The International Communications
Market 2017

TV and audio-visual
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### 5.1 TV and audio-visual: overview and key market developments

**Figure 46  Key metrics**

<table>
<thead>
<tr>
<th>TV revenue (£bn)</th>
<th>UK</th>
<th>FRA</th>
<th>GER</th>
<th>ITA</th>
<th>USA</th>
<th>JPN</th>
<th>AUS</th>
<th>ESP</th>
<th>NED</th>
<th>SWI</th>
<th>POL</th>
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<td></td>
<td>14</td>
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<td>6</td>
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<table>
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<th>Revenue per cap (£)</th>
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<th>FRA</th>
<th>GER</th>
<th>ITA</th>
<th>USA</th>
<th>JPN</th>
<th>AUS</th>
<th>ESP</th>
<th>NED</th>
<th>SWI</th>
<th>POL</th>
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<th>BRA</th>
<th>RUS</th>
<th>IND</th>
<th>CHN</th>
<th>NGA</th>
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<tbody>
<tr>
<td>from advertising</td>
<td>218</td>
<td>136</td>
<td>254</td>
<td>105</td>
<td>407</td>
<td>179</td>
<td>163</td>
<td>66</td>
<td>156</td>
<td>185</td>
<td>54</td>
<td>140</td>
<td>49</td>
<td>17</td>
<td>6</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>from subscription</td>
<td>70</td>
<td>59</td>
<td>66</td>
<td>39</td>
<td>158</td>
<td>79</td>
<td>86</td>
<td>22</td>
<td>46</td>
<td>52</td>
<td>18</td>
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<td>23</td>
<td>11</td>
<td>2</td>
<td>9</td>
<td>0.7</td>
</tr>
<tr>
<td>from public funds</td>
<td>90</td>
<td>35</td>
<td>77</td>
<td>45</td>
<td>248</td>
<td>63</td>
<td>58</td>
<td>39</td>
<td>82</td>
<td>92</td>
<td>34</td>
<td>91</td>
<td>26</td>
<td>6</td>
<td>4</td>
<td>11</td>
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<table>
<thead>
<tr>
<th>Online TV revenues (£m)</th>
<th>UK</th>
<th>FRA</th>
<th>GER</th>
<th>ITA</th>
<th>USA</th>
<th>JPN</th>
<th>AUS</th>
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<th>RUS</th>
<th>IND</th>
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<td>TV revenues (£bn)</td>
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<td>724</td>
<td>930</td>
<td>373</td>
<td>13,919</td>
<td>1,002</td>
<td>559</td>
<td>236</td>
<td>313</td>
<td>342</td>
<td>132</td>
<td>314</td>
<td>589</td>
<td>235</td>
<td>4,729</td>
<td>0.10</td>
<td></td>
</tr>
<tr>
<td>Largest TV platform</td>
<td>Dsat</td>
<td>IPTV</td>
<td>Dsat</td>
<td>DTT</td>
<td>Dsat</td>
<td>DTT</td>
<td>DTT</td>
<td>Dcab</td>
<td>Acab</td>
<td>Dsat</td>
<td>IPTV</td>
<td>Dsat</td>
<td>Dsat</td>
<td>Dcab</td>
<td>Dsat</td>
<td>Dsat</td>
<td>Dcab</td>
</tr>
<tr>
<td>% of homes (main set)</td>
<td>40</td>
<td>40</td>
<td>44</td>
<td>69</td>
<td>42</td>
<td>56</td>
<td>61</td>
<td>65</td>
<td>48</td>
<td>35</td>
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<td>46</td>
<td>41</td>
<td>42</td>
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<td>DTV take-up (%)</td>
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<td>76</td>
<td>100</td>
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<td>Pay TV take-up (%)</td>
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<td>57</td>
<td>33</td>
<td>81</td>
<td>75</td>
<td>38</td>
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<td>30</td>
<td>71</td>
<td>42</td>
<td>73</td>
<td>32</td>
</tr>
<tr>
<td>OTT SVoD take-up (%TV hh)*</td>
<td>41</td>
<td>11</td>
<td>25</td>
<td>9</td>
<td>84</td>
<td>18</td>
<td>28</td>
<td>13</td>
<td>18</td>
<td>40</td>
<td>10</td>
<td>11</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>8</td>
<td>N/A</td>
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<tr>
<td>TV viewing (min/day)</td>
<td>212</td>
<td>223</td>
<td>223</td>
<td>248</td>
<td>270</td>
<td>262</td>
<td>188</td>
<td>233</td>
<td>183</td>
<td>148</td>
<td>264</td>
<td>193</td>
<td>254</td>
<td>248</td>
<td>N/A</td>
<td>146</td>
<td>N/A</td>
</tr>
</tbody>
</table>

*Notes: Pay-TV take-up refers to the number of TV households that pay for a DTT, satellite, cable or IPTV subscription service.

*Online TV revenues refers to advertising, subscription, retail and rental on-demand revenue derived from online services delivering TV and video content.

*OTT SVoD take-up refers to subscription services that offer video-on-demand content (VoD) delivered via the internet, or services that offer live streaming to a selection of channels/content as well as VoD content.

*For the purposes of this table most figures have been rounded to the nearest whole number.

*Ampere Analysis. Figures include subscriptions to services that offer live streaming and catch-up services delivered over the internet, such as Netflix, Amazon, Hulu, iQIYI, Hollywood VIP, Youku Premium, Ditto TV, WWE, TVing and Now TV.

**DSO = Digital switchover.**
5.1.1 The UK in context

Global TV revenues exceeded £300bn for the first time in 2016, driven by growth in pay-TV subscriptions and advertising. Pay TV is still the largest component, making up just over half of total revenue, at £154bn. The US continued to have the highest TV revenue (£132bn), and the highest revenue per capita (£407). UK revenue was £14.3bn, and its per-capita revenue of £218 was the third highest among our comparator countries, behind the US and Germany (£256). Unlike the US, the UK and Germany both generate a significant proportion of revenues from public funding; the licence fee in Germany generated £112 per person in 2016, compared to £58 in the UK.

A majority of households in the UK have a pay-TV subscription (58%). There is large variation in the take-up of pay TV: it is ubiquitous in the Netherlands (98%), Korea (96%), India (92%) and Sweden (88%), but is only in a third (or less) of homes in Italy, Spain, Brazil and Nigeria.

The number of paid on-demand and streaming subscriptions per 100 television homes has grown across all comparator countries. The US had the highest number of subscription video-on-demand services (SVoD) among TV households at the end of 2016 (84), with the UK second at 41 (up by 12 subscriptions since 2015). Just under a quarter of UK respondents prefer SVoD services as a cheaper alternative to pay-TV, a similar proportion as in all the comparator countries.

Pay-TV take-up has grown in many countries in recent years, including the UK, where it increased from 55% to 58% between 2011 and 2016. However, the proportion of homes in the US with a pay-TV subscription fell from 87% in 2011 to 81% in 2016; over this period there was a loss of 3.4 million pay-TV households. The US is the only market where SVoD take-up is more than half of all households, and close to saturation (84%), the increasing take-up could be a factor to pay-TV decline in the US, another factor could be a growing cost to pay-TV households, as average revenue per household has increased in nominal terms since 2011 (by 22% to £831 per household in 2016), suggesting customers could be moving away from pay-TV for cheaper alternatives.

The US had the largest total revenue from online TV and video among all of the comparator countries at £14bn, making up 10% of total TV revenue. The US (£43), Sweden (£35), and the UK (£30) had the highest per-capita revenues from online TV and video, reflecting high penetration of SVoD services. SVoD and streaming services were the primary growth drivers, and accounted for the majority of online revenue in the US (56%) and Sweden (54%); in the UK, subscriptions comprised 40% of total online revenue, behind online video advertising.

This higher use of on-demand services has contributed to declines in live broadcast television viewing, which have fallen in most of the comparator countries. In the UK between 2015 and 2016 there was a year-on-year decline in viewing of live broadcast TV (-3%), with consumers watching an average of 3 hours 3 minutes of live TV each day. Although the figures are much lower than for live viewing, average time-shifted viewing in the UK (29 minutes) was significantly higher than in the other countries where data were available, contributing to 14% of total daily viewing.

\[116\] Includes any playback within a number of days after live broadcast, as well as pausing or rewinding live TV. Not all comparator countries measure or report time-shifted viewing; further information on our TV viewing methodology is presented in Appendix A of the Technical appendix.
Nevertheless, although viewers are adopting new forms of viewing, live broadcast viewing remains the way in which most television is watched in the UK (86% live; 14% time-shifted) and in other comparator countries. Viewer attachment to live TV also remains high: across the comparator countries, more people said they would miss live TV or films on free-to-access channels than any other service. When asked which type of content they would miss most if they did not have access to it, 22% of UK respondents chose live TV or films from free-to-access (FTA) channels, ahead of catch-up services (14%).

The UK also had the highest use of free-to-air (FTA) broadcaster catch-up and on-demand services of all our comparator countries; 56% of respondents claimed to watch services such as the BBC iPlayer and All4. The second-highest was Spain (42%) where services such as A la carta deliver content from public service broadcaster RTVE. In the US, use of FTA broadcaster catch-up services was among the lowest (24%).

The US is the biggest market for television production, and broadcaster spend on content and original content was greater than all other markets (£40bn total and £16bn for original content). UK broadcaster spend on content (£8bn) and first-run original content (£3.5bn) was the highest among all European comparator countries.

Despite having lower per-capita revenues, UK broadcaster spend per head in 2016 equalled that in the US (£123) and was higher on first-run original content (£53 per capita compared to £50 in the US). Both were well ahead of our other comparator countries; the next highest was France at £85 per head. Original content spend made up close to half of spend across most of the comparator countries. In Japan, where local TV content is prominent, it was just under 80% of all broadcaster spend.

Advances in viewing technology include the growth of ultra-high-definition (UHD; otherwise known as 4K) TV. Take-up of UHD TV sets grew significantly year on year in each of the comparator countries. In the UK there were just under two million households with UHD TV sets, making up 7% of UK households. US households had the highest take-up of UHD sets (9%) among the comparator countries, with substantial growth in 2016, as the number of households with a UHD TV set increased from 3.9 million to 10.5 million. Across the comparator countries, take-up of UHD TV in the home is still under 10% of TV households.
5.1.2 Key market development: Live TV is resilient despite growth in video-on-demand services

Live TV and films shown on free-to-access channels were the most-watched content across all comparator countries

In all the countries we surveyed, the most popular way of watching video was ‘TV programmes or films at the time of broadcast on free-to-access channels’. More people said they watched free-to-air broadcasts than broadcasts on pay-TV, even in the US, where the large majority of households take a pay-TV service.

However, alongside live TV, large numbers of consumers in all countries were watching other services. The BBC was a pioneer in providing catch-up on-demand services over the internet through the iPlayer, which launched in 2007, and our survey found that consumers in the UK were most likely to use free-to-air broadcaster catch-up and on-demand services, with 56% of respondents claiming to watch services such as BBC iPlayer, ITV Hub and All4; the second-highest reported take-up was in in Spain (43%) where services such as A la carta deliver content from public service broadcaster RTVE. In the US, use of FTA broadcaster catch-up services was among the lowest of the comparator countries (24%). Respondents in the UK and Spain were the most likely to watch video-on-demand services from a pay-TV provider (at 31% and 29% respectively). The widespread availability of on-demand services means that only a small proportion of consumers in each country reported recording TV or film – those in the UK (9%) and US (8%) were the most likely to do this.

Social networking and video-sharing services are part of many consumers’ video watching habits in all of our comparator countries. Our survey found that consumers in Italy and Spain were the most likely to watch video on dedicated video-sharing sites such as YouTube (60% in Italy, 55% in Spain) and to watch video on social media platforms (53% in Italy, 48% in Spain).

Figure 47 Types of content watched: 2017

Proportion of all respondents (%)

<table>
<thead>
<tr>
<th>Type of Content</th>
<th>UK</th>
<th>FRA</th>
<th>GER</th>
<th>ITA</th>
<th>USA</th>
<th>JPN</th>
<th>AUS</th>
<th>ESP</th>
<th>SWE</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV programmes or films at the time of broadcast on free-to-access channels</td>
<td>62</td>
<td>70</td>
<td>75</td>
<td>75</td>
<td>67</td>
<td>71</td>
<td>66</td>
<td>72</td>
<td>68</td>
</tr>
<tr>
<td>TV programmes or films at the time of broadcast on paid for channels, including subscription channels and pay-per-view</td>
<td>39</td>
<td>36</td>
<td>35</td>
<td>31</td>
<td>27</td>
<td>36</td>
<td>35</td>
<td>33</td>
<td>30</td>
</tr>
<tr>
<td>Recorded TV or films</td>
<td>36</td>
<td>35</td>
<td>35</td>
<td>36</td>
<td>36</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>Catch-up or on-demand TV or films from free-to-access broadcaster services</td>
<td>38</td>
<td>39</td>
<td>34</td>
<td>39</td>
<td>34</td>
<td>38</td>
<td>38</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>TV or films on subscription video-on-demand services</td>
<td>36</td>
<td>37</td>
<td>33</td>
<td>33</td>
<td>33</td>
<td>33</td>
<td>36</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Video from dedicated video sharing sites (e.g. YouTube, Dailymotion, Twitch)</td>
<td>35</td>
<td>44</td>
<td>60</td>
<td>60</td>
<td>55</td>
<td>55</td>
<td>55</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>Video-uploaded (or hosted) on social media platforms (e.g. Facebook, Snapchat, Instagram, Twitter)</td>
<td>39</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>TV or films using video-on-demand services through a Pay TV provider</td>
<td>31</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Downloaded video (rented or paid for)</td>
<td>12</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

Source: Ofcom research 2017

Base: All respondents UK=1006, FRA=1038, GER=1012, ITA=1020, USA=1000, JPN=1019, AUS=1008, ESP=1010, SWE=1000

Q9c [Q15c]. Which of the following types of content do you watch?
Across the comparator countries, more people would miss live TV or films on FTA channels than any other service, except in the US, where SVoD ranked highest

When asked which type of video content they would miss most if it were not available, live TV was the most popular choice in all the countries surveyed, with the exception of the US, where SVoD ranked higher. In Japan, watching videos on dedicated websites such as YouTube and Niko Niko would be missed more than any other service apart from live TV.

In the UK, 22% of respondents chose live TV or films from FTA channels ahead of catch-up services (14%). Catch-up services from FTA broadcasters ranked higher in the UK than in the other comparator countries, reflecting the high UK use of services such as BBC iPlayer and ITV Hub, as shown above in Figure 47. Thirteen per cent of respondents in the UK chose SVoD services as the service they would miss most if it were unavailable, compared to only 3% in Japan.

**Figure 48 Types of content that would be missed most: 2017**

Proportion of all respondents (%)

- TV programmes or films at the time of broadcast on free-to-access channels: UK=22, FRA=38, GER=30, ITA=26, USA=22, JPN=17, AUS=13, ESP=11, SWE=6
- TV programmes or films at the time of broadcast on paid for channels, including subscription channels and pay-per-view: UK=9, FRA=11, GER=7, ITA=11, USA=7, JPN=7, AUS=9, ESP=7, SWE=6
- Recorded TV or film: UK=8, FRA=8, GER=6, ITA=9, USA=6, JPN=7, AUS=8, ESP=8, SWE=6
- Catch-up or on-demand TV or films from free-to-access broadcaster services: UK=14, FRA=14, GER=11, ITA=12, USA=11, JPN=12, AUS=14, ESP=11, SWE=11
- Watching programmes or films on DVD or VHS: UK=7, FRA=7, GER=6, ITA=6, USA=6, JPN=7, AUS=7, ESP=7, SWE=7
- Subscription video-on-demand services (e.g. Netflix, Amazon Instant Video, Rakuten TV): UK=11, FRA=9, GER=9, ITA=10, USA=12, JPN=11, AUS=10, ESP=10, SWE=9
- Video from dedicated video sharing sites (e.g. YouTube, Dailymotion, Twitch): UK=10, FRA=8, GER=9, ITA=10, USA=10, JPN=9, AUS=9, ESP=9, SWE=9
- Video uploaded (or hosted) on social media platforms (e.g. Facebook, Snapchat, Instagram, Twitter): UK=9, FRA=10, GER=9, ITA=9, USA=9, JPN=9, AUS=9, ESP=9, SWE=9
- TV or films using video-on-demand services through a Pay TV provider: UK=7, FRA=7, GER=6, ITA=6, USA=6, JPN=7, AUS=7, ESP=7, SWE=7
- Downloaded video (rented or paid for): UK=5, FRA=5, GER=5, ITA=5, USA=5, JPN=5, AUS=5, ESP=5, SWE=5

*Source: Ofcom research 2017*

**Base: All respondents UK=1006, FRA=1038, GER=1012, ITA=1020, USA=1000, JPN=1019, AUS=1008, ESP=1010, SWE=1000.**

**Q15cb. Which type of content would you miss the most if you did not have access to it?**

**UK TV households overtook Sweden to have the second largest number of paid-for on-demand and streaming subscribers per 100 TV households**

According to data from Ampere Analysis, UK on-demand and streaming subscribers increased by 3.5 million to 11.2 million in 2016 (41 subscriptions per 100 TV households). The US exceeded 100 million subscriptions at the end of 2016 (84 subscriptions per 100 TV households). Overall, the number of on-demand and streaming subscriptions was 16 per 100 TV households across all 16 countries at the end of 2016. The US, the UK and Australia had the largest year-on-year increases in the number of subscriptions to OTT services per 100 TV households in 2016.

Ampere’s data show that Netflix had the largest number of subscriptions (36 per 100 TV households) in all of our comparator countries in aggregate, followed by Amazon (24) and China’s IQIYI in third place (14). In the US, the number of Netflix subscriptions was 40 per 100 TV homes, followed by 26 for Amazon. In the
UK, the number of Netflix subscriptions was 22 per 100 TV homes, followed by Amazon at 14, with the rest made up of other paid-for on-demand services such as Now TV and Disney Life.

The Swedish VoD market had the third highest number of SVoD subscriptions per 100 TV homes, and grew by four subscriptions per 100 in 2016. Alongside the UK and US, the Swedish VoD market is well established and is led by the success of Viaplay and Netflix, which have the largest number of SVoD subscriptions per 100 TV households. In 2016 the number of subscriptions to over-the-top services in the UK overtook that in Sweden.

Figure 49   Subscriptions to over-the-top VoD services per 100 television households: end 2016

Source: Ampere Analysis
Notes: Figures include subscriptions to services that offer video on demand, live streaming and catch-up services delivered over the internet, such as Netflix, Amazon, Hulu, iQIYI, Hollywood VIP, Youku Premium, Ditto TV, WWE, TVing and Now TV. All proportion figures have been rounded to the nearest whole number. Figures reflect the total number of VoD subscriptions, not VoD households, in each country.

Convenience and quality of content were the most-cited reasons for signing up to a SVoD service, in all countries, but ‘cheaper than pay TV’ was not far behind

Twenty-four per cent of SVoD users in the UK claimed to have signed up for an SVoD subscription because it was cheaper than traditional pay-TV. This reason was most popular in Australia, where almost half of respondents (46%) claimed to have signed up for this reason, despite the growing levels of pay-TV take-up (see Figure 69). SVoD services are typically considerably less expensive than pay-TV subscriptions: for example, at the time of the research, the cost of a Netflix subscription in the UK (the most popular SVoD platform in the UK; Figure 49) was £5.99 for basic, £7.49 for standard and £9.99 for premium (which includes UHD content), whereas Sky pay-TV services started at £20 a month.

The convenience of viewing content at any time was the most popular reason for signing up to an SVoD provider, in all the comparator countries. This sentiment was most apparent in Sweden (78%), while in Sweden (34%) and Japan (36%) quality of content was a much less popular reason for subscribing.
In the markets where SVoD take-up was highest, half or more respondents chose ‘original content’ as their reason for signing up.

In the markets where take-up of paid-for over-the-top subscription services was highest (Figure 49), including the US, the UK, Sweden and Australia, half (or more) of respondents claimed that ‘original programmes made by the service provider’ was a reason why they signed up. SVoD providers have invested heavily in original content; for example, 59% of Netflix’s expenditure in 2016 was on original content, mainly US productions.

Across all comparators, a third of respondents, or more, stated that US content was their main reason to sign up. Among respondents in Japan, this was the second most popular reason to sign up, at 47%, after back-catalogue films/movies.

In the UK, more than half of respondents (52%) claimed that ‘original programming made by the service provider’ was their main reason for signing up. This was closely followed by ‘a back-catalogue of films’ (41%), ‘programmes or series made in the US’ (36%) and ‘exclusive content not available elsewhere’ (35%).
In 2016, the US accounted for the majority of Amazon Prime Video and Netflix subscribers

Data from Ampere Analysis show that in 2016, the US accounted for the majority of Amazon Prime Video and Netflix subscribers, dwarfing subscriber numbers in any other country (see Figure 49). Nevertheless, as the services expanded into new territories towards the end of 2015 and through 2016, subscriptions grew significantly in international markets. For instance, Amazon subscribers more than doubled in the UK and Japan in 2016, and the service increased its audience in Germany by 50% between 2015 and 2016.

Localisation is increasingly important to SVoD services as they expand into new territories and compete with local operators. Amazon has more than twice as many subscribers as Netflix in Germany, perhaps due to its early introduction of localised content. Amazon’s first German-language original You Are Wanted began streaming on Amazon in March 2017. Netflix’s first German drama Dark is scheduled for release in December 2017. Netflix and Amazon have also invested heavily in Japan, where they compete with local services like dTV and BeeTV. At its launch in September 2015, Amazon Studios announced that 20 original shows would be produced for the Japanese market – half of the company’s international original programming target – while Netflix announced its intention that 40% of its Japanese catalogue would be local content.

While Netflix focuses on video services, Amazon Prime subscribers sign up not just to video content but to other services such as music, e-books and free one-day delivery. However, along with Amazon’s moves...
to promote Prime more broadly in the UK (through advertising and specific Prime-only deals), the rise in subscribers to Amazon video services may be a result of Amazon’s investment in *The Grand Tour*, a series starring former members of the popular BBC production *Top Gear*. Although exact figures are unknown, series one of *The Grand Tour*, which debuted in November 2016, was estimated to have cost between $160m and $250m (£118m to £185m) to produce.

In 2015, the year in which Amazon announced its deal with the *Grand Tour* line-up, Amazon’s global content spend increased by 55% year on year in nominal terms. Netflix’s content spend has also been increasing YoY, by 9% in nominal terms between 2012 and 2013, and by 25% between 2015 and 2016. Although content spend as a proportion of revenue has fallen since 2012, it still accounted for 59% of Netflix’s revenue in 2016, and 101% of Amazon’s TV services.117

### Figure 52  Netflix and Amazon global content spend, revenue, and subscribers: 2012-2016

![Graph showing Netflix and Amazon global content spend, revenue, and subscribers: 2012-2016.](source: Ampere Analysis)

#### Source: Ampere Analysis

#### Note: Ofcom has used an exchange rate of $1.35 to the GBP.

### The majority of content in Amazon and Netflix’s catalogues was produced in the US

In January 2017, US productions dominated the catalogues of both Netflix and Amazon Prime Video. On Amazon, US productions made up 81% of all video hours across our comparator countries; the Netflix figure was 66%. UK productions came ranked second on both platforms, making up almost a fifth of productions on Netflix and just over a tenth on Amazon. The fact that English language content is likely to appeal to US audiences may be a factor in the high representation of UK productions.

The UK also has the second largest catalogue on Netflix (by hours of content available); unsurprising, as it has the second largest market by subscribers among our comparator countries (Figure 49). On Amazon Prime Video, however, subscribers in Germany can access a larger body of content – the relatively high

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117 Figures derived from Ampere Analysis data.
number of hours available may be another reason for Amazon’s success in Germany. Japan has the third largest catalogue among our comparator countries on both platforms, in line with subscriber numbers and investment, as outlined above.

Despite having the second largest content catalogue on Amazon Prime Video (about 9,500 hours of content), German productions did not feature heavily on the platform (about 700 hours) in January 2017. Ampere Analysis data from July 2017 suggest that Netflix and Amazon’s catalogues include only 1% to 10% of local content, depending on the market (with the exception of the US).

Figure 53  Netflix and Amazon - hours of content, by country of production and distribution: January 2017

![Image: Hours of content, January 2017 (000s)](source)

Source: Ampere Analysis
Note: Amazon refers to Amazon Prime Video, excluding Amazon Prime Video Direct. Country of production refers to the country of origin, where a film was either produced or commissioned. Hours of content available in each country includes duplication between the countries. Hours of available content are not available for France and Australia. Country of origin data represents a subset of the full array of content available on Netflix and Amazon – as this covers the 9 markets in the chart.

5.2  The TV and audio-visual industry

5.2.1  Revenues

Global TV revenues reached £366 billion in 2016

Global TV revenue in 2016 reached £366bn, with pay-TV revenue accounting for more than half of this (£200bn). Global net advertising revenue (NAR) was £138bn, while public funding from TV licence fees was £29bn; this has changed little in nominal terms over the past four years.

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118 Ampere Analysis, SVoD Content Strategies: The Drive for Originality (Thinking Local, Going Global).
US TV revenue per head was more than double the next largest market

In 2016, the US had the highest TV revenues (£132bn), and the highest revenue per capita (£407). The US was far ahead of the next largest markets, Germany (£21bn; £256 per capita) and the UK (£14bn; £218 per capita). Beyond these markets, revenues from the Swedish TV market reached £2bn in 2016, and the Swedish TV market had the next largest per-capita revenue at £185. Penetration of pay-TV in Sweden is one of the highest among the comparator countries, at 89% (Figure 69).

The television market in China generated £28bn in 2016, although this represents just £20 per head. In recent years there has been significant growth in pay-TV (Figure 69) and in IPTV platforms (see Figure 68) in China.
Source: IHS Markit
Notes: Revenues include advertising, subscriptions and sources of public funding only, and does not include OTT services. BRIC is Brazil, Russia, India and China. Europe includes UK, France, Germany, Italy, Spain, Sweden, Netherlands and Poland. Asia Pacific includes Japan, South Korea and Australia. All revenue figures are expressed in nominal terms. All figures have been rounded to the nearest whole number.

Figure 56  TV revenues per capita, by revenue source (£): 2016

Pay TV remains the largest source of TV revenue across comparators
For the UK and the majority of European comparators, subscription revenues remain the largest source of TV revenue. However, in Italy and Spain, advertising accounted for a larger share of revenue (Italy 43%, Spain 59%) than subscriptions. Although subscription revenues remain strong across the comparators, pay-TV revenue’s share of the Spanish TV market has declined, despite an increase in the proportion of pay-TV households (see Figure 69).

Pay-TV subscription revenue made up a large proportion of total revenue in the BRIC and Asian markets. In India, where take-up of pay TV is high (92%), it accounted for 63% of total TV revenue. However, pay-TV ARPU was only £31 in India, and alongside Russia (£22) and China (£52), it is one of the lowest among the comparator countries. In Nigeria pay-TV take-up is only 33% (see figure x.xx), although a large proportion of total TV revenue is from pay-TV subscriptions (77%).

Germany had the largest absolute (£9.2bn) and proportion (42%) of revenue generated from public funding of television services. Japan and the UK received the second and third largest public funding revenue, among the comparator countries.
Figure 57  TV revenues among selected comparator countries (£bn): 2011 and 2016

Source: IHS Markit

Note: The US was the largest market by a considerable margin and is accommodated here using a different scale from the other comparator countries. All revenue figures are expressed in nominal terms.

TV revenue per head in the UK was £218 in 2016, half that of the US

In 2016, TV revenue per capita in the UK was £218, the third highest of our comparator countries after the US (£407) and Germany (£256). The UK had the fourth highest pay-TV revenues per head, at £90 per person per year, not far behind Sweden and South Korea, where pay-TV revenues per capita was £92 and £91 respectively. The US had the highest pay-TV revenues per head, at £249, with little change in nominal terms year on year. UK public funding revenue (via the licence fee) was £58 per person, the second highest of our comparator countries, but less than Germany (£112) where payment of a licence fee is compulsory for households regardless of whether they have a TV or radio.

Compared to the majority of comparator countries, Australia and Japan had a larger proportion of TV revenue generated from advertising. They were also the second and third largest markets for TV advertising revenue per capita; £86 in Australia and £79 in Japan.

Figure 58  Highest TV per-capita revenue countries, by revenue source: 2016

Source: IHS Markit

Notes: Revenues include advertising, subscriptions and sources of public funding only.

TV revenues per head for the BRIC countries and Nigeria remained the lowest among the comparator countries in 2016.
In France, there was a decline in the number of pay-TV subscribers, but the decline in subscription revenues in nominal terms was offset by growth in advertising revenue, as former pay-TV subscribers chose to supplement their free-to-air viewing with online video or other subscription services (Figure 50).

**Figure 59  TV revenue per capita, by revenue source (£): 2016**

*Source: IHS Markit*

*Notes: Revenue includes advertising, subscriptions and sources of public funding only; figures inside the bars represent industry revenue per capita by source (£GBP). All figures are expressed in nominal terms. All figures have been rounded to the nearest whole number.*

**Pay-TV revenue per pay-TV household was highest in the US in 2016 as Australia and Spain noted their largest losses in nominal terms since 2011**

The UK had the third-highest pay-TV average annual revenue per pay-TV household among our comparator countries in 2016, behind the US and Australia. In most comparator countries pay-TV revenue per pay-TV household increased in nominal terms between 2011 and 2016, although there were decreases in Australia, the UK, Italy and Spain.

Despite the growing number of pay-TV households in Spain, subscription revenue (in nominal terms) has been falling since 2011. Growth in subscriber numbers could be due to the increasing take-up of triple-play and quad-pay offers which bundle television services with fixed telephony, broadband and mobile services; however, these service are often ‘pay-TV-lite’ and do not drive large pay-TV revenues.
Public funding via a licence fee is an important element of TV finance in seven of our comparator countries

At £145.50 per year, the cost of the UK licence fee was the third highest in 2016 among the comparator countries which had a licence fee. The UK television licence fee rose to £147 on 1 April 2017, and will continue to rise in line with inflation over the next five years.

In Germany, payment of licence fees is compulsory for all households regardless of whether they own a TV or radio, including businesses. Public funding revenue in Germany is the largest among the EU comparator countries and funds public broadcasters such as ZDF and regional broadcasters on the ARD network. Sweden had the highest licence fee among the comparator countries; it uses it to fund TV and radio channels as well as TV and radio content online. The fee is collected from all households with a TV set (or personal computers connected to the internet). Italy had the second lowest licence fee among the European comparators at £81.98. The licence fee was lowered by £11 in 2015, and incorporated into electricity billing.

The TV licence fee in Japan has fallen in nominal terms since 2011, to £95.20 per year (it can be cheaper for households if it is paid on a contractual basis, with discounts for six-monthly and annual payments). In South Korea, the licence fee is the lowest among the comparator countries, and has remained the same since 1981. It is collected by the Korea Electric Power Corporation, and paid for within electricity billing.
UK broadcaster spend per head equalled the US, and was higher than the US on original content

The UK and the US had the highest broadcaster spend per capita on content, at £123, but broadcaster spend on original content was slightly higher in the UK, at £53 compared to £50 in the US. Both were far ahead of the other comparator countries for which data are available; the next highest spend was in France, at £85 per capita.

Original content spend made up close to half of broadcaster spend on content across the comparator countries. In Japan it was just under 79% of all broadcaster spend. In the US, broadcaster spend on content and original content was greater than all other markets (£40bn for total and £16bn on original). UK broadcaster spend on content (£8bn) and first-run original content (£3.5bn) was the highest among all European comparator countries. The public service broadcaster (PSB) channels in the UK spent a total of £2.1bn on first-run UK-originated content in 2016, with just under 50% of this coming from the BBC.\(^\text{119}\)

In India, broadcaster spend on content increased in nominal terms from £1bn in 2012 to just over £2bn in 2016, and original content spend increased from £240m in 2012 to £730m in 2016. However, per-capita spend was the lowest across all comparators.

\(^\text{119}\) PSB annual report 2017 (figure does not include spend on sports). Figure 16 PSB first-run UK-originated programme spend, by genre. (https://www.ofcom.org.uk/__data/assets/pdf_file/0019/103924/psb-annual-report-2017.pdf)
**Figure 62  Total broadcaster spend on content, among comparators (£bn): 2012-2016**

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
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<td>36.5</td>
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<td>24.3</td>
<td>25.7</td>
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<td>2.6</td>
<td>3.1</td>
<td>3.5</td>
<td>3.9</td>
<td></td>
</tr>
</tbody>
</table>

Top Three

- USA £39.7bn is on new original content
- UK £8bn is on new original content
- Japan £7.5bn is on new original content

Source: IHS Markit

Notes: All figures are expressed in nominal terms. BRIC is Brazil and India. Europe includes UK, France, Germany, Italy, Spain, Sweden and Netherlands. Asia Pacific includes Japan, South Korea and Australia. Data not available for: China, Nigeria, Poland and Russia. Taken from IHS Channels and Programming Intelligence. Originated programming spend numbers do not include any spending on sports programming.

**Figure 63  Total broadcaster per-capita spend on content (£): 2016**

<table>
<thead>
<tr>
<th>Country</th>
<th>All Content</th>
<th>Original Content</th>
</tr>
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<tbody>
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<td>123</td>
<td>53</td>
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<tr>
<td>USA</td>
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</tr>
<tr>
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<tr>
<td>GER</td>
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<tr>
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<td>JPN</td>
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<td>1</td>
</tr>
<tr>
<td>IND</td>
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<td></td>
</tr>
</tbody>
</table>

Source: IHS Markit

Notes: All figures are expressed in nominal terms. Taken from IHS Channels and Programming Intelligence. Originated programming spend numbers, do not include any spending on sports programming. All figures have been rounded to the nearest whole number.

US online revenues were larger than all the comparator countries combined in 2016

The US had the largest total revenue from online TV and video among all the comparator countries at £14bn in 2016, making up 10% of total TV revenue in the US.

On a per-capita basis, the US (£43), Sweden (£35), and the UK (£30) had the highest revenues from online TV and video services in 2016. This reflects the maturity of their online markets, with high penetration of SVoD services. Subscriptions to video streaming and on-demand services were the primary driver of
growth in online revenue, and accounted for 56% of online TV and video revenues in the US in 2016, 54% in Sweden and 40% in the UK.

In Italy and India, where take-up of subscriptions to streaming and on-demand services was low (see Figure 49) and the use of free online video platforms was high (see Italy Figure 47), ad-supported video revenue contributed the majority of online TV and video revenue in 2016. In these markets a significant proportion of online TV and video revenue was advertising revenue from YouTube. In Italy, 47% (£174m) and in India, 69% (£121m) of online revenue was generated from ad-supported YouTube content.

**Figure 64**  Total online TV and video revenue for selected countries (£m): 2016

Source: IHS Markit

Note: The US was the largest market by a considerable margin and is accommodated here using a different scale from the other comparator countries. ‘Online TV and video revenue’ refers to advertising revenue and subscription revenue as well as retail and rental on-demand revenue derived from online services delivering TV and video content. Typically, it includes services such as catch-up TV services, Netflix, Xbox Video, Hulu and Hulu Plus, iTunes and YouTube, among others. YouTube revenues are included within ad-supported video revenue. All figures have been rounded to the nearest whole number.
Online TV and video per-capita revenue for selected countries (£): 2016

Source: IHS Markit

Note: 'Online TV and video revenue' refers to advertising revenue and subscription revenue as well as retail and rental on-demand revenue derived from online services delivering TV and video content. Typically, it includes services such as catch-up TV services, Netflix, Xbox Video, Hulu and Hulu Plus, iTunes and YouTube, among others. YouTube revenues are included within ad-supported video revenue. All figures have been rounded to the nearest whole number.

5.3 The TV and audio-visual consumer

5.3.1 Digital TV take-up

The UK was one of five comparator countries in which all TV services were digital at the end of 2016. The UK, Italy, Spain, Australia and Japan were the only comparator countries where all TV services were digital at the end of 2016. The majority of countries have completed digital switchover but some still have analogue cable services. Among these are the US, France, Germany, Netherlands, Sweden, Poland and South Korea (Figure 67).

Countries which have yet to complete digital switchover are Brazil (scheduled for 2018), India (2018), Russia (2019), China (2020) and Nigeria (2020).

Between 2011 and 2016 the greatest increases in digital television on main television sets were in Nigeria (+62pp), India (+46pp) and Russia (+38pp). Sweden had the lowest DTV take-up among the comparator countries in 2016, as analogue cable remains a popular option within the market (Figure 67).

Digital switchover is the name given to the process by which analogue terrestrial television is replaced with digital terrestrial television.
Take-up of digital television on main sets was highest in France and South Korea at the end of 2016 and was growing fastest in China

Internet protocol television (IPTV)\textsuperscript{121} continued to compete with other digital platform technologies, encouraged by growth of triple-play bundled services in countries with high-bandwidth broadband infrastructure. Well-established IPTV markets include France (40%), South Korea (32%) and the Netherlands (30%). There has been a surge in take-up of IPTV since 2015 in China (up 10pp), Russia (up 3pp) and Australia (up 3pp).

There are few IPTV-only households in the UK, due to well-established satellite and cable pay-TV platforms alongside free-to-air digital terrestrial TV. The large majority of the 7% of UK households that received IPTV television channels at the end of 2016 subscribed to triple-play services from either BT or TalkTalk. Both of these providers offer hybrid digital terrestrial and IPTV services, with free-to-air channels and a small number of subscription channels provided over the digital terrestrial platform and additional subscription channels and on demand services over IPTV.

China had the third highest proportion of IPTV households among the comparator countries (21%; 87 million IPTV households), growing from just 11% of households in 2015. This rapid growth is likely to have been driven by initiatives to achieve convergence across telecoms, radio, television and internet services over a single broadband connection\textsuperscript{122,123}.

The availability of broadband and devices capable of using IPTV networks can affect the popularity of IPTV. An underdeveloped internet infrastructure can be a major constraint for IPTV market growth in

\textsuperscript{121} Internet protocol television (IPTV) is the term used to describe the television platform that delivers channels to viewers using internet protocol (IP) technology over a broadband connection.

\textsuperscript{122} Xinhua 2017, \textit{China to invest 1.2 trillion yuan in information infrastructure}. (Accessed: \url{http://news.xinhuanet.com/english/2017-01/12/c_135977498.htm})

developing countries. Speeds can be less of a limiting factor than the quality of an IPTV stream, as speeds of 2-5 Mbit/s are generally capable of streaming standard and high-definition content.

Despite high take-up of over-the-top services in the US (84%) (Figure 49), suggesting a mature online viewing market, the proportion of homes with IPTV was among the lowest of the comparator countries (6%). It was also the only country in which there was a decline in the number of households with IPTV in 2016 (down by 1.5 million), as low subscription renewal affected IPTV providers. The proportion of digital terrestrial TV (DTT) households in the US was up by three percentage points since 2015, and grew at a faster rate than digital cable services.

At 37%, DTT take-up remains strong in the UK, although digital satellite leads the way at 40% of main TV sets. DTT take-up is also well established in Italy, Spain and Australia. With a 56% share of main sets, digital cable is the most popular platform in Japan, but holds a strong presence in Netherlands (48%), China (46%), India (42%) and the US (42%).

**Figure 67  TV platform take-up, main set: end 2016**

Source: IHS Markit/ BARB Establishment Survey

Note: Digital satellite includes free-to-air as well as paid-for services. Data include main TV sets only and are based on a proportion of TV homes. UK data are sourced from the BARB Establishment Survey/TRP Research, for Q4 2016. Based on main TV set in home (nominated by respondents) and from homes with a BARB working TV set. For TV sets with multiple platforms in the UK, a hierarchy-based approach has been applied to determine the platform: DSAT beats DCAB, DCAB beats IPTV, and IPTV beats Freeview. Digital Terrestrial = Freeview, IPTV= BT or TalkTalk or YouView or Plusnet, Other = includes direct access to the internet such as via computer or games console or dongles such as Amazon Firestick and Google Chromecast. This accounts for 1% not shown in the chart above. For the purposes of this report, IPTV in the UK is digital terrestrial TV through any of BT TV/ TalkTalk/ YouView (but may have Freeview-integrated TV) and not DSAT /DCAB/ other platforms. All figures have been rounded to the nearest whole percentage.
Pay-TV take-up in the UK was below the comparator countries’ average

Take-up of pay-TV in the UK was 58% at the end of 2016, three percentage points higher than in 2011, but still below the average across the comparator countries (65%).

The UK pay-TV market has seen the growth of hybrid platform offerings, such as YouView, offered by BT and TalkTalk, which provide lower-cost basic pay-TV services than those available via established satellite and cable platforms, and focus on providing access to on-demand services, along with a DVR. Sky’s Now TV is another lower-cost option, providing Sky’s own established channels to customers through a packaged service and other video-on-demand content. Amazon also launched Amazon Channels in May 2017, a pay-TV-like platform which offers individual subscriptions to more than 40 channels and live programming.

Among our non-European comparator countries, the US was the only one in which pay-TV take-up fell; down from 87% in 2011 to 81% in 2016. Over this period there was a loss of 3.4 million pay-TV households, probably affected by high pay-TV pricing in the US, and by consumers ‘cord cutting’ and taking on-demand and streaming services\(^{124}\) as a cheaper alternative (see Figure 50).

Pay-TV take-up as a proportion of TV households continued to increase across the BRIC countries and Nigeria. Nigeria had the largest increase in pay-TV households between 2011 and 2016 (up 26pp) followed by Russia (up 18pp).

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High definition TV availability is growing in most comparator countries

High definition TV (HDTV) take-up has reached saturation in France, up from 53% in 2011 to 100% in 2016. HDTV growth in other European comparator countries has been much slower. In terms of technology, cable HD services led the way in the Netherlands, the US, Japan and China. HD over IPTV is now an established service in France, Sweden and South Korea. Satellite HD services are common in Germany, Poland and Russia, and are available on the digital terrestrial platform in most comparator countries, including the UK.

More than two-thirds of UK television homes received an HD service in 2016 (69%, or 18.9 million households), putting the UK in sixth position among our 17 comparator countries.

**Figure 69  Take-up of pay TV: end-2016**
Proportion of TV households (%)

![Chart showing take-up of pay TV: end-2016](image)

*Source: IHS Markit*

*Note: All figures have been rounded to the nearest whole percentage.*

**High definition TV availability is growing in most comparator countries**

**Figure 70  Take-up of HD services, all sets, by platform: end 2016**
Proportion of TV households with HD services (%)

![Chart showing take-up of HD services: end 2016](image)

*Source: IHS Markit*

*Note: figures are for HD-enabled homes (those which have a HD capable television set and receive an HD signal). All figures have been rounded to the nearest whole percentage.*
Ultra-HD TV is slowly becoming established
Although there is currently limited availability of ultra-HD (UHD) television channels around the world, UHD TV sets are gaining a foothold. Across the majority of comparator countries, take-up of UHD TV (otherwise known as 4K) sets is growing significantly year on year. In the UK there were just under two million households with UHD TV sets in 2016, comprising 7% of UK TV households.

US households had the highest take-up of UHD sets among the comparator countries. Substantial growth occurred in 2016, as the number of households with a UHD TV set increased from 3.9 million to 10.5 million (representing 9% of TV households at the end of the year). Increased take-up across the comparator countries is probably due to the greater affordability and commercial production of UHD TVs.

Figure 71 Household ownership of ultra-HD TV sets: end 2016
Percentage of TV homes with a UHD TV (%)

Source: IHS Markit
Note: All figures have been rounded to the nearest whole percentage.

5.3.2 Broadcast television viewing
Average minutes of live broadcast television viewing per person per day fell in the majority of comparator countries

Average live TV\(^{125}\) viewing across the comparator countries was 3 hours 28 minutes in 2016, two minutes less than in 2015. Australia, the Netherlands, Sweden and China had the steepest decline in live viewing, compared to other markets. The highest growth rates were in India and Brazil, up 7% and 9% respectively.

In the UK there was a year-on-year decline in viewing of live broadcast TV (down 3%), with consumers watching an average of 3 hours 3 minutes of TV each day in 2016. Although still well below live viewing figures, time-shifted\(^{126}\) viewing in the UK (i.e. the viewing of television programmes after they have been broadcast, either by watching a recording or using a broadcaster’s on-demand service) was significantly higher than in the other countries for which data were available, accounting for 14% of total daily viewing.

\(^{125}\) Watching programmes broadcast at the scheduled time, not only live events such as football matches.

\(^{126}\) Includes any playback within a number of days after live broadcast, as well as pausing or rewinding live TV. Not all comparator countries measure or report time-shifted viewing, so please see the methodology section for further information.
Time-shifted viewing in the US accounted for 11% of total viewing, the second-highest among our comparator countries.

What is not captured below is viewing to non-broadcast services such as SVoD\(^\text{127}\), online video (long form and short form video) and other types of non-broadcast viewing activities on devices like smartphones, all of which are contributing to the overall decline in traditional TV viewing in many countries.

In the US (where penetration of paid-for on-demand and streaming services was 81% of TV homes) average viewing of scheduled content\(^\text{128}\) was down by 1% year on year (4 minutes), primarily due to a decline in live viewing. Italy and Spain also experienced declines in live viewing in 2016 (down by 3% and 2% respectively). In these markets, online video platforms such as YouTube and social media are used by more than half of respondents (Figure 47). Despite the growing use of online platforms across the market, Japan showed no decline in live viewing, even though almost as many respondents in Japan claimed to watch online video as watched live content (41% of viewing on video sharing sites such as NicoNico compared to 52% of viewing live on free-to-access channels).

Figure 72  Average minutes of live broadcast TV viewing per person per day: 2016


Note: Viewing in France relates to France National. Japan Kanto region, considered to be the main TV market in Japan (national data are not available). Viewing in Australia relates to Australia Regional which is calculated on the regions Queensland, Northern NSW, Southern NSW, Victoria & Tasmania and Regional Western Area (the definition of Australia regional changed in 2014 to include Regional Western Australia). All figures have been rounded to the nearest whole number.

\(^{127}\) A subscription service (usually paid monthly) that offers video-on-demand content (SVoD) usually delivered via the internet. Services may offer live streaming to a selection of channels/content as well as VoD content.

\(^{128}\) Scheduled TV programming which is available to all viewers simultaneously (such as those listed in electronic programme guides (EPG)). It includes time-shifted viewing of these programmes up to a specified number of days.
5.3.3 Viewing of domestic publicly-owned channels

Audience share of viewing to domestic publicly-owned channels was stable year on year across comparator countries

Domestic publicly-owned\textsuperscript{129} channels held a majority share of all viewing in China (62\%) and Germany (57\%). In Germany, ZDF (13\%) and ARD Das Erste (12\%) held the largest individual shares of viewing within the publicly-owned channels.

In the UK, the publicly-owned channels\textsuperscript{130} from the BBC, Channel 4 and S4C had a combined viewing share of 43\%, stable year on year. These three broadcasters alone accounted for the majority of viewing to all publicly-owned channels in the UK, and BBC One had the largest share of viewing of all the PSBs (22\%).

\textsuperscript{129} Publicly-owned channels which produce content for the domestic audience

\textsuperscript{130} BBC One, BBC Two, BBC Three (ceased March 2016), BBC Four, BBC News, BBC Parliament, CBBC, CBeebies and BBC red button services, along with Channel 4, E4, More4, Film4, 4seven, 4Music including HD and +1 variants.
Figure 74  Viewing of domestic publicly-owned channels: 2015-2016

Notes: UK - all channels including HD and +1 feeds and BBC red button channels. GER: includes Fernsehen regional channels. ITA - includes all Rai channels. Mixed ownership (domestic/private) channels included in chart for Russia (Pervy Kanal, Karusel), France (Gulli) and South Korea (Euronews). All figures have been rounded to the nearest whole percentage.

5.3.4 Legacy terrestrial channels viewing

More than half of television viewing in UK, France, Germany and Italy is to the long-established channels originally available over analogue terrestrial television.

‘Legacy terrestrial channels’ are those channels which were available on terrestrial analogue television and pre-date the emergence of multi-channels available on new television platforms – in the UK they are BBC One, BBC Two, ITV, Channel 4 and Channel 5) 131. Across the UK, France, Germany and Italy these channels continued to account for more than half of total TV viewing in 2016. In the UK, the share of viewing to legacy terrestrial channels was the lowest among the comparators, but the only one that was stable (at 51%). In France, Germany and Italy, legacy terrestrial channels’ share of the total TV audience declined. Viewing to these channels was highest in France (60.5%) and Germany (59.2%).

Figure 75  Legacy terrestrial channels: 2015-2016

131 Legacy terrestrial channels are based on Médiamétrie’s definition of channels considered to be ‘historical leaders’ in their respective markets.
Notes: Legacy terrestrial channels are based on Médiamétrie’s definition of channels considered to be ‘historical leaders’. UK = BBC One, BBC Two, iTV, Channel 4, Channel 5 (inc HD variants, exc +1s)
Germany = ARD, ARD 3, ZDF, RTL, Sat1, Pro7
France = TF1, France 2, France 3, Canal+, France 5 24/24H, Arte 24/24H, M6
Italy = Rai Uno, Rai Due, Rai Tre, Canale 5, Italia 1, Rete 4, La 7