



The Global Television Demand Report



Global Platform Demand Share,
Most In-Demand Series, And Genre
Demand Share Trends in 2022

2022

R E P O R T

2022 Global Demand Report

2022 has been a tumultuous year on many fronts as the world moved from dealing with one all-consuming crisis to many different ones – economic, geopolitical, or otherwise.

Facing economic headwinds, the entertainment industry is tasked with balancing fiscal prudence while remaining essential to cost-conscious consumers eyeing their monthly budgets. A clear view of what audiences want is needed to navigate the choppy waters of today's attention economy.

Parrot Analytics is the leader in measuring today's digital attention economy to help drive intelligent content decisions that create value for content creators, distributors, and consumers alike.

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Introduction

DEMAND AS THE NEW PARADIGM



In this latest edition of [Parrot Analytics Global Television Demand Report](#) an analysis of the globally most in-demand series as well as a deep dive into key global markets was carried out. In addition, we are pleased to share with you the top series in the reporting period, representing the most successful content attracting audience attention around the world. The purpose of this report is to provide the industry with insights into the global and market-specific demand for these shows, backed by empirical demand data.

With the **rapid proliferation of content distribution platforms and the unprecedented levels of consumer fragmentation**, existing measurement services in the industry are falling increasingly short around the globe.

The solution to the industry's difficulty in navigating the cross-platform fragmentation is through measuring global content demand. Demand for content is what drives consumption on all platforms — linear and OTT alike.

Consumers express their demand for content through multiple “demand expression platforms” including video streaming platforms, social media platforms, photo sharing platforms, blogging and micro-blogging platforms, fan and critic rating platforms, peer-to-peer protocols and file sharing platforms.

Parrot Analytics captures the expressions of demand from these sources and combines them, using the power of advanced artificial intelligence, into a single weighted measure of demand called Demand Expressions®

This global industry standard demand metric enables Parrot Analytics to wield the industry's most powerful TV metric linking consumers and content across the globe.

Using Demand Expressions, a vast array of analyses become possible. Demand is country-specific, meaning that the differences in demand for content between markets can be empirically measured even if that content has not yet been officially released in that market.

Demand is also platform-agnostic: While performance metrics may be available for certain titles on linear TV, Parrot Analytics' Demand Expressions metric reaches all content, from the popular broadcast programs to obscure cable titles, to SVOD digital original series, on which very little data has been released.

Knowing the demand for all this content allows for empirical content acquisition, licensing, marketing, and advertising decisions to be made, with a full picture of the state of content demand in any given market.

In an industry traditionally guided by intuition and gut feelings, gaining insights into the actual demand for content, no matter the platform or market, is a definite competitive advantage.

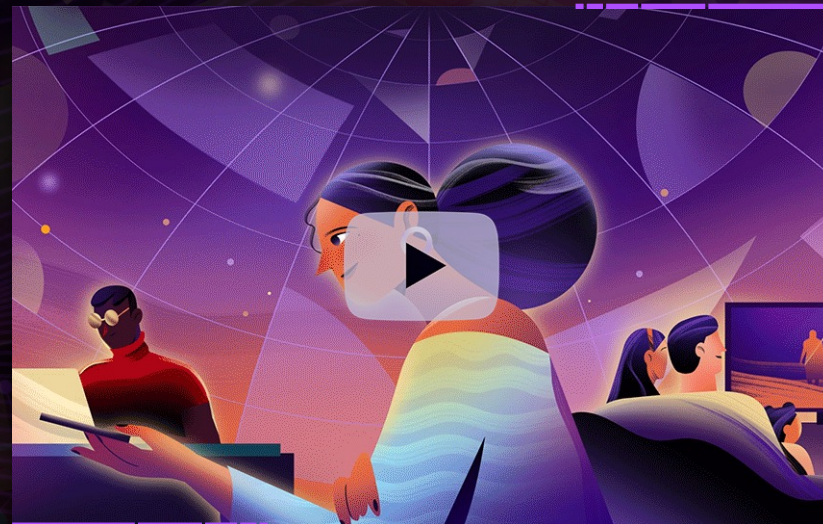
[Discover Parrot Analytics' comprehensive whitepapers, industry analyses and global TV demand case studies.](#)

What is demand and why is it important to understanding the future of content

Parrot Analytics' comprehensive audience attention measurement system captures the world's largest audience behavior dataset. We extract the signals from the noise to deliver the first globally standardized measurement of audience demand for all markets, in all languages and across all platforms and devices.

Our technology quantifies global consumer demand for TV, movies, and talent. Billions of people interact with content and talent each month and Parrot Analytics systems collect and analyze the activities, interactions and behaviors from over 2 Billion people every day, which includes exclusive first-party consumption datasets from over 350 million households globally as well as hundreds of millions of households' search, posts, reading and social interactions activity. Our data sources include search engines, wikis and informational sites, fan and critic rating sites, social video sites, blogs and micro-blogging sites, social media platforms, peer-to-peer apps and open streaming platforms.

By measuring demand for TV, movies, and talent we are quantifying the attention economy, our system captures how much attention, engagement, desire and viewership is expressed by consumers for content and talent, all around the world.



[WATCH NOW](#)

Demand Driving Conversations

CNN

'Netflix is not in deep trouble.
It's becoming a media company'

Frank Pallotta at CNN looks back at Netflix's rough 2022 and weighs in on whether Netflix was ever a tech company and why its future may look more like a traditional media company.

AXIOS

'Squid Game on track to become
Netflix's most lucrative title'

Sarah Fischer covers Parrot Analytics industry changing content valuation system and shows how *Squid Game* has the potential to become Netflix's most valuable title.

The
Economist

'House of the Dragon is a slick follow-
up to Game of Thrones'

The Economist reviews HBO's *House of the Dragon*, and considers whether it is up to the task of matching the high bar set by the original *Game of Thrones*.

Supply and Demand in the Attention Economy

CONTENT GENOME[®]

DEMAND RANK

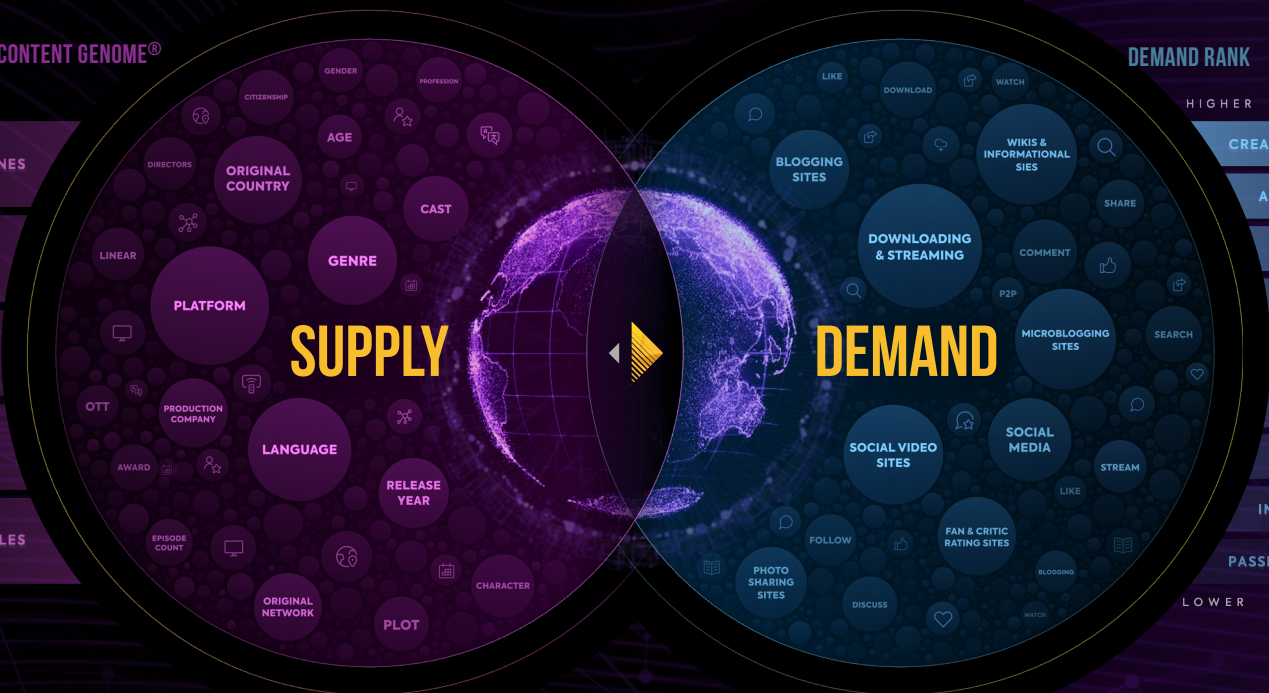
INTERNAL CREATIVE GENES

EXTERNAL INDUSTRY INFORMATION

SEASON & EPISODIC INFORMATION

EXTERNAL IDENTIFIERS TO PUBLIC DATA SOURCES

SOCIAL MEDIA HANDLES



HIGHER

CREATIVE PARTICIPATION

ACTIVE CONSUMPTION

DEEP RESEARCH

SOCIAL ENCOURAGEMENT

PUBLIC POSTING

EXPRESSING AN OPINION

SUBSCRIBING TO UPDATES

INDICATING INTEREST

PASSIVE IMPRESSIONS

LOWER

100M+ METADATA TAGS
2K+ DISTRIBUTION PLATFORMS
1M TITLES & 1M TALENT

BEHAVIORAL DATA FROM
2B+ CONSUMERS

CONTENT SUPPLY ——— CAPTURING ——— AUDIENCE DEMAND

Global Demand Highlights

2022

Global SVOD Platform Demand Distribution, Average Platform Original Demand, Most in-Demand Premieres of 2022, and Talent Demand





Which platforms have the best hit rate?

When it comes to streaming platforms, some take the quantity approach to building out their offering. If a company has the means to pump out enough content something is bound to succeed. However, ultimate financial success lies in being able to make smart content decisions with finite resources.

Making effective content investments is key to surviving in today's crowded streaming space. Finding the right show to cut through the noise of the modern content glut will help platforms prove their value to subscribers.

Different approaches are apparent when we look at the distribution of these streamers' original series. Netflix was home to the most in-demand show in the world of 2022, *Stranger Things*, which had just over 100x demand globally for the year. However, it still has a huge number of original series with demand closer to the average. This brings its hit rate down.

Most platforms shown here managed to have at least one original series that reached an exceptional level of demand, something only 0.2% of shows accomplish. Examples include *The Boys* on Amazon Prime Video and *Ted Lasso* from Apple TV+. These flagship series serve as powerful motivators for subscribers to sign up. In the case of Disney+, we can see a cluster of several Marvel and Star Wars series that reached this threshold globally.

Global Demand for Platform Originals

January 1 – December 31, 2022



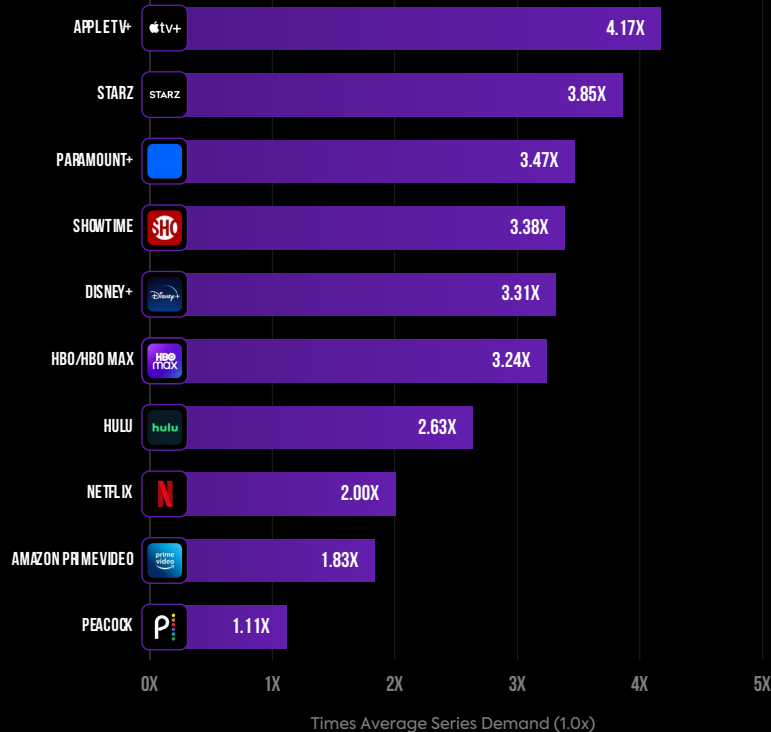


Which platform's originals have the highest demand?

- Apple TV+ led the global ranking of platforms in terms of average demand for its original series once again. The average series from Apple TV+ attracted 4.17 times the demand of the average show in 2022. Apple TV+ has grown its catalog of series while making sure that its shows continue to have high demand on average.
- Paramount+ and Showtime both have originals that are popular with audiences. It was recently announced that Showtime's streaming service would be rolled into Paramount+ this year. We can see how the two services are well matched in terms of the demand that their originals attract. The combined service should have a similarly high level of demand for its content.
- The average demand for Disney+ originals has been trending down as it expands its originals slate beyond the biggest Marvel and Star Wars flagship series. Notably, it has added more original content from international markets which may be wise for a globally expanding service while at the same time lowering its average original demand.

Average Demand for Platform Original Series

Global, 2022





Which new series premieres made the biggest splash?

- HBO's first follow-up to the *Game of Thrones* universe since the original series ended in 2019 did not disappoint. *House of the Dragon* topped the ranking of most globally in-demand new series premieres, with an eye-popping 114.9 times the average series demand in its first 30 days.
- *Moon Knight* ended up being the most in-demand new series from Disney+ globally in 2022 with 87.6 times the average series demand in its first 30 days. It beat out other Disney+ originals like *She-Hulk* and *Obi-Wan Kenobi* from the Marvel and Star Wars franchises.
- *Wednesday* was the most in-demand new Netflix series in 2022. It had 85.7 times the average series demand in its first month.
- The two other Netflix originals that ranked in the top ten premieres of the year globally took advantage of recent trends. *Cyberpunk: Edgerunners* was one of several new series this year that were based on video game IP and also tapped into the growing global audience of anime fans. *All of Us Are Dead* continued the recent trend of Netflix K-dramas finding worldwide success.

Global Most In-Demand Series Premieres of 2022

Global, First 30 Days Following Premiere

	Premiere Date	US Market Multiplier (first 30 days post-premiere)	Platform
HOUSE OF THE DRAGON	AUG 21	114.9X	HBO
MOON KNIGHT	MAR 30	87.6X	Disney+
WEDNESDAY	NOV 23	85.7X	NETFLIX
OBI-WAN KENOBI	MAY 27	75.6X	Disney+
SHE-HULK: ATTORNEY AT LAW	AUG 18	71.6X	Disney+
THE LORD OF THE RINGS: THE RINGS OF POWER	SEP 01	64.4X	prime video
PEACEMAKER	JAN 13	62.6X	HBO MAX
CYBERPUNK: EDGERUNNERS	SEP 13	60.8X	NETFLIX
ALL OF US ARE DEAD	JAN 28	58.0X	NETFLIX
CHAINSAW MAN	OCT 12	53.9X	TV TOKYO

Methodology Note: The demand for each series premiere is the difference in market demand for that series compared to the average series in the first 30 days following the series premiere.

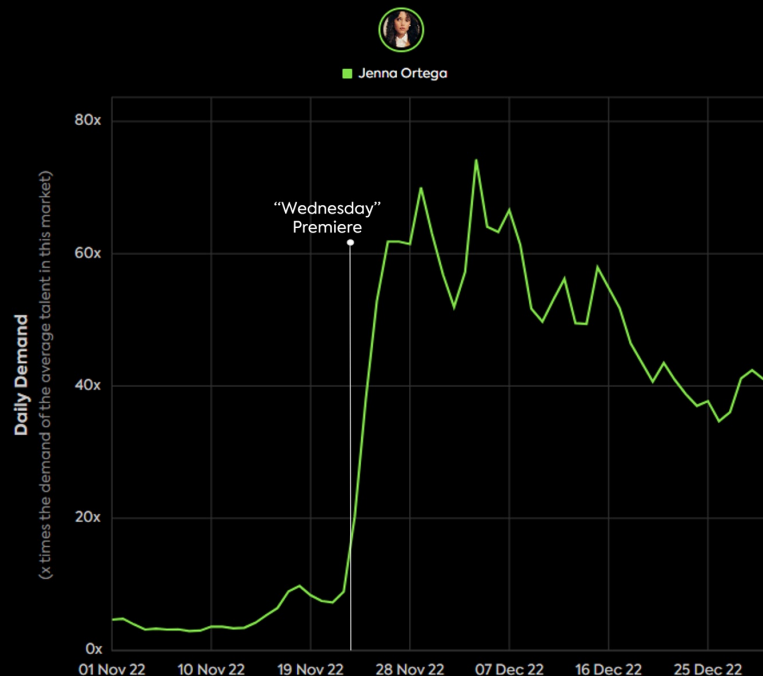


How can a global hit be an opportunity for its talent?

- The breakout success of *Wednesday* was not only a win for the show and Netflix, but also a victory for the cast of the show.
- If we look at Jenna Ortega, we can see how this show catapulted the young star to a new level of awareness with global audiences even though 2022 had already been a successful year for her following her roles in the horror movies *X* and *Scream*.
- Following the November 23rd premiere of *Wednesday* on Netflix, global demand for Jenna Ortega peaked at 74 times the average talent demand on December 4th when she was also the most in-demand actor in the world.
- Even a month after the flurry of attention around *Wednesday*, global demand for the star was leveling off around the 40x mark.

Global Demand for Jenna Ortega

November 1 – December 31, 2022



Methodology Note: Demand for each talent is the average market demand each day expressed as a multiple of demand for the average talent.

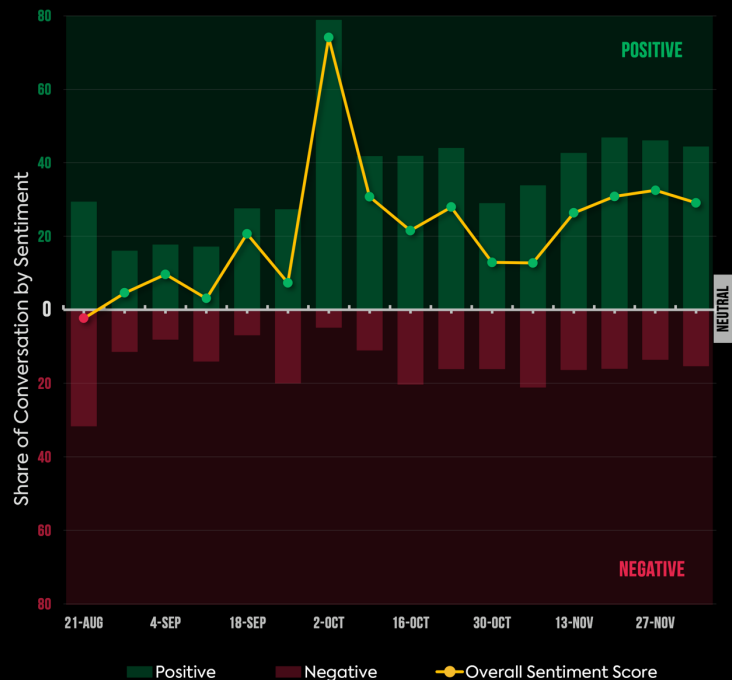


How can a global hit be an opportunity for its talent?

- Attention is just one piece of the puzzle for talent when it comes to figuring out how to leverage a breakout hit like *Wednesday* as a springboard to greater opportunities.
- We can measure changes in how audiences feel about talent. It is not enough to just capture more attention if that is driven by negative perception or controversy. In an ideal scenario a talent would be able to simultaneously earn a greater share of attention while at the same time making audiences feel more positively about them.
- The chart at the right shows the trajectory of Jenna Ortega's sentiment around the premiere of *Wednesday*.
- In August, the net sentiment towards Ms. Ortega was slightly negative, but in the lead up to and following the premiere of *Wednesday*, she was able to make audiences feel more positive about her while her demand was skyrocketing at the same time.

Weekly Sentiment for Jenna Ortega

Global, August 21 – December 4, 2022



Methodology Note: Total mentions of talent each week are categorized as positive, neutral, or negative and shown as a share of total conversation. Overall Sentiment Score is the difference between positive and negative share of conversation.

The State of US Streaming in 2022

Top New Series Premieres, Share of Demand for On-platform Series and Movies, Corporate Demand Share, Platform Demographic Distribution, and Platform Pricing Power





What new content is capturing audience attention in the US?

- In a surprising upset, *Wednesday* edged out *House of the Dragon* by the slimmest of margins to be the most in-demand new series premiere in the US in its first 30 days. Uniquely high demand for this show in the US was driven in part by nostalgia for the *Addams Family* franchise and the growing demand for its lead, Jenna Ortega.
- Disney+ had the greatest number of its originals make it into the top ten most in-demand US premieres of the year – two from both the Star Wars and the Marvel franchises. While *Moon Knight* was the most globally in-demand Disney+ premiere, *She-Hulk* resonated more with American audiences.
- The latest extension of the Star Trek franchise from Paramount+, *Star Trek: Strange New Worlds*, was the platform's most in-demand premiere in the US for the year. By tapping into the nostalgia of the Star Trek fanbase, the show managed to reach 33.2 times the average series demand in its first month.

US Most In-Demand Series Premieres of 2022

United States | First 30 Days Following Premiere

	Premiere Date	US Market Multiplier (first 30 days post-premiere)	Platform
WEDNESDAY	NOV 23	54.98X	NETFLIX
HOUSE OF THE DRAGON	AUG 21	54.97X	HBO
MONSTER: THE JEFFREY DAHMER STORY	SEP 21	42.0X	NETFLIX
Obi-Wan Kenobi	MAY 27	38.4X	Disney+
SHE HULK: ATTORNEY AT LAW	AUG 18	36.9X	Disney+
MOON KNIGHT	MAR 30	33.4X	Disney+
STAR TREK: STRANGE NEW WORLDS	MAY 05	33.2X	Paramount+
ANDOR	SEP 21	32.6X	Disney+
PEACEMAKER	JAN 13	30.8X	HBO MAX
THE LORD OF THE RINGS: THE RINGS OF POWER	SEP 01	29.5X	prime video

Methodology Note: The demand for each series premiere is the difference in market demand for that series compared to the average series in the first 30 days following the series premiere.

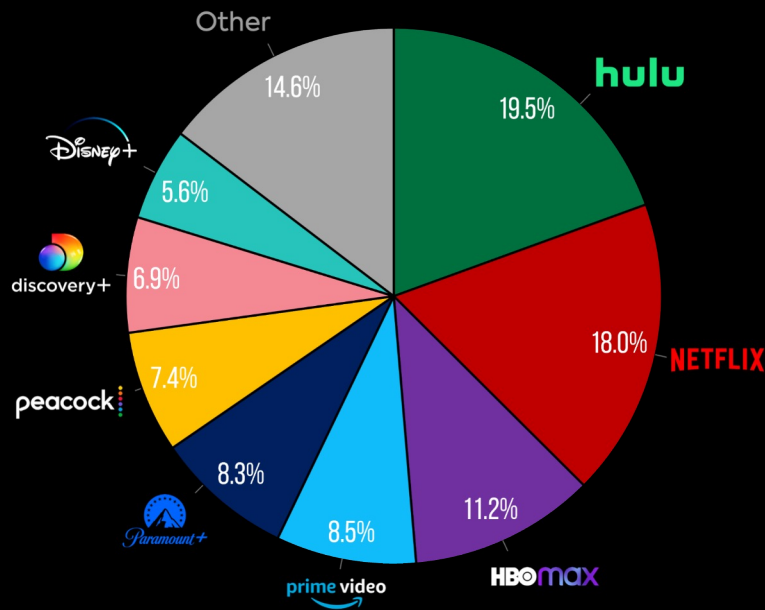


How does demand for series on major US platforms stack up?

- When considering all demand for shows available on its platform, Hulu ranked first among SVODs in the US in 2022. 19.5% of demand for shows available on all SVODs was for a show that Hulu had. While the total demand driven by Hulu's originals might not come close to the impact that Netflix's originals have, Hulu's licensing deals have enabled it to build a platform with a deep catalog to attract subscribers.
- Netflix fell just short of matching demand for Hulu's catalog of series in 2022. As the landscape currently looks, it is a two-way race between these two streamers in this measure.
- Warner Bros. Discovery recently walked back plans to combine HBO Max and Discovery+ into a single service, deciding to keep Discovery+ as a standalone platform. However, much of the latter's content will be integrated into the former and their combined demand share for shows would beat out Netflix with an 18.1% share.

Platform Demand Shares for SVOD TV catalogs

United States, 2022



Methodology Note: Only includes SOD platforms in the United States, includes both licensed and original series on platforms. Series licensed to more than one SOD are attributed equally to each platform.

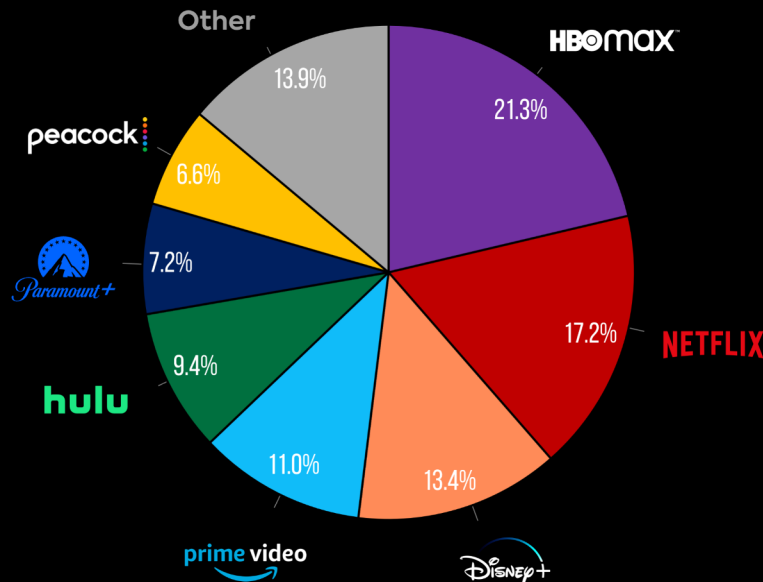


How does demand for movies on major US platforms stack up?

- HBO Max leads the pack when we consider demand for on-platform movies – with a 21.3% share of demand. The power of the Warner Bros. back catalog of films as well as highly in-demand new releases has helped the platform build an edge over its competitors.
- Disney+ has a smaller library of movies than Prime Video and Peacock. However, it is home to some of the most in-demand titles ranging from Marvel to Pixar to beloved Disney classics. These high impact titles help its smaller library punch above its weight and account for a 13.4% demand share for all movies available on US SVODs in 2022.
- It is notable that Hulu, which had the highest demand for on-platform series, only ranks fifth when considering demand for the movies it has available to stream.
- Despite having some of this year's biggest movies like *Top Gun: Maverick* and *Scream*, the total demand for movies on Paramount+ still lagged behind other platforms.

On-Platform Demand Share for SVOD Movie Catalogs

United States, 2022



Methodology Note: Demand share for a platform catalog is the share of US movie demand for all movies available on each platform as a share of demand for all movies available on SVODs in the US in that time period.

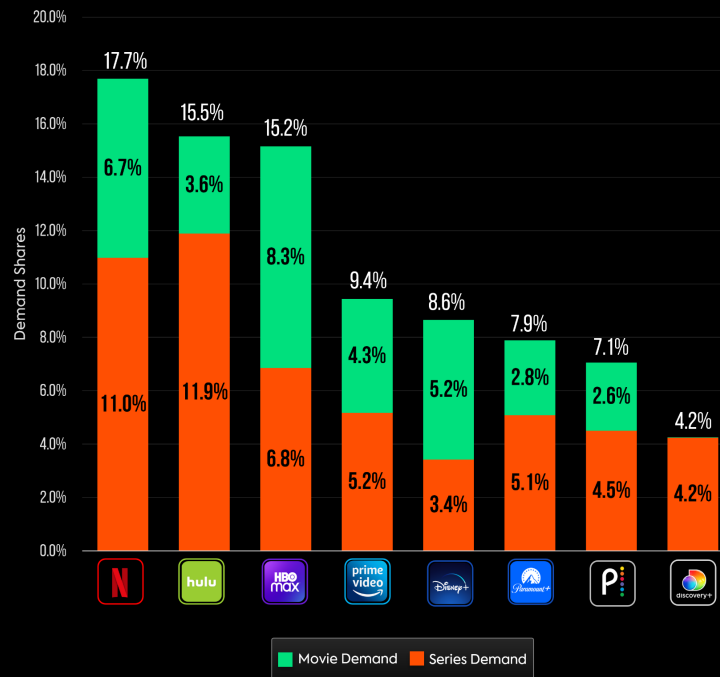


Which platforms are winning the race for audience attention?

- We can bring together the demand for shows and movies on platforms in the US to get a full picture of how streamers compare in terms of total demand for *all* content they have and their ability to attract and retain subscribers..
- In 2022, Netflix was the leading SVOD in terms of demand for all shows and movies on its platform with a 17.7% audience share in the US.
- Hulu had the largest demand for its library of shows and HBO Max had the most in-demand catalog of movies. These two platforms are leveraging their strengths to make it a three-way race at the top of this ranking.
- If we were to consider the potential of bundling Disney+ and Hulu or HBO Max and Discovery+, Netflix risks falling behind the large catalogs of these combined offerings.

Total Catalog Demand Share

United States, 2022



Methodology Note: Demand for the shows or movies available on a platform catalog is expressed as a share of the total demand for all shows and movies available on an SVOD catalog.

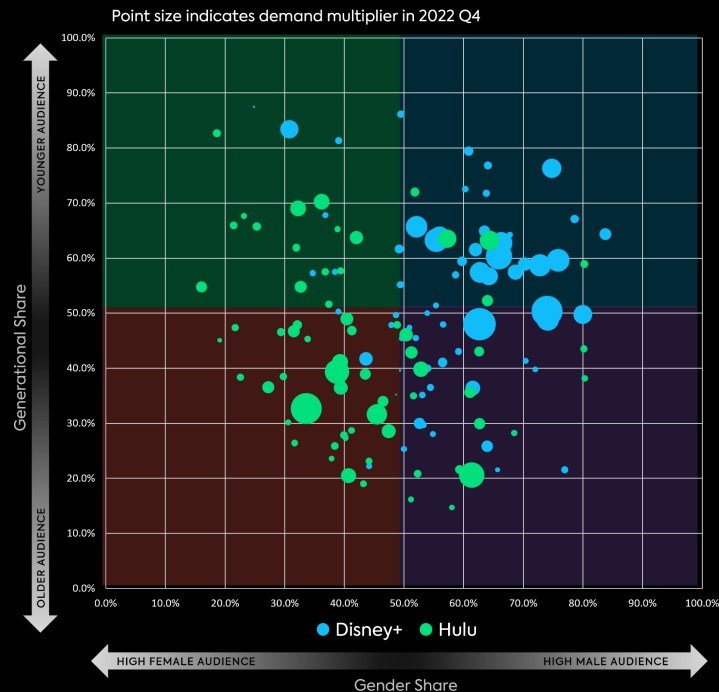


Effective bundling can create a four-quadrant service

- Disney+ and Hulu are an example of how two platforms can each cater to different audiences but be brought together in an effective bundle.
- The most in-demand original series from Disney+ all have a male skewing and younger audience. The platform's reliance on Marvel and Star Wars in particular has won over these demographics.
- In contrast, Hulu's most in-demand series appeal to older and more female skewing audiences. Two of its biggest series of the year, *The Handmaid's Tale* and *Only Murders in the Building* sit firmly in this quadrant.
- Disney's approach to balancing these two major streaming services looks wise. Allow each to exist as a standalone service for those audiences who only want their particular niche of content but have the option of bundling the two together to create a service with something for everyone.

Demographic Distribution of Disney+ and Hulu Original Series

United States, All time



Methodology Note: X-axis is the share of interactions with a show by male audiences. Y-axis is the share of interactions with a show by young audiences. Young audiences are comprised of people less than 30 years old.

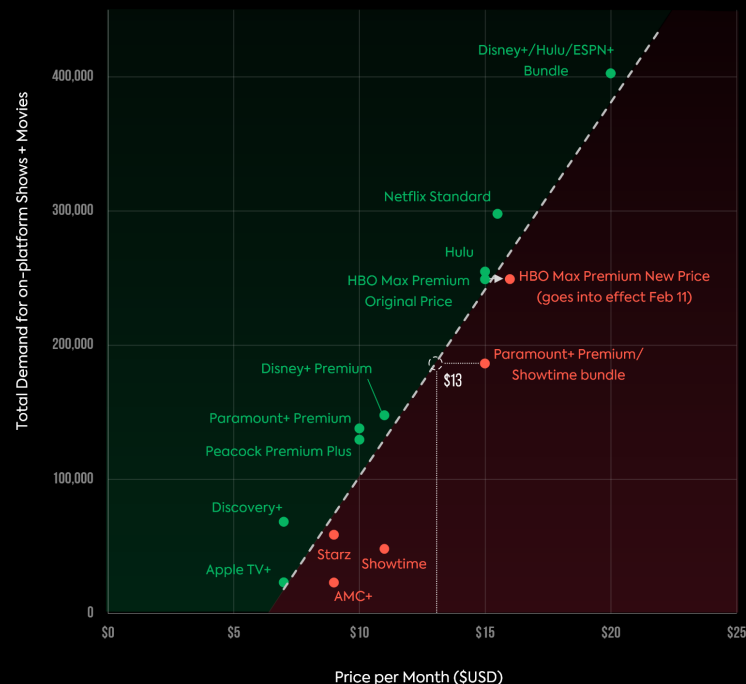


Which platforms are most competitively priced?

- Of course, from a consumer perspective having a massive catalog of in-demand content is great but it must be competitively priced for subscribers to ultimately sign up and continue to pay for access to content. Here we show the close relationship between total demand for US SVODs' total catalogs and the price point of their ad-free tiers. This is a good guideline for platforms to understand how competitive their price point is in the market.
- HBO Max recently increased the price of its ad-free tier in the US by \$1 to \$15.99/month. Whereas before it was slightly underpriced given the amount of content it offered to subscribers, the price increase now makes it look slightly overpriced relative to competitors. However, as more platforms inevitably raise prices it will likely go back to looking like a good value for subscribers.
- The Paramount+ Showtime bundle looked highly overpriced at \$15/mo. as of Q4. A \$13/month price point would make it competitively priced relative to other SVODs. The new Paramount+ Premium tier (with Showtime) will cost \$11.99/month. This is an effective bundling move that will be offering subscribers one of the biggest bang for their buck combinations.

Platform Movie + TV Demand vs. Monthly Cost

United States, Q4 2022, Add-free tiers



Methodology Note: Total demand for all shows and movies on each platform/bundle in Q3 is plotted against recent monthly price in \$USD for each platform's ad-free tier or bundle offering. Total Demand is shown as total demand expressions for on-platform content in Q3.

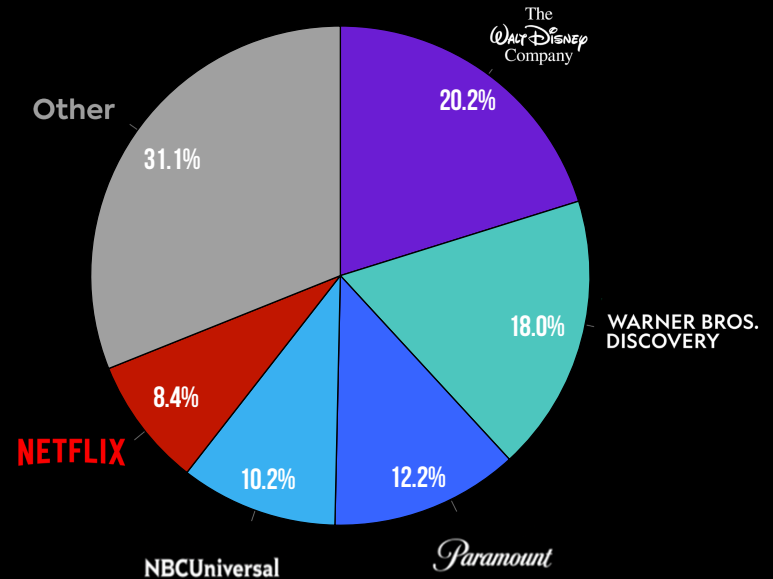


Which corporations control the content?

- We can zoom out to get a more macro understanding of which corporations ultimately control the content that is powering streaming platforms.
- While Netflix is in many respects a leader in the streaming space, it still trails legacy media companies in terms of the amount of owned content it can draw from. However, its commitment to producing original programming has helped grow its content stockpile. 8.4% of US demand across all series in 2022 was for a Netflix original.
- The Disney company continues to be a leader in terms of its corporate demand share. Over 20% of demand for series in the US rolls up under the Disney corporation.
- Because this is such a top-level view of market demand for series, there tends not to be dramatic shifts in these companies' market shares that are not driven by mergers or acquisitions. The last major activity that shook up this chart was the Warner Bros. Discovery merger, which moved the company into second place and within striking distance of Disney.

Demand Share for Series by Corporate Owner

United States, 2022



Market Specific TV Demand Trends

Platform Demand Share, Genre and
Subgenre Demand Trends, and Top Series by
Market in 2022.





Top Line Takeaways



United States

The United States is the only market in this report to prefer sitcoms as its top overall subgenre in 2022.



Australia

Despite being the home of a globally popular children's series, *Bluey*, Australians on the whole had the smallest share of demand for kids' content.



Brazil

Variety series were popular in Brazil. 7% of demand for the year was for a show in this genre, nearly twice the global share of attention for these series.



Canada

Canadians showed high demand for comedy. In addition to having the second largest share of demand for the genre, animated sitcoms reached their highest rank here.



Germany

Competition reality was a popular subgenre in Germany. Local series in this category with high demand include *The Voice of Germany* and *Germany's Next Topmodel*.



Spain

Spain had the largest share of demand for HBO content, boosted in part by in-demand local Spanish content from HBO.



France

France had the largest share of demand for animated series. In particular, anime content had high demand in this market.



United Kingdom

Two local platforms had the largest shares of demand for their content in the UK in 2022. Nearly a quarter of demand for series in 2022 was for a BBC or ITV show.



Italy

Italians gave the largest share of demand to the action/adventure. 8.1% of demand for series was for a show in this genre in 2022.

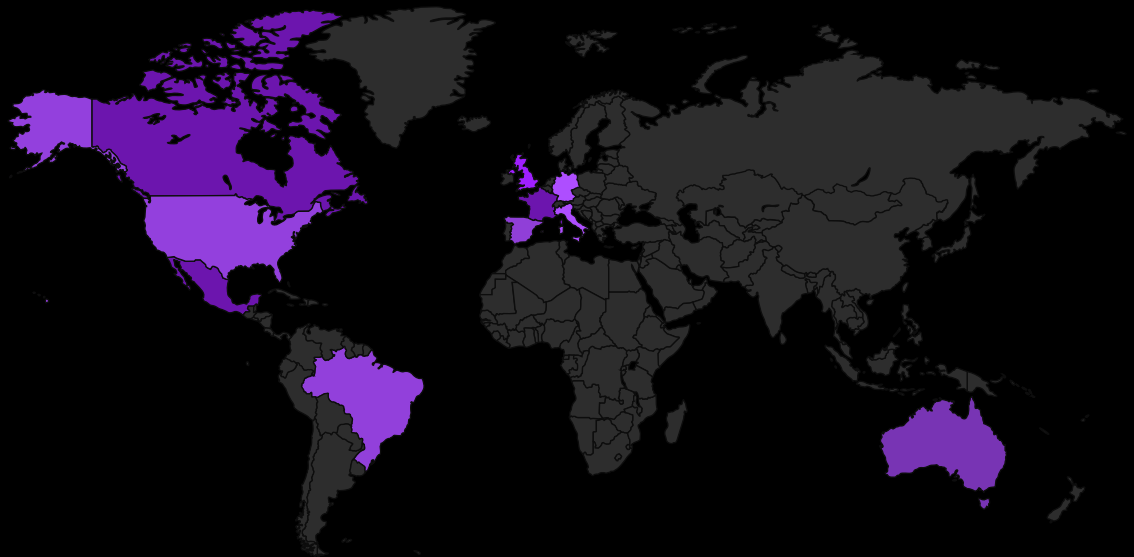


Mexico

Mexico is the only market in this report to prefer soap operas as its top overall subgenre of the year.



Most In-Demand Local Series by Market



Stranger Things

United States



Bluey

Australia



Porta dos Fundos

Brazil



PAW Patrol

Canada



Die Sendung Mit Der Maus

Germany



La Casa de Papel

Spain



Touche Pas À Mon Poste

France



Doctor Who

United Kingdom



Gomorrah

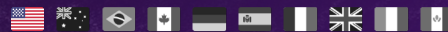
Italy



La Rosa de Guadalupe

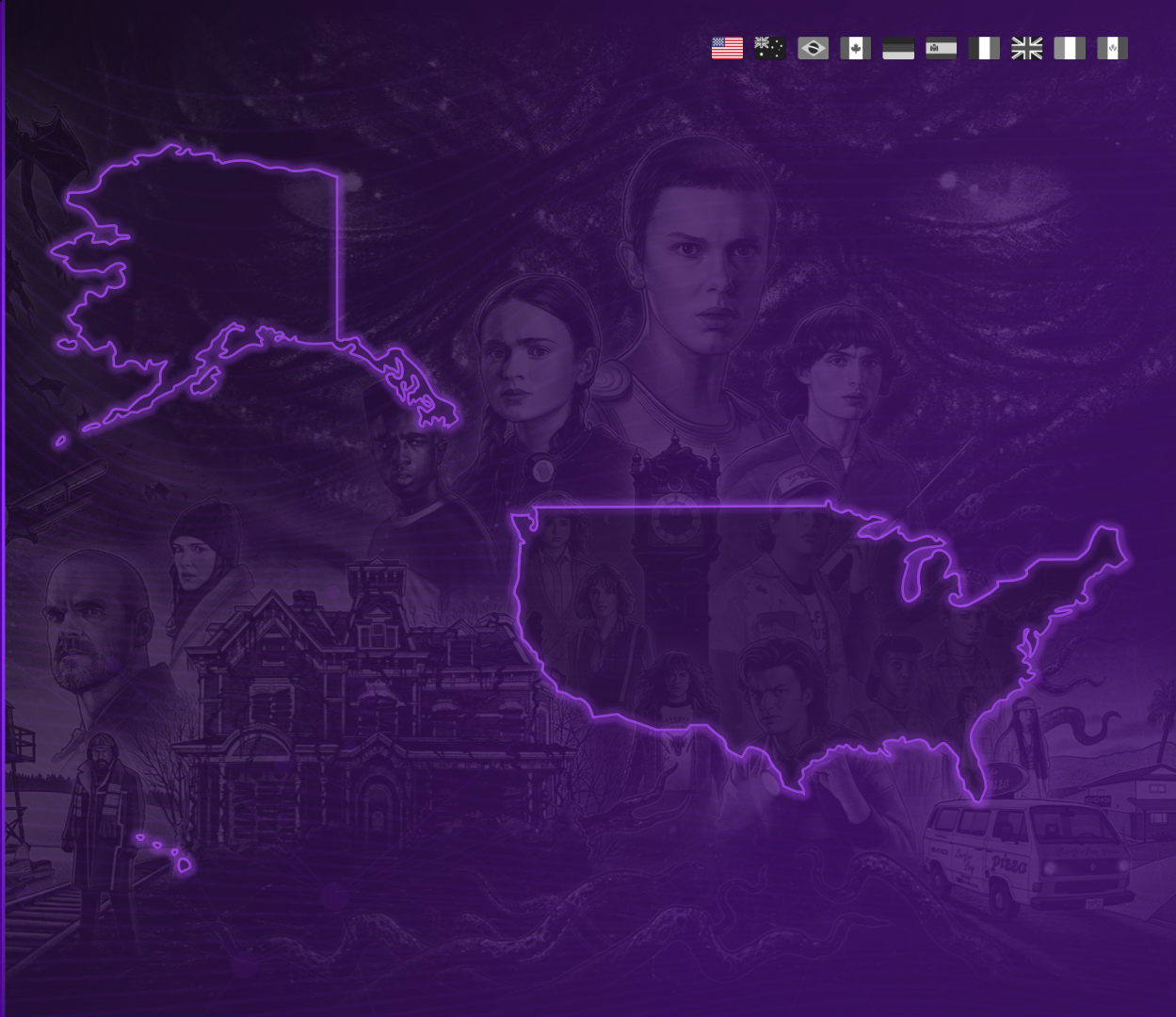
Mexico

The long-awaited return of *Stranger Things* for its fourth season on Netflix, split into two parts, helped the show to dominate audience attention across the globe in 2022. In this report, *Stranger Things* was the most in-demand show overall for the year in all ten of the markets we covered. A show like this from a platform like Netflix underscores the increasingly global nature of streaming. Even with globe-spanning hits like *Stranger Things*, local content is still an important part of the mix for audiences in markets around the world. Here we've highlighted the most in-demand local shows in each of the markets in this report.



United States

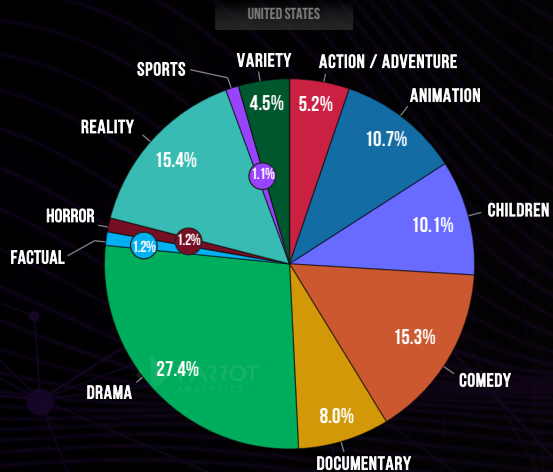
Learn which genres and subgenres of series are most demanded by American audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



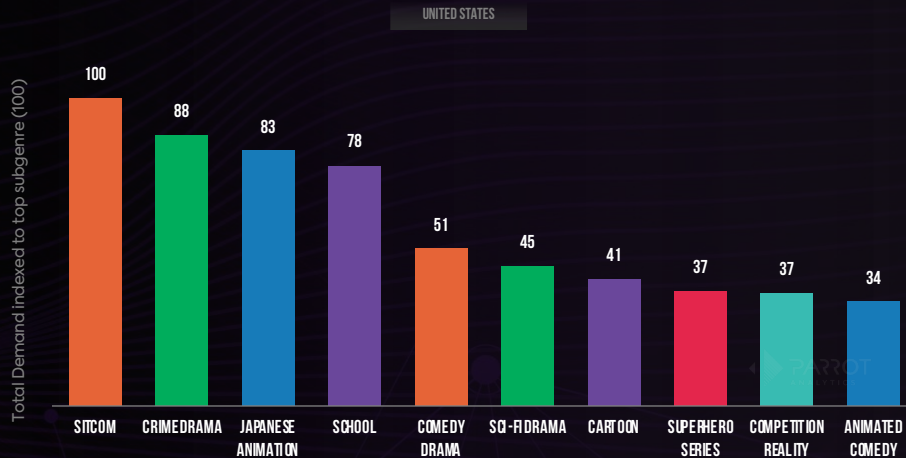


United States Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



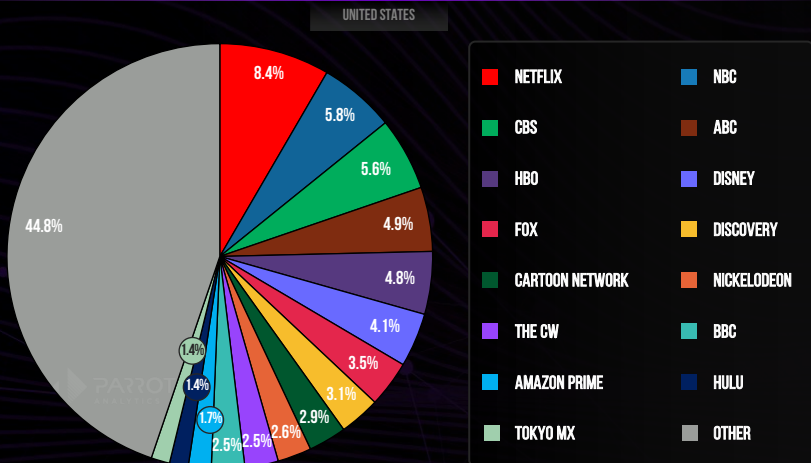
- American audiences had the largest share of demand for the reality genre (15.6%) across all markets in this report.
- With a 27.4% share of demand, the US was the market with the lowest interest in the drama genre in 2022. It was the only market with less than 30% demand share for this genre.
- The US had one of the highest shares of demand for documentary content (8.0%). This was well above the global share of demand for this genre (5.2%).

- The US was the only market in this report in which sitcom was the most in-demand subgenre of 2022.
- The US was the only market where the cartoon subgenre ranked in this report. The subgenre lies at the intersection of animation and children's content, two popular genres in the US.
- As the tenth most in-demand subgenre of 2022 animated comedy only broke into the top ten most in-demand subgenres in the US, but not in any other market in this report.



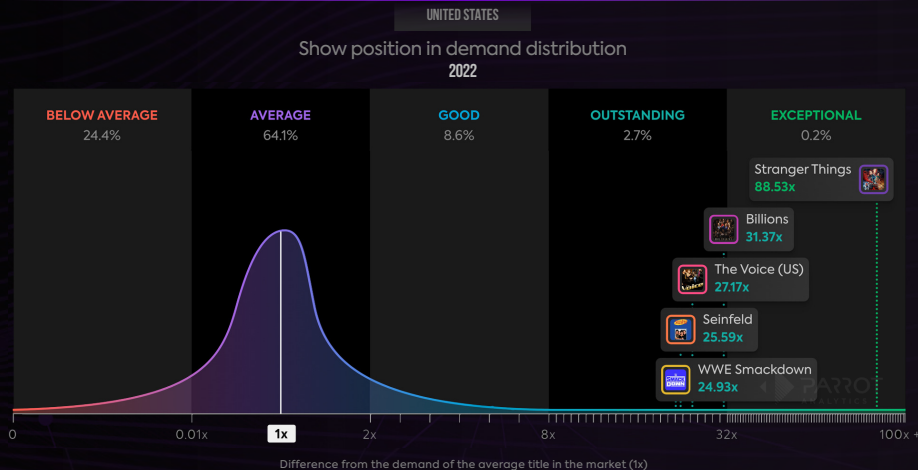
United States Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



- Netflix originals accounted for 8.4% of demand for all series in the US, the largest share of demand for shows from any channel or platform in 2022.
- Content from NBC achieved its largest demand share in the US (5.8%) among all markets in this report, above the global share of demand for its content 4.0%.
- Shows from FOX accounted for a larger share of demand in the US (3.5%) than in any other market in this report.

Demand distribution of a selection of top series



- *Stranger Things* was the most in-demand show in the US in 2022 with 88.53 times the average series demand. The show was the most in-demand show globally also after returning for its long awaited fourth season this year.
- The lasting demand for *Seinfeld* in the US is example of how popular classic sitcoms can be in the US. The show had 25.59 times the average series demand in 2022 and ranked as the 46th most in-demand show, a higher rank than in any other market in this report.
- The Showtime drama, *Billions*, achieved its highest rank in the US in this report where it ranked as the 20th most in-demand series of 2022 with 31.37 times the average series demand.



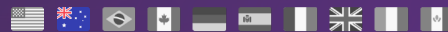
Top Series in the United States

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	88.5
2 <i>Spongebob Squarepants</i>	Nickelodeon	Children	70.4
3 <i>Game Of Thrones</i>	HBO	Drama	62.3
4 <i>Saturday Night Live</i>	NBC	Comedy	53.6
5 <i>Breaking Bad</i>	AMC	Drama	47.0
6 <i>The Walking Dead</i>	AMC	Drama	44.7
7 <i>Sesame Street</i>	PBS	Children	44.3
8 <i>The Simpsons</i>	FOX	Animation	42.8
9 <i>Better Call Saul</i>	AMC	Drama	42.3
10 <i>Attack On Titan</i>	MBS	Animation	40.7
11 <i>Rick And Morty</i>	Adult Swim	Animation	40.5
12 <i>South Park</i>	Comedy Central	Animation	39.8
13 <i>My Hero Academia</i>	YTV	Animation	39.0
14 <i>The Mandalorian</i>	Disney+	Action and Adventure	37.0
15 <i>The Flash</i>	The CW	Action and Adventure	36.8
16 <i>Outlander</i>	Starz	Drama	33.3
17 <i>WWE Monday Night Raw</i>	USA Network	Sports	32.8
18 <i>Cobra Kai</i>	Netflix	Comedy	32.4
19 <i>PAW Patrol</i>	TVOKids	Children	31.8
20 <i>Billions</i>	Showtime	Drama	31.4

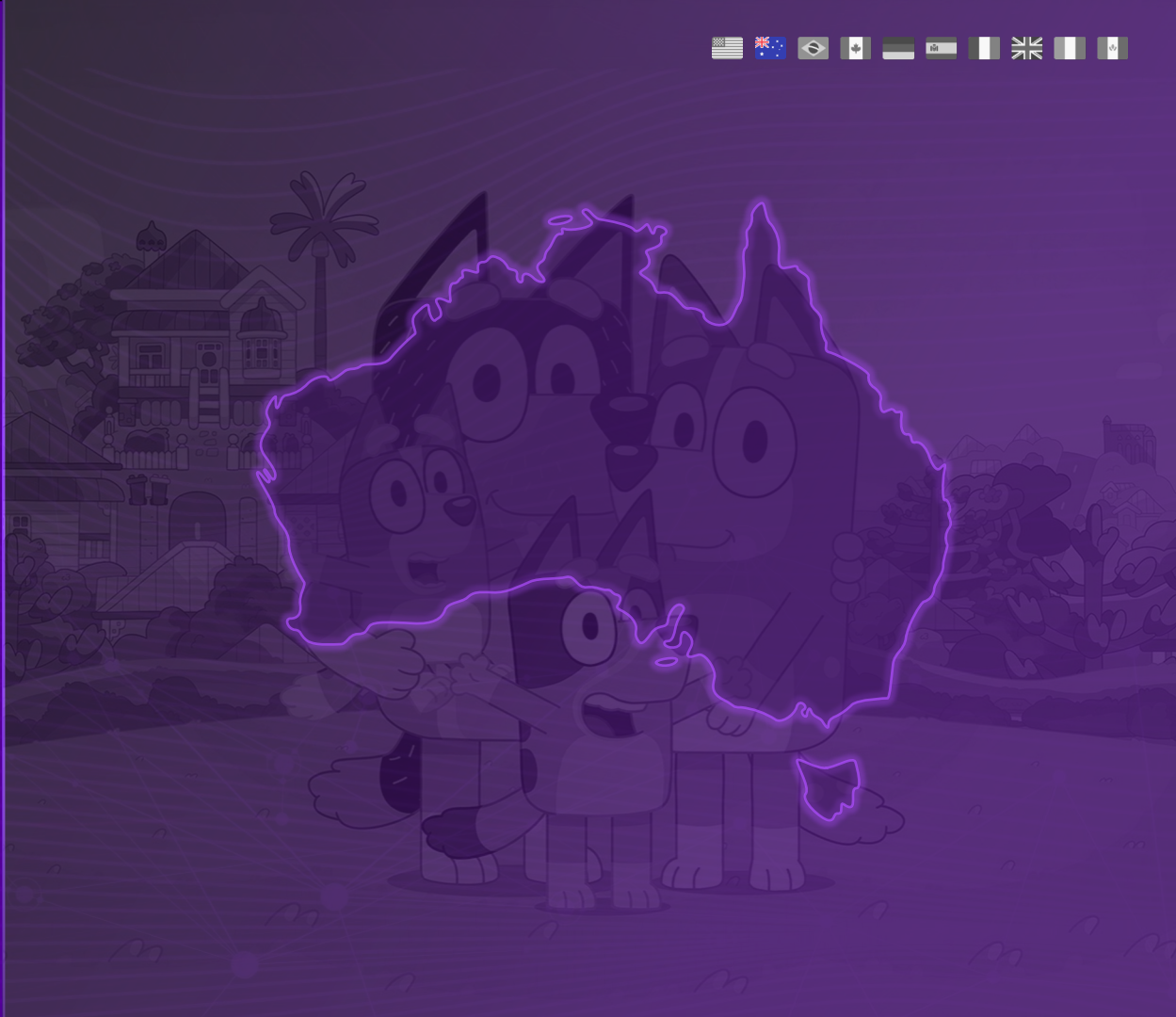
A selection of 5 additional series of interest:

21 <i>Steven Universe</i>	Cartoon Network	Children	31.1
39 <i>The Voice (US)</i>	NBC	Reality	27.2
46 <i>Seinfeld</i>	NBC	Comedy	25.6
51 <i>WWE Smackdown</i>	FOX	Sports	24.9
182 <i>That '70s Show</i>	FOX	Comedy	15.5



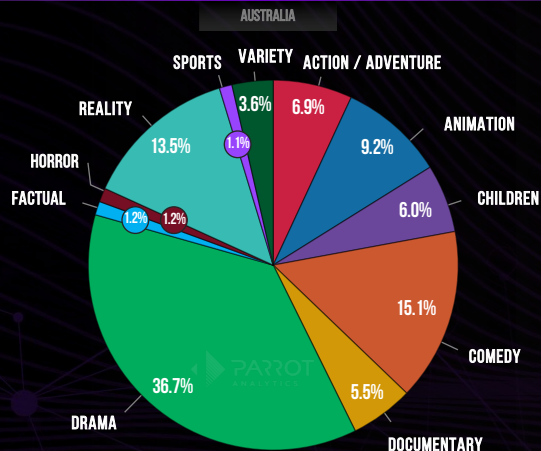
Australia

Learn which genres and subgenres of series are most demanded by Australian audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.

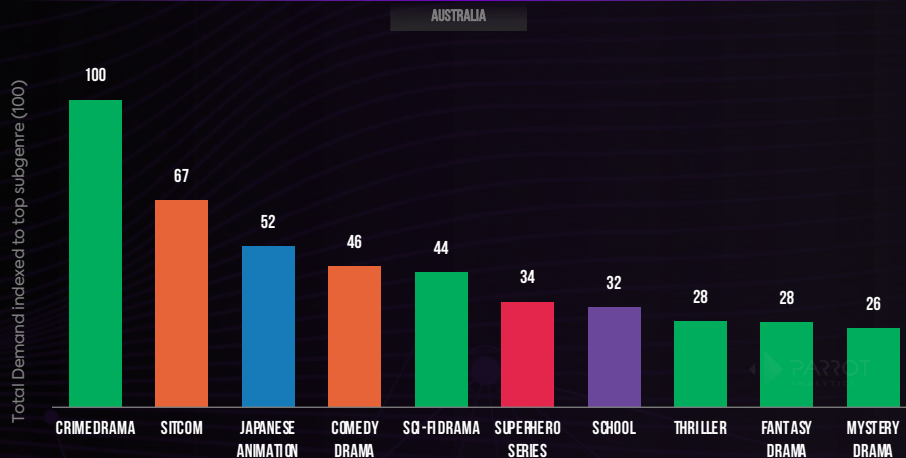


Australia Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022

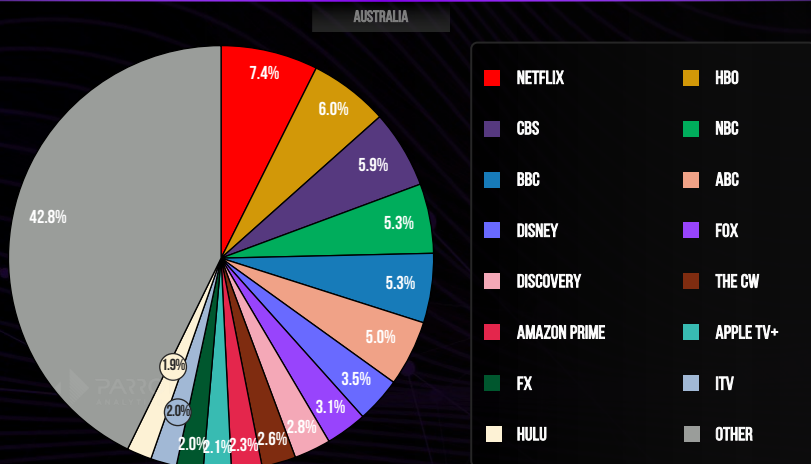


- Australians had the lowest share of demand for children's content in this report – 6.0%.
- With a 15.1% share of demand for comedies, Australia was one of four markets in this report that had a greater than 15% share of demand for this genre, which is higher than the global average (13.8%).
- Australia had the second largest share of demand for the reality genre (13.5%), behind only the US in this report.

- Australia was one of five markets in this report where crime drama was the most in-demand subgenre of 2022. The others were Italy, the UK, Canada, and Spain.
- Mystery drama ranked as the tenth most in-demand subgenre in Australia. This was the only market in this report where the subgenre ranked in the top ten.
- Sitcom ranked as the second and comedy drama as the fourth most in-demand subgenre in Australia last year, a higher rank than in most markets.

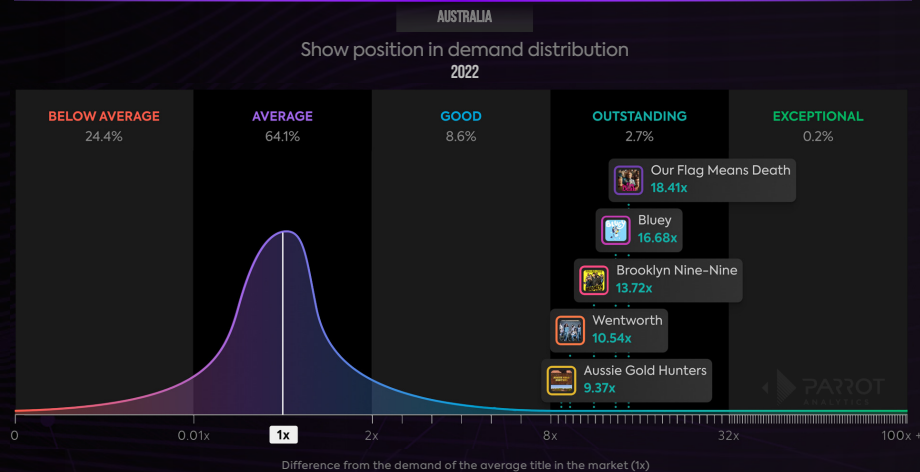
Australia Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



- Content from HBO performed very well in Australia where it accounted the second-largest share of demand for originals in this report with 6.0%, ranking higher than the brand's global share (4.9%).
- The share of demand for BBC content in Australia (5.3%) was the second largest of markets in this report. While not near as large as the BBC's demand share in the UK, the 5.3% share is still well above most markets.
- CBS series are popular in Australia. The share of demand for this channel's series was the third largest in Australia and its 5.9% share here was larger than any other market in this report except Canada where it also reached a 5.9% share.

Demand distribution of a selection of top series



- Even though Australians had the lowest share of demand for children's content, the local children's series *Bluey*, was the most in-demand Australian original and managed to find success around the world as well.
- The HBO Max comedy, *Our Flag Means Death*, reached its highest rank in Australia in this report. It was the sixth most in-demand show of the year and had 18.41x demand.
- Aussie Gold Hunters* is a local documentary series following gold miners in Australia. While it has been especially popular in its home market (9.37x demand in 2022) it has also found fans in markets around the world.



Top Series in Australia

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	41.9
2 <i>Game Of Thrones</i>	HBO	Drama	24.1
3 <i>The Mandalorian</i>	Disney+	Action and Adventure	20.0
4 <i>The Walking Dead</i>	AMC	Drama	19.1
5 <i>Better Call Saul</i>	AMC	Drama	19.1
6 <i>Our Flag Means Death</i>	HBO Max	Comedy	18.4
7 <i>Outlander</i>	Starz	Drama	18.1
8 <i>Sesame Street</i>	PBS	Children	18.0
9 <i>The Boys</i>	Amazon Prime Video	Action and Adventure	17.9
10 <i>Doctor Who</i>	BBC One	Drama	17.1
11 <i>Breaking Bad</i>	AMC	Drama	17.0
12 <i>Bluey</i>	ABC Kids	Children	16.7
13 <i>Grey's Anatomy</i>	ABC	Drama	16.1
14 <i>PAW Patrol</i>	TVOKids	Children	15.9
15 <i>Attack On Titan</i>	MBS	Animation	15.6
16 <i>The Handmaid's Tale</i>	Hulu	Drama	15.3
17 <i>South Park</i>	Comedy Central	Animation	15.3
18 <i>The Owl House</i>	Disney Channel	Children	15.1
19 <i>The Simpsons</i>	FOX	Animation	15.0
20 <i>Rick And Morty</i>	Adult Swim	Animation	14.7



A selection of 5 additional series of interest:

27 <i>Brooklyn Nine-Nine</i>	NBC	Comedy	13.7
69 <i>Wentworth</i>	Fox Showcase	Drama	10.5
76 <i>Mr Inbetween</i>	FX	Drama	10.2
86 <i>Aussie Gold Hunters</i>	Discovery Channel	Documentary	9.4
92 <i>MasterChef (AU)</i>	Network Ten	Reality	9.2



Brazil

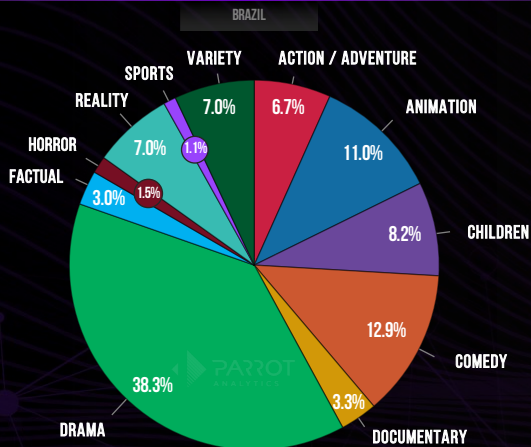
Learn which genres and subgenres of series are most demanded by Brazilian audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



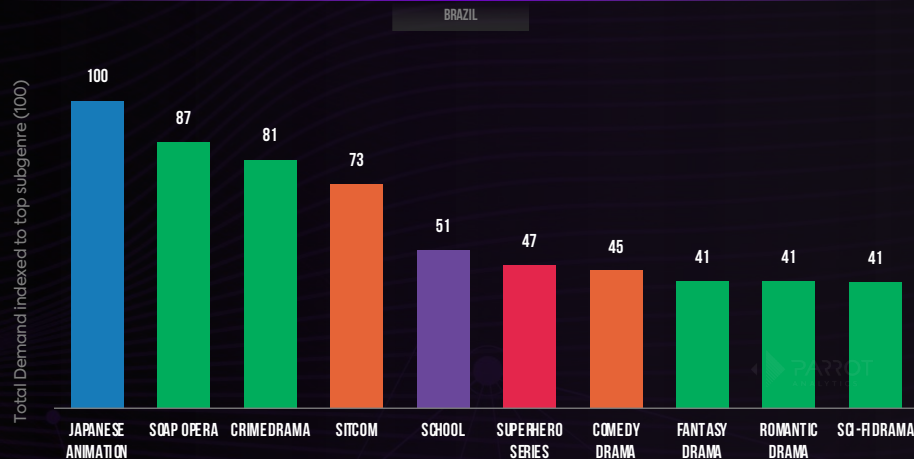


Brazil Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022

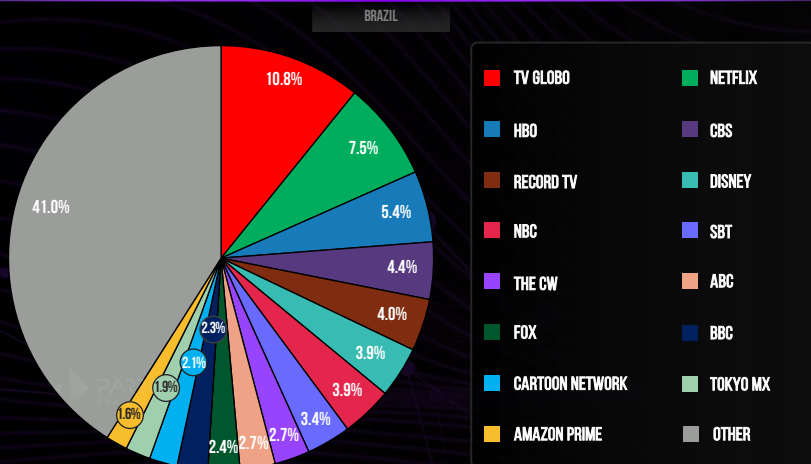


- Brazilian audiences gave a high share of demand for factual/news content. 3% of demand for all series was for this genre, the highest demand share in this report.
- With a 7.0% share of demand for the variety genre, Brazil had the largest share of demand for the variety genre of markets in this report and nearly twice the global share of demand for the genre (3.6%).
- Despite the popularity of several local reality shows like *Big Brother Brasil*, Brazilian audiences gave the smallest share of demand (7.0%) to the reality genre in 2022 of markets in this report.

- Brazil was one of three markets in this report where anime was the most in-demand subgenre of 2022, along with Germany and France.
- Soap operas were the second most in-demand subgenre in Brazil for the year. This was a higher rank for this subgenre than in most markets.
- Fantasy drama ranked as the eighth most in-demand subgenre in Brazil in 2022. This was the subgenre's highest rank in this report. It was also the eight most in-demand subgenre in Canada and Italy.

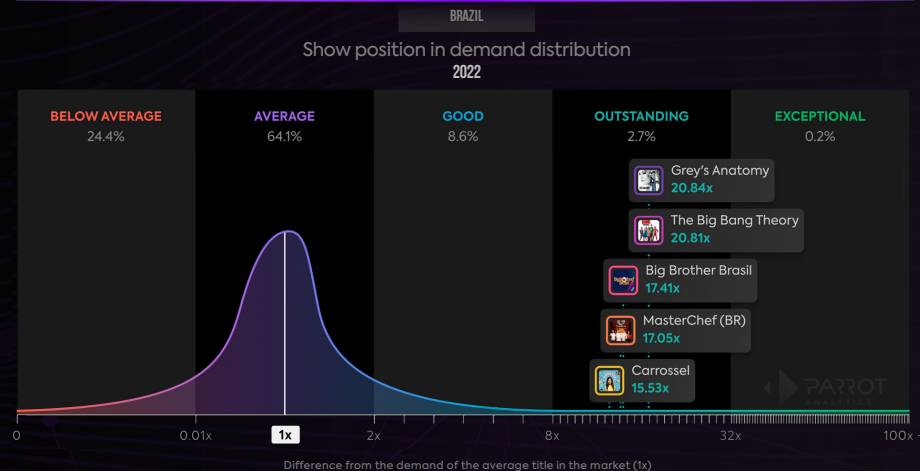
Brazil Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



- TV Globo series made up the largest share of demand in Brazil by original channel (10.8%) beating out even Netflix (7.5%).
- Content from The CW was popular in Brazil where its shows accounted for 2.7% of total demand for series in 2022. This is the channel's largest share of demand across markets in this report.
- Fox series struggled to break through in Brazil compared to other markets. The channel's share of demand was only 2.4% here, it's lowest share in this report.

Demand distribution of a selection of top series



- Despite the low share of demand for the reality genre in Brazil, the local version of the *Big Brother* franchise ranked as the 17th most in-demand show for the year with 17.41 times the average series demand.
- *Grey's Anatomy* has found fans in Brazil. The US medical drama was the sixth most in-demand show in Brazil in 2022, its highest rank in this report.
- The Brazilian version of *MasterChef* was the most in-demand show from Rede Bandeirantes. It had 17.05 times the average series demand for the year.



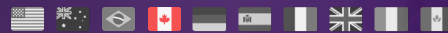
Top Series in Brazil

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	32.0
2 <i>Game Of Thrones</i>	HBO	Drama	28.9
3 <i>The Walking Dead</i>	AMC	Drama	25.6
4 <i>Naruto</i>	TV Tokyo	Animation	25.2
5 <i>Jujutsu Kaisen</i>	JNN	Animation	22.8
6 <i>Grey's Anatomy</i>	ABC	Drama	20.8
7 <i>The Big Bang Theory</i>	CBS	Comedy	20.8
8 <i>Attack On Titan</i>	MBS	Animation	20.3
9 <i>Porta Dos Fundos</i>	YouTube	Comedy	19.5
10 <i>Peaky Blinders</i>	BBC Two	Drama	19.3
11 <i>Jornal Da Record</i>	RecordTV	Factual	19.2
12 <i>Cidade Alerta</i>	RecordTV	Factual	19.1
13 <i>Galinha Pintadinha</i>	YouTube	Children	18.6
14 <i>Supernatural</i>	The CW	Drama	18.6
15 <i>The Boys</i>	Amazon Prime Video	Action and Adventure	18.1
16 <i>Pantanal</i>	TV Globo	Drama	17.6
17 <i>Big Brother Brasil</i>	TV Globo	Reality	17.4
18 <i>A Fazenda (BR)</i>	Record TV	Reality	17.4
19 <i>Balanço Geral</i>	RecordTV	Factual	17.3
20 <i>MasterChef (BR)</i>	Rede Bandeirantes	Reality	17.1

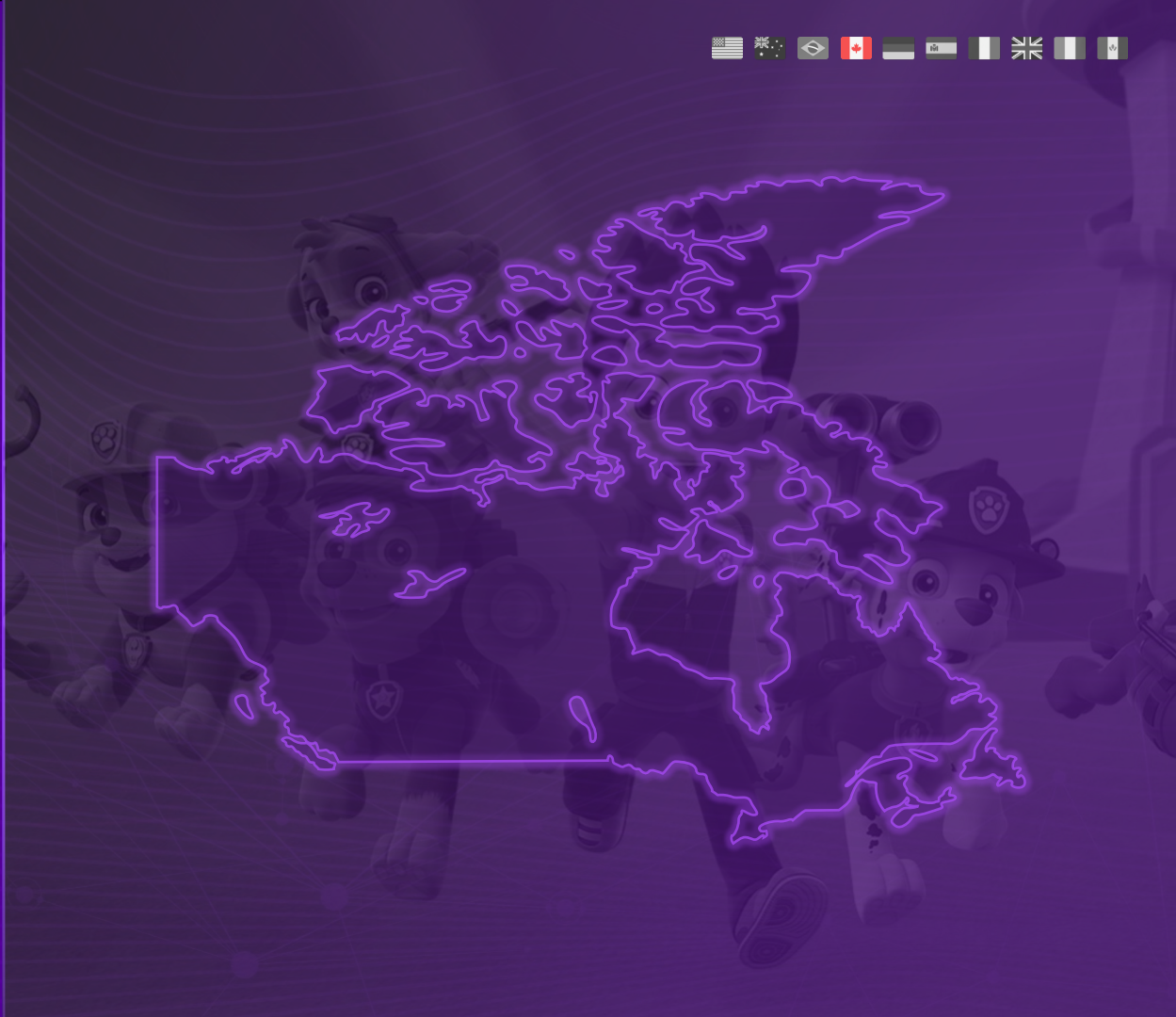
A selection of 5 additional series of interest:

21 <i>Friends</i>	NBC	Comedy	17.0
28 <i>All The Flowers (Todas As Flores)</i>	Globoplay	Drama	15.6
30 <i>Carrssel</i>	SBT	Drama	15.5
31 <i>Vai Que Cola</i>	Multishow	Comedy	15.4
54 <i>Popstar</i>	TV Globo	Reality	13.4



Canada

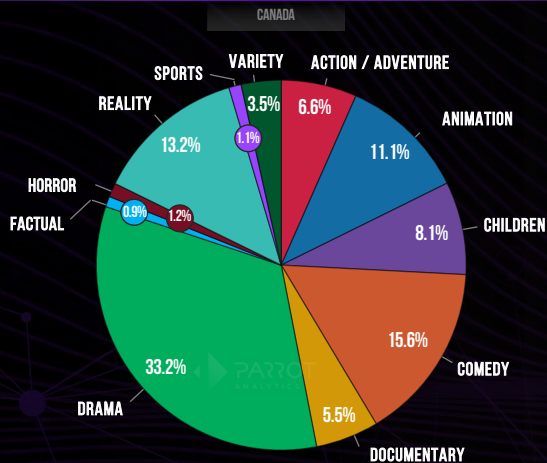
Learn which genres and subgenres of series are most demanded by Canadian audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



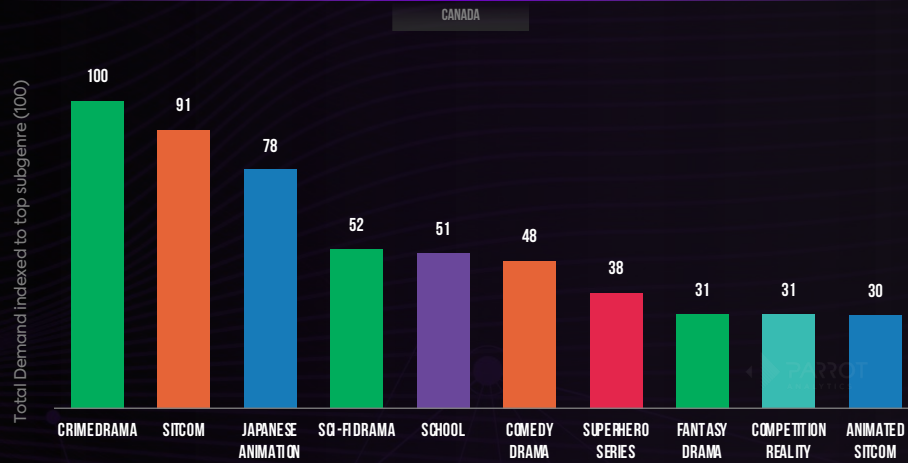


Canada Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



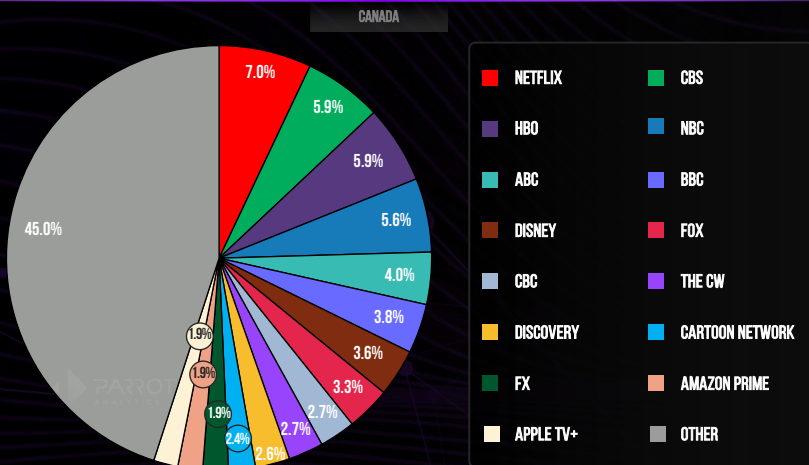
- Canada was the second most comedy-loving market in this report. Its 15.6% share of demand for the comedy genre was behind only the UK in 2022.
- Canada had the lowest share of demand for the variety genre in this report. Only 3.5% of demand across shows was for a variety series.
- A third of demand for shows in Canada in 2022 was for drama series. While this was the largest genre in the market in terms of its demand share, this was the second smallest demand share for drama across markets in this report, larger than only the US.

- Canada was one of five markets in this report where crime drama was the most in-demand subgenre of 2022. The others were Australia, the UK, Italy, and Spain.
- Canadians' love of comedy is apparent when looking at the top subgenres for the year. Sitcom ranked as the second and comedy drama ranked as the sixth most in-demand subgenres. Animated sitcom was the tenth most in-demand subgenre for the year, its highest rank in this report.
- Canada was one of four markets where sci-fi drama reached its highest rank for the year as the fourth most in-demand subgenre.

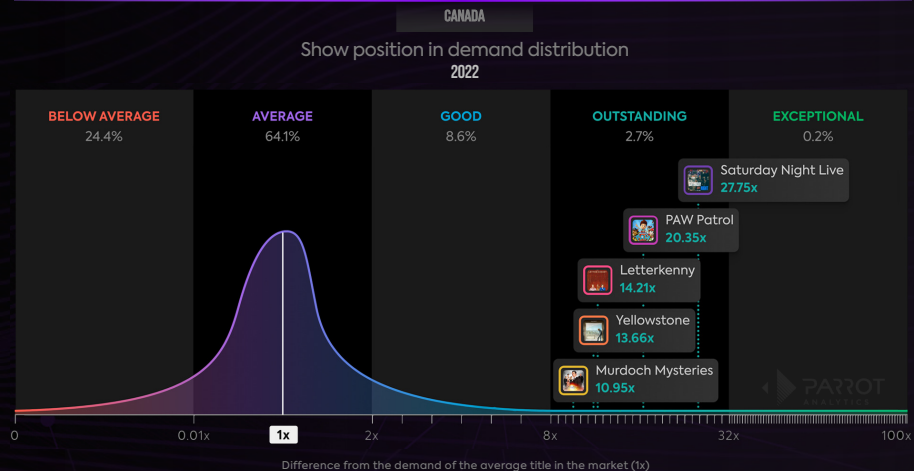


Canada Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



Demand distribution of a selection of top series



- Although it had the largest share of originals demand in Canada, Netflix’s 7.0% share was smaller than any other market in this report.
- Original content from the Canadian public broadcaster, CBC, accounted for 2.7% of demand for all series in Canada in 2022, the same share of demand as The CW series in this market.
- In Canada, CBS and HBO were tied in 2022. Shows from each brand accounted for a 5.9% share of demand in this market.

- *Saturday Night Live* was the second most in-demand show in comedy-loving Canada for the year, with 27.75 times the demand of the average series. The sketch comedy show ranked higher in Canada than any other market in this report.
- *PAW Patrol*, was the most in-demand local production in Canada for the year. This kids show is not only popular in its home market, it has been hugely successful in countries around the world as well.
- The long running *Murdoch Mysteries* is a local drama from CBC. It had 10.95 times the average series demand in Canada in 2022.



Top Series in Canada

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	42.5
2 <i>Saturday Night Live</i>	NBC	Comedy	27.7
3 <i>Game Of Thrones</i>	HBO	Drama	25.9
4 <i>Spongebob Squarepants</i>	Nickelodeon	Children	24.1
5 <i>Better Call Saul</i>	AMC	Drama	23.4
6 <i>Sesame Street</i>	PBS	Children	22.5
7 <i>The Walking Dead</i>	AMC	Drama	21.2
8 <i>The Mandalorian</i>	Disney+	Action and Adventure	20.8
9 <i>PAW Patrol</i>	TVOKids	Children	20.3
10 <i>Attack On Titan</i>	MBS	Animation	20.0
11 <i>The Owl House</i>	Disney Channel	Children	19.4
12 <i>Outlander</i>	Starz	Drama	18.2
13 <i>Breaking Bad</i>	AMC	Drama	18.0
14 <i>Supernatural</i>	The CW	Drama	17.8
15 <i>Our Flag Means Death</i>	HBO Max	Comedy	17.8
16 <i>South Park</i>	Comedy Central	Animation	17.3
17 <i>The Handmaid's Tale</i>	Hulu	Drama	17.2
18 <i>The Simpsons</i>	FOX	Animation	16.8
19 <i>Rick And Morty</i>	Adult Swim	Animation	16.7
20 <i>Last Week Tonight With John Oliver</i>	HBO	Variety	16.7

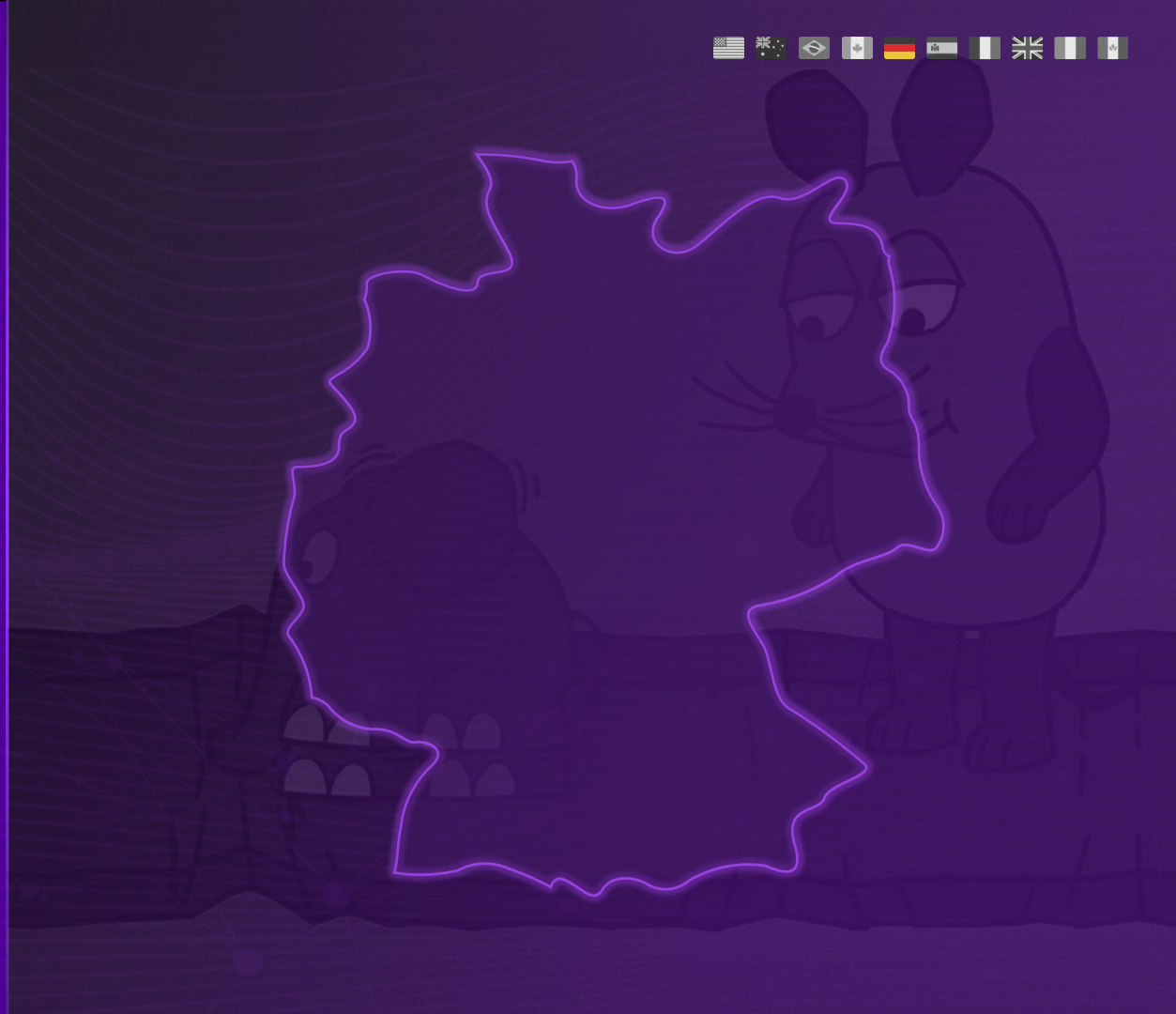
A selection of 5 additional series of interest:

35 <i>Star Trek: Picard</i>	Paramount+	Action and Adventure	14.7
38 <i>Letterkenny</i>	Crave	Comedy	14.2
42 <i>Yellowstone</i>	Paramount Network	Drama	13.7
47 <i>The Curse Of Oak Island</i>	History	Reality	13.4
83 <i>Murdoch Mysteries</i>	CBC	Drama	10.9



Germany

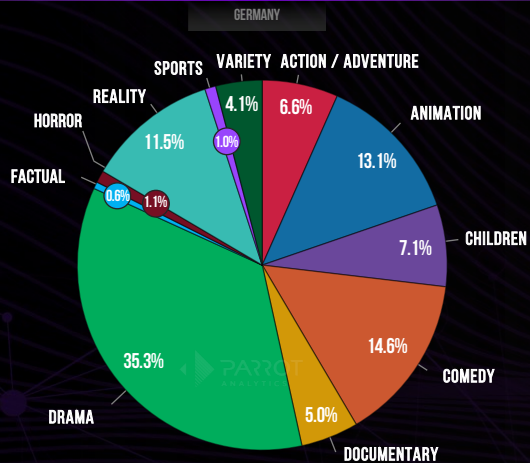
Learn which genres and subgenres of series are most demanded by German audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



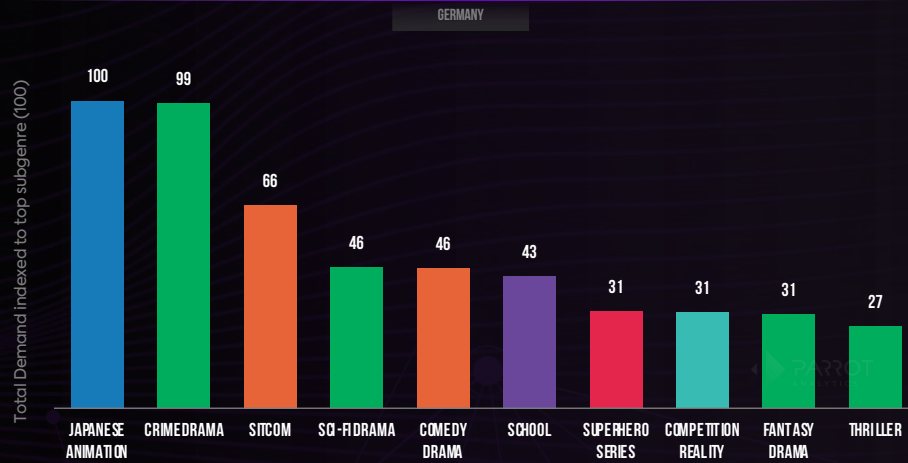


Germany Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



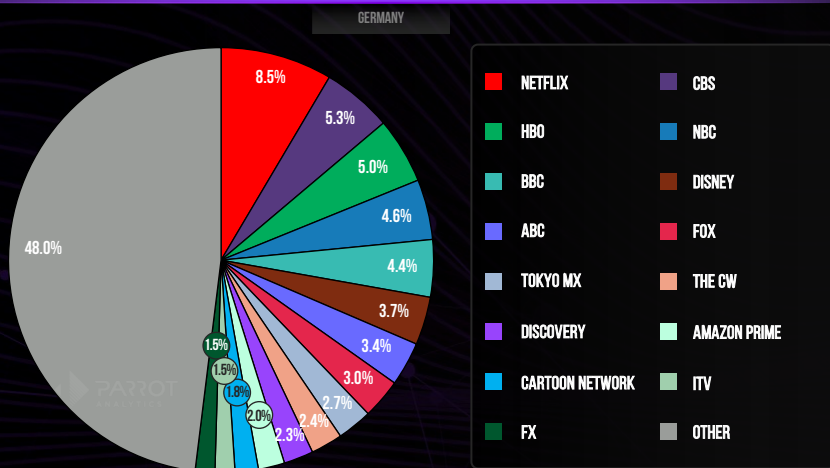
- Germany's 13.1% share of demand for animated content was above the global share of demand for the genre (12.4%) and was the second largest in this report.
- With a 1.1% share of demand for the year, Germany had the lowest demand for the horror genre in this report.
- Germany was among the five most comedy-loving markets we covered. Its 14.6% share of demand for the comedy genre was above the global share of demand for comedy (13.8%).

- Germany was one of three markets in this report where anime was the most in-demand subgenre of 2022, along with Brazil and France.
- Crime drama came incredibly close to being the most in-demand subgenre in Germany for the year. Total demand for crime dramas was only 1% lower than top ranked Japanese animation.
- Competition reality ranked as the eighth most in-demand subgenre in Germany. This was its highest rank in this report, which it also achieved in the UK and Mexico.

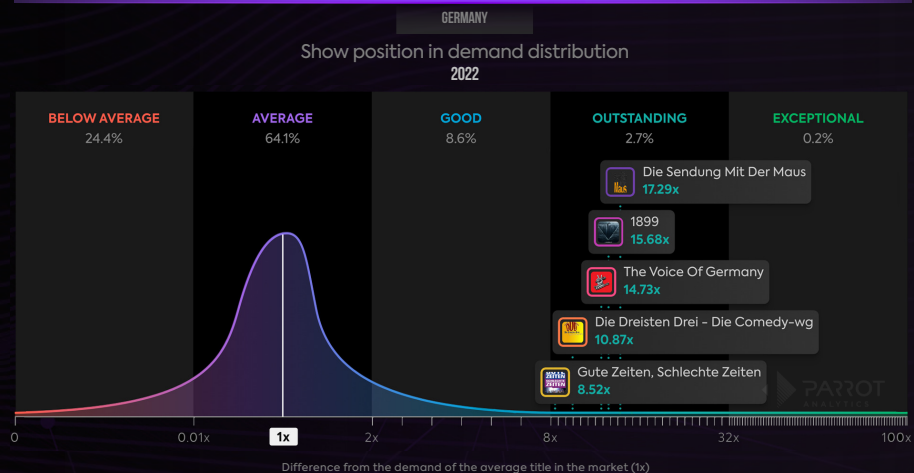


Germany Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



Demand distribution of a selection of top series



- CBS content made up a larger share of demand for shows in Germany than it did globally (5.3% compared to 4.5%). CBS ranked behind only Netflix in Germany in terms of its share of demand.
- Germany was one of the top three markets in this report in terms of demand for BBC content. Series from BBC made up 4.4% of demand for all series in this market, behind only Australia and the UK.
- Original series from Tokyo MX made up a 2.7% share of demand in Germany, greater than the 2.2% share of demand globally for this channel's shows. This highlights the popularity of Japanese anime in Germany.

- The long-running children's series *Die Sendung mit der Maus* was the most in-demand local production in Germany for 2022. It ranked as the eleventh most in-demand series and had 17.29 times the average series demand.
- The German soap opera *Gute Zeiten, Schlechte Zeiten*, from RTL, originally aired in 1992 but has held up well over time. In 2022 it still had 8.52 times the average series demand.
- Germany was one of the most comedy-loving markets in this report. Local comedies like *Die Dreisten Drei - Die Comedy-WG* which had 10.87x demand in 2022, helped the genre to capture a larger share of audience attention in this market.



Top Series in Germany

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	34.3
2 <i>Game Of Thrones</i>	HBO	Drama	26.5
3 <i>The Walking Dead</i>	AMC	Drama	20.5
4 <i>Spongebob Squarepants</i>	Nickelodeon	Children	19.8
5 <i>Attack On Titan</i>	MBS	Animation	19.0
6 <i>Better Call Saul</i>	AMC	Drama	18.5
7 <i>PAW Patrol</i>	TVOKids	Children	18.4
8 <i>The Witcher</i>	Netflix	Action and Adventure	18.0
9 <i>One Piece</i>	Fuji Television Network	Animation	17.8
10 <i>The Mandalorian</i>	Disney+	Action and Adventure	17.4
11 <i>Die Sendung Mit Der Maus</i>	WDR	Children	17.3
12 <i>The Owl House</i>	Disney Channel	Children	16.0
13 <i>Breaking Bad</i>	AMC	Drama	15.9
14 <i>1899</i>	Netflix	Drama	15.7
15 <i>South Park</i>	Comedy Central	Animation	15.5
16 <i>Sesame Street</i>	PBS	Children	15.4
17 <i>Saturday Night Live</i>	NBC	Comedy	15.0
18 <i>The Voice of Germany</i>	ProSieben	Reality	14.7
19 <i>The Big Bang Theory</i>	CBS	Comedy	14.2
20 <i>Rick And Morty</i>	Adult Swim	Animation	14.0

A selection of 5 additional series of interest:

59 <i>Germany's Next Topmodel</i>	ProSieben	Reality	11.1
61 <i>Die Dreisten Drei - Die Comedy-WG</i>	Sat.1	Comedy	10.9
67 <i>How To Sell Drugs Online (fast)</i>	Netflix	Comedy	10.5
111 <i>Berlin - Tag & Nacht</i>	RTL 2	Reality	8.7
119 <i>Gute Zeiten, Schlechte Zeiten</i>	RTL	Drama	8.5

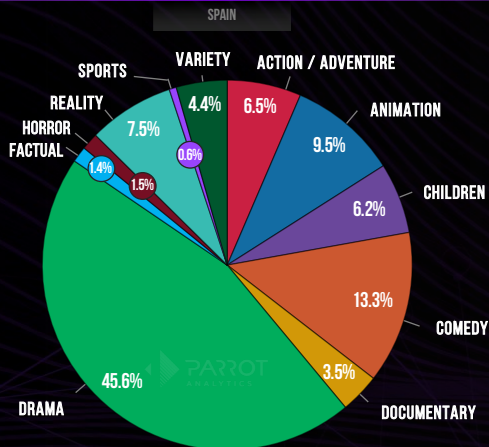
Spain

Learn which genres and subgenres of series are most demanded by Spanish audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



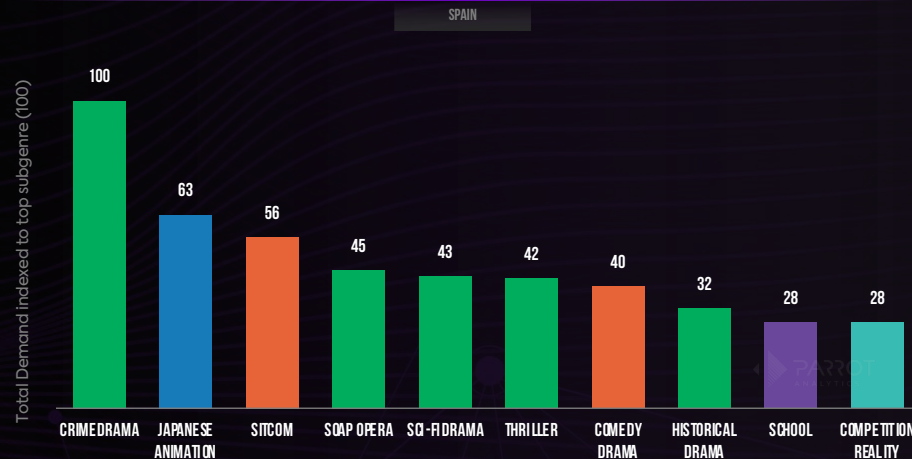
Spain Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



- Spanish audiences gave the greatest share of their attention to drama series in 2022. 45.6% of demand for all series was for a drama – the largest share in this report.
- Spain also had the joint highest share of demand for the horror genre (1.5%) with Brazil.
- With Spanish audiences more preoccupied with the more adult drama and horror genres, the children’s genre had the second lowest share of demand in this report (6.2%).

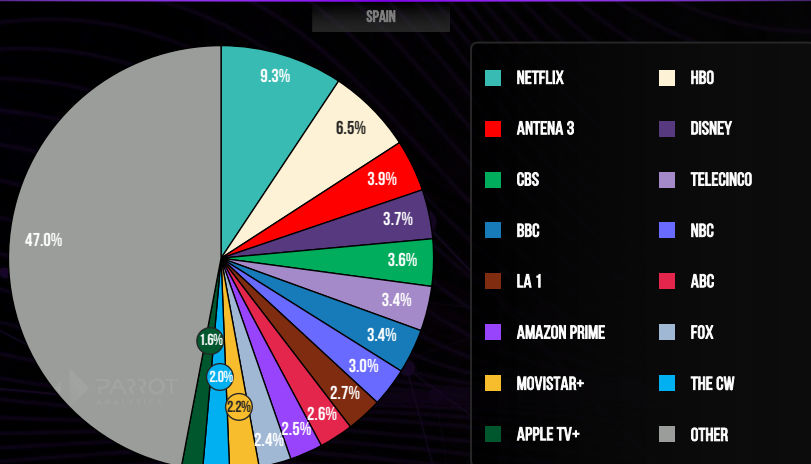
The 10 most in-demand subgenres across all series in 2022



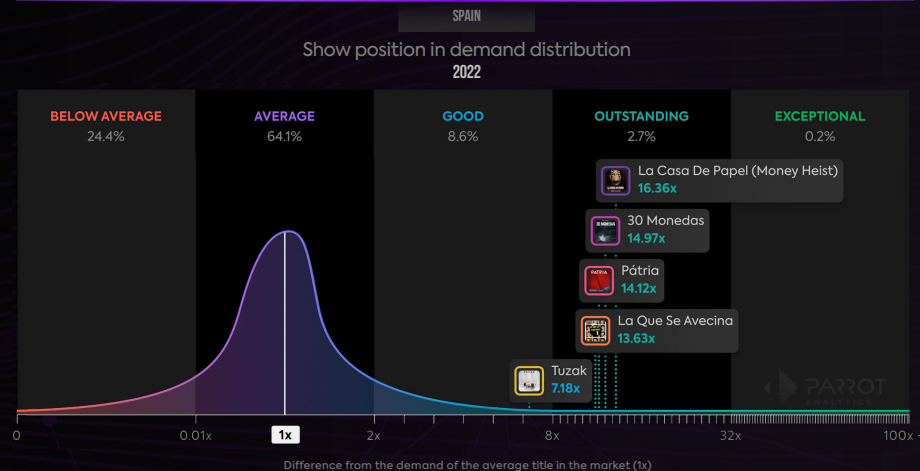
- Spain was one of five markets in this report where crime drama was the most in-demand subgenre of 2022. The others were Australia, the UK, Canada, and Italy.
- Spain was the only market in this report where superhero series did not rank among the ten most in-demand subgenres.
- The thriller and historical drama subgenres ranked higher in Spain than in any other market in this report – sixth and eighth respectively. This underscores the popularity of dramas in general with Spanish audiences.

Spain Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



Demand distribution of a selection of top series



- In this report, Spain had the largest share of demand for HBO series in 2022 – 6.5%. A brand known for its premium dramas has found success in one of the most drama-loving markets.
- Content from Antena 3 made up the third largest share of demand in its home market, Spain, in 2022. The 5.1% of demand for its series was larger than the demand for shows from any major American broadcast network.
- Two other Spanish channels ranked in the top ten by share of demand. Telecinco and La 1 had a 3.4% and 2.7% share of demand respectively in Spain.

- Although it concluded in 2021, *La Casa de Papel*, continued to captivate audiences in its home market. With 16.36 times the average series demand in 2022 it was the most in-demand Spanish series in its home market.
- In-demand local series like *30 Monedas* (14.97x) and *Patria* (14.12x) helped HBO to achieve its largest demand share in Spain of markets covered in this report.
- Tuzak*, a Turkish drama, found success in Spain this year where it had 7.18 times the demand of the average series. This is just one of a wave of Turkish series that have been winning audiences over in Spanish speaking markets in recent years.

Top Series in Spain

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	47.1
2 <i>Game Of Thrones</i>	HBO	Drama	25.2
3 <i>Attack On Titan</i>	MBS	Animation	18.3
4 <i>Better Call Saul</i>	AMC	Drama	17.8
5 <i>The Walking Dead</i>	AMC	Drama	17.7
6 <i>The Mandalorian</i>	Disney+	Action and Adventure	17.1
7 <i>La Casa De Papel (Money Heist)</i>	Netflix	Drama	16.4
8 <i>The Boys</i>	Amazon Prime Video	Action and Adventure	15.7
9 <i>Sálvame</i>	Telecinco	Factual	15.0
10 <i>30 Monedas</i>	HBO	Horror	15.0
11 <i>The Simpsons</i>	FOX	Animation	14.7
12 <i>Outlander</i>	Starz	Drama	14.2
13 <i>Pátria</i>	HBO	Drama	14.1
14 <i>Veneno. Vida Y Muerte De Un Icono</i>	HBO Max	Drama	14.1
15 <i>El Cid</i>	Amazon Prime Video	Drama	13.8
16 <i>La Que Se Avecina</i>	Telecinco	Comedy	13.6
17 <i>Supervivientes</i>	Telecinco	Reality	13.5
18 <i>Peaky Blinders</i>	BBC Two	Drama	12.9
19 <i>The Handmaid's Tale</i>	Hulu	Drama	12.7
20 <i>Rick And Morty</i>	Adult Swim	Animation	12.5

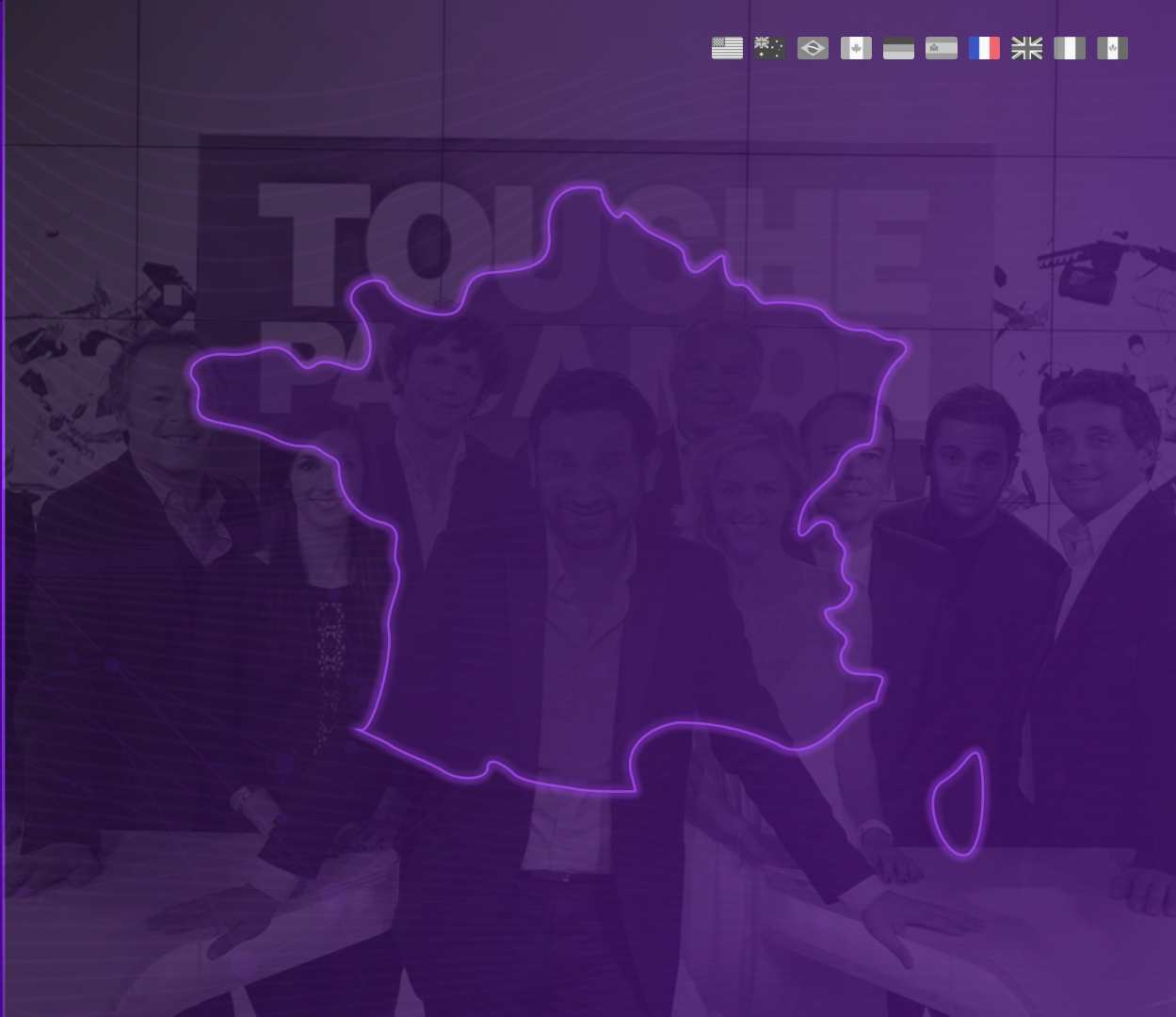
A selection of 5 additional series of interest:

22 <i>Fariña</i>	Antena 3	Drama	12.2
23 <i>Dime Quien Soy</i>	Movistar+	Drama	12.0
36 <i>MasterChef (ES)</i>	La 1	Reality	10.4
68 <i>Pesadilla En La Cocina</i>	La Sexta	Reality	8.8
109 <i>Tuzak</i>	TV8	Drama	7.2



France

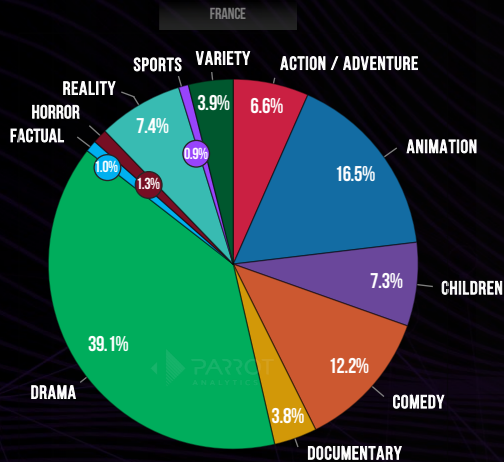
Learn which genres and subgenres of series are most demanded by French audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



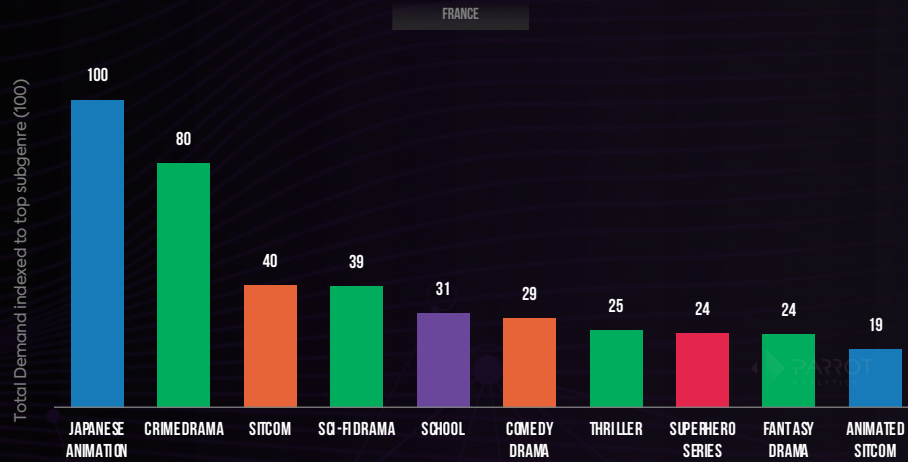


France Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



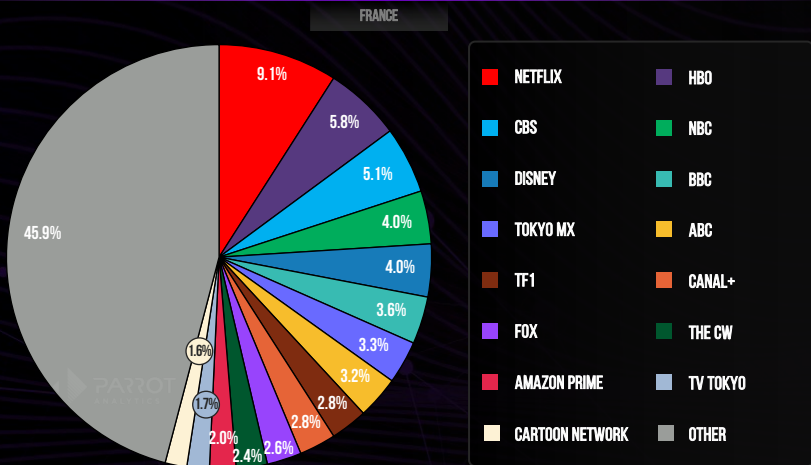
- France had the highest share of demand for animated content in this report, 16.5%. This is above the global share of demand for this genre – 12.5%.
- In this report, French audiences gave the lowest share of their demand to the comedy genre. Only 12.2% of demand for series was for a comedy show in 2022.
- The 7.4% share of demand for the reality genre in France was the second smallest in this report and below the global share of demand for this genre (9.8%).

- The popularity of anime content in France helped to drive the large demand for animated content. France was one of three markets in this report where Japanese animation was the most in-demand subgenre, along with Brazil and Germany.
- While the comedy genre may not be popular with French audiences, a love of animation helped animated sitcoms reach their highest rank in France. The animated sitcom was the tenth most in-demand genre in France, a rank it also achieved in Canada in 2022.
- France was one of four markets where sci-fi drama reached its highest rank for the year as the fourth most in-demand subgenre.



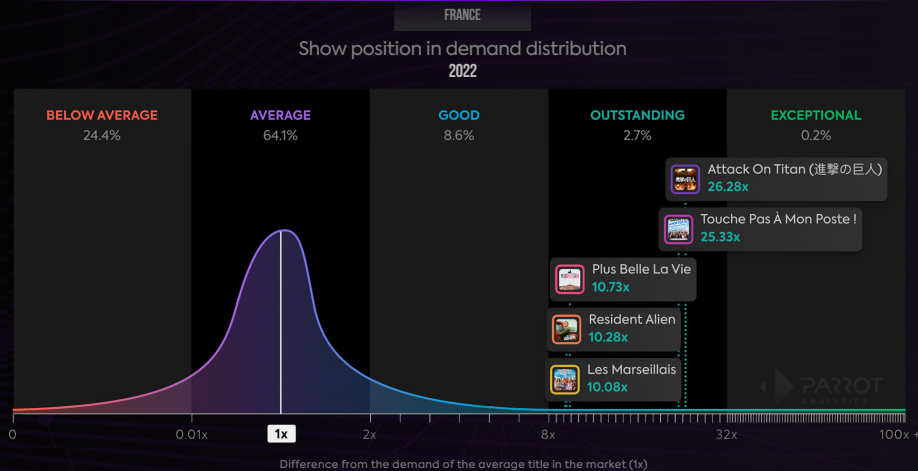
France Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



- Two local channels, TF1 and Canal+, each had a 2.8% share of demand for series in France in 2022.
- Tokyo MX and TV Tokyo both ranked in the top 15 channels by demand in France (with a 3.3% and 1.7% demand share respectively). High demand for anime in France helped content from these channels succeed here.
- The 5.8% of demand for HBO series in France was the fourth largest share of demand for content from HBO in this report. It was also well above the global share of demand for these series – 4.9%.

Demand distribution of a selection of top series



- The popularity of Japanese anime in France helped lift *Attack on Titan* to be the third most in-demand series in France for the year. It had 26.28 times the demand of the average series.
- Plus belle la vie*, a soap opera from France 3, ended its long run in November 2022 and managed to reach 10.73x demand for the year in France.
- Resident Alien*, a US series from the Syfy channel found fans in France where it ranked higher than in any other market in this report as the 64th most in-demand show for the year with 10.28x demand.



Top Series in France

The top 20 most in-demand series:

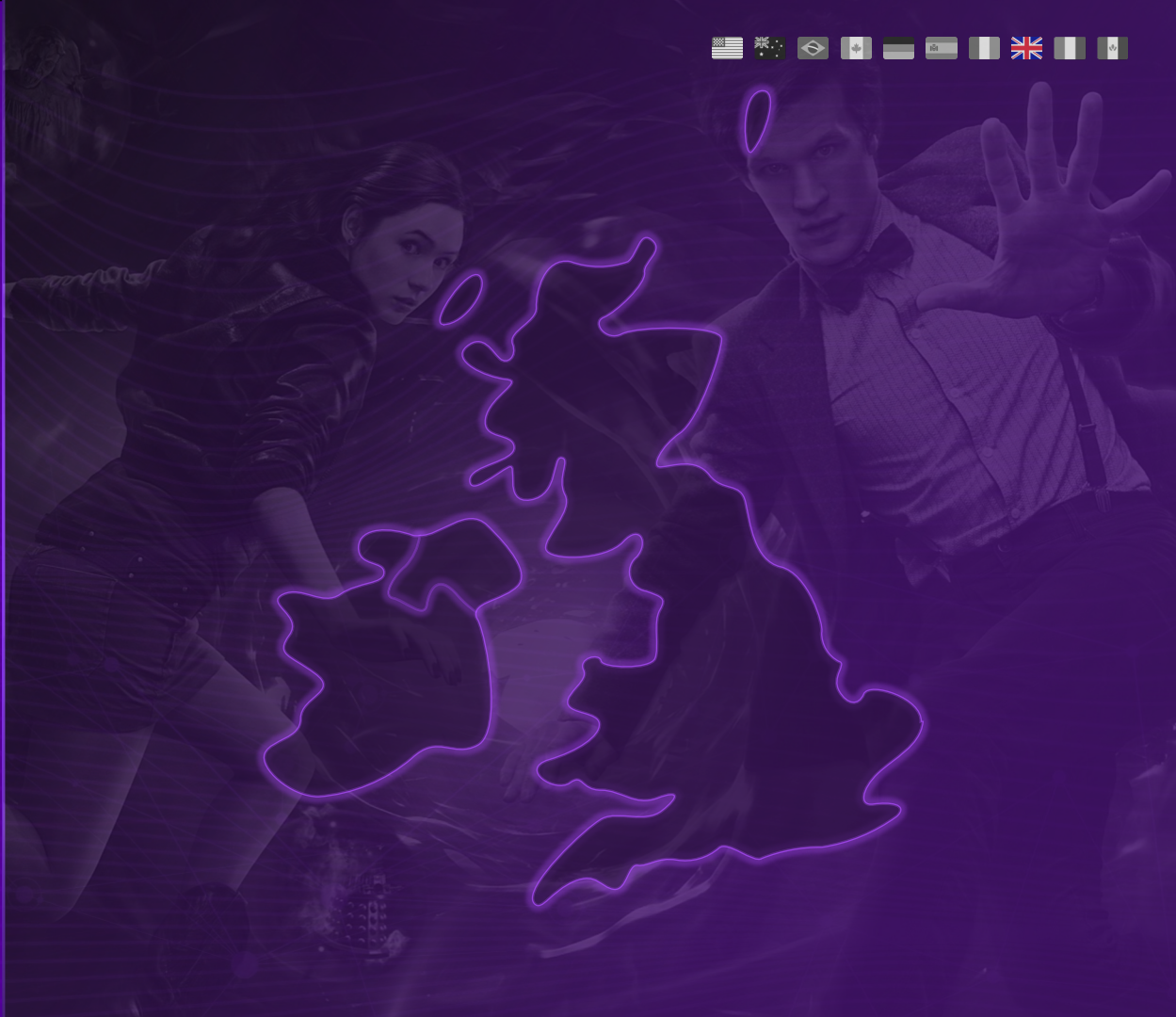
SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	42.4
2 <i>Game Of Thrones</i>	HBO	Drama	27.7
3 <i>Attack On Titan</i>	MBS	Animation	26.3
4 <i>Touche Pas À Mon Poste!</i>	C8	Variety	25.3
5 <i>The Walking Dead</i>	AMC	Drama	23.2
6 <i>Star Academy</i>	TF1	Reality	22.0
7 <i>One Piece</i>	Fuji Television Network	Animation	21.4
8 <i>My Hero Academia</i>	YTV	Animation	20.8
9 <i>PAW Patrol</i>	TVOKids	Children	19.4
10 <i>The Mandalorian</i>	Disney+	Action and Adventure	17.8
11 <i>Jujutsu Kaisen</i>	JNN	Animation	17.5
12 <i>The Handmaid's Tale</i>	Hulu	Drama	17.3
13 <i>Better Call Saul</i>	AMC	Drama	17.2
14 <i>Miraculous: Tales Of Ladybug And Cat Noir</i>	TF1	Children	17.1
15 <i>C À Vous</i>	France 5	Variety	16.8
16 <i>South Park</i>	Comedy Central	Animation	16.8
17 <i>Doctor Who</i>	BBC One	Drama	16.1
18 <i>Spy X Family</i>	TV Tokyo	Animation	15.7
19 <i>Grey's Anatomy</i>	ABC	Drama	15.5
20 <i>The Witcher</i>	Netflix	Action and Adventure	15.0

A selection of 5 additional series of interest:

31 <i>Le Bureau Des Légendes</i>	Canal+	Drama	12.9
58 <i>Plus Belle La Vie</i>	France 3	Drama	10.7
64 <i>Resident Alien</i>	Syfy	Drama	10.3
65 <i>Les Marseillais</i>	W9	Reality	10.1
86 <i>Godfather Of Harlem</i>	Epix	Drama	9.2

United Kingdom

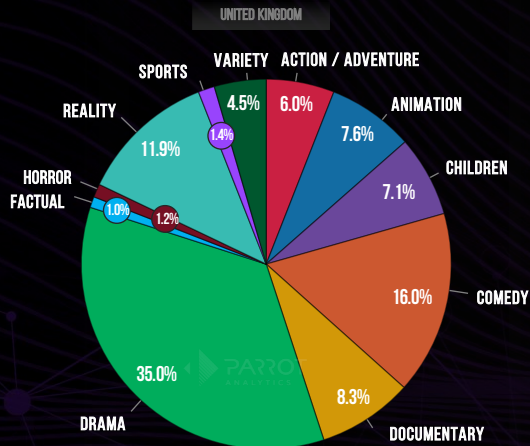
Learn which genres and subgenres of series are most demanded by British audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



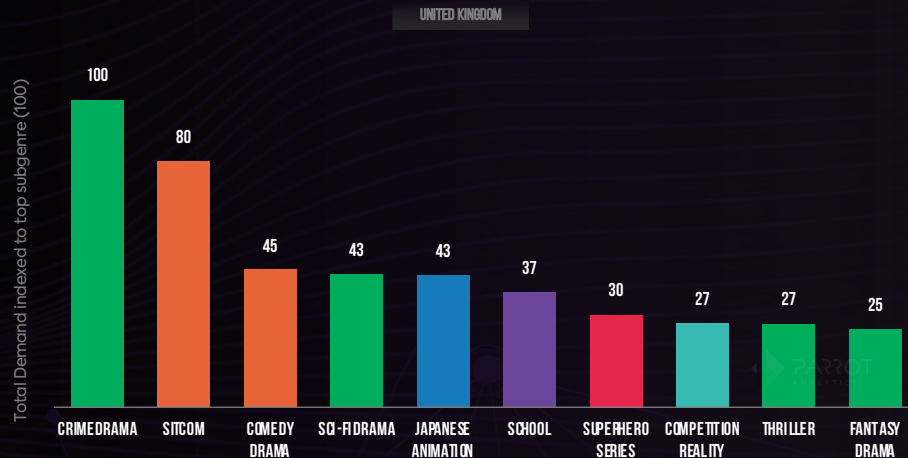


United Kingdom Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



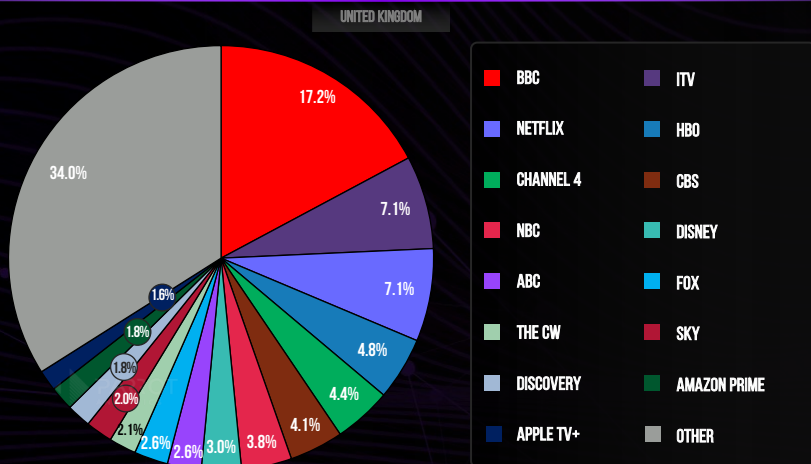
- British audiences had the largest share of demand for the comedy genre in this report. The UK's 16.0% share of demand for this genre was above the global share (13.8%).
- The UK has consistently been one of the most documentary-loving markets. Its 8.3% share of demand for the genre was the largest in this report and well above the global average (5.2%).
- British audiences gave a notably small share of demand to animated content. The 7.6% share in this market was the smallest in this report and below the global share of demand for animation (12.4%).

- The United Kingdom was one of five markets in this report where crime drama was the most in-demand subgenre of 2022. The others were Australia, Italy, Canada, and Spain.
- Comedy drama ranked as the third most in-demand subgenre in the UK in 2022. This was the highest rank the subgenre reached in this report.
- Low demand in the UK for animated content is also apparent when looking at the top subgenres. Japanese animation ranked as the fifth most in-demand subgenre, the lowest rank for this subgenre in this report.



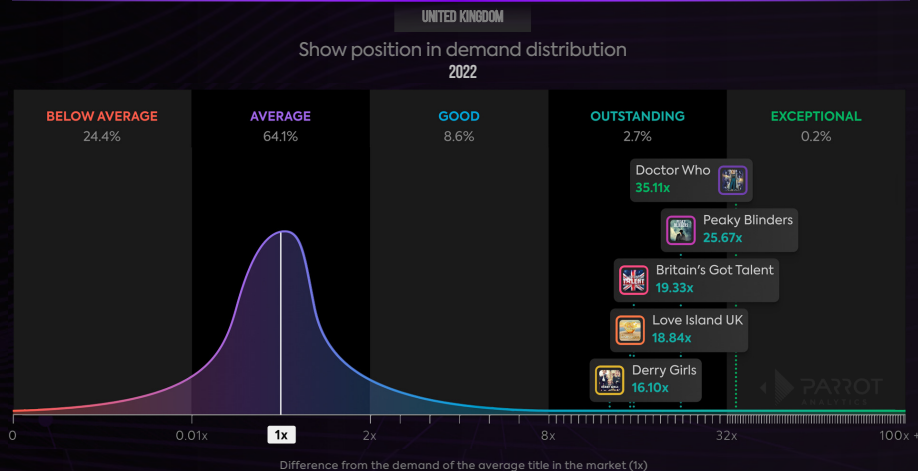
United Kingdom Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



- Content from BBC is hugely popular in its home market. 17.2% of demand for series in the UK was for a BBC show. This was the only market in this report where BBC took the top spot, but more impressively, no other channel or platform came close to having this large of a market share in any of the markets we covered.
- Not only is local content from the BBC succeeding in the UK, shows from ITV made up a 7.1% share of demand for all shows in the UK – a share equal to the demand for all Netflix originals in 2022.
- Original content from Disney branded channels and platforms made up a 3.0% share of demand in the UK in 2022, its lowest share across markets in this report.

Demand distribution of a selection of top series



- The global hit, *Doctor Who*, achieved its highest rank in its home market where it was the second most in-demand show of 2022. This was the most in-demand local production in the UK for the year.
- Two reality series from ITV, *Britain's Got Talent* and *Love Island UK* both ranked among the top twenty most in-demand shows in the UK and helped contribute to ITV's second largest share of demand in its home market.
- *Derry Girls*, from Channel 4, wrapped up its three season run in 2022 and had 16.1 times the average series demand for the year in the UK.



Top Series in United Kingdom

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	57.7
2 <i>Doctor Who</i>	BBC One	Drama	35.1
3 <i>Game Of Thrones</i>	HBO	Drama	32.7
4 <i>The Walking Dead</i>	AMC	Drama	26.3
5 <i>Peaky Blinders</i>	BBC Two	Drama	25.7
6 <i>Formula 1</i>	Sky Sports F1	Sports	24.7
7 <i>The Mandalorian</i>	Disney+	Action and Adventure	22.7
8 <i>Better Call Saul</i>	AMC	Drama	22.4
9 <i>Spongebob Squarepants</i>	Nickelodeon	Children	21.1
10 <i>WWE Monday Night Raw</i>	USA Network	Sports	21.0
11 <i>Attack On Titan</i>	MBS	Animation	20.4
12 <i>The Flash</i>	The CW	Action and Adventure	19.5
13 <i>Britain's Got Talent</i>	ITV	Reality	19.3
14 <i>Breaking Bad</i>	AMC	Drama	19.3
15 <i>Love Island UK</i>	ITV2	Reality	18.8
16 <i>The Witcher</i>	Netflix	Action and Adventure	18.8
17 <i>Our Flag Means Death</i>	HBO Max	Comedy	18.5
18 <i>Top Gear</i>	BBC Two	Sports	18.2
19 <i>Outlander</i>	Starz	Drama	18.2
20 <i>Grey's Anatomy</i>	ABC	Drama	17.9

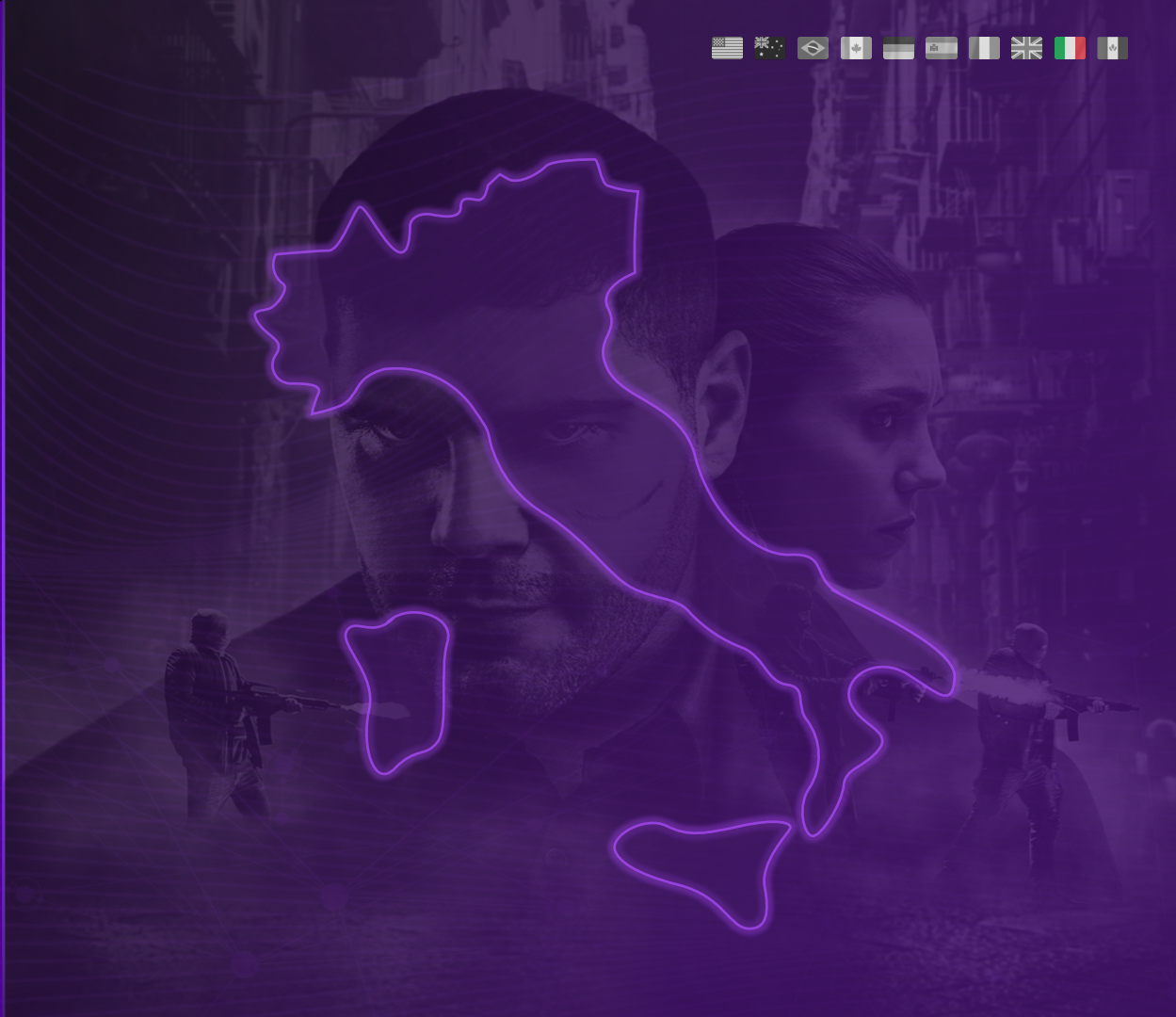
A selection of 5 additional series of interest:

26 <i>Taskmaster</i>	Channel 4	Variety	17.3
30 <i>Ted Lasso</i>	Apple TV+	Comedy	16.6
33 <i>Derry Girls</i>	Channel 4	Comedy	16.1
53 <i>SAS: Rogue Heroes</i>	BBC One	Drama	14.2
57 <i>Emmerdale</i>	ITV	Drama	14.0



Italy

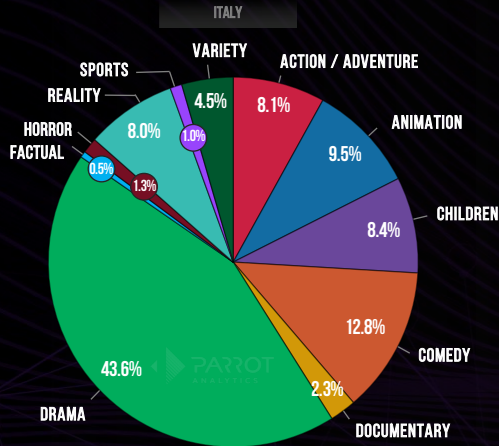
Learn which genres and subgenres of series are most demanded by Italian audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



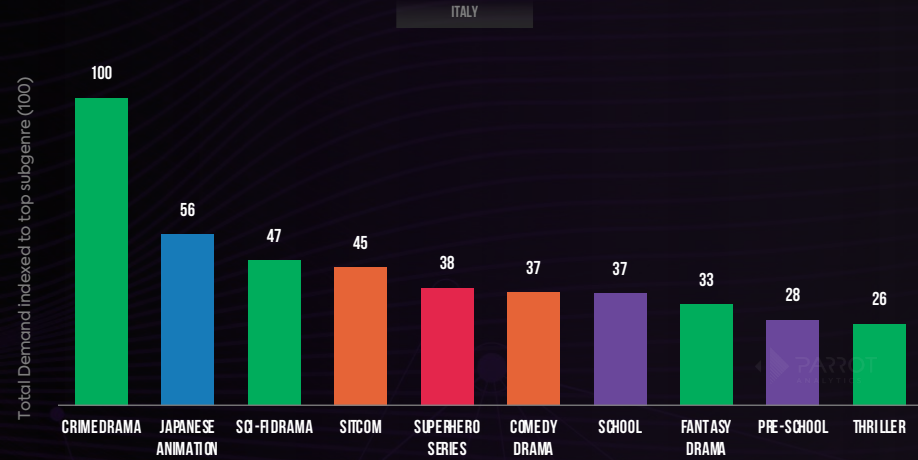


Italy Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022



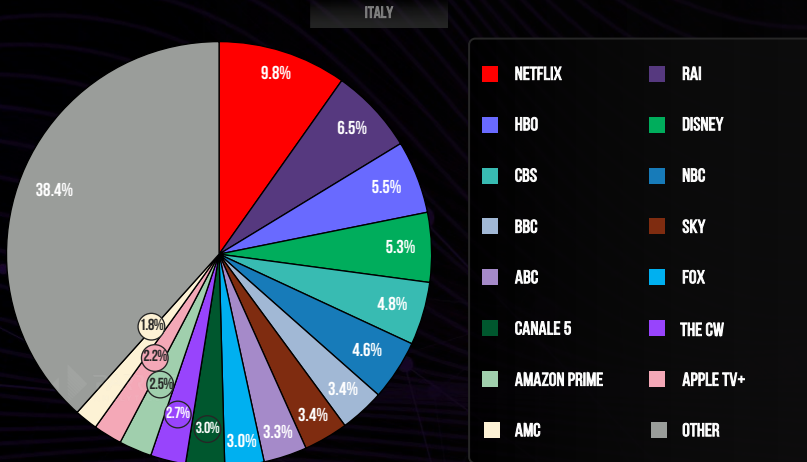
- Italy was the market in this report that had by far the largest share of demand for the action/adventure genre. 8.1% of demand in Italy was for a show in this genre, no other market in this report even reached a 7% share.
- Italian audiences gave a 43.6% share of demand to shows in the drama genre. This was the second largest share in this report, behind only drama-loving Spain.
- Italy was tied with Mexico for the lowest share of demand given to shows in the documentary genre. Both countries had a 2.3% share of demand for documentaries. This was only slightly greater than half of the global share of demand for documentary series (5.2%).

- Italy was one of five markets in this report where crime drama was the most in-demand subgenre of 2022. The others were Australia, the UK, Canada, and Spain.
- As the fifth most in-demand subgenre, superhero series ranked higher in Italy than in any other market in this report.
- Fantasy drama ranked as the eighth most in-demand subgenre in Italy in 2022. This was the subgenre's highest rank in this report. It was also the eighth most in-demand subgenre in Canada and Brazil.

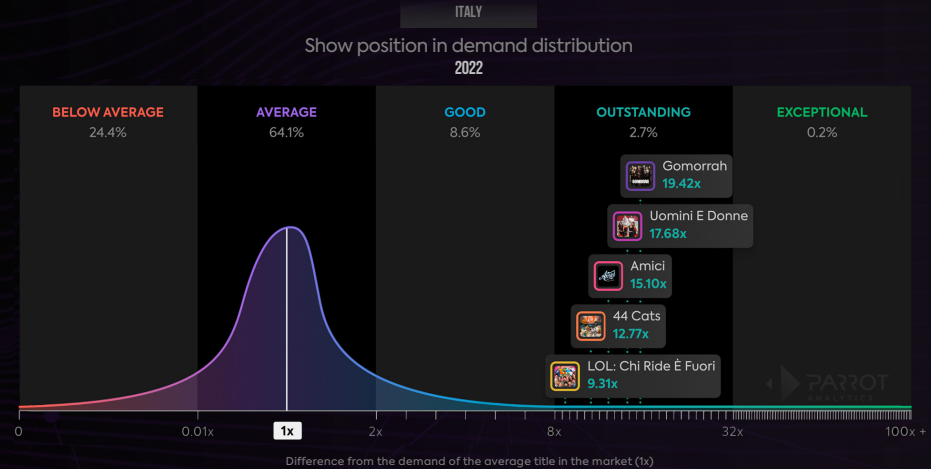


Italy Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



Demand distribution of a selection of top series



- Italy was the most Netflix-loving market in this report. 9.8% of demand for shows was for a Netflix original in 2022 – the platform’s largest share of demand in this report.
- RAI, the public broadcasting company of Italy, had the second largest share of demand for its originals (6.5%), beating out even HBO (5.5%).
- Demand for content that originally premiered on a Disney branded channel or platform made up 5.3% of demand in Italy, a larger share of demand than it reached in any other market in this report.

- Gomorrah*, a drama from Sky Atlantic, was the most in-demand local series in Italy of 2022. It had 19.42x demand and ranked as the third most in-demand show overall for the year.
- 44 Cats*, an Italian animated children’s series, was the most in-demand children’s show in Italy for the year with 12.77 times the average series demand.
- LOL – Chi Ride È Fuori*, a comedy game show based on the Japanese series *Documental*, has found success in Italy on Amazon Prime Video where it had 9.31 times the average series demand for the year.



Top Series in Italy

The top 20 most in-demand series:

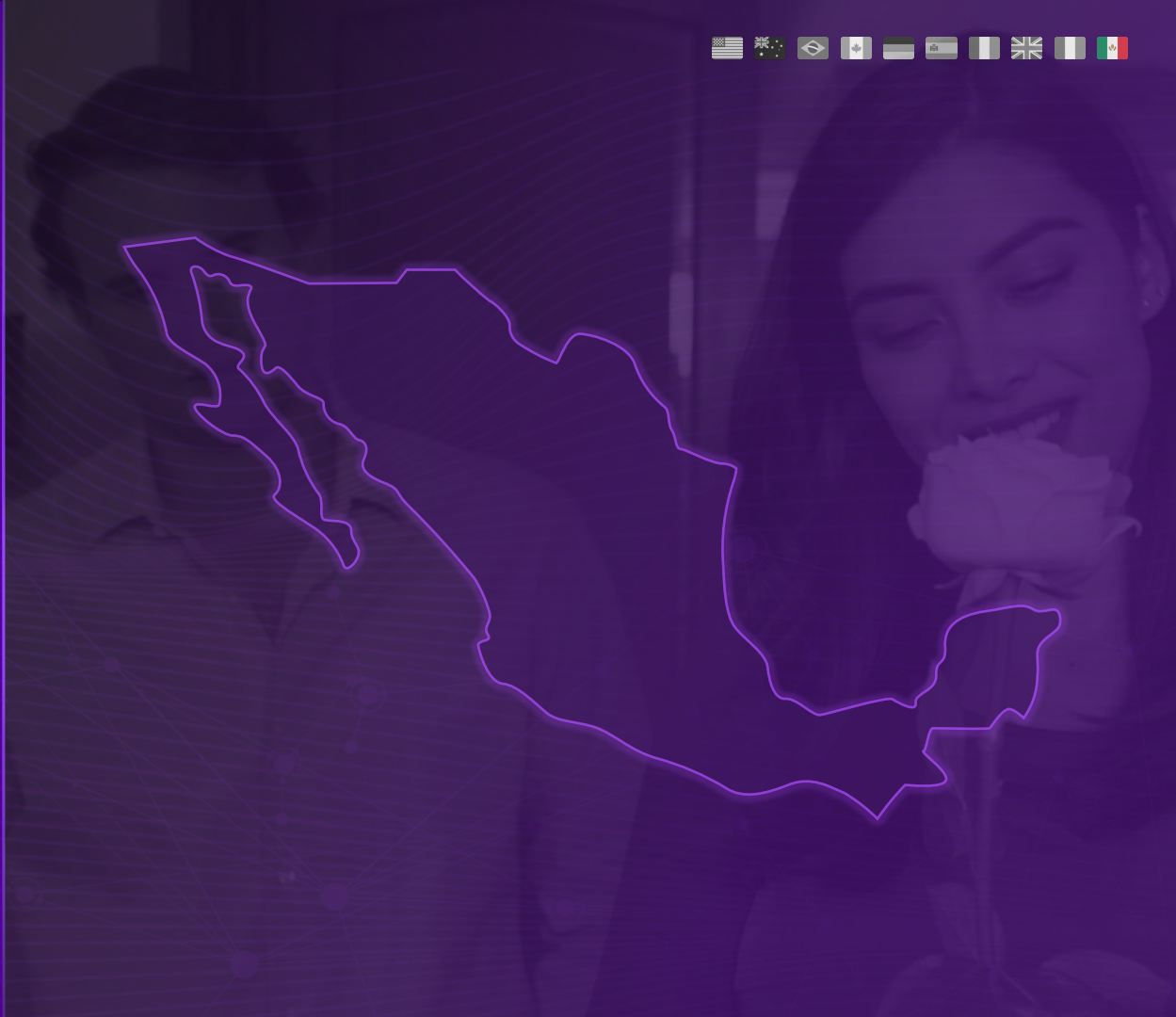
SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	29.3
2 <i>Game Of Thrones</i>	HBO	Drama	22.8
3 <i>Gomorra</i>	Sky Atlantic	Drama	19.4
4 <i>Uomini E Donne</i>	Canale 5	Variety	17.7
5 <i>The Walking Dead</i>	AMC	Drama	17.3
6 <i>Better Call Saul</i>	AMC	Drama	15.3
7 <i>Attack On Titan</i>	MBS	Animation	15.2
8 <i>Amici</i>	Italia 1	Reality	15.1
9 <i>MasterChef (IT)</i>	Sky Uno	Reality	15.0
10 <i>The Mandalorian</i>	Disney+	Action and Adventure	14.8
11 <i>The Handmaid's Tale</i>	Hulu	Drama	12.9
12 <i>44 Cats</i>	Rai YoYo	Children	12.8
13 <i>Grande Fratello Vip</i>	Canale 5	Reality	12.6
14 <i>Formula 1</i>	Sky Sports F1	Sports	12.4
15 <i>Breaking Bad</i>	AMC	Drama	12.3
16 <i>Masha And The Bear</i>	Russia-1	Children	12.2
17 <i>Peaky Blinders</i>	BBC Two	Drama	11.6
18 <i>Peppa Pig</i>	Channel 5	Children	11.6
19 <i>Il Collegio</i>	Rai 2	Reality	11.5
20 <i>Grey's Anatomy</i>	ABC	Drama	11.3

A selection of 5 additional series of interest:

27 <i>Che Tempo Che Fa</i>	Rai 1	Variety	9.9
36 <i>LOL - Chi Ride È Fuori</i>	Amazon Prime Video	Comedy	9.3
40 <i>Shadowhunters</i>	Freeform	Drama	9.1
43 <i>Un Posto Al Sole</i>	Rai 3	Drama	8.9
47 <i>I Diavoli</i>	Sky Italia	Drama	8.7

Mexico

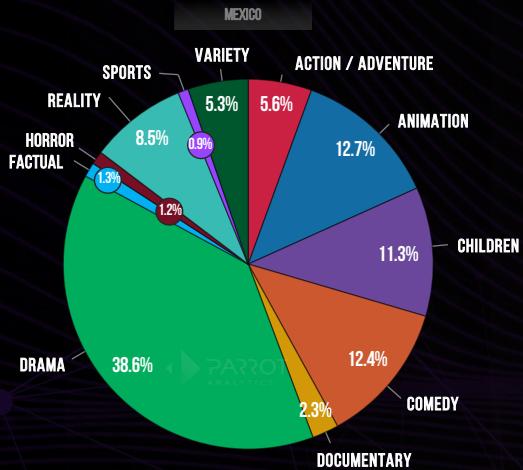
Learn which genres and subgenres of series are most demanded by Mexican audiences. Discover the demand share by original platform and explore demand for the top series overall this quarter.



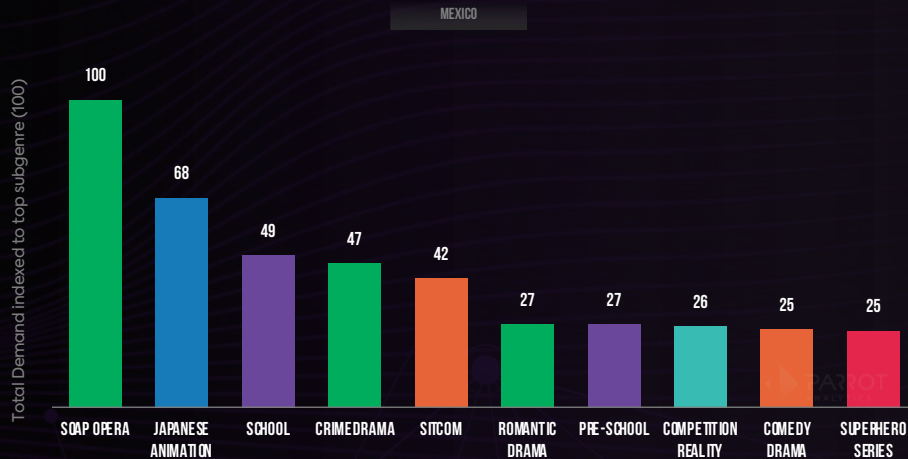


Mexico Genre and Subgenre Preferences for Series

Genre demand share for all series in 2022



The 10 most in-demand subgenres across all series in 2022

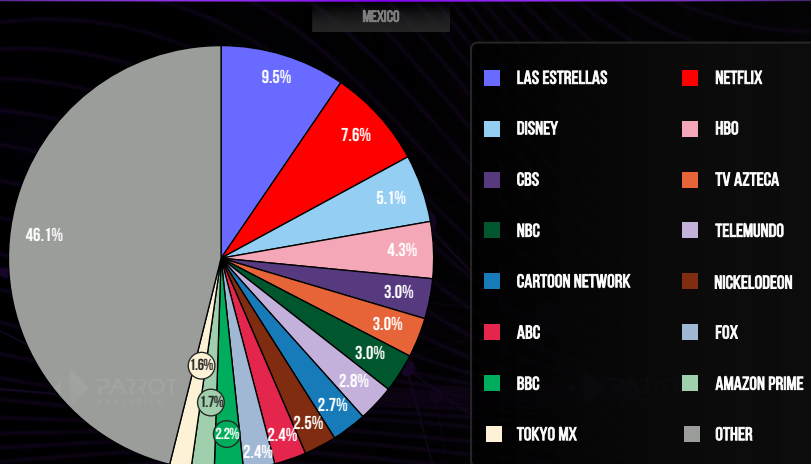


- Mexico had the largest share of demand for children’s content in this report, 11.3%.
- With a 12.4% share of demand, Mexican audiences gave the second smallest share of attention to the comedy genre in the report, only greater than France (12.2%).
- Mexico was tied with Italy for the lowest share of demand given to shows in the documentary genre. Both countries had a 2.3% share of demand for documentaries. This was only slightly greater than half of the global share of demand for documentary series (5.2%).

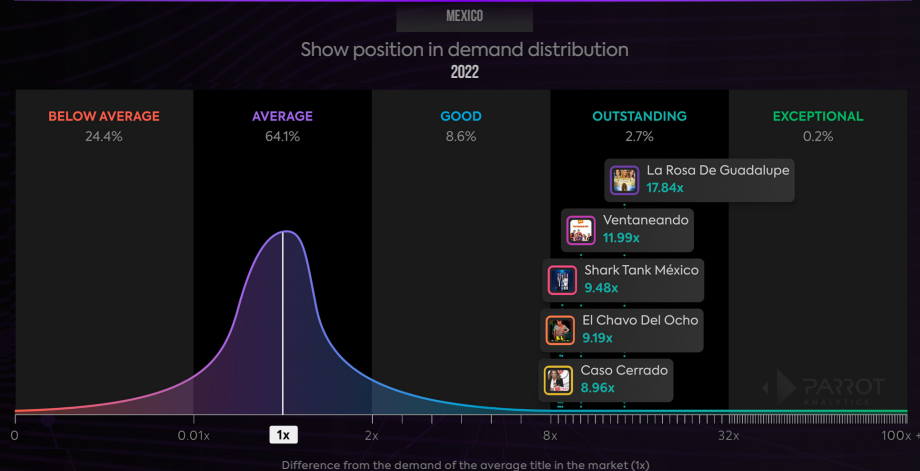
- Soap opera was the most in-demand subgenre in Mexico in 2022. This is a higher rank for soap opera than in any other market in this report.
- High demand for children’s content in Mexico is apparent in the top subgenres for the year. Both the school-age and pre-school subgenres of children’s content ranked higher in Mexico than in any other market in this report.
- Romantic drama was the sixth most in-demand subgenre in Mexico – a higher rank than it achieved in any other market in this report.

Mexico Originals Share of Demand and Demand Distribution

Market demand share by original platform for all series



Demand distribution of a selection of top series



- The share of demand in Mexico for shows from Las Estrellas was 9.5% in 2022, surpassing Netflix which had a 7.6% share of demand for the year.
- Content from local conglomerate, TV Azteca, accounted for 3.0% of demand for all shows in Mexico in 2022.
- Mexico had the second largest share of demand in this report (behind only the US) for shows from Cartoon Network and Nickelodeon (2.7% and 2.5% respectively). High demand for kids content in this market helped boost the share of demand for these channels' originals here.

- The extremely popular anthology drama series *La Rosa de Guadalupe* was the most in-demand local series in Mexico for 2022. It had 17.84 times the average series demand and ranked as the third most in-demand show in its home market.
- La Academia*, a musical competition series from TV Azteca was the most in-demand reality series in Mexico of 2022. It had 9.60 times the average series demand for the year.
- Caso Cerrado* was the most in-demand reality show in Mexico from Telemundo in 2022, with 8.96 times the average series demand.



Top Series in Mexico

The top 20 most in-demand series:

SERIES NAME	ORIGINAL PLATFORM	GENRE	DIFFERENCE FROM AVERAGE TITLE (1X) IN 2022
1 <i>Stranger Things</i>	Netflix	Drama	20.8
2 <i>Game Of Thrones</i>	HBO	Drama	19.1
3 <i>La Rosa De Guadalupe</i>	Canal de las Estrellas	Drama	17.8
4 <i>Attack On Titan</i>	MBS	Animation	16.9
5 <i>Spongebob Squarepants</i>	Nickelodeon	Children	15.7
6 <i>El Corazón Nunca Se Equivoca</i>	Las Estrellas	Drama	15.1
7 <i>Better Call Saul</i>	AMC	Drama	14.6
8 <i>The Walking Dead</i>	AMC	Drama	13.8
9 <i>PAW Patrol</i>	TVOKids	Children	13.6
10 <i>The Simpsons</i>	FOX	Animation	13.4
11 <i>The Mandalorian</i>	Disney+	Action and Adventure	13.0
12 <i>Como Dice El Dicho</i>	Canal de las Estrellas	Drama	13.0
13 <i>Hoy</i>	Canal de las Estrellas	Variety	12.8
14 <i>The Owl House</i>	Disney Channel	Children	12.6
15 <i>Rick And Morty</i>	Adult Swim	Animation	12.6
16 <i>El Payaso Plim Plim: Un Héroe Del Corazón</i>	Disney Junior	Children	12.1
17 <i>My Little Pony: Friendship Is Magic</i>	Hub Network	Children	12.0
18 <i>Ventaneando</i>	TV Azteca	Variety	12.0
19 <i>South Park</i>	Comedy Central	Animation	11.9
20 <i>Jujutsu Kaisen</i>	JNN	Animation	11.7

A selection of 5 additional series of interest:

27 <i>Mi Camino Es Amarte</i>	Vix+	Drama	10.9
34 <i>La Academia</i>	TV Azteca	Reality	9.6
36 <i>Shark Tank México</i>	Sony Channel	Reality	9.5
42 <i>El Chavo Del Ocho</i>	Televisa	Comedy	9.2
46 <i>Caso Cerrado</i>	Telemundo	Reality	9.0

Appendix

Gain an understanding of Parrot Analytics' global demand measurement capabilities and how it is possible that content can generate demand in markets where a title or platform is not yet available.

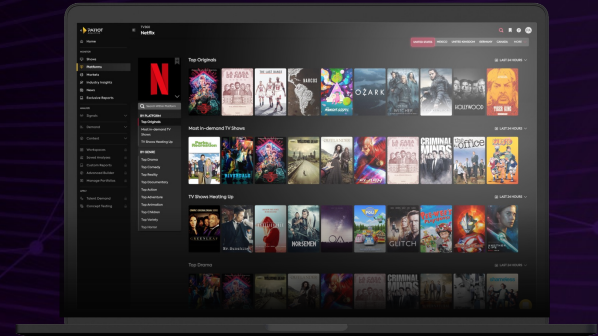
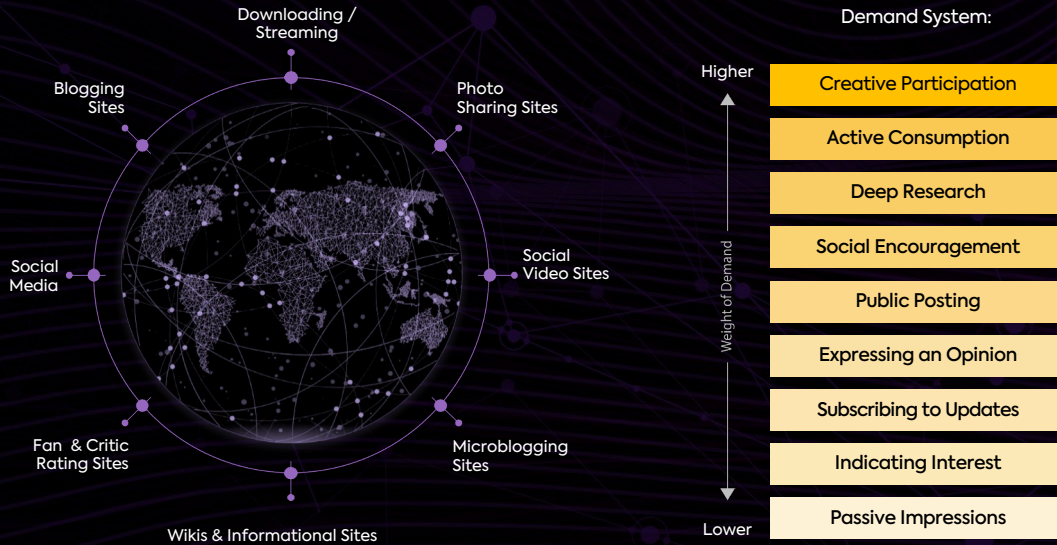


The Standard for Global Audience Demand Measurement

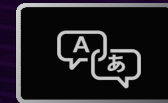
We capture the world's largest audience behavior datasets

We clean, enrich, combine and analyze the data

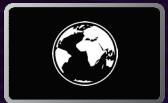
We provide the world's only global audience demand measurement system



Across platforms



In all languages



In all markets



PARROT

ANALYTICS

EUROPE

First Floor
21 Soho Square
London, W1D 3QP

WEST COAST

750 N San Vicente Blvd.
Suite 800 West Hollywood, CA
United States

EAST COAST

12 East 49th St
11th Floor,
NY, United States

CENTRAL LATAM

Blvd. Miguel de Cervantes Saavedra
169, Granada, Miguel Hidalgo
11520 CDMX, Mexico

SOUTH LATAM

Av. Paulista, 2537 - Bela
Vista, São Paulo
SP 01311-300, Brazil

OCEANIA

38 Burleigh Street
Auckland 1013,
New Zealand
