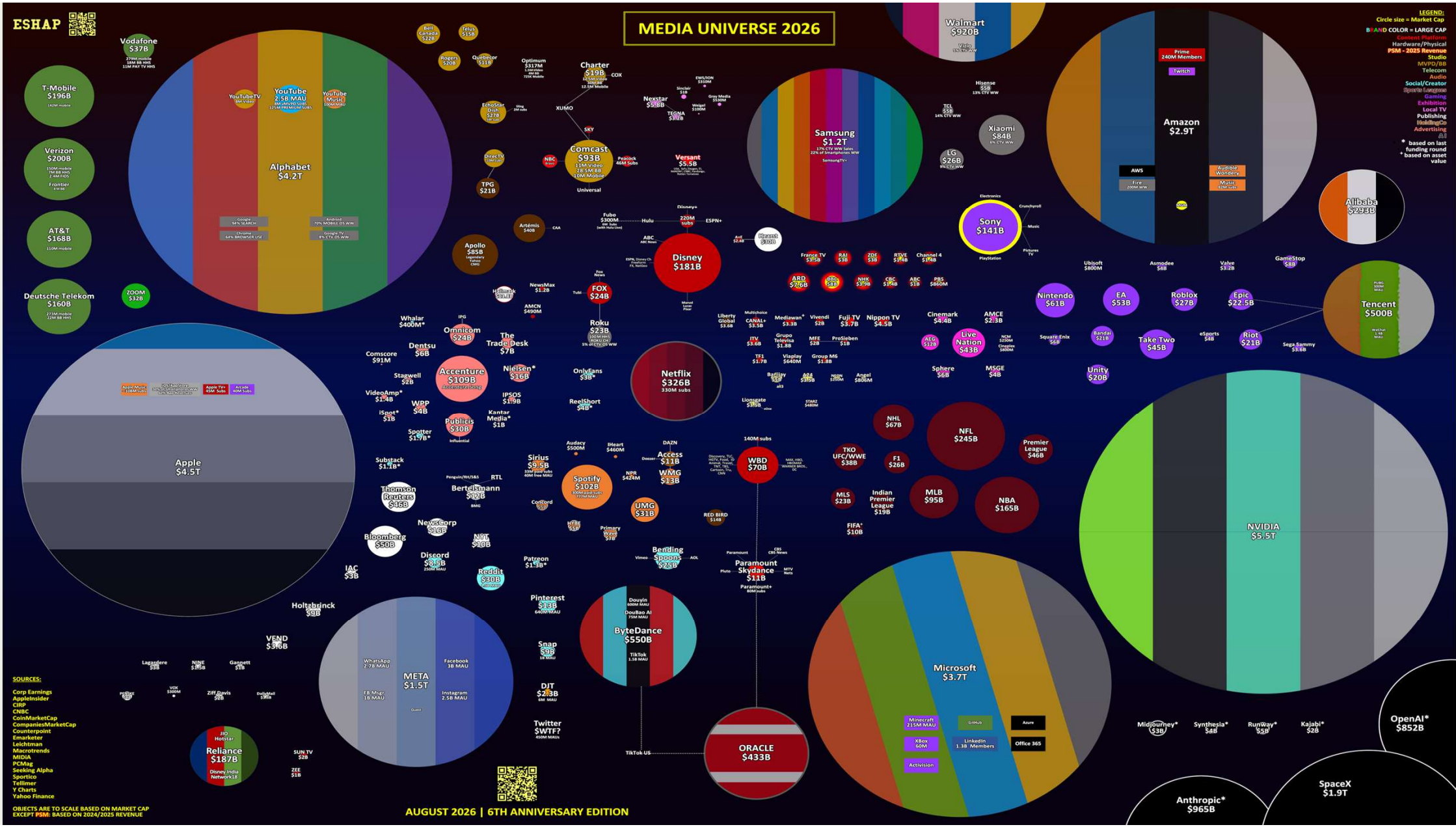
Audience check!

Is Your Program a Match for the Current Market?

PART 1

GLOBAL MARKET EVOLUTION


ESHAP
MEDIA UNIVERSE 2026
LEGEND:
Circle size = Market Cap
BRAND COLOR = LARGE CAP
Content Platform
Hardware/Physical
PSM - 2025 Revenue
Studio
MVPD/BB
Telecom
Audio
Social/Creator
Sports League
Gaming
Exhibition
Local TV
Publishing
Holding Co
Advertising
AI
* based on last funding round
+ based on asset value
Vodafone $37B
T-Mobile $196B
Verizon $200B
AT&T $168B
Deutsche Telekom $160B
ZOOM $32B
Alphabet $4.2T
YouTube 2.5B MAU
YouTube TV
YouTube Music
Bell Canada $22B
Telus $15B
Rogers $20B
Quebecor $1B
Optimum $317M
Charter $19B
COX
XUMO
EchoStar Dish $2B
Sling
DirecTV
TPG $21B
Comcast $93B
NBC
Peacock 46M Subs
Universal
Nexstar $5.5B
TEGNA $3.2B
Sinclair $1B
EWS/ION $330M
Gray Media $530M
Weigel $100M
Versant $5.5B
SKY
Samsung $1.2T
Hisense $5B
TCL $5B
Xiaomi $84B
LG $26B
Walmart $920B
VIZIO
Amazon $2.9T
Prime 240M Members
Twitch
AWS
Fire
Audible
Wondery
Music
Alibaba $293B
Sony $141B
Electronics
Crunchyroll
Music
Pictures
TV
PlayStation
Artémis $40B
CAA
Apollo $85B
Fubo $300M
Hulu
Disney+ 220M subs
ESPN+
ABC
Disney $181B
Hearst $30B
Fox News
FOX $24B
Tubi
NewsMax $1.2B
AMCN $490M
Hallmark $35B
Roku $23B
Whalar $400M*
IPG
Omnicom $24B
Dentsu $6B
Comscore $91M
The Trade Desk $7B
Accenture $109B
Nielsen* $16B
Stagwell $2B
VideoAmp* $1.4B
WPP $4B
iSpot* $1B
IPSOS $1.9B
Kantar Media* $1B
Publicis $30B
Spotter $1.7B*
OnlyFans $3B*
ReelShort $4B*
Netflix $326B
330M subs
Liberty Global $3.6B
Multichoice
CANAL+ $3.5B
Mediawan+ $3.3B
Vivendi $2B
Fuji TV $3.7B
Nippon TV $4.5B
ITV $3.6B
Grupo Televisa $1.8B
MFE $2B
ProSieben $1B
TF1 $1.7B
Viaplay $640M
Group M6 $1.8B
Lionsgate $385B
STARZ $480M
Cinemark $4.4B
AMCE $2.3B
AEG $12B
Live Nation $43B
NCM $250M
Cineplex $800M
Square Enix $6B
Bandai $21B
Sphere $6B
MSGE $4B
Nintendo $61B
EA $53B
Roblox $27B
Epic $22.5B
Take Two $45B
eSports $4B
Riot $21B
Sega Sammy $3.6B
Unity $20B
Ubisoft $800M
Asmodee $4B
Valve $3.2B
GameStop $8B
Tencent $500B
PUBG 100M MAU
WeChat 1.3B MAU
Apple $4.5T
Apple Music 110M Subs
Apple TV+ 45M Subs
Arcade 40M Subs
Holtzbrinck $9B
VEND $36B
Lagardère $2B
NINE $.35B
Gannett $1B
PRISA $1B
VOX $300M
Ziff Davis $2B
DailyMail $1B
IAC $3B
Audacy $500M
iHeart $460M
Sirius $9.5B
33M paid subs
40M free MAU
Substack $1.1B*
Thomson Reuters $46B
Penguin/RH/S&S
RTL
Bertelsmann $12B
BMG
Concord
Newscorp $16B
Bloomberg $50B
NYT $10B
Discord $8.5B
200M MAU
Reddit $30B
Patreon $1.1B*
Spotify $102B
DAZN
Deezer
Access $11B
WMG $13B
NPR $42M
UMG $31B
HYBE $5B
Primary Wave $7B
RED BIRD $14B
Bending Spoons $25B
Vimeo
AOL
WBD $70B
140M subs
Discovery, TLC, HGTV, Food, GO, Animal, Travel, ID, Motor, Cartoon, TNT, CNN
MAX, HBO, HBOMAX, Warner Bros., DC
Paramount Skydance $11B
Paramount
Pluto
CBS
CBS News
MTV Nets
Paramount+ 80M subs
NHL $67B
NFL $245B
TKO UFC/WWE $38B
F1 $26B
Premier League $46B
MLS $23B
Indian Premier League $19B
MLB $95B
NBA $165B
FIFA* $10B
NVIDIA $5.5T
Pinterest $13B 640M MAU
Snap $9B 1B MAU
DJT $2.3B 6M MAU
Twitter $WTF? 450M MAUs
Douyin 600M MAU
DouBao AI 75M MAU
ByteDance $550B
TikTok 1.3B MAU
TikTok US
ORACLE $433B
META $1.5T
WhatsApp 2.7B MAU
Facebook 3B MAU
FB Mktp 1B MAU
Instagram 2.5B MAU
Quest
Microsoft $3.7T
Minecraft 215M MAU
XBox 60M
Activision
GitHub
LinkedIn 1.3B Members
Azure
Office 365
JIO Hotstar
Reliance $187B
Disney India Network18
SUN TV $2B
ZEE $1B
Midjourney* $3B
Synthesia* $4B
RunWay* $5B
Kajabi* $2B
OpenAI* $852B
Anthropic* $965B
SpaceX $1.9T
SOURCES:
Corp Earnings
AppleInsider
CIRP
CNBC
CoinMarketCap
CompaniesMarketCap
Counterpoint
Emarketer
Lekhtman
Macrotrends
MIDIA
PCMag
Seeking Alpha
Sportico
Tellimer
Y Charts
Yahoo Finance
OBJECTS ARE TO SCALE BASED ON MARKET CAP
EXCEPT PSM: BASED ON 2024/2025 REVENUE
AUGUST 2026 | 6TH ANNIVERSARY EDITION

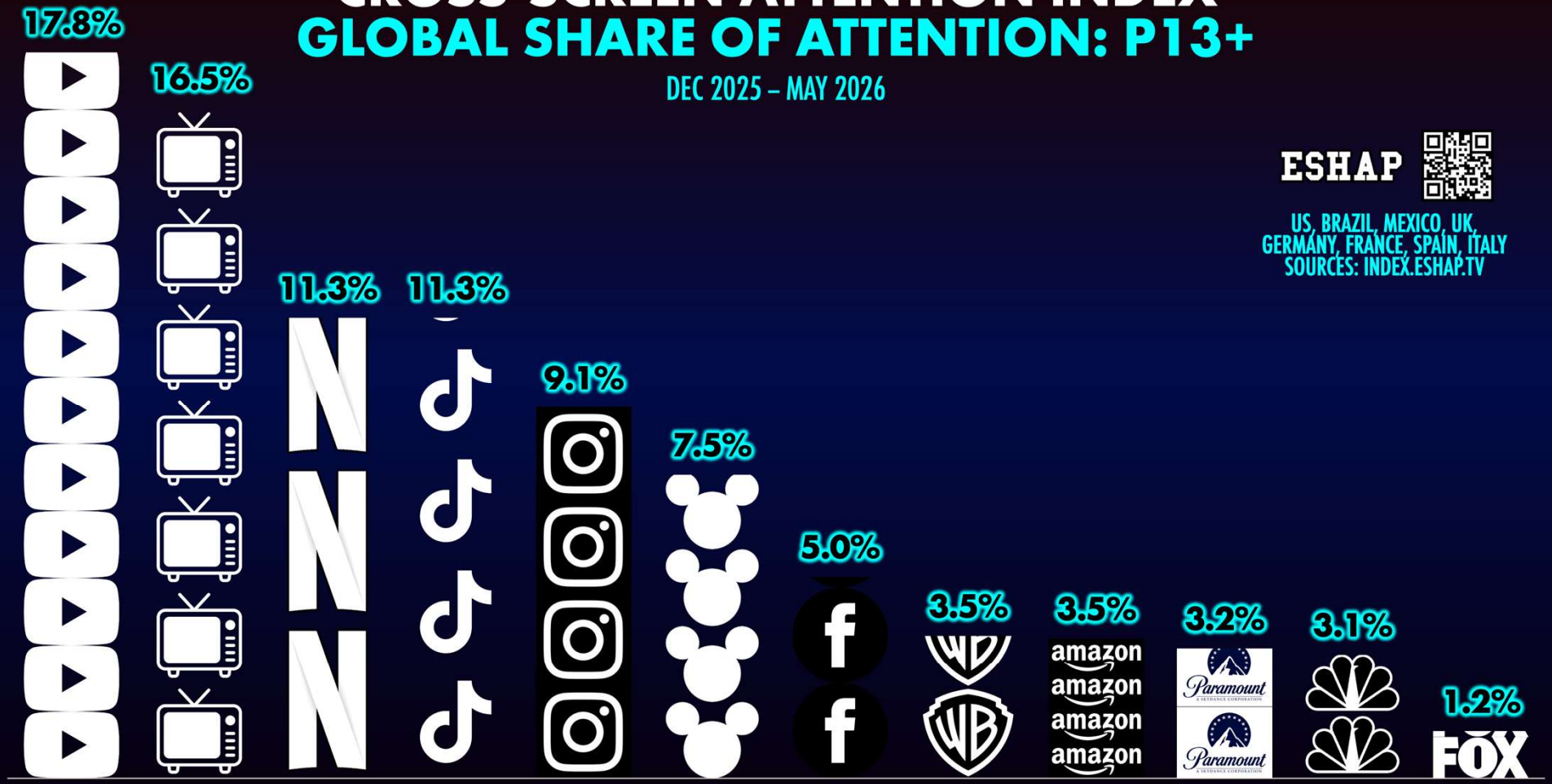
CROSS-SCREEN ATTENTION INDEX

GLOBAL SHARE OF ATTENTION: P13+

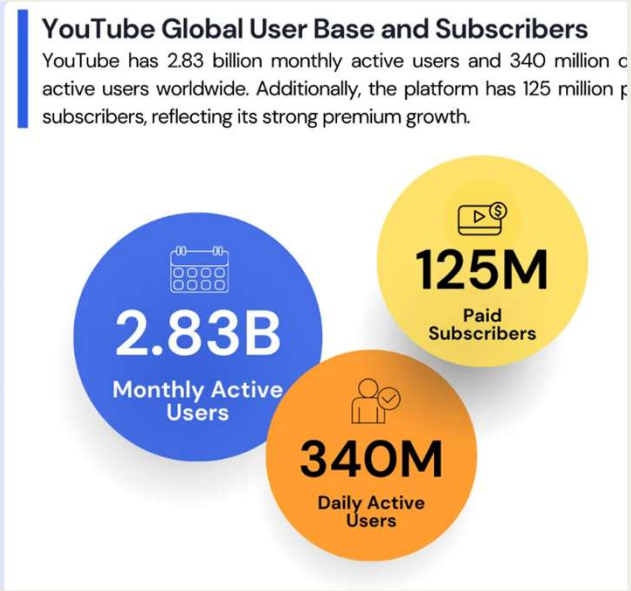
DEC 2025 – MAY 2026

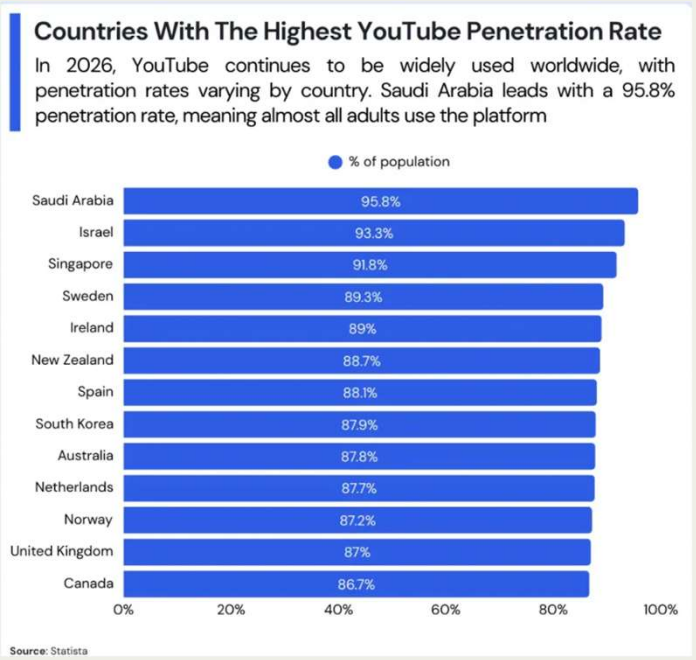
ESHAP

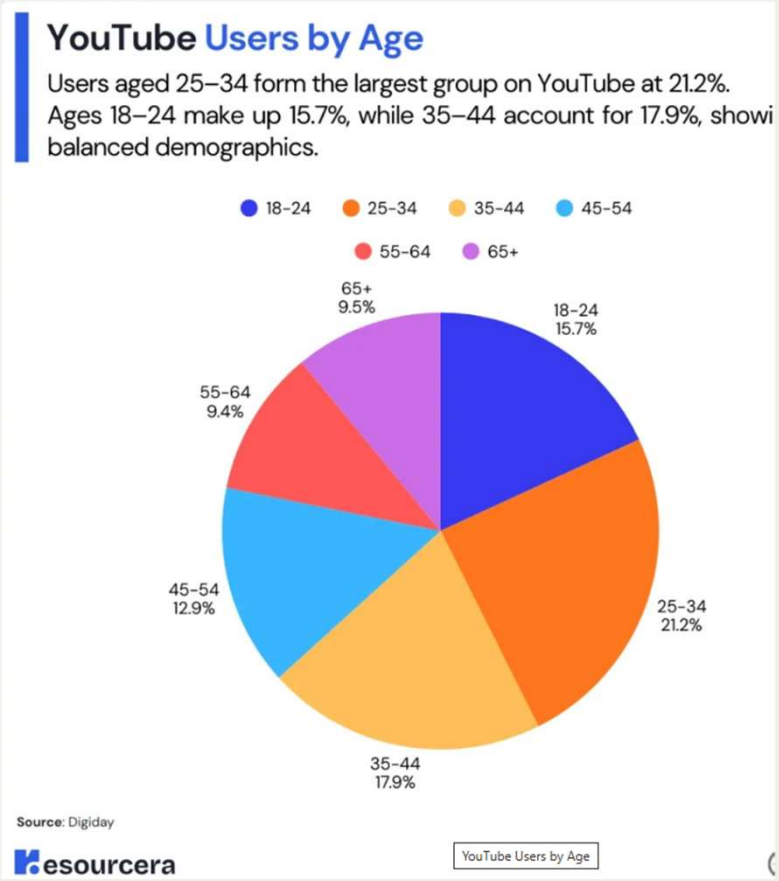
US, BRAZIL, MEXICO, UK, GERMANY, FRANCE, SPAIN, ITALY
SOURCES: INDEX.ESHAP.TV



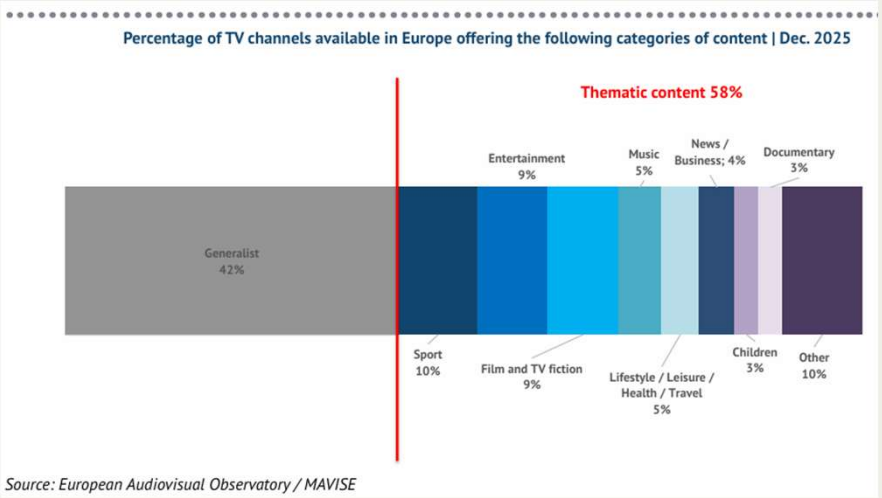
THE ELEFANT IN THE ROOM

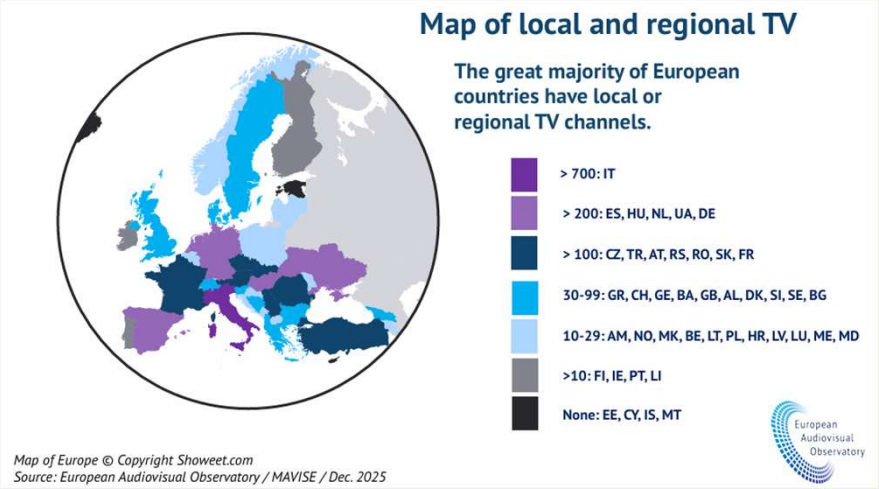






EUROPEAN ACTORS



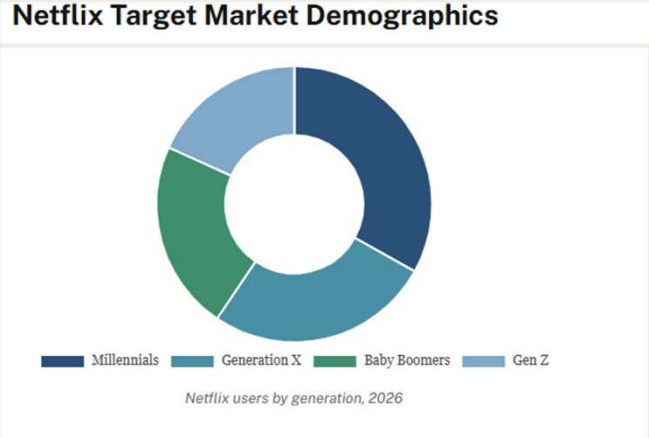


AV media services+ video-sharing platforms (2025) : 13 570 (+5%) . 91% private owned.
Mostly VOD services due to registrations of influencers, VSPs channels as such
26% private channels US-owned.

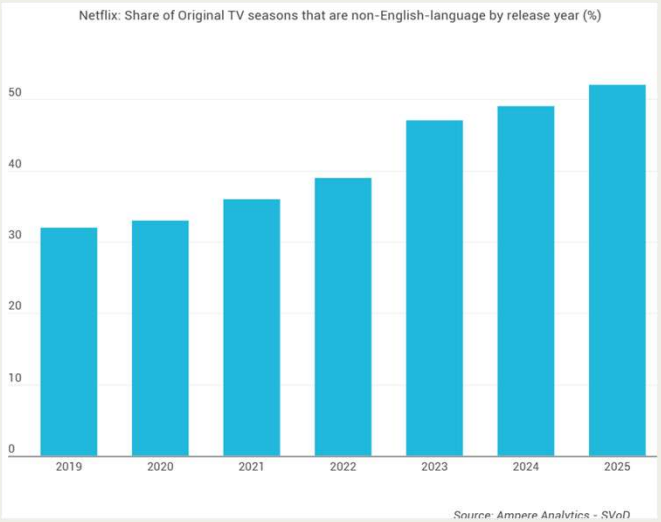
TV channels : 9639 channels in 2025
1/ 10 is public
71% of media services in 2025 vs 74% in 2024
New ones : FAST+online channels
58% : thematic programmes
39% : local and regional channels

PART 2

FICTION TRENDS



Companies History - Data Behind the World's Biggest Brands



Streamers

Streamers : the growth engine in Europe for local fiction. Reduction in 2023-2024. More stable in 2025.

Production hubs : Spain, UK, Poland and now Brazil, France, Italy. Investments increases in Japan, India, Thailand, Nigeria, South Africa, Kenya.

52% non-English langage content

Average length of eps : 21-60 min

YA

28-34 y old : 45% of total users
Romance
83% of romance commissioning Q1+Q2 2026 vs dating reality.
50-50 in 2022. +73% vs 2023-24.
#IPs #bookTok (active online fanbase)
75% originates from the US (Amazon + Netflix lead the trend)

Horror & Anime

European Original series

Less scripted TV commissioning in 2024 : 1741 titles, 14911 hours, 23661 eps.
-3 to -5% vs 2023

Telenovelas and soaps = 60% of the production
Countries leaders : Germany, Greece, Poland, Spain, UK, France, Portugal in production volumes

Seasonal (13 eps or less)
Average nr of eps / season : 7
Average length of ep : 40.6 min
Countries leaders : UK, France, Germany, Spain Italy

Genres : Crime / feel-good / romance /period dramas. IPs with international potential.

European Coproductions series

Many faces :



1 organic story
between min. 2 countries
w/t. common language

1 local story enabled by multi-prefinancing,
Co-commissioners retain longer rights.
2 to16!



A powerful tool to :

-reach audiences simultaneously
-strengthens the link between European citizens. And generations. Through similar societal and environmental changes.
Fighting for their future, democracy, freedoms, against climate change and polarization of opinions and reminiscences of gloomy past.

Shared values for new generations to grow in a specific European community. And relatable stories.

-To enable shows with a higher budget than in the country of origin

133 titles, 9% of the fiction in 2024.
2/3 are non linguistic coproductions in 2024.

Spain tends to have series commissioned by streamers, so fewer coproductions.

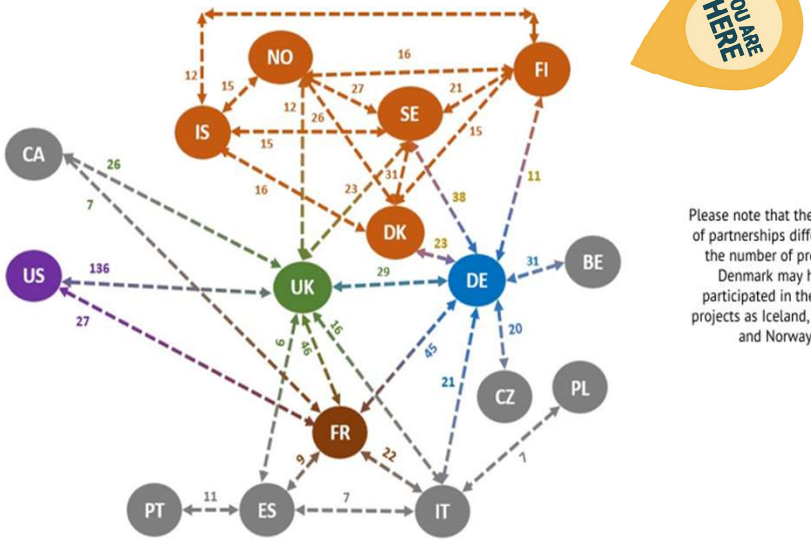
International co-productions – participating countries

27

The main co-production hubs are the Nordic countries, the United Kingdom, France and Germany.

- While the UK primarily co-produces with the US, it also co-produces significantly with other European countries.
- The Nordic countries frequently co-produce with each other, as well as with Germany and the United Kingdom.

Number of partnerships in non-linguistic co-productions in selected countries (2015-2024)



Please note that the number of partnerships differs from the number of projects. Denmark may have participated in the same projects as Iceland, Sweden and Norway.

Source: European Audiovisual Observatory analysis of Media-press.tv data

PART 3

CHECK LIST
&
BUSINESS PERPECTIVES

CHECK LIST Benchmark clients
Catalogue monetisation boost

1- **Updated benchmark**

Sources such as:

All publications - European Audiovisual Observatory

https://mavise.coe.int

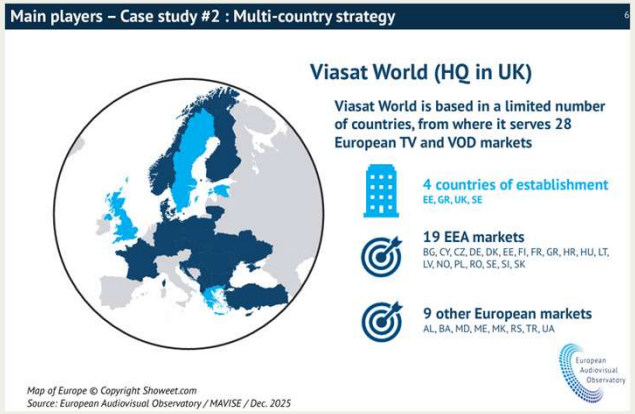
Ampere, Lumiere, Glance, The Wit , Broadcast, C21

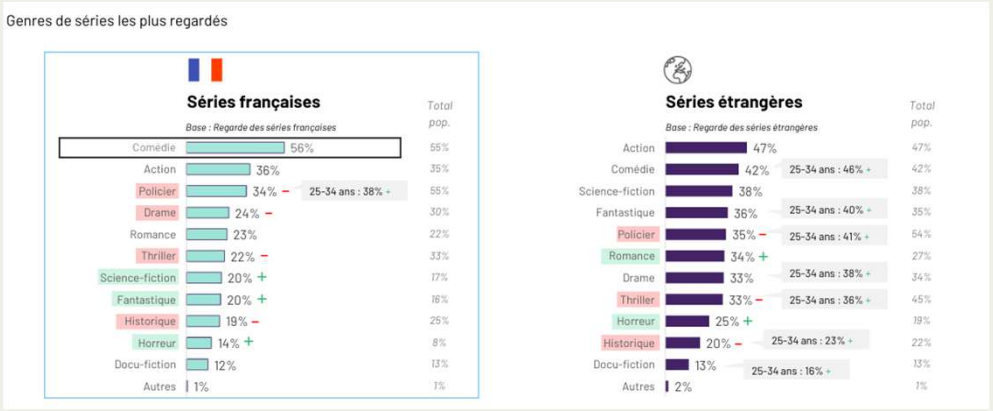
Datas &studies from CNC, Auditel, Barb, AGF, etc

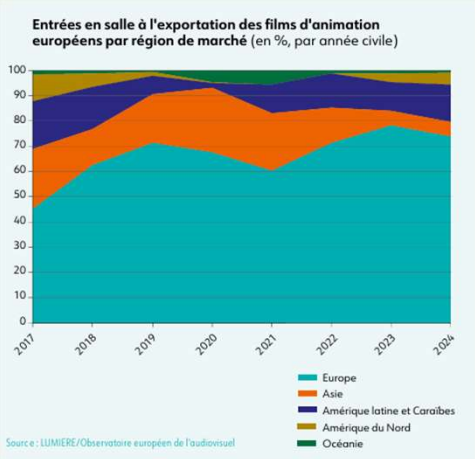
Current findings :

- Games of windows is key
- FAST and AVoD are no longer secondary windows but a core layer of the ecosystem with several sources of funding
- New media Alliances

Tran J-A. Audiovisual media services in Europe – 2025 data. European Audiovisual Observatory, Strasbourg, 2026









Microsoft PowerPoint - Les jeunes et la fiction - Publication VDEF.pptx

Latest synergies

Spain / Netflix members in Spain access to a monthly selection of films and documentaries curated by Filmin editorial team.
First collection: October Mysteries.
10 titles on the first day of each month.
Availability : 2 months, with the previous month's selection staying on the platform for 1additional month.



Germany / ZDF's live channels + soon on-demand content join rival's streamer Joyn.
Content : news, documentaries, factual, entertainment.
Goal : broadcasters look to grow their audience, streamers to grow local content provisions

UK / BBC and Channel 4 are exploring a partnership that could see Channel 4's content integrated into BBC iPlayer
Goal : PSB seek greater scale to compete with global streamers

CHECK LIST Know your audience Expand your brands

Fetch ASAP, attract and retain existing communities

2- **Identify your audience**

current consumers- viewers habits? How is your show connected to it? Datas from CNC, Auditel, Barb, AGF, societal studies

Fan communities intelligence providers betaseries

Be specific about your audience. Who you bring in – you will reach ?  pitch

3- **Expand your titles as brands**

Into new genres, universes, formats, supports

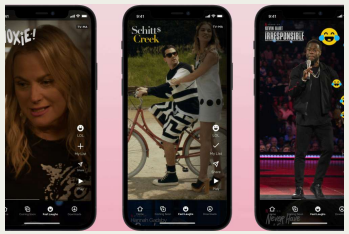
Use the interactivity of your discussion while pitching to grab infos and offer a title / service with more adherence.

Can you repackage your catalogue in another format / add a sense of urgency / remarket with a new angle?  pitch

STEP 1: increase fan engagement on existing IPs SHORTS



Disney doubles down on short form and vertical video
Where : **'Verts'** platform Disney+ and ESPN
Focus : Gen Alpha consumers.
Goal : expand its IP across third-party social media platforms and leverage formats like Podcasts and shortform to increase fandom.



Netflix launched **'Clips'** TikTok-style video feed users scroll through short exerts of popular Netflix TV and film catalogue.
Next : live sports + podcast.
Goal : engage audiences throughout the day, like TikTok +YT.

Peacock
vertical sports coverage.
+ 2 shows from sister channel Bravo, around the channel's on-screen talent—starting with *Campus Confidential Miami* and *Salon Confessionals with Madison LeCroy*.

Amazon Prime Video
adds personalised vertical short-form videos of TV and movies. Started with NBA highlights.
Where :'Clips' on the mobile app.
Focus : Gen Z + Alpha audiences.
Goal :. To do like YT, Meta, TikTok
To aid content discovery for all

STEP 1 : capture audiences with new habits (mobile first) MICRODRAMAS



Challenge : define European micro dramas

Nordic pioneers

NRK (Norway)
Skam (15 min)

YLE (Finland)
Karma /2017 / Instagram /15 secs clips / filmed + published almost live over one weekend.

2026

Survival Sisters (Lottakoulu) / 20×5' / Banijay / fast-paced satire young women are training as model citizens in an Academy / 16:9 for YLE Areena and 9:16, for the broadcaster's social media channels.

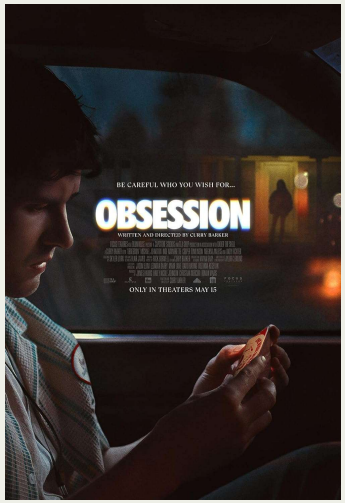
RTV Slovenia / *Trezor*

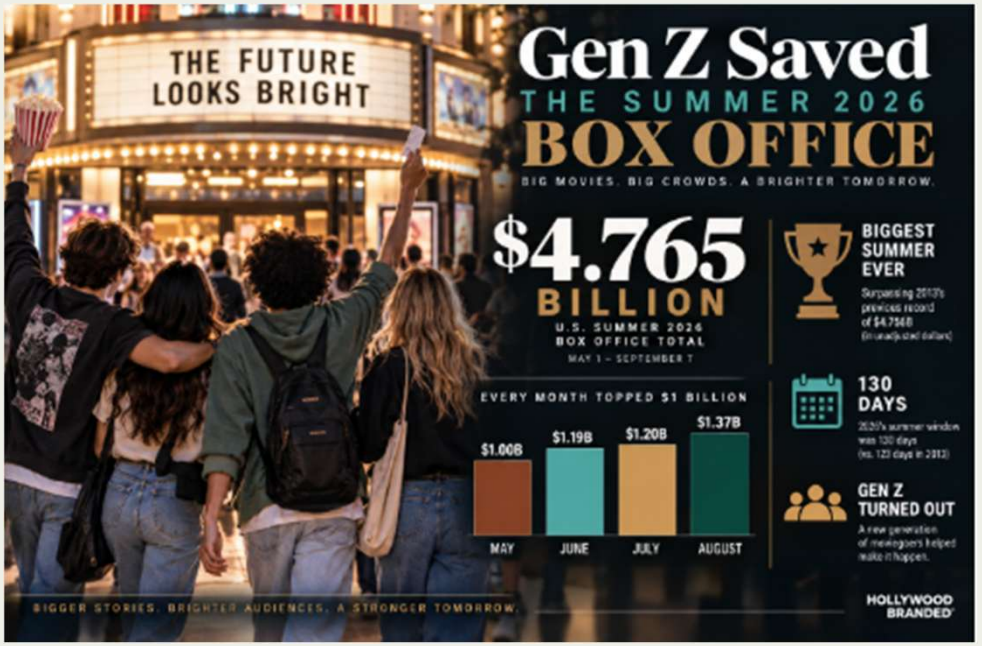
Spain *F**cking Honeymoon* /Banijay Spain / twisted romcom / 9:16
+ anime project

Ex of costs : YLE / 3x3 min for approx. 35K€
RTV Slovenia / 40 x3 min for around 65K€ (25% for development, 5k in promotion budget).

STEP 1 : capture audiences with new habits
THEATERS get Gen Z back







STEP 1 :
NEWSROOMS fetch audience engagement

The Guardian

40 new jobs turning journalists into content creators.

Building skills across audio, video, photography, text and **audience engagement**. To work across platforms.

arte

Editorial experimentation system to invent new information formats for platforms.

Call for talent to support a new generation of creators of news content for social platforms.

Goal : to experiment with new ways of telling the world, based on singular perspectives, original writing and innovative video formats.



Partnership to **increase access to public service content on any device + combat misinformation and manipulated content.**

Offer an enriching viewing experience for all

YouTube facilitates the adoption of Likeness ID (its tool for detecting AI-generated content that identity of public figures without their consent).

STEP 2 : Activate before promotion
FILMS

Iron Lung - 2026 - USA - independent science-fiction horror film - adaptation of eponymous game (2022).

Right option self financed, Written, edited, directed by, starring Mark “Markiplier” Fischbach.

Markiplier´s activity : 1 YouTube channel, 1 podcast, 1 clothing company. An existing online audience built over years

Release : movie self-funded, released through Markiplier Studios banner. 3 years from planning to release.

Expected a release in 60 theatres. Audience demand + direct fan mobilization boosted the film release to 2500 screens before opening and more than 4000 screens globally.

Method : website + trailer promotion on his own platforms+ fans called, emailed, and visited local theatres to request screenings.



STEP 2 : Activate before producing TV SERIES

FORGE FILMS COMPANY

IP and franchise incubator, **with early audience validation** to **identify original worlds, assess their potential from the outset, and de-risk the path toward larger-scale investment and production.**

1st series : Lost in Hel / Viking mythology / cosmic horror / clash of civilisations.

Step 1 : Breathe in Hel, a **proof-of-concept** production (aka short film) designed to showcase the world, **test audience response and drive early engagement**, as part of FORGE's wider approach to developing original genre IP.'



STEP 2 : Activate it ASAP (from the development)
INTERACTIVE DEVELOPMENT TOOLS



Shares the development of some shows and allows audience to recommend and give feed-back
Ex :
Find the cheater / Produced by After party Studios
3,4 M views YT
34M views on TikTok.
11 eps commisionned in various formats. Risk is reduced

Launches Testing Programme **“Roku Labs”** via Roku Home Screen
Gives US viewers early access to experimental, in-development apps directly from company engineers.
Lets users test new experiences, submit feedback and influence what gets built next

Your audience approach ?

Traditional :

CREATOR

PRODUCER

BROADCASTER(S)

DISTRIBUTORS

AUDIENCE

Or

Audience based

SELECT AUDIENCE

LOCATE THEM

WHAT DO THEY WATCH? (lenght, genre)

CREATE TITLE EXERPT (w/t creator)

AUDIENCE WATCH IT

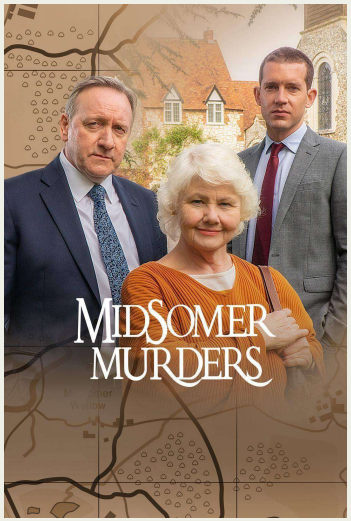
FEEDBACK FROM AUDIENCE (do they come back, follow? share?)

WHICH METRICS/ EVIDENCES OF SUCESS WHO PAYS ? (platform revenue, sponsorship, window licence)

(source : Adam Cunningham Allied Global Marketing)

STEP 3 : retain your audience liquid IP

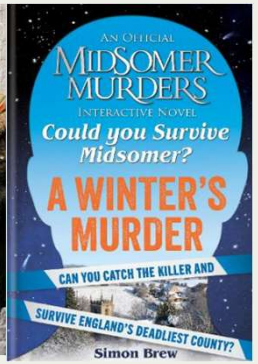
From



To

Fast channels



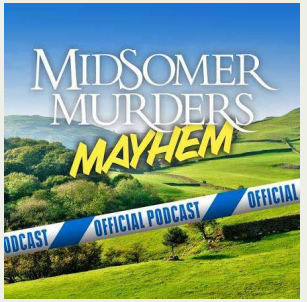


Interactive novels

theatre piece



podcast



STEP 3 : liquid IP
a.k.a repackage 3.0

svt

Is exploring how existing material could be re-edited into vertical microdramas.

Ex : children's reality in a vertical format.

no publication yet.



CHECK LIST
EUROPEAN COPRODUCTIONS



4- **Pick the right model**

Pre-sales vs organic coproduction : *would PS kick-start your title faster? More feasible? Lighter?*

Check the current windowing deals terms : how to ´pile up ´ linear commissioners+ streamers in your region?

Can you onboard both, if local territory rights are withheld for a long period by the linear broadcaster?

BUSINESS PERSPECTIVE

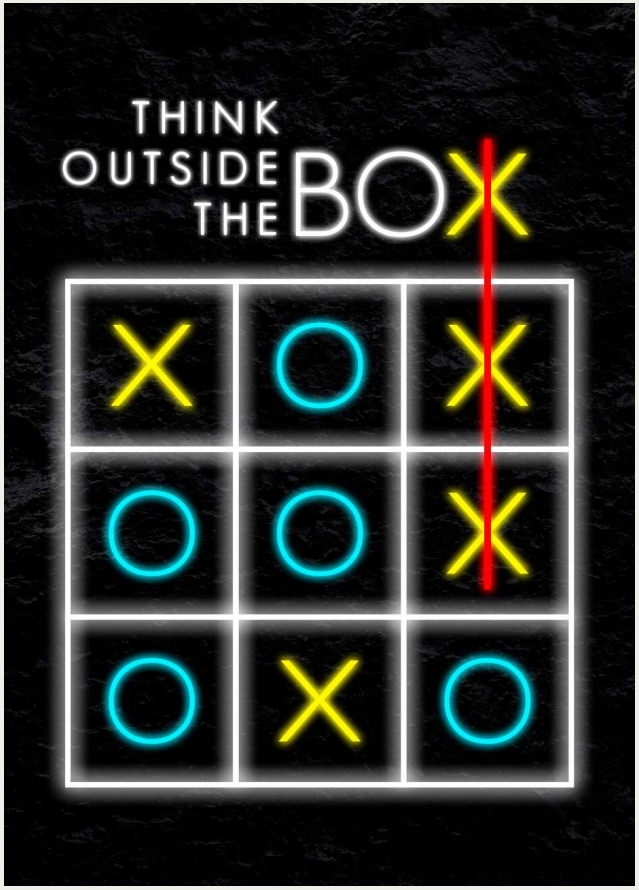


FOLLOW

THE

AUDIENCE

+



New financing models

Once a specific audience is locked, how can your company benefit from it and reduce investment risks:

Producers **add value to an existing element owned by a third part and have them onboard**

Third parts can become early coproducers, entering the show at early stages and invest as – meaningful - coproducers (amount proportional to the rise of values generated by the show).

Ex :
Sports federation
Events
Cultural institutions
Festivals and events locations
Companies owning datas or access to significant elements contributing to a show

Assemble the finance of your project like a patchwork

With various partners with distinct goals :
Brand gets attention
Platform buys distribution and ad revenues
Producer invests (in IP)
Right owner increases their value
Distributor buys exploitation rights
Windows are bought by broadcasters
= ∑ €€

(source : Signal by L. Benedetti)

Boost the value of your slate and ultimately of your company

And get a company funding, rather than one project.

together by axio
IPR.VC
European Investment Fund

Thank you

Isabelle LINDBERG PECHOU | thedramaagency@gmail.com | thedramaagency.dk