES	17.810
39 This Is Us	USA	17.696
40 The Boys	USA	17.133
41 The Cuphead Show!	USA	16.886
42 Donde Hubo Fuego	MX	16.139
43 Booba	RU	15.351

SHOWING 43/50 - [See complete chart here](#)

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES: APAC & CAN (teal), EU Markets (red), Europe (blue), LATAM (grey), ES (orange), USA & Canada (light blue)

LOCAL CONTENT TOOK A 14% SHARE

only behind American content with 55%. LATAM content was third-best with 10%, even if they dropped streams by 10 points compared to Equinox I. All the markets keep a minority portion of streams under 2% except for the UK, which collected 9%.

"Elite" is the first local title at position 12 with 33M streams, followed by Atresmedia production "Alba" (#18). Spanish Netflix Originals and exclusive contents made it to the list, such as "Smiley" (#26), "Sagrada Familia" (#27), "Si lo hubiera Sabido" (#36), among others. Some of the most-streamed content are adaptations from Turkish' soap operas.

MINI-SERIES AND SHORT SEASONS SWEEP THE TOP

Most-streamed shows have less than 13 episodes except for Telenovelas and kids' content. According to the last report of the European Audiovisual Observatory since COVID, big streaming companies have ordered fewer and shorter episodes by season. Netflix masters that typology and knows how to encapsulate a global hit.

DRAMA WAS LARGELY THE PREFERRED GENRE

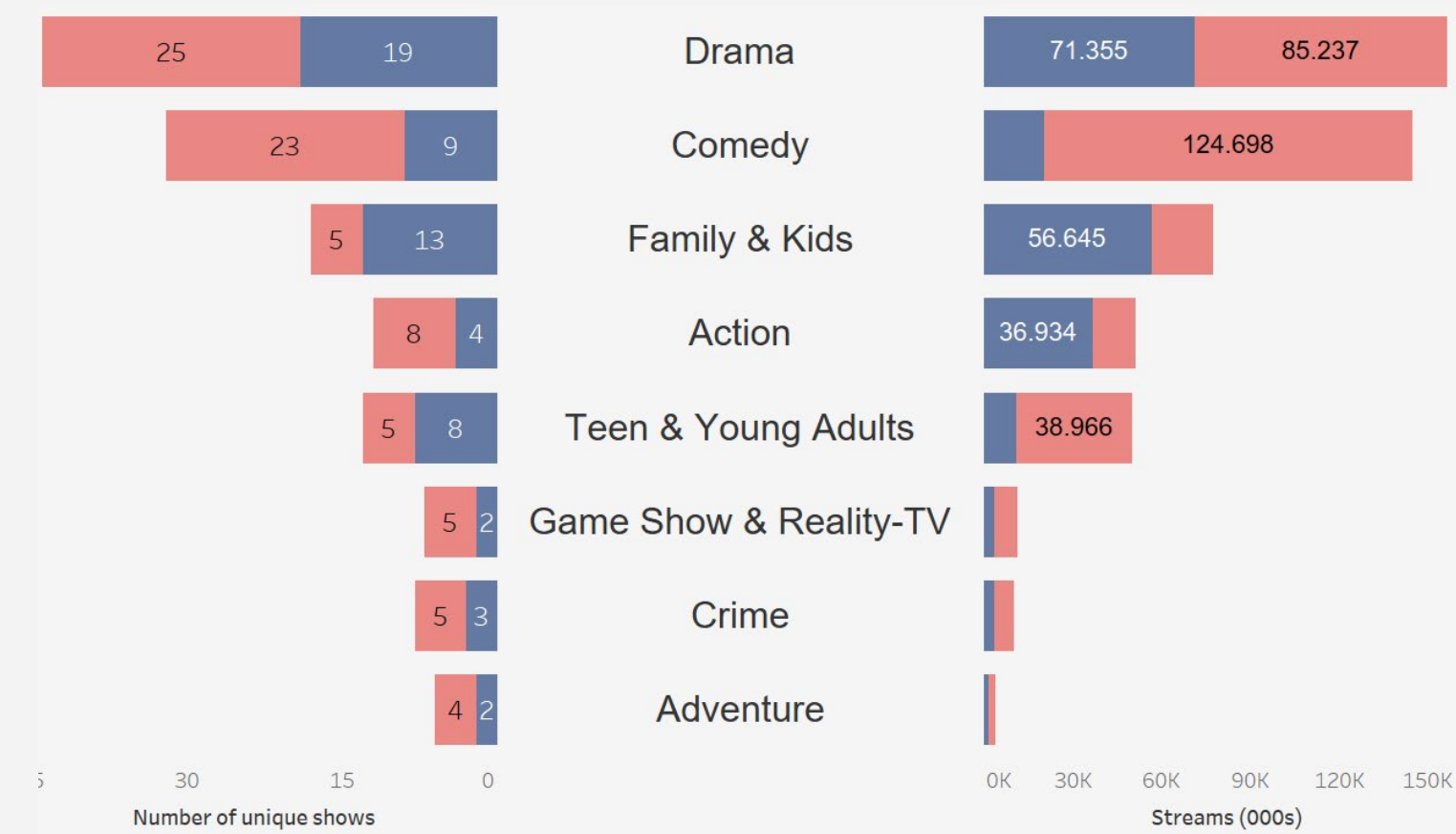
The genre accounts for 912M streams. Comedy and Family-friendly content gather over 369M streams. Amazon catalogue rule some of the most-streamed comedies, especially the all-time Spanish TV hits such as "La que se avecina" (#22) and "Aqui no hay quien viva" (#35).

EUROPEAN SHOWS | SPAIN

TOP 40 SHOWS SPAIN

SHOWS	ZONE	Streams (000s)
1 Elite	ES 4	33.187
2 1899	DE 1	30.983
3 Alba	ES 1	27.892
4 La que se avecina	ES 15	25.842
5 Grizzy and the Lemmings	FR 2	24.688
6 Smiley	ES 1	20.779
7 Sagrada familia	ES 1	20.677
8 Aquí no hay quien viva	ES 6	17.935
9 Si Lo Hubiera Sabido	ES 1	17.925
10 Las de la última fila	ES 1	17.810
11 Booba	RU 4	15.351
12 Fate: The Winx Saga	IT 2	15.311
13 I Hate Christmas	IT 1	14.196
14 Resident Evil	DE 1	12.519
15 The Empress	DE 1	12.072
16 The Longest Night	ES 1	11.889
17 Lady Tamara	ES 1	10.837
18 Alma	ES 1	10.724
19 Cleo & Cuquin	ES 2	9.196
20 Cyberpunk: Edgerunners	PO 1	8.916
21 Intimacy	ES 1	7.339
22 Merlí. Sapere Aude	ES 2	6.795
23 Tú no eres especial	ES 1	6.306
24 Santo	ES 1	6.245
25 Kleo	DE 1	5.850
26 Aída	ES 9	5.645
27 Karppi	DE 2	5.494
28 Desaparecidos	ES 3	5.446
29 A Private Affair	ES 1	5.135
30 Let's Go, Pocoyo	ES 4	5.118
31 Young Royals	SE 2	5.084
32 Los Serrano	ES 8	5.050
33 Barbarians	DE 2	4.401
34 Di4ri	IT 1	4.236
35 Love Never Lies: Destination ..	ES 1	4.150
36 Great Water	PO 1	4.127
37 Christmas Tomorrow	NO 1	4.108
38 Forsvinningen på Lørenskog	NO 1	3.317
39 Blood Ties	FR 1	2.754
40 Historias para no dormir	ES 2	2.670

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe ES

SPANISH SHOWS FOR YOUNG ADULTS RULE THE TOP

"Elite" has become one of the most iconic and off-season profitable Netflix shows, collecting fans around the globe. Spain wouldn't be an exception in a chart where local production shows off its muscle in the domestic market: 8 shows are from local production in the Top 10.

After the Crime series, the target has hard-watched related local content in the same vein such as "Alba", rom-com "Smiley", "Si Lo Hubiera Sabido" and lively Dramedy "Las Últimas de la Fila".

The mini-series "Alba" almost reached "Elite" by a gap of 6M streams. "Alba" is the frontrunner for Female-leading shows with social justice, which popped up among the most-watched content list, such as "Sagrada Familia", "The Empress", and "Intimacy".

EUROPEAN CONTENT RULES BY FAR THE FAMILY&KIDS AND YOUNG ADULTS UNIT

20 titles accounted for 66M streams where "Grizzy and the Lemmings" never missed a top. Coming-of-age Swedish "Young Royals" sits at #31 in the chart with 5M streams. Drama follows with 51M streams where German productions glow at the heap: "The Empress", period mystery-science fiction "1899" and highly-thrilling series "Karppi." German content experienced a rise of 7 points compared to the past Equinox I.

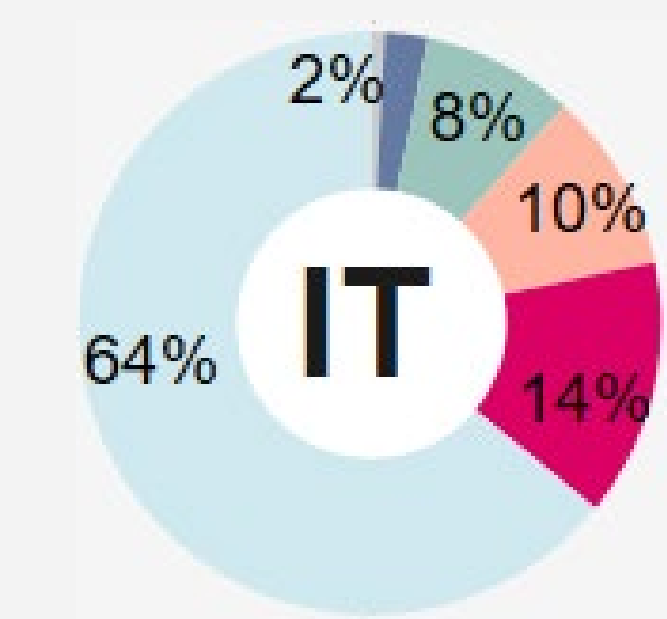
SHOWS | ITALY

TOP 50 SHOWS ITALY

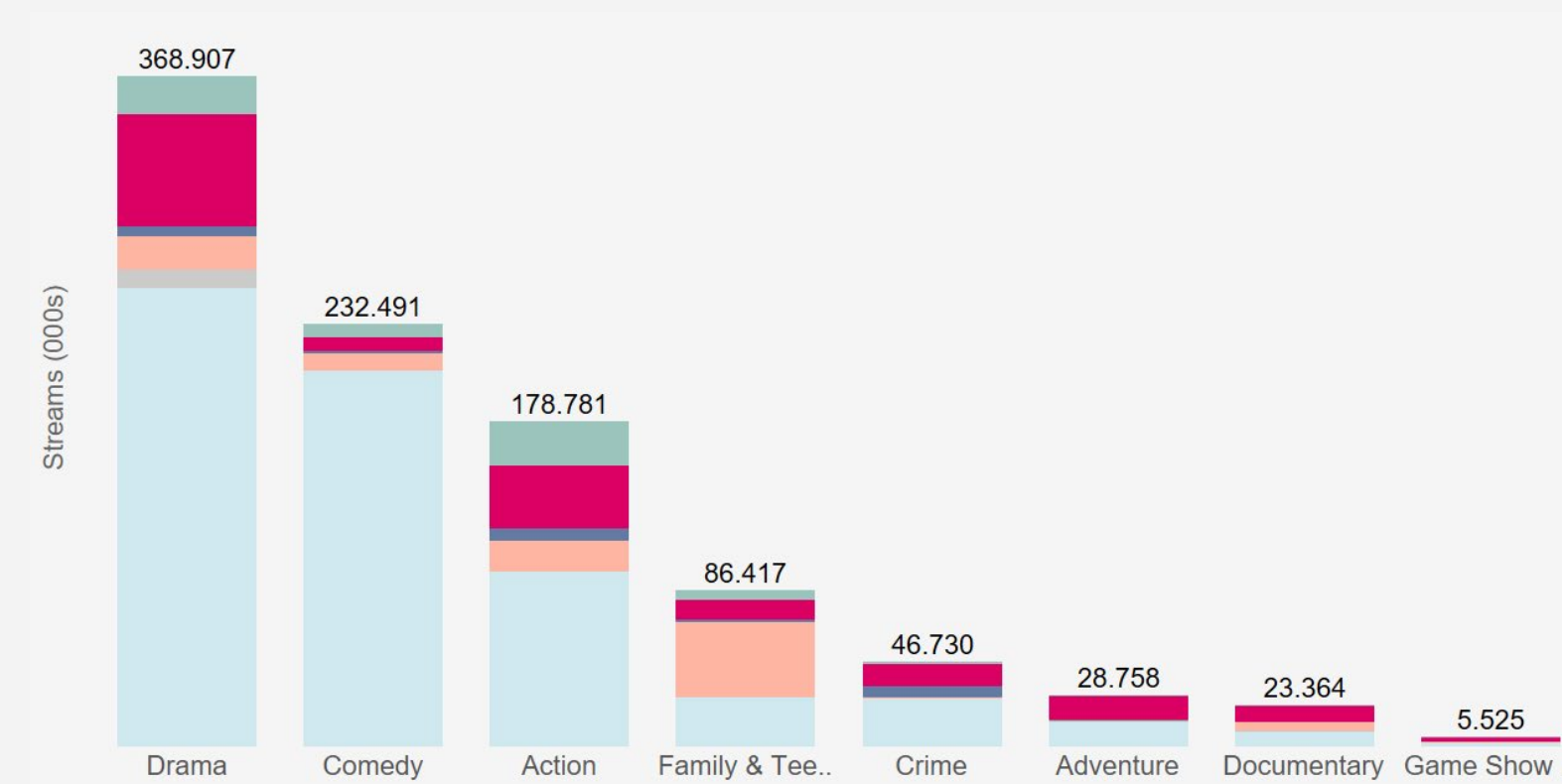
SHOWS	ZONE	STREAMS
1 The Big Bang Theory	USA	60.623
2 Wednesday	USA	51.212
3 Monster: The Jeffrey Dahmer Story	USA	44.468
4 Stranger Things	USA	43.742
5 Mare Fuori	IT	35.453
6 Young Sheldon	USA	30.824
7 SKAM Italia	IT	30.499
8 The Vampire Diaries	USA	30.275
9 The Crown	GB	29.747
10 The Sandman	GB	25.973
11 Manifest	USA	25.919
12 Never Have I Ever	USA	23.847
13 The Office	USA	22.943
14 The Watcher	USA	21.574
15 Cobra Kai	USA	19.575
16 The Umbrella Academy	USA	18.743
17 Better Call Saul	USA	16.885
18 Teen Titans Go!	USA	16.272
19 Blindspot	USA	15.624
20 Tutto Chiede Salvezza	IT	15.490
21 Friends	USA	14.438
22 Fate: The Winx Saga	IT	14.403
23 The Lord of the Rings: The Rings of ..	USA	14.397
24 Locke & Key	CA	14.186
25 Virgin River	USA	13.542
26 Brooklyn Nine-Nine	USA	13.252
27 Assassination Classroom	JP	13.124
28 Peppa Pig	GB	12.821
29 Hunter x Hunter	JP	12.497
30 Dynasty	USA	11.791
31 Shameless	USA	10.440
32 1899	DE	10.142
33 The Boys	USA	10.106
34 Devil in Ohio	CA	9.508
35 The Empress	DE	9.313
36 Resident Evil	DE	9.069
37 Elite	ES	8.762
38 Inazuma Eleven	JP	8.409
39 Naruto	JP	8.109
40 This Is Us	USA	8.069

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

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



PRODUCTION COUNTRIES:



YOUNG ADULTS AND TEENS FIRED UP THE CHART WITH A COCKTAIL OF AMERICAN AND LOCAL HITS

"Stranger Things", "Mare Fuori", "Skam Italia", "The Vampire Diaries", "Never Have I Ever", "Wednesday" and "Umbrella Academy" are just a few shows sitting in the Top 16 that collected millions of streams. American content accounted for 67%, surpassing the 1B streams but decreased by 10 points compared to Equinox I. Local production low 2 points of share regarding Equinox I.

ENGLISH-SPEAKING CONTENT GAINED ROOM IN A MARKET THAT USED TO FAVOUR LOCAL PRODUCTIONS

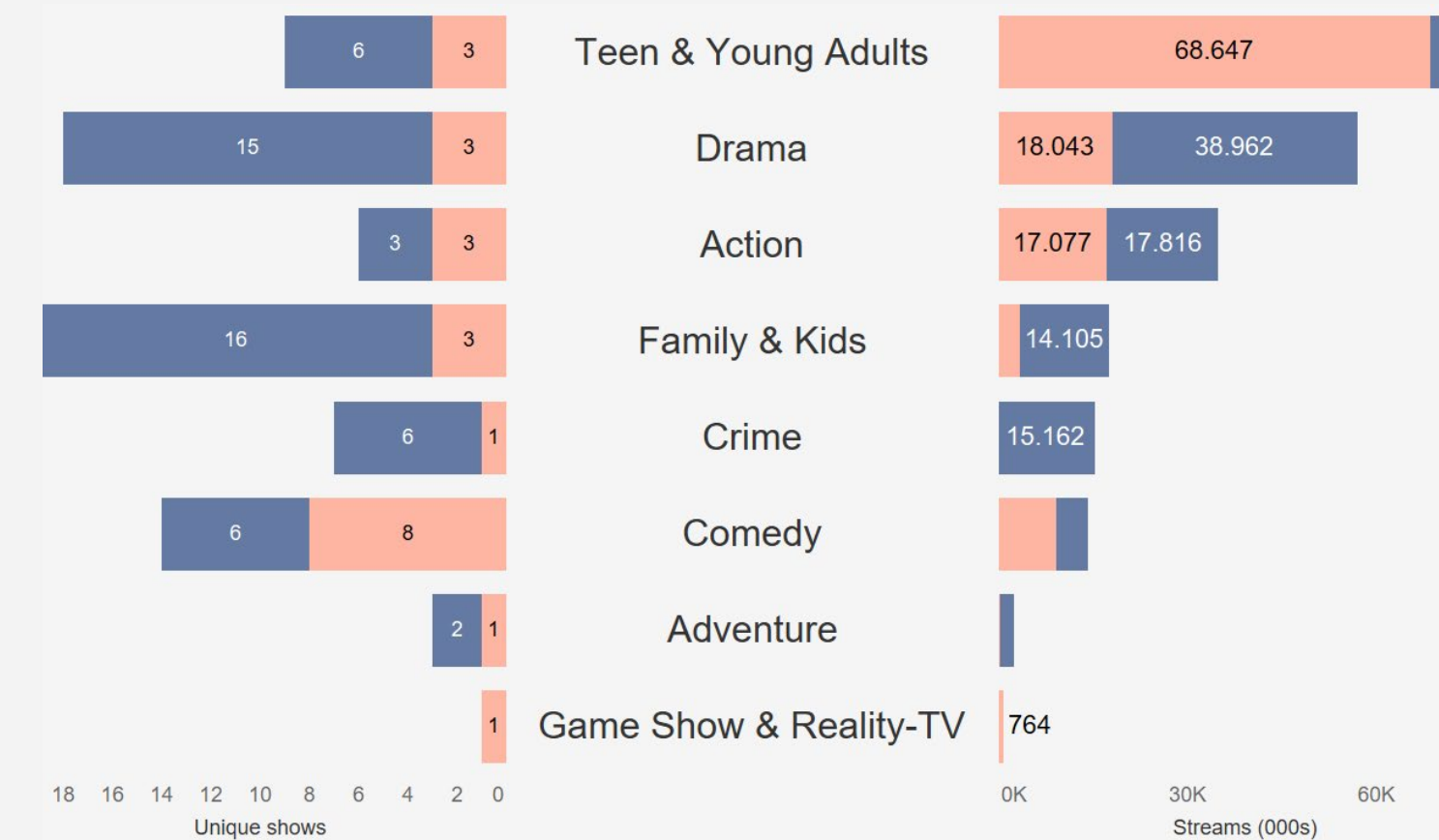
Even if American shares dropped more than 10 points, British content doubled its size from the previous semester. It dominated the first positions with the Drama memoir "The Crown" and Action "The Sandman". Local shows represented 9% having only four shows at the top list. Asian shows took up 7%, with several anime shows amid the grid, such as "Hunter x Hunter", "Assassination Classroom", "Inazuma Eleven" and "Naruto". "Elite" is the unique Spanish show who made the Top 50 at #37 with 8.7M streams. German shows beat some of the Drama and Action genres with "1899" and "Resident Evil" at the Top 50.

EUROPEAN SHOWS | ITALY

TOP 40 SHOWS ITALY

SHOWS	ZONE	STREAMS
1 Mare Fuori	IT 2	35.453
2 SKAM Italia	IT 5	30.499
3 Tutto Chiede Salvezza	IT 1	15.490
4 Fate: The Winx Saga	IT 2	14.403
5 1899	DE 1	10.142
6 The Empress	DE 1	9.313
7 Resident Evil	DE 1	9.069
8 Elite	ES 3	8.762
9 Fortune Seller: A TV Scam	IT 1	6.745
10 Cyberpunk: Edgerunners	PO 1	6.739
11 Capitani	LU 2	4.786
12 Un medico in famiglia	IT 3	4.467
13 Booba	RU 3	3.576
14 Young Royals	SE 2	3.536
15 Celebrity Hunted: Caccia all'uomo	IT 3	3.245
16 Prova Prova Sa Sa	IT 1	3.051
17 Sagrada familia	ES 1	2.875
18 Me Contro Te - La Famiglia Reale	IT 1	2.873
19 Great Water	PO 1	2.733
20 Kleo	DE 1	2.716
21 Barbarians	DE 2	2.634
22 Alma	ES 1	2.619
23 The Playlist	SE 1	2.437
24 Si Lo Hubiera Sabido	ES 1	2.427
25 Prisma	IT 1	2.183
26 Miraculous: Tales of Ladybug & Ca..	FR 3	2.023
27 The Longest Night	ES 1	2.007
28 Barbapapa	FR 1	2.004
29 Camera Café	IT 4	1.996
30 Alba	ES 1	1.962
31 Grizzly and the Lemmings	FR 2	1.727
32 Kid-E-Cats	RU 2	1.651
33 Intimacy	ES 1	1.483
34 Vostro Onore	IT 1	1.381
35 Karppi	DE 1	1.235
36 Boundless	ES 1	1.182
37 Gormiti	ES 2	1.150
38 LOL: Last One Laughing Italy	IT 2	1.115
39 Gang Zielonej Rekawiczki	PO 1	1.019
40 Sonic Boom	FR 1	974

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe IT

LOCAL DRAMAS ARE THE MOST-WATCHED GENRE WITH FIVE TITLES

Young adult drama series made the heap of the top, such as "Mare Fuori" and "SKAM", who together amassed 85% of local Drama viewing. 5 Italian dramas totalled 76.9M streams, a digit far superior to European content in the same category, in which 15 movies collected 37M streams. European performance, per title, is slightly lower than local content, having a 694 stream average front 833 streams for Italian productions. Comedy relegates to a fifth position with 14M streams thanks to local shows in the best spots of the chart, such as "Tutto Chiede Salvezza" (#2).

GERMAN CONTENT CONQUERED YOUNG ITALIAN ADULTS AND TEENS

German coming-of-age historical drama "The Empress" made the top-performing position. Feeding the same target, the global Spanish teen-crime Original "Elite" made the top #7. In crossed-consumption, the multilingual German period mystery-science fiction also starring Miguel Bernardeau conquered 8.6M streams. Polish Anime smash "Cyberpunk" sits at #10. Within Top 30, we can spot several Spanish creations such as "Sagrada Familia", "Alma", "Si lo Hubiera Sabido", "The Longest Night" and "Alba". Swedish teen love drama "Young Royals" and docu-series "The playlist" in the Top 23

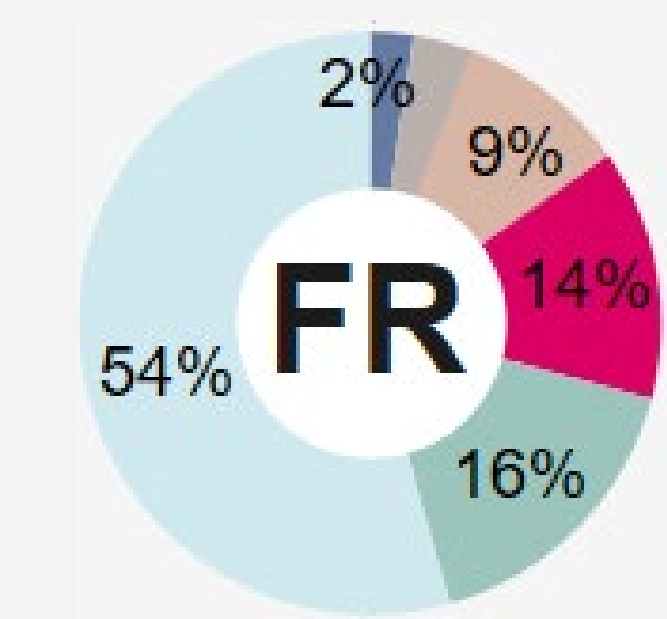
SHOWS | FRANCE

TOP 50 SHOWS FRANCE

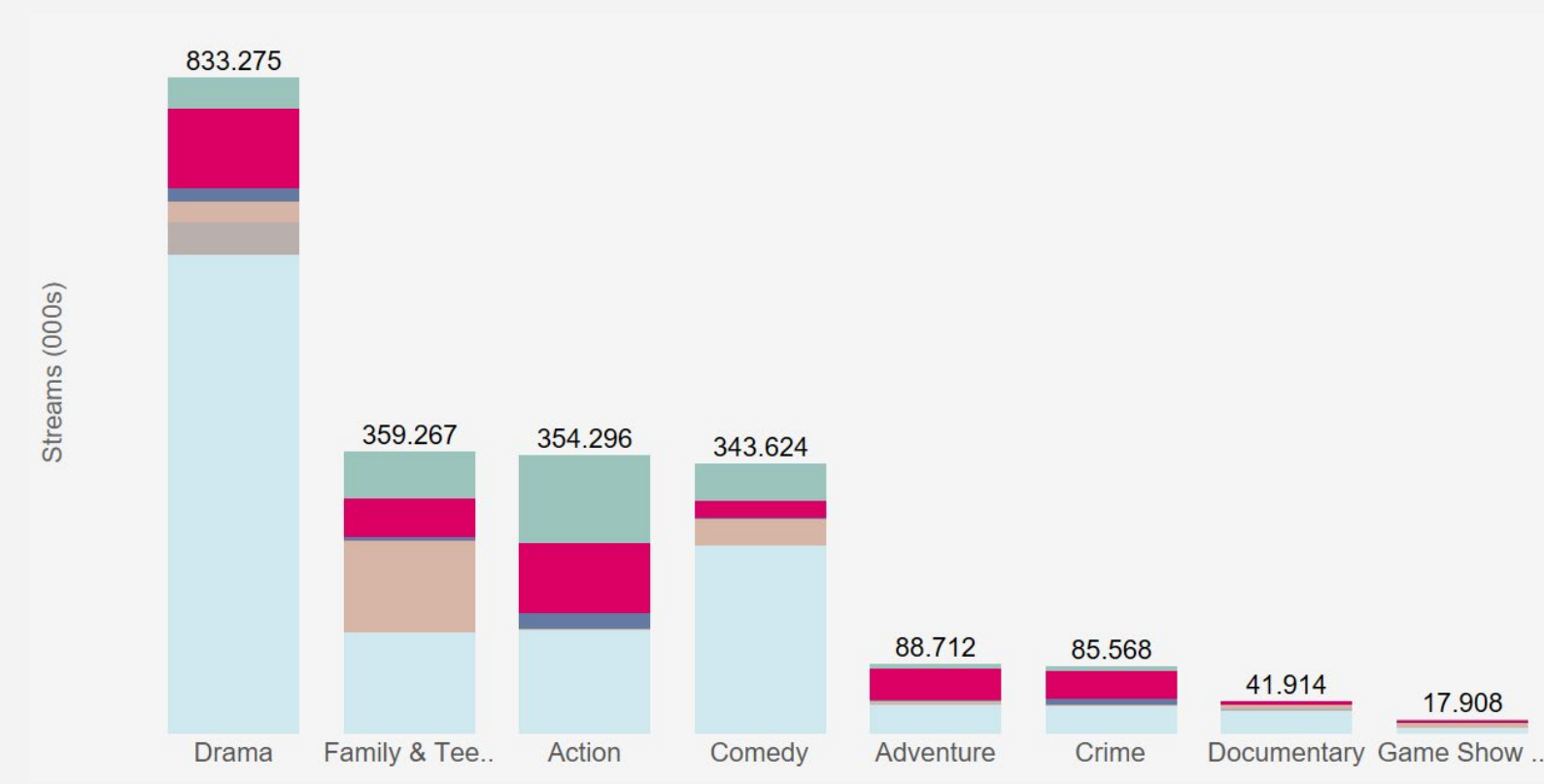
SHOWS	ZONE	STREAMS
1 Manifest	USA	179.291
2 Naruto: Shippūden	JP	88.130
3 Wednesday	USA	74.782
4 Monster: The Jeffrey Dahmer Story	USA	71.376
5 Stranger Things	USA	70.096
6 PAW Patrol	USA	56.031
7 Grizzy and the Lemmings	FR	48.927
8 Friends	USA	42.320
9 Peppa Pig	GB	41.634
10 The Sandman	GB	37.769
11 Hunter x Hunter	JP	37.136
12 The Crown	GB	34.748
13 Dynasty	USA	33.713
14 Naruto	JP	32.750
15 The Watcher	USA	31.829
16 Emily in Paris	USA	31.635
17 Never Have I Ever	USA	30.677
18 Les Sisters	FR	29.094
19 The Good Doctor	USA	27.191
20 Fate: The Winx Saga	IT	27.182
21 Donde Hubo Fuego	MX	26.612
22 Locke & Key	CA	24.411
23 Dead to Me	USA	23.636
24 Elite	ES	22.951
25 1899	DE	22.615
26 The Big Bang Theory	USA	22.523
27 Nate Is Late	AU	22.430
28 The Umbrella Academy	USA	22.355
29 Virgin River	USA	22.295
30 Alice in Borderland	JP	21.986
31 The Loud House	USA	20.262
32 Resident Evil	DE	20.250
33 The Lord of the Rings: The Rings o..	USA	19.498
34 Warrior Nun	USA	16.133
35 The Blacklist	USA	16.058
36 Brooklyn Nine-Nine	USA	15.761
37 Petit ours brun	FR	15.504
38 Shameless	USA	15.451
39 Keep Breathing	USA	14.830
40 Two and a Half Men	USA	14.577

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

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



FRANCE: A LOVE LETTER TO ANIME

“Manifest” has collected a great amount of France’s streams, approximately 174.6 million views. This figure is twice as high as the second most-watched show, “Naruto: Shippuden”.

Naruto-related content appears more than once in the charts, with the original show, coming in at number #14. Other Anime titles can be found in the charts with “Hunter x Hunter” occupying the 11th spot. It goes without saying that the French love this kind of content. In fact, France has the largest share of demand for animated series, with Anime content being particularly popular in this market.

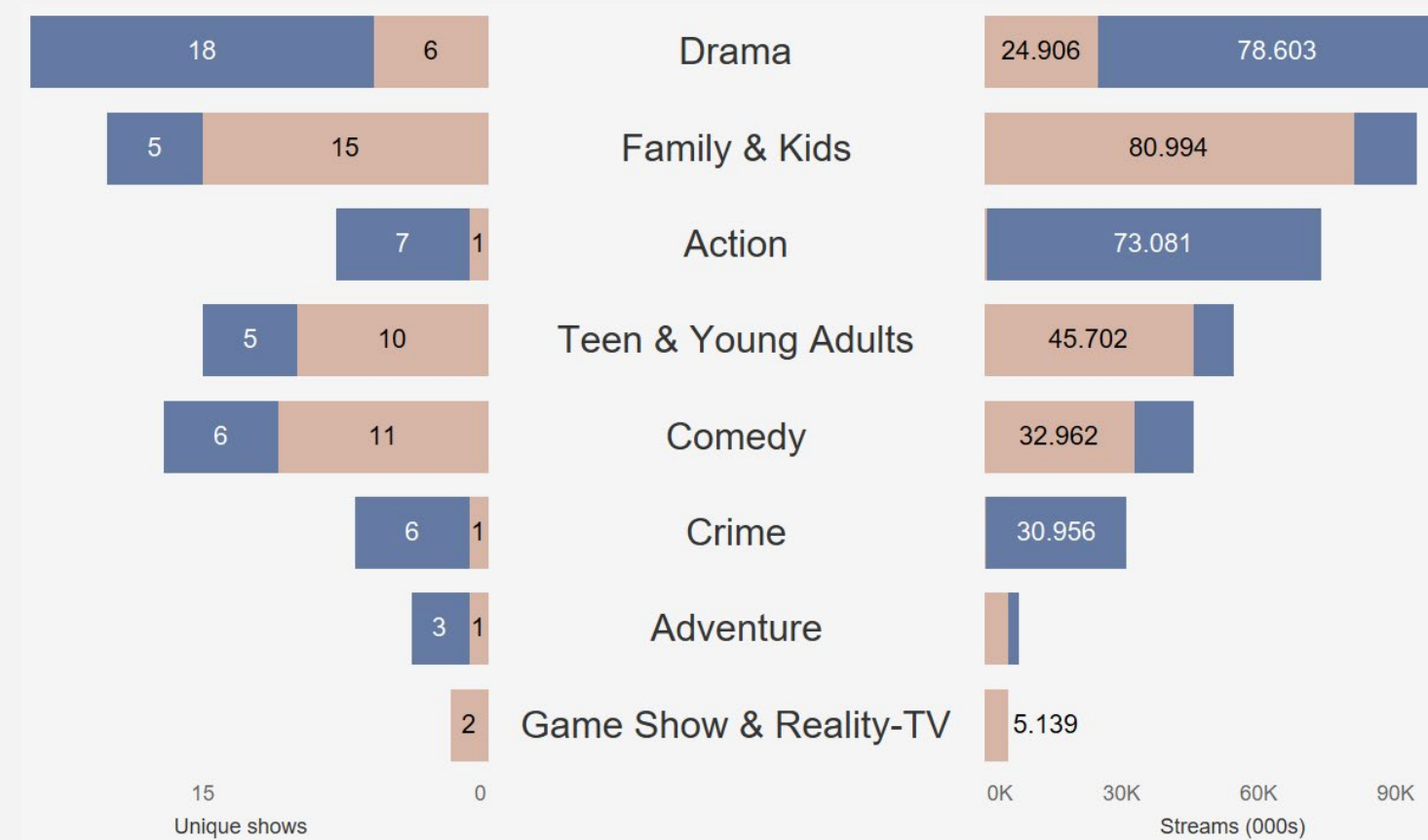
PRODUCTION COUNTRIES: APAC & CAN EU Markets Europe LATAM FR USA & Canada

EUROPEAN SHOWS | FRANCE

TOP 40 SHOWS FRANCE

SHOWS	ZONE	VIEWERS
1 Grizzy and the Lemmings	FR 2	48.927
2 Les Sisters	FR 2	29.094
3 Fate: The Winx Saga	IT 2	27.182
4 Elite	ES 4	22.951
5 1899	DE 1	22.615
6 Resident Evil	DE 1	20.250
7 Petit ours brun	FR 1	15.504
8 Vikings	IE 1	12.188
9 Simon	FR 1	11.646
10 The Empress	DE 1	11.552
11 Pep's	FR 2	10.556
12 Off the Hook	FR 1	10.393
13 Barbarians	DE 2	9.123
14 Di4ri	IT 1	9.069
15 Les Combattantes	FR 1	8.813
16 Cyberpunk: Edgerunners	PO 1	8.101
17 Great Water	PO 1	7.701
18 Young Royals	SE 2	6.502
19 Kleo	DE 1	6.400
20 Titeuf	FR 1	6.292
21 Notre-Dame, la Part du feu	FR 1	6.280
22 Miskina, la pauvre	FR 1	5.880
23 Si Lo Hubiera Sabido	ES 1	5.120
24 Rhythm + Flow France	FR 1	4.980
25 Alma	ES 1	4.936
26 Miraculous: Tales of Ladybug & Cat Noir	FR 3	4.475
27 Orelsan: Montre jamais ça à personne	FR 2	4.468
28 Mother Is Wrong	FR 1	3.946
29 The Longest Night	ES 1	3.917
30 Celebrity Hunted: Chasse à l'homme	FR 2	3.760
31 Alba	ES 1	3.622
32 I Hate Christmas	IT 1	3.607
33 Capitani	LU 2	3.391
34 Sagrada familia	ES 1	3.383
35 Les papillons noirs	FR 1	3.378
36 Booba	RU 2	3.194
37 LOL, qui rit, sort !	FR 2	3.171
38 Forsvinningen på Lørenskog	NO 1	3.077
39 Christmas Tomorrow	NO 1	3.042
40 Karppi	DE 2	2.958

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe FR

FRENCH FAMILY CONTENT DELIVER SUCCESSFUL TITLES

Local shows gather 9.75% of total views, making it the third market with the highest viewership of local shows, placing itself right just in the middle. The Family & Teen/Kids genre is where local shows shine the most, with 133.7 million views. This is due to the success of popular French products such as "Grizzy and the Lemmings," "Les Sisters," "Nate is Late," "Petit Ours Brun," and "Simon," which are, at the same time, the top five most locally streamed shows. Although the UK has more streams in this genre, the truth is that France offers a lot more title diversity than the UK, where most Family streams come from "Peppa Pig".

SPAIN PERFORMS EXCELLENTLY IN FRANCE

Neighbour Spain has sneaked many titles into the French charts, becoming the second-largest country of origin. "Elite" is the second most played show, followed by "Si Lo Hubiera Sabido," "Alma," "The Longest Night," and "Alba." Other important European shows in the second half of the year include "Fate: The Winx Saga," "Resident Evil," and "Vikings," all coming from different European origins.

SHOWS | GERMANY

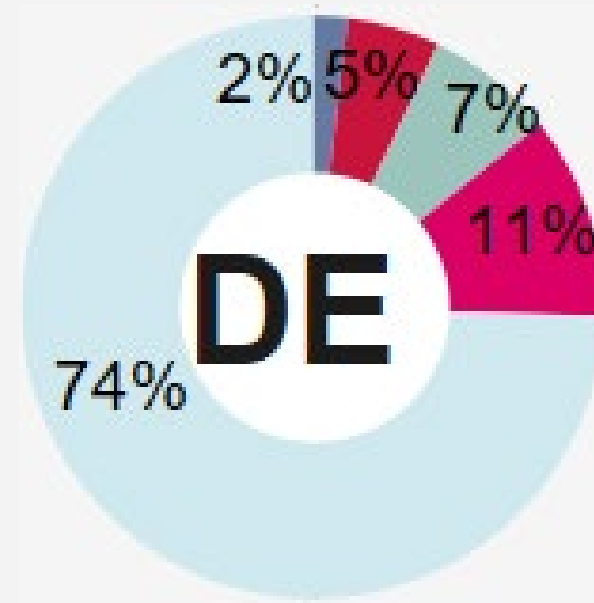
TOP 50 SHOWS GERMANY

SHOWS	ZONE	
1 The Big Bang Theory	USA	274.413
2 Manifest	USA	166.029
3 PAW Patrol	USA	69.193
4 Wednesday	USA	60.633
5 Two and a Half Men	USA	60.470
6 The Blacklist	USA	60.235
7 Stranger Things	USA	56.204
8 Brooklyn Nine-Nine	USA	53.484
9 Monster: The Jeffrey Dahmer Story	USA	53.336
10 Peppa Pig	GB	53.192
11 Naruto: Shippūden	JP	33.576
12 Fireman Sam	GB	32.129
13 Never Have I Ever	USA	29.378
14 The Sandman	GB	28.074
15 The Crown	GB	24.995
16 Shameless	USA	24.482
17 The Lord of the Rings: The Rings of P..	USA	24.244
18 The Watcher	USA	23.983
19 1899	DE	23.727
20 Emily in Paris	USA	22.898
21 Gilmore Girls	USA	22.606
22 The King of Queens	USA	22.464
23 S.W.A.T.	USA	21.634
24 New Amsterdam	USA	21.596
25 The Good Doctor	USA	21.049
26 Friends	USA	19.842
27 Fate: The Winx Saga	IT	19.572
28 The Office	USA	18.921
29 Cobra Kai	USA	18.809
30 The Umbrella Academy	USA	17.424
31 SpongeBob SquarePants	USA	16.832
32 Virgin River	USA	16.832
33 Dynasty	USA	15.952
34 Dead to Me	USA	15.923
35 Kleo	DE	15.902
36 Locke & Key	CA	15.752
37 Resident Evil	DE	15.084
38 Harry & Meghan	USA	14.269
39 Elite	ES	14.048
40 Devil in Ohio	CA	13.981
41 Donde Hubo Fuego	MX	13.059

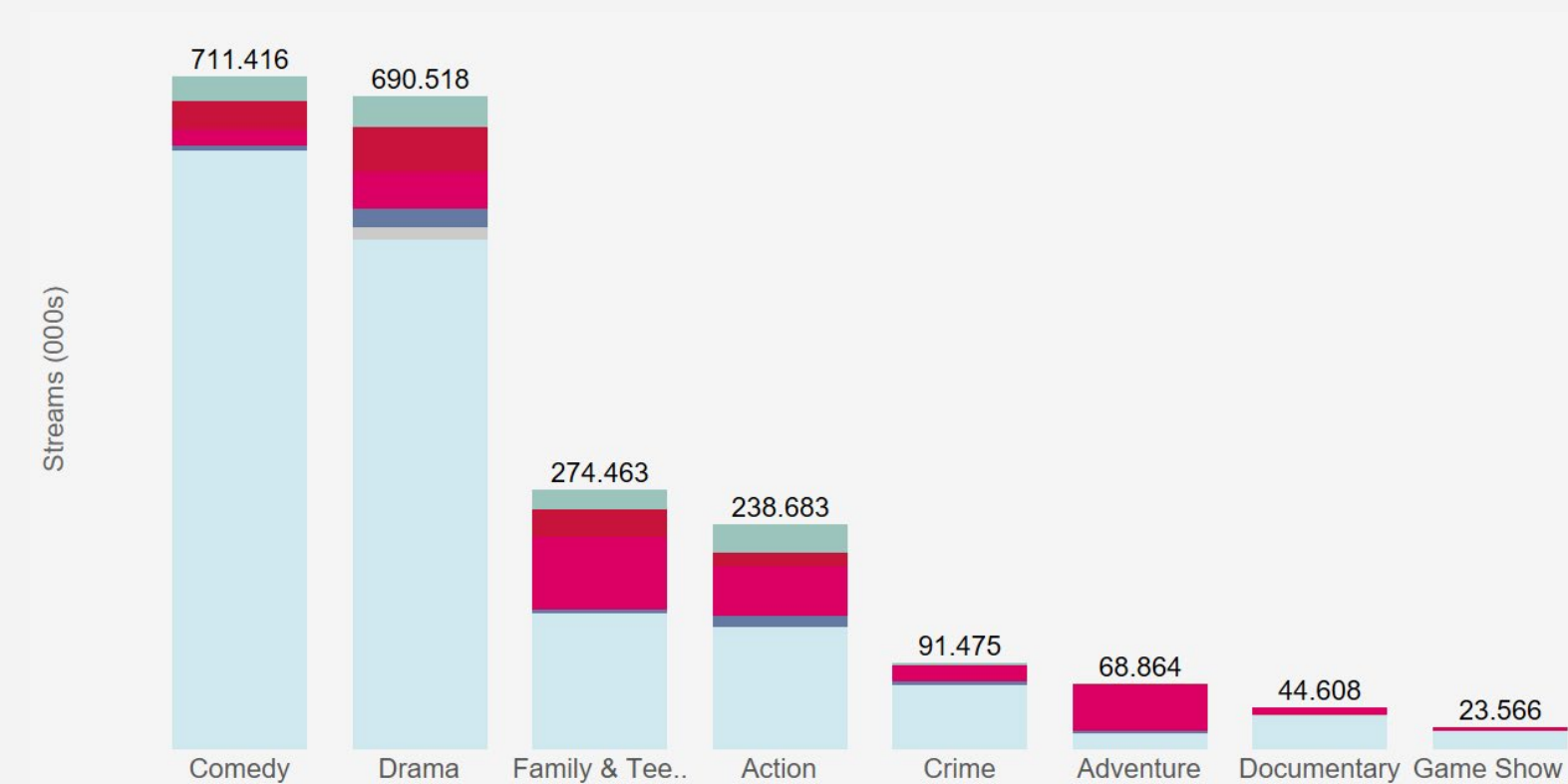
SHOWING 41/50 - [See complete chart here](#)

PRODUCTION COUNTRIES: ■ APAC & CAN ■ EU Markets ■ Europe ■ DE ■ USA & Canada

SHARE BY PRODUCTION ZONE



SHARE BY TOP GENRES



FAMILY AND TEEN/KIDS GROW TO BE THE THIRD MOST POPULAR GENRES

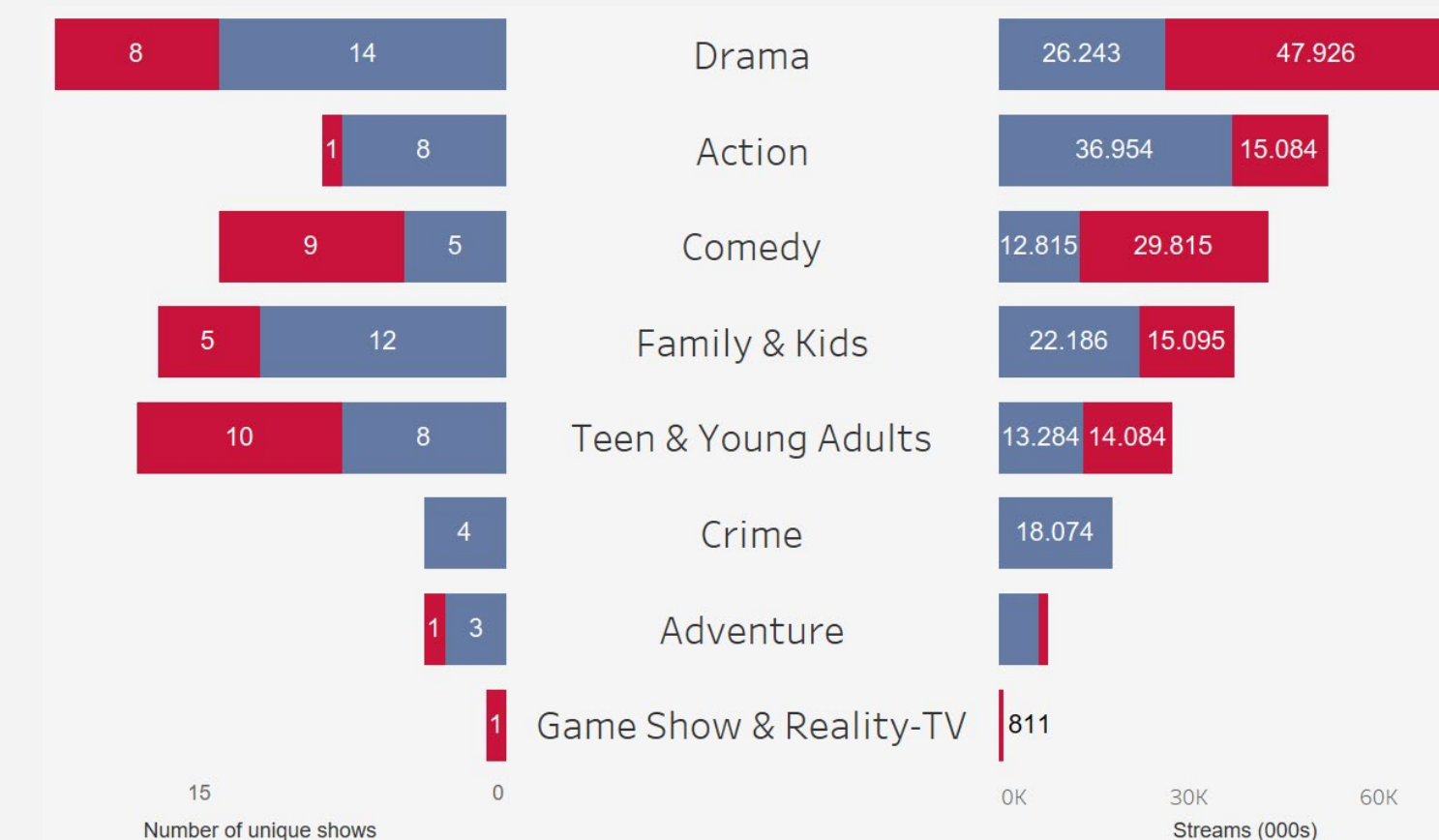
The Family and Teen/Kids content genre has witnessed a significant growth in the last six months, particularly in the UK and USA. Local programming in this category has also played a major role in this expansion. Shows like "PAW Patrol", "Never Have I Ever", "Young Royals", and "Meine Freundin Conni" are among the most popular offerings. Interestingly, German family programming has come close to being the biggest local contributor, but it has been edged out by Comedy shows instead. Hits like "Die Discounter", "Turkish for Beginners", and "Hubert und Staller" have been responsible for this surge in popularity.

EUROPEAN SHOWS | GERMANY

TOP 40 SHOWS GERMANY

SHOWS	ZONE	STREAMS (000s)
1 1899	DE	23.727
2 Fate: The Winx Saga	IT	19.572
3 Kleo	DE	15.902
4 Resident Evil	DE	15.084
5 Elite	ES	14.048
6 The Empress	DE	12.299
7 Die Discounter	DE	12.007
8 Meine Freundin Conni	DE	9.503
9 Cyberpunk: Edgerunners	PO	9.156
10 Turkish for Beginners	DE	8.742
11 Barbarians	DE	7.049
12 Spotlight	DE	6.861
13 Booba	RU	5.988
14 Angelo Rules	FR	5.599
15 Great Water	PO	5.476
16 Christmas Tomorrow	NO	5.034
17 Hubert und Staller	DE	4.616
18 Robin Hood: Mischief in Sherwood	FR	4.531
19 Snabba Cash	SE	4.347
20 I Hate Christmas	IT	4.202
21 Young Royals	SE	3.919
22 Bobo Siebenschläfer	DE	3.819
23 Bibi Blocksberg	DE	3.644
24 Home for Christmas	NO	3.623
25 The Longest Night	ES	3.312
26 Alma	ES	3.242
27 Talking Tom and Friends	CY	3.066
28 Maya the Bee	FR	3.033
29 Miraculous: Tales of Ladybug & Ca..	FR	2.797
30 Bibi und Tina	DE	2.787
31 The Playlist	SE	2.605
32 Sonic Boom	FR	2.604
33 Forsvinningen på Lørenskog	NO	2.554
34 King of Stonks	DE	2.423
35 Friedliche Weihnachten	DE	2.417
36 Animateamals	DE	2.234
37 Kid-E-Cats	RU	2.188
38 Si Lo Hubiera Sabido	ES	2.143
39 Trotro	FR	1.886
40 Gana Zielonei Rekawiczki	PO	1.731

GENRES SUMMARY AND STREAMS



PRODUCTION ZONE: Europe DE

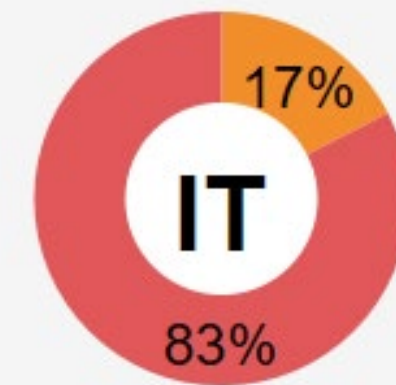
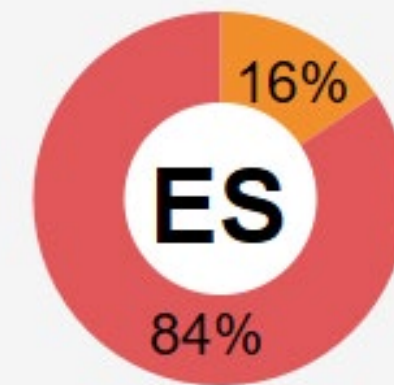
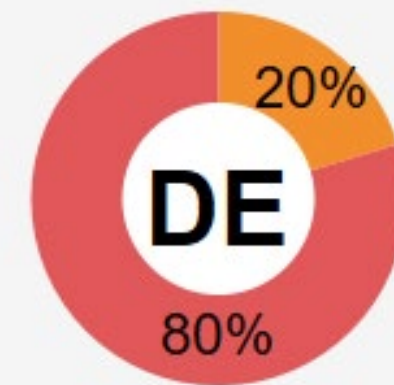
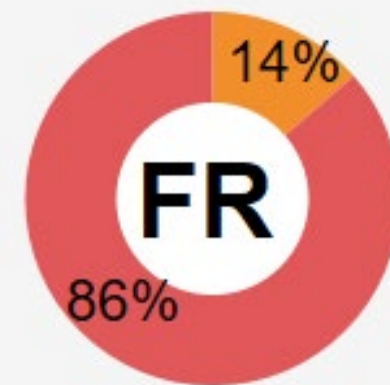
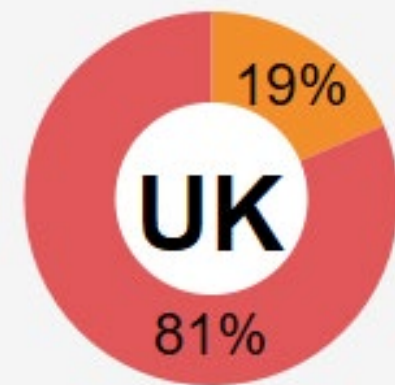
LOCAL SHARE GROWS BUT CAN'T HELP AMERICA TO DOMINATE ITS MARKET

Local streams currently make up around 5% of the overall streaming market, which has grown slightly but not significantly compared to last Equinox. In terms of overall streaming numbers, German productions are in fourth position, trailing behind the UK and APAC. North American productions currently dominate the streaming market, with more than 74% of the total share. This makes the German market the one with more American dominance, even more swayed than in the UK, which is only one point behind Germany.

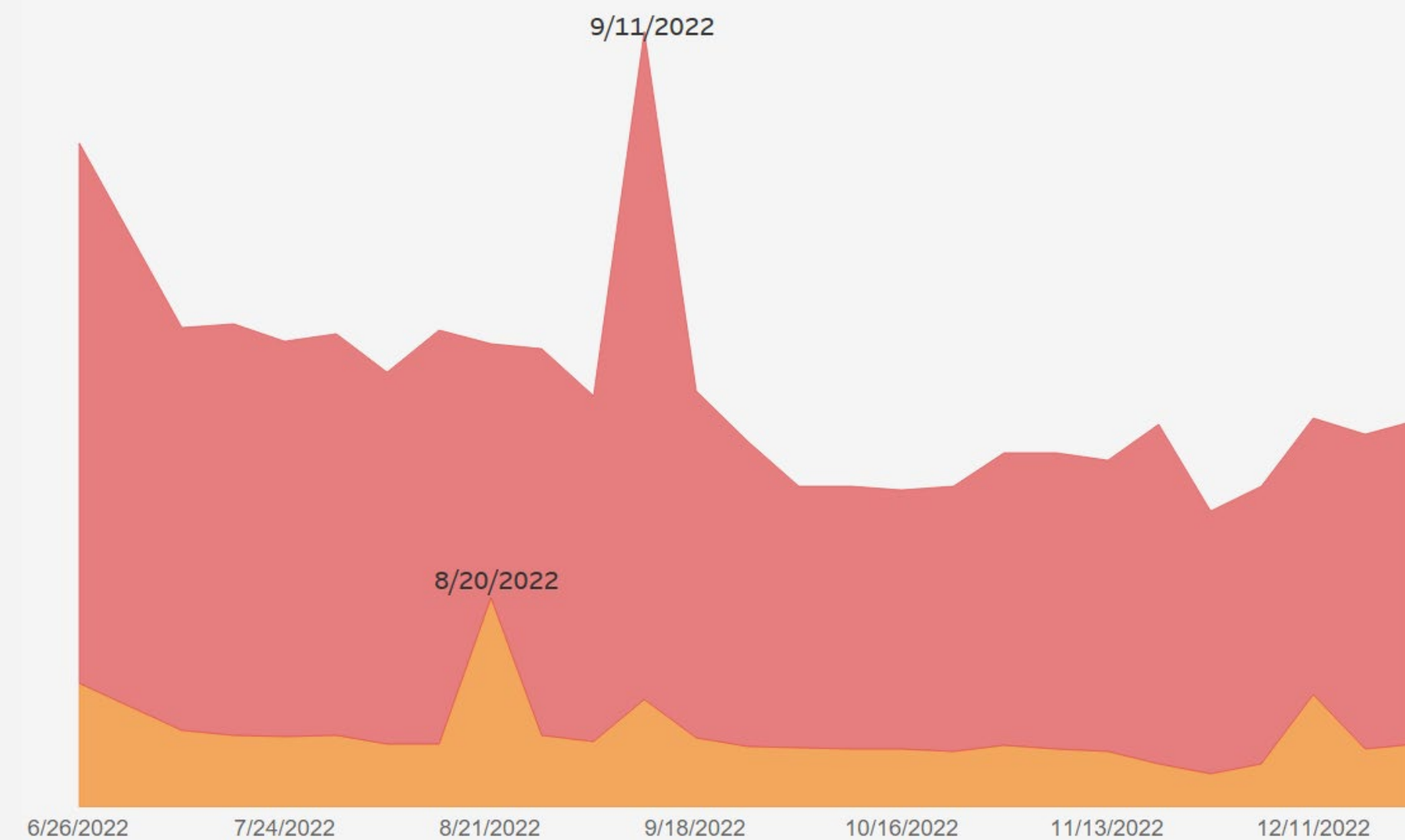
So what shows make up that 5% of share? "Kleo", the Netflix Original, is the most popular local show and it follows the adventures of a proficient and inventive killer, and combines some Tarantinesque's stylish murder scenes with jaw-dropping backdrops of Berlin and Mallorca and an incisive and dark comic tone. "Resident Evil", the videogame adaptation, stands very close to "Kleo". Both German shows have the most outstanding results outside of its home market. "The Empress" also did a marvellous job outside and inside the market.

SHOWS | OTT

OTT SHARE BY MARKET



OTT CONSUMPTIONS PEAKS



OTT SHOWS: ■ Netflix ■ Amazon



AMAZON REACH 20% VIEWING QUOTA IN GERMANY AND UK

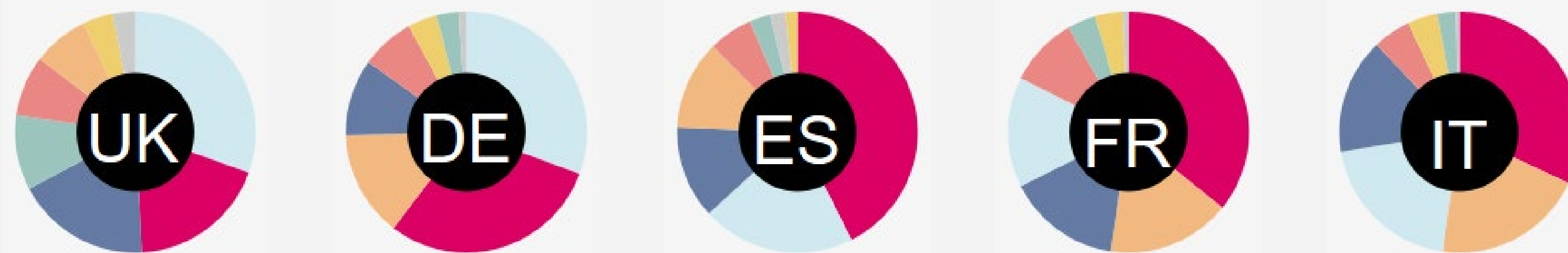
Close behind the Italian market, which descended 0,5 points its viewing consumption compared to the previous Equinox report. The French market is still reluctant to the Amazon aggregation and local hit purchase strategy dropping 2 points in the viewing time. Local TV comedy hits such as "La Que Se Avecina", "Aquí No Hay Quien Viva", "Aida" and "Los Serrano" are paying the bills in Spain. The Spanish audience spends 1,5% more time on Amazon than last semester.

NETFLIX REMAINS THE MOST POPULAR STREAMING SERVICE

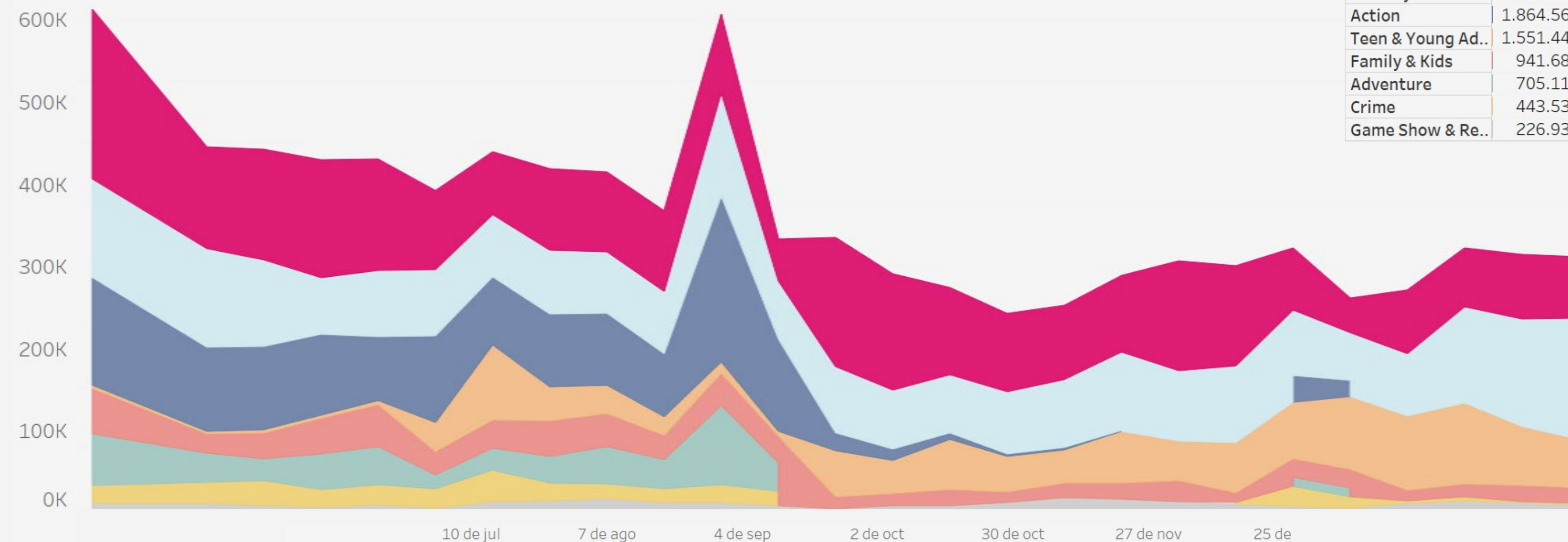
Although Amazon has a comparable number of subscribers, and in some countries, this figure is on the rise, the top 100 is Netflix's. In this new report, it has been confirmed that Netflix Originals are currently dominating the charts with unprecedented hits like "Monster: The Jeffrey Dahmer Story" smashing records by racking up an impressive 85M streams during its release week on September 11. At the same time but on Amazon Prime Video, the massive bet "The Lord of the Rings: The Rings of Power" claimed 27.3M streams. The expensive series cannot surpass "The Big Bang Theory," which reached the highest peak on the platform with 29.5 million streams on August 21.

SHOWS | GENRES PERFORMANCE

GENRES SHARE BY MARKET



GENRES CONSUMPTIONS PEAKS



GENRES FAMILY: Drama Comedy Action Family & Kids Thriller Adventure Game Show & Reality-TV Crime

DRAMA LEADS THE SERIES VIEWING QUOTA AND RANKED #1 IN ITALY, FRANCE AND SPAIN

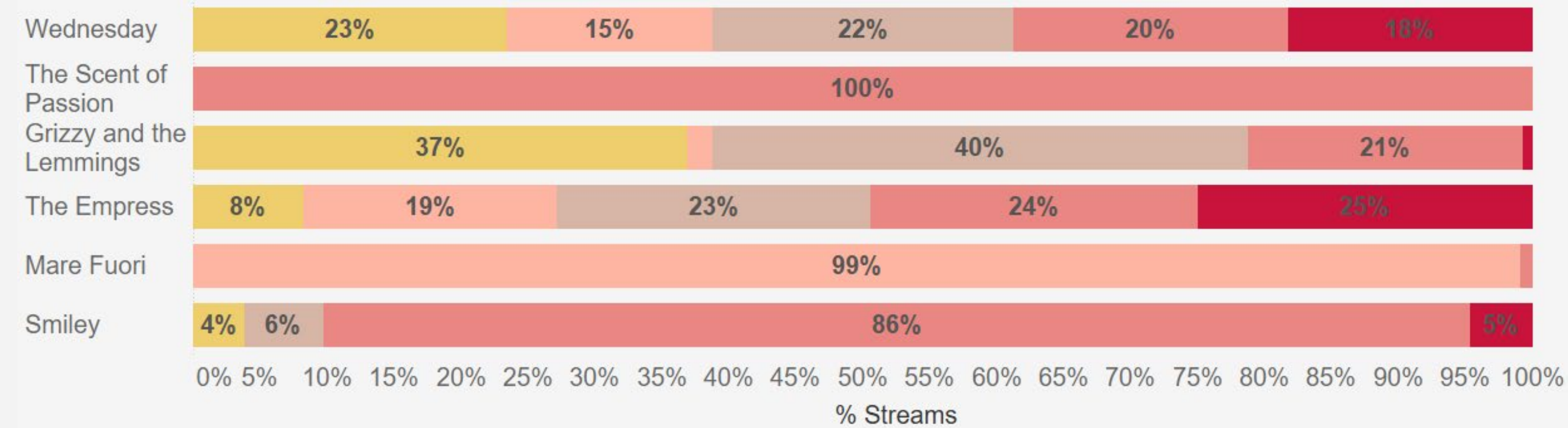
This popular genre totalled 3B views across 5 markets, with Spain, France, and Italy having exceptionally high viewership rates and collecting over 43% share. "Manifest" is the most popular content in Spain, France, and Italy, holding over 7% market share in the French market and setting a record with 179M streams. In Italy and France, content tagged for young adults holds the second highest share at around 20%. The show "Wednesday" alone collected 19% of the genre's share in France with 74M streams, and 22% in Italy with 51M streams.

THE HIGHS AND LOWS OF ACTION AND YOUNG ADULT CONTENT

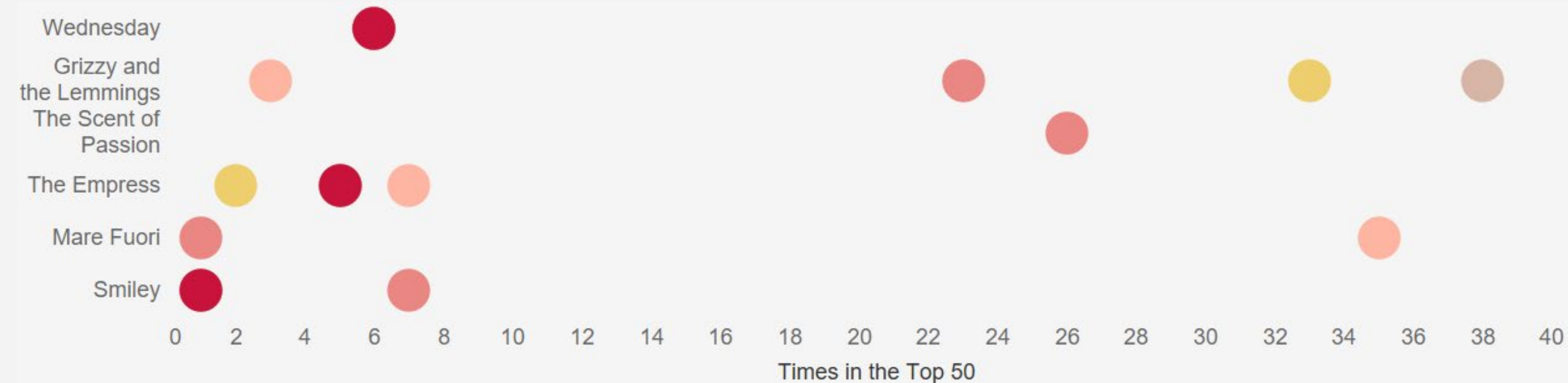
On September 11, the Action genre skyrocketed with 274M streams thanks to the release of "Cobra Kai" season. In November, two Anime Action shows, "Warrior Nun" and "Teen Titans Go!", helped revive the genre. Conversely, Teen and Young content enthralled the chart collecting 1B streams during the period. Some titles like "The Midnight Club" and "Gilmore Girls" were trendy. Family&Kids shows remain popular in the UK with an 18% share and is also a top-rated category in Spain, Italy, and France.

EUROPEAN MARKETS | SELECTED SHOWS

SELECTED SHOWS BY MARKET



FREQUENCY



MARKET: UK FR IT ES DE

We have chosen some exceptional shows that have been highly successful in the analysed markets.

HOUSEHOLDS WITH INFANTS AND TEENS ARE THE GOLDEN USERS OF NETFLIX

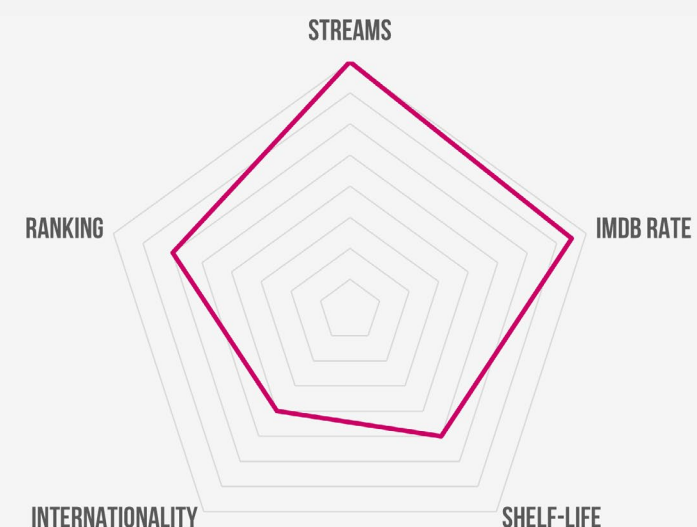
The kids' show "Grizzy and The Lemmings" has been particularly popular in France and the UK. It can be inferred that households with children in those countries probably subscribe to Netflix, which helps to decrease the churn rate. Unsurprisingly, the series holds the top spot in the Top 100, with a record of 38 times in France.

Netflix relies heavily on young adults and teens to maintain its position as a leader in the industry. To cater to this demographic and more, Netflix has added "Mare Fuori", "The Empress" and "Smiley" to its collection of locally produced content, aligning with its uniquely Glocal content strategy.

PRODUCTION FROM ANOTHER SIDE OF THE ATLANTIC TEACH US GREAT LESSONS

Favourite Netflix offspring "Wednesday" takes the fourth position of most-watched show in this six-months period with only one-month of life on the platform, while "The Scent of Passion" showed us how addictive telenovelas can be - not only for the Spanish audience.

EUROPEAN MARKETS | SELECTED SHOWS PROFILE



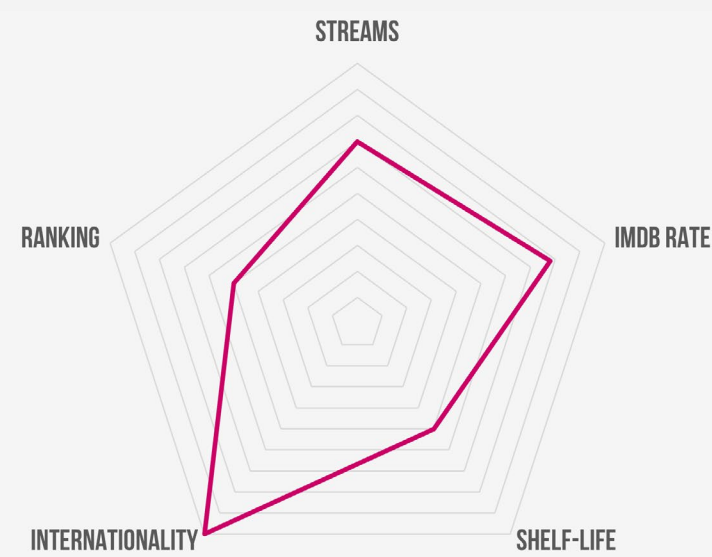
MARE FOURI

Type the hashtag #MareFuori on TikTok and you will get a sense of how big the show is. There are thousands of clips from the show and behind the scenes, with people singing the intro and recreating the most viral scenes. The show has had an amazing performance in Italy, collecting 124 million views and quickly becoming the most popular Italian show in our recorded data. Despite being also present in Spain, its impact has been mostly localized in its home market, where it has been than just a momentary ico. It has stayed in the Italian charts for over 20 weeks and in great positions. It's worth noting that it's not a Netflix Original; in fact, it always firstly airs on Rai 2.

HOW TO READ THIS SECTION

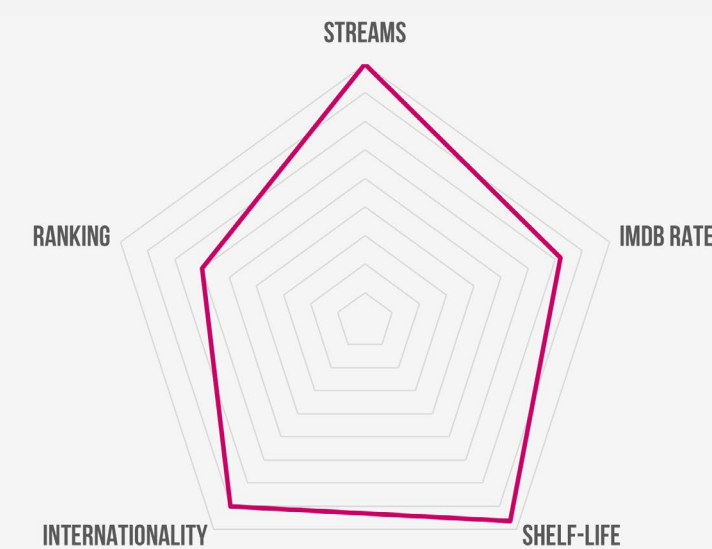
Let's dive into a few of the Selected Movies in order to take a deeper look into the detected insights. All the following Movie profiles were highlighted in the past Monthly Reports as Hot Titles including special focus on their industry journey. To have a solid grasp of how these productions did on 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.



THE EMPRESS

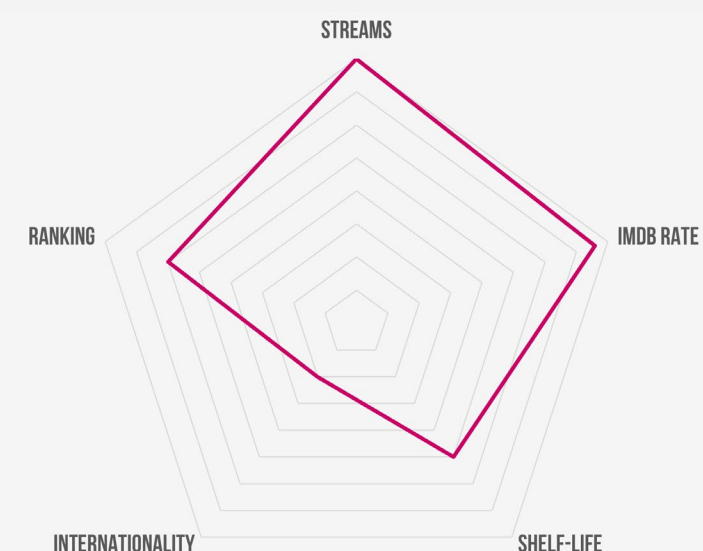
Pitched as a sumptuous reimagining of the life of Empress & Queen Elisabeth of Bavaria, a young woman ahead of her time that rebels against the rigid rules of the 19th century and the court, "The Empress" is in the wave of successful royal drama next to "Royal Teen", "Young Royals", as well as greatest hits "The Crown" and "Bridgerton" - and even "Harry and Meghan". What is it about the royal world? "The Empress" has worked very well in all markets, it has gathered more than 50M streams in all of them and, for the icing in the cake, it has a pretty good rate in IMDB, 7.8. Together with "Kleo", "The Empress", "Resident Evil" and "1899" are a proof of the quality productions that came out from Central Europe.



GRIZZY AND THE LEMMINGS

They may not make a lot of noise, but they are one of the most important pieces of a platform strategy: kids' content. Just when we thought no product could compete with long-running preschool titles like "Peppa Pig" and "Paw Patrol", along came "Grizzy and the Lemmings". In France, the show has crowned itself as the most streamed show by far. Across all markets, the show has amassed an incredible 229 million views. Furthermore, it has demonstrated remarkable longevity, spending the longest time on the charts compared to other selected shows. In France, it consistently ranks in the Top 100 almost every week.

EUROPEAN MARKETS | SELECTED SHOWS PROFILE



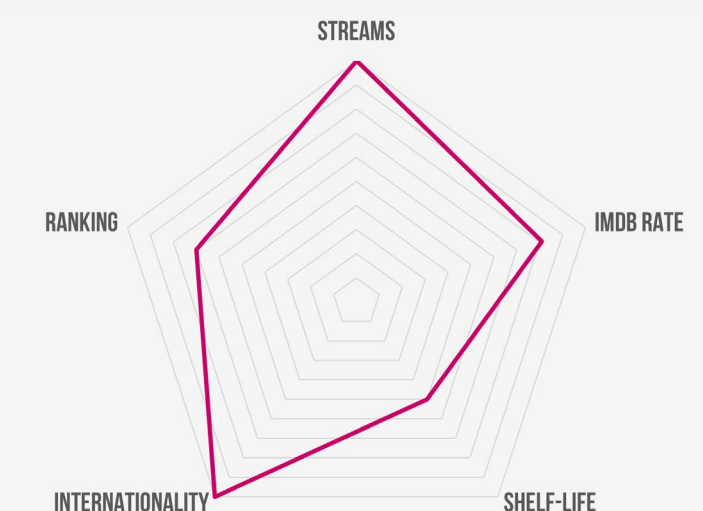
THE SCENT OF PASSION

Representing other LATAM telenovelas such as “The Queen of Flow”, “Pasión de Gavilanes” or “Hasta que la plata nos separe”, “The Scent of Passion” serve us a showcase to proof you how hard telenovelas are impacting the markets. It may not be surprising that products like these succeed in Spain - although a figure higher than 80 million in only one market would have to surprise you. What we find more remarkable is how telenovelas have also entered the French, Italian - and even the German market, succumbing to their temptation more than once. We love to see how borders cease to make any kind of sense with products of this kind.

HOW TO READ THIS SECTION

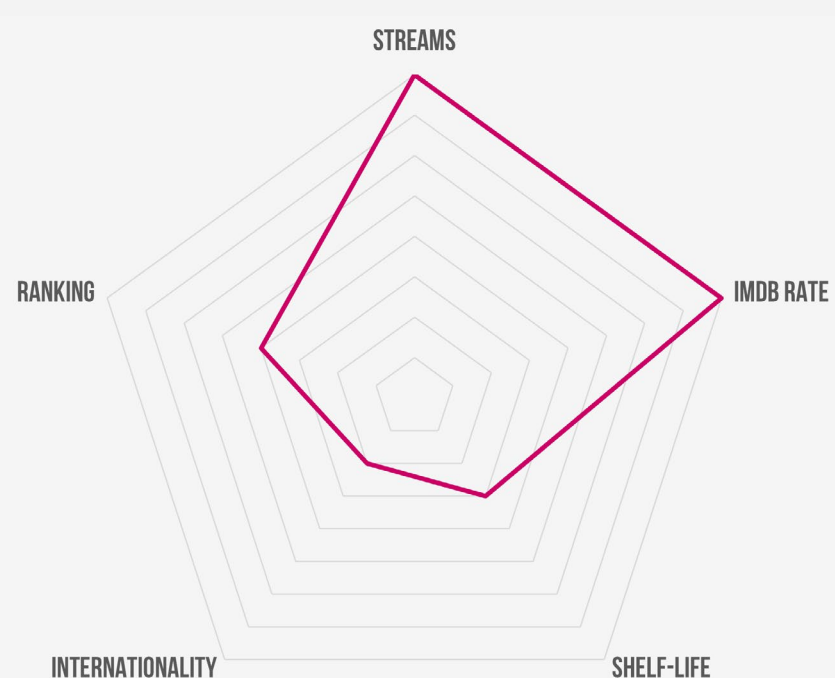
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If you want dive in the methodology behind these new variables, head to the Methodology section at the end of the report.



WEDNESDAY

In one of the first interviews that the new Netflix’s CO-CEOS gave, when were asked about where will the growth of the streaming business come from over the next years, Peters answered that making content like “Squid Games” and “Wednesday” something unusual, but “basically something that happens literally every week”. “Wednesday” is the perfect product of Netflix. It traveled to all the little corners of the world, it stayed on the charts on a significant period of time, it has collected more than 335M views in all markets, it made a thousand of people come back to its subscription and furthermore it has a great rate on IMDB. “Wednesday” is that - the marvel of Netflix’s year.



SMILEY

“Smiley”, the adaptation of a theatrical play with the same name produced by Minoria Absoluta, garnered 21 million views in the second semester, despite being on the biannual charts for only 24 days. Despite its short period of time in the second part of 2022, the show finished in the 9th position among the most streamed European shows in home market, just behind “Elite”, “Alba”, “Sagrada Familia” and “La Que Se Avecina.” We have no doubt that “Smiley” is proof that bilingual products like this have great potential in Spain and beyond. This is evident in its high rating on IMDB and the impact it had on Twitter and TikTok, where millennials and GenZ audiences went totally crazy.

GLOBAL TAKES

- 1 / Festivities boost the consumption trend out of seasonality.** Most markets experience a peak in streaming activity during August due to school vacations providing more free time. However, there is a noticeable decrease in streaming activity during September, October, and November, except for during Halloween week. This is reported to be worth millions of viewing hours. Some content highlights during the summer period such as "The Gray Man", "Purple Hearts", and "Persuasion" - clearly targeting the youngs with spare time in their hands.
- 2 / European Dramas gaining popularity, however, American content maintain leading position.** Drama emerges as the category where European content holds the most influence in the Spain, Germany and France markets with around the 30% with successful titles from Germany, Poland, Norway, France, and Spain. European dramas are gaining popularity, but they still lag behind American content "All quiet on the western front", "The Next 365 Days" and "Troll", Danish "Loving Adults" and "Los renglones Torcidos de Dios" made the Top 5 and collected 17% total European share. All but Nordic "Troll" are Netflix Originals.
- 3 / Rise of Female-Led Content reach high share quotas.** Female leading roles have risen in the past year, attaining the highest viewing quotas, particularly in series targeting teens and young adults. Examples of this trend include series like "Do Revenge", "Persuasion", "Look Both Ways" and the second instalment of "Enola Holmes" sits above the 18M streams in the five markets. Female-led crime shows such as "Lidia Poët" and "La Chica de Nieve" further exemplify the power of women in driving viewership. Shows like "Wednesday", "The Crown", and "Never Have I Ever" have reached the global Top 14, providing diverse and rich entertainment for female audiences. This rise of female-centered content is evident.
- 4 / Netflix Originals targeting YA are taking European Markets by storms and Amazon finds a compelling IP with "The Lord of the Rings":** The Young Adult content generates a substantial number of views, with an impressive average of Top 20, as example Teen & Young Adults rated content meets its peak in Italy with 20% share, followed by French market with 17%, and around 14% in Germany and Spain. The top-ranking Netflix Originals for young adults, such as "Stranger Things," "Elite," and "The Umbrella Academy," dominate the charts with over 132M streams each. Amazon's "The Lord of the Rings" series has achieved unparalleled success in the UK market with 52M streams at #21 in the UK's chart, totalling the 130M streams.
- 5 / Spanish content travel crossing borders** Spanish local content holds a significant viewership share domestically, with 17% share in movies and 14% in shows, placing second after American content and LATAM content in series. "The Scent of Passion" reached #37 on Top50 list thanks to Spanish audience loyalty to the telenovela and its 68.4M streams. Spanish shows targeting young adults, such as "Elite," perform exceptionally well, both domestically and internationally, in France we find the crime show in Top 4 with 22.9M streams, in Germany at #5 (14M streams), closing the rank Italy at #8 (8.7M). Other content such as "Los Renglones Torcidos de Dios" (Top10 France, Top 15 in Italy) and "La Casa de Tiza" in Germany reach #14. "Alba" fints #32 with 5.6M streams in UK, the only market that seems uncharmed by Spanish productions.
- 6 / France keeps the preference for Asian series over European productions.** Out of all the content on Netflix and Amazon, Asian productions make up 16% which is 2% more than neighbouring markets, while other European content only makes up 2%. The Top 14 includes at least three Anime series, with "Naruto: Shippûden" being the second-most streamed content with 88 million streams. "Hunter x Hunter" and "Naruto" indicate that households with teenagers are a significant audience who use Netflix to watch their favourite series.

GLOBAL TAKES

- 7 / Netflix still have what's German audience is claiming to watch.** Netflix remains the leading streaming service in Germany, outperforming competitors like Amazon Prime Video with a sharing of 80% against 20%. Germany sets the record for Prime quota, but still, Netflix Originals, such as "Monster: The Jeffrey Dahmer Story," achieve record-breaking viewership numbers. Despite the high-profile nature of Amazon's "The Lord of the Rings: The Rings of Power," it falls short of the success of Netflix's top shows. Established series like "The Big Bang Theory" still hold significant viewership numbers on streaming platforms and bolster its position as a must-asset for the N-giant.
- 8 / Italian local productions lose its grip in the domestic market.** We are used to noticing a clear preference for local productions in the Italian and Spanish markets. In this report, the Italian series sits mainly above Top 20, except for "Mare Fuori", "Skam Italy", and "Tutto Chiede Salvezza". The local share descent 2 points, while British content grew by 5 points share. "The Crown" and "The Sandman", series help the excel of the British viewing quota. German series such as "1899" and "The Empress" perform over 9M streams. Italian movies follow a more significant drop of 4% with only "Sotto la luna di Amalfi", "Don't stop me now" and "Un natale in famiglia" at Top 30. Opposite to other markets, the Italian content didn't find a spot in the Top 50's markets, except for a few exceptions such as "The Winx Saga".
- 9 / UK content grows in all the markets at least 1,5% of the share and glow in Italy with an increase of 5% in series.** Netflix originals boost the British share in the markets, concretely "Enola Holmes 2" and the thriller "I Came By", which collected more than 23.4M streams each. The Holmes' little and bold sister reaches the 20% share quota of its total viewing in France and Spain. The jewel of the content still is "The Crown" with 245M accumulated streams during the analysed period, being the UK the main watcher with 46% of its viewership and followed by Spain with 18%.



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 JULY TO DECEMBER 2022

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