

**AMPERE**  
ANALYSIS

# **Key trends in content distribution: Sharing is Caring?**

April 2026

Fred Black - Ampere Analysis

# Industries Covered



Three core **verticals** supported by three core **research techniques**



An **unrivaled formula** that creates a **holistic view** of the market



# Ampere & EIDR: Purpose & Methodology



## Analytics

Tracks movie and TV titles available across SVoD, AVoD & BVoD catalogues and broadcast & FAST channels, in over **50 markets**, covering **1,600,000 unique titles**, and providing detailed content licensing and distribution data across the entire TV landscape



Data updated monthly

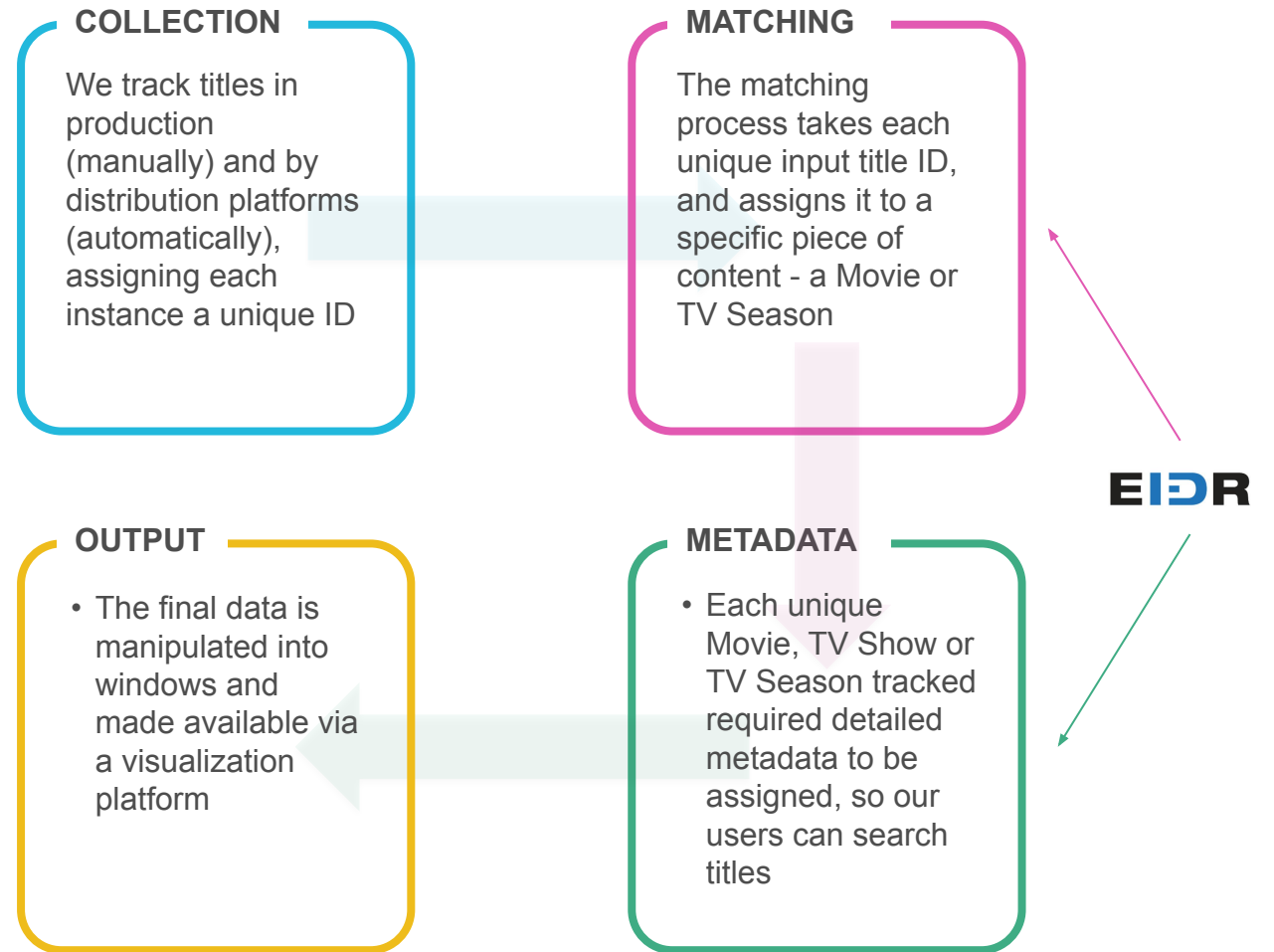
### Key questions answered

- How do VoD catalogues and channel schedules compare in terms of genre mix, content age, and country of origin? How have content strategies evolved over time?
- What trends can be observed in content licensing and distribution strategies across platforms and channels?
- Where are the content gaps in a platform's library or a channel's programming lineup, and how can they be addressed?
- Which titles are performing best at regional and global levels, and how has their popularity shifted over time?
- How are titles from a specific production market distributed internationally?
- Which platforms or channel owners held the first, second, and third window rights to specific titles?
- Which titles might be available for acquisition?

## This workflow has many elements – with EIDR forming the backbone of several stages

- To track the production and distribution of content across VoD services and linear, we have broadly four core areas of our workflow (possibly five, if you include metadata cleaning and normalization)
- Our relationship with EIDR, which has been ongoing for nearly 10 years now, is critical to two of these – our title matching, and our metadata reconciliation and output
- This is expanded upon in more detail on the next few slides

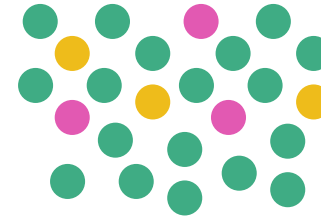
### Ampere's content tracking workflow



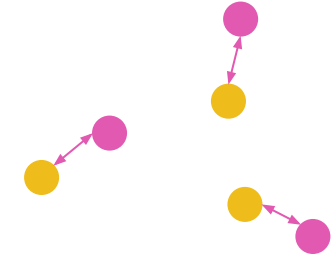
## For matching, we use EIDR IDs and associated alternate IDs to form a trusted backbone

- Matching for Ampere involves taking in different pieces of content across different platforms, languages and countries and identifying which represent the same unique piece of content
- For example, we want to ensure that the EIDR ID for *Games of Thrones* matches correctly to *Juego de Tronos* on Movistar+ in Spain
- To do this, we have a three-stage process. EIDR data underpins the critical first stage, where we use several trusted resources, together with their alternate IDs, to form a backbone of unique, trusted titles
- We then use various automated algorithms to identify which titles match to these trusted groups, and which do not (and thus need to form their own group, and undergo checks)

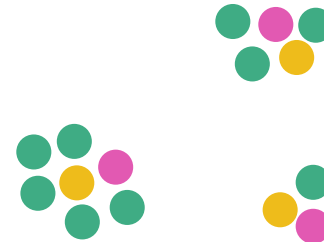
### Ampere's matching process



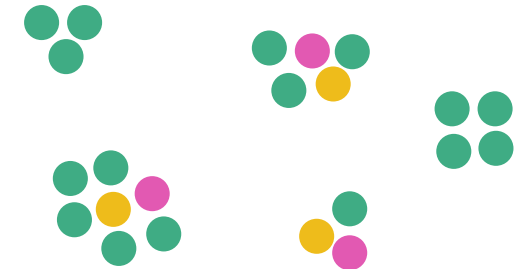
**1** We start with a series of input title IDs, including trusted resources we license such as **EIDR** or **IMDb**



**2** Trusted IDs are matched together, leveraging EIDR's alternate IDs, to form a backbone of title matches



**3** Other IDs are then matched against this backbone automatically, and assigned based on match closeness

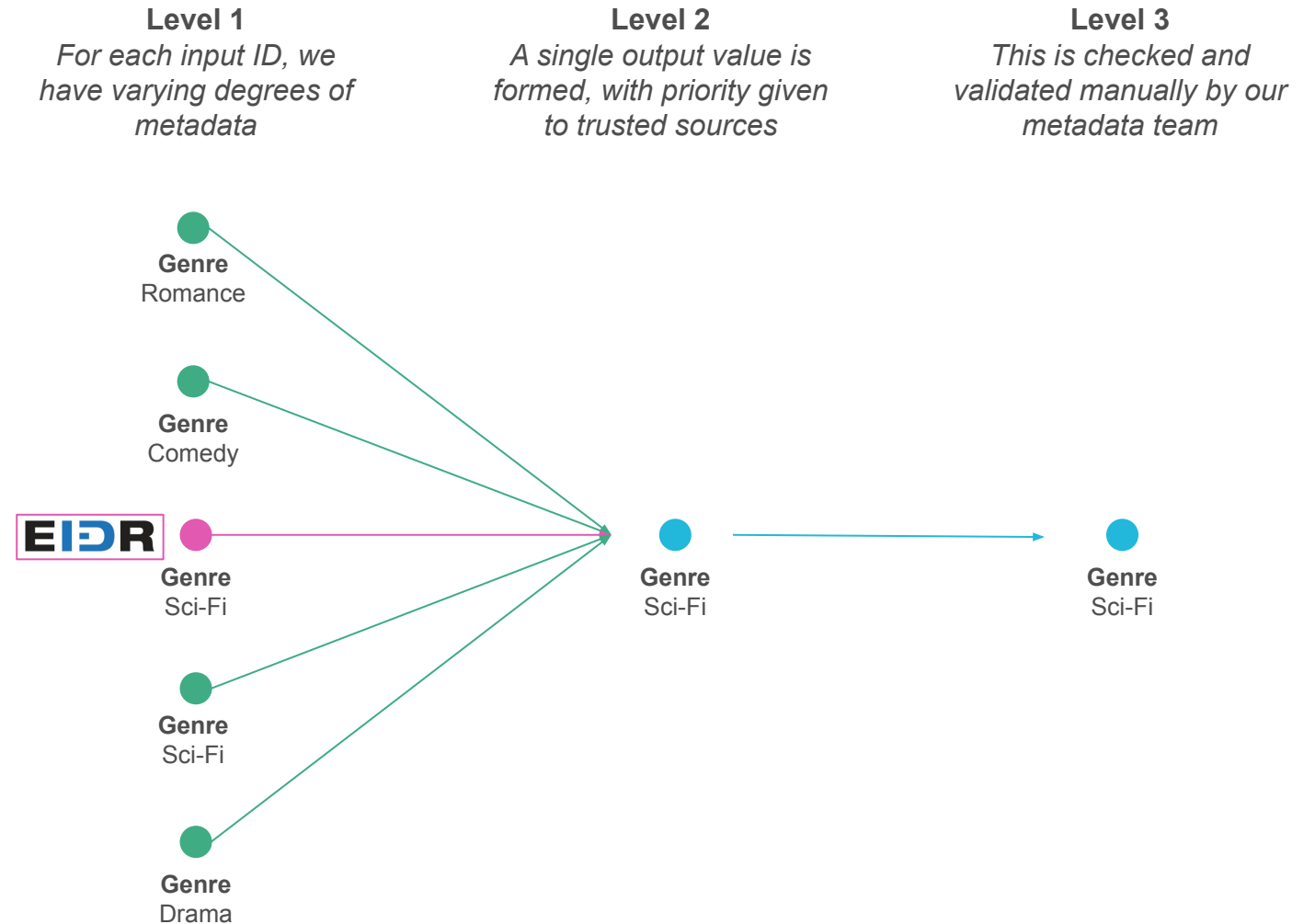


**4** Those IDs which can't map to trusted groups are matched together into their own groups, and analysed later by a team

## While for metadata, EIDR is a primary source, particularly for alternate language titles

- Once the different sources of data have been reconciled and matched into unique movies and TV seasons, we need to ensure each has the relevant metadata that our clients require
- Given the volume of content (2m+ titles) this means an initial automated approach, which is then supplemented by manual edits for either high-priority titles or those flagged as unusual
- Metadata assignment is done on a sliding scale, with the most trusted sources given priority. Amongst these, the metadata we license via EIDR and IMDb is given priority – it has extremely high quality and is normalized in ways that are useful and practical
- EIDR is particularly strong on production company data and alternate title languages

## Ampere's metadata process



## That means we know it's the same Game of Thrones on each iteration of HBO Max...

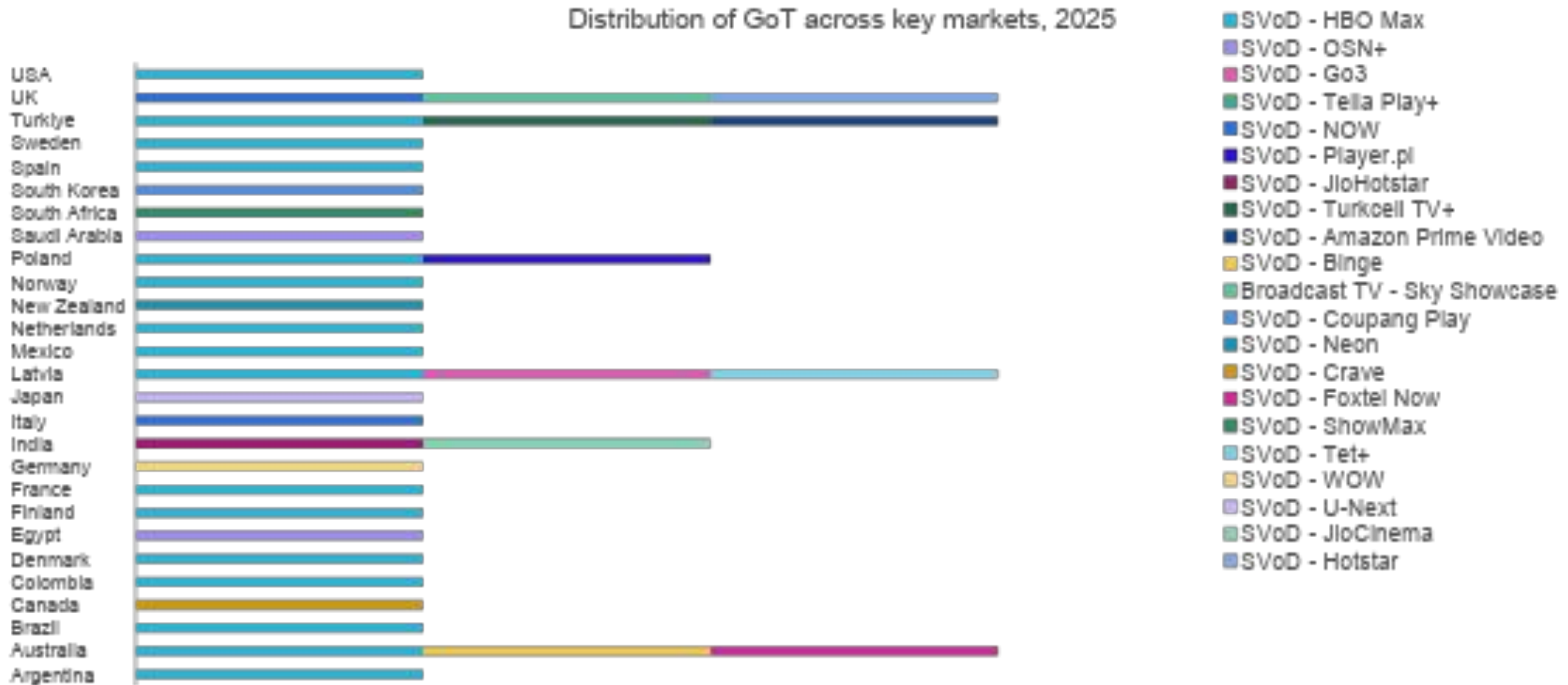
Distribution of GoT across key markets, 2025

■ SVoD - HBO Max



Source: Ampere Analytics

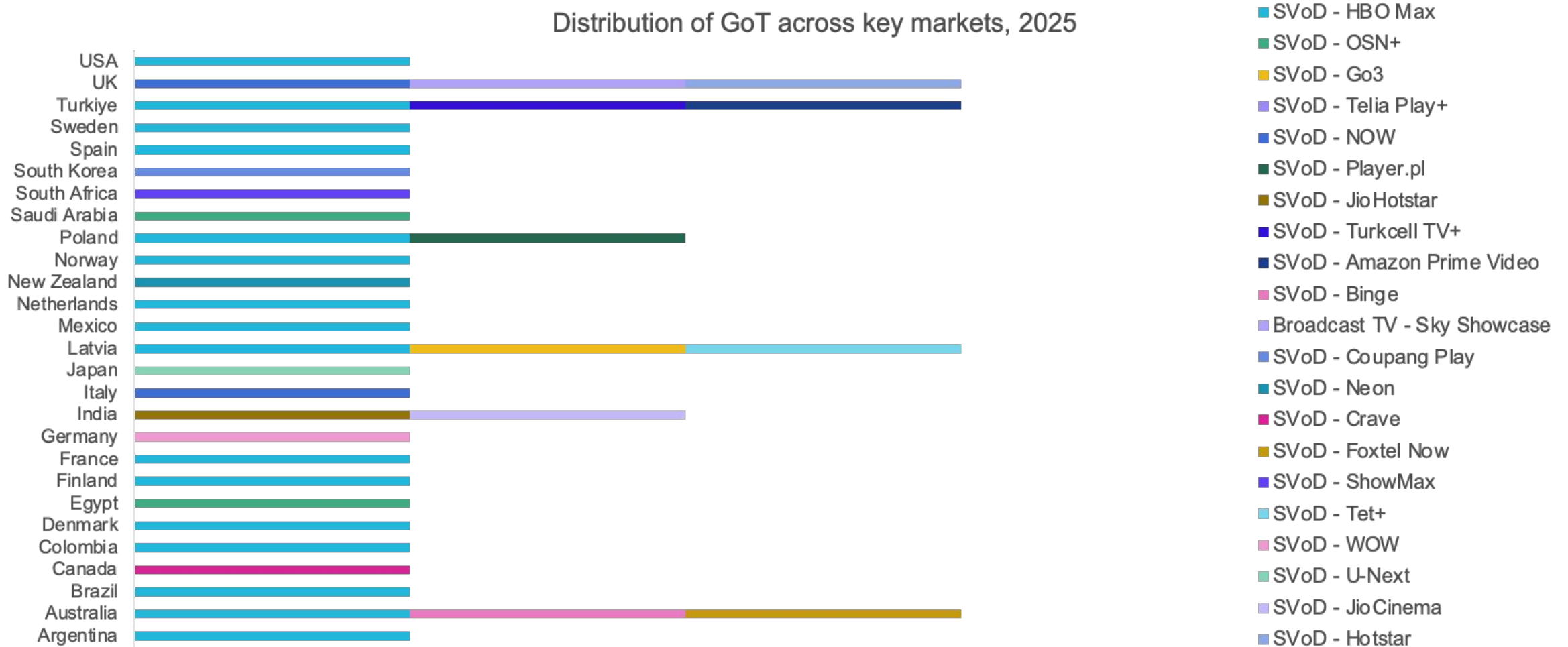
## And the same Game of Thrones as it appears on other SVoD services too...



Source: Ampere Analytics

# And across other types of platform

Distribution of GoT across key markets, 2025

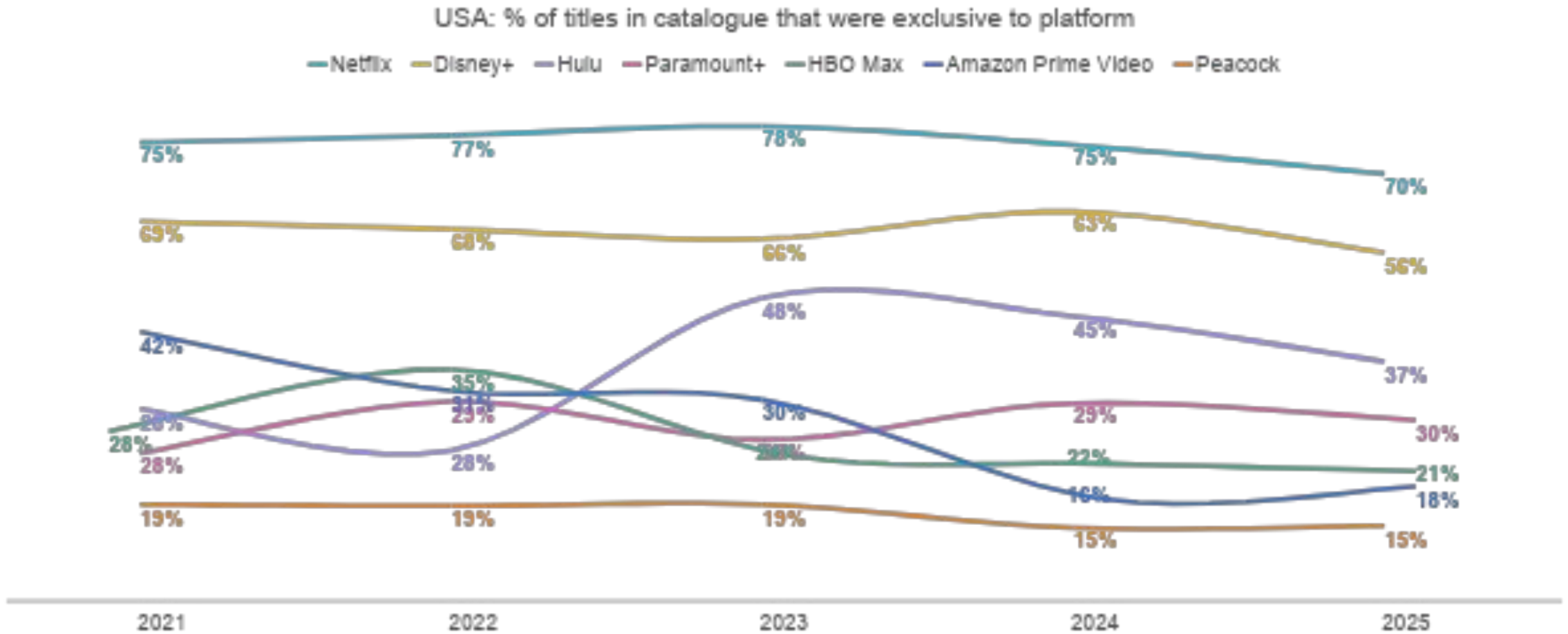


Source: Ampere Analytics

# Key trends in content distribution to watch in 2026

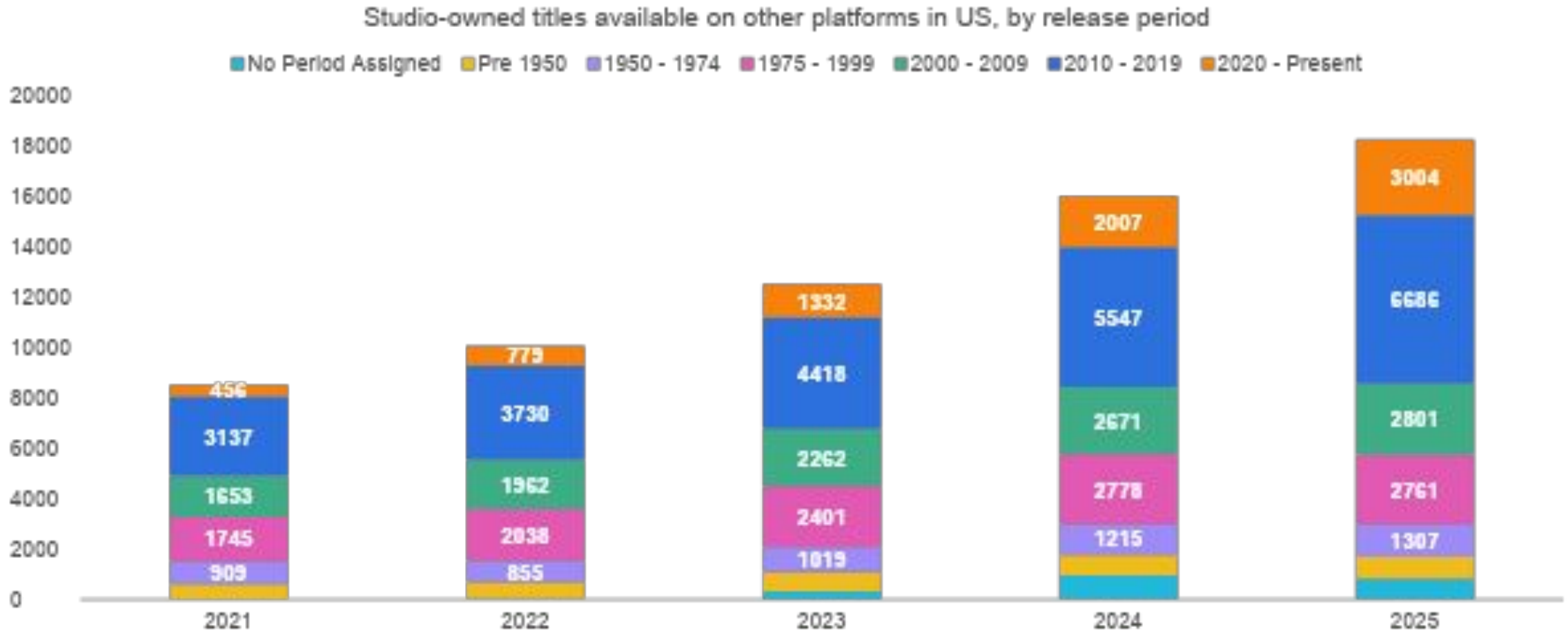


# The end of the walled gardens: All major streamers are moving away from exclusivity



Source: Ampere Analytics Cross-Platform

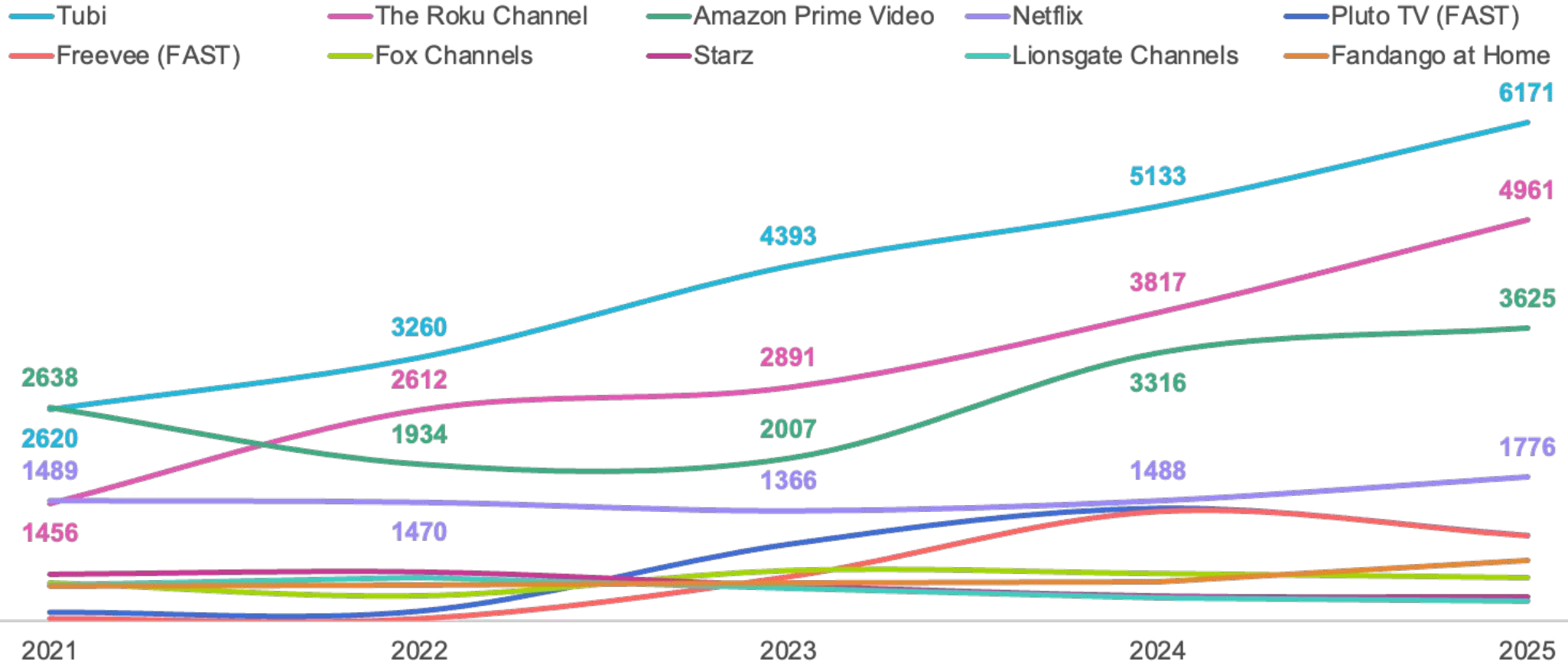
## The studios have opened back up to outside distribution, even for newer titles



Source: Ampere Analytics Cross-Platform. Studios include WBD, Disney, Paramount & NBCU

# Selling content to some of their largest and most popular direct rivals

Studio-owned titles available on other platforms in US, by release period



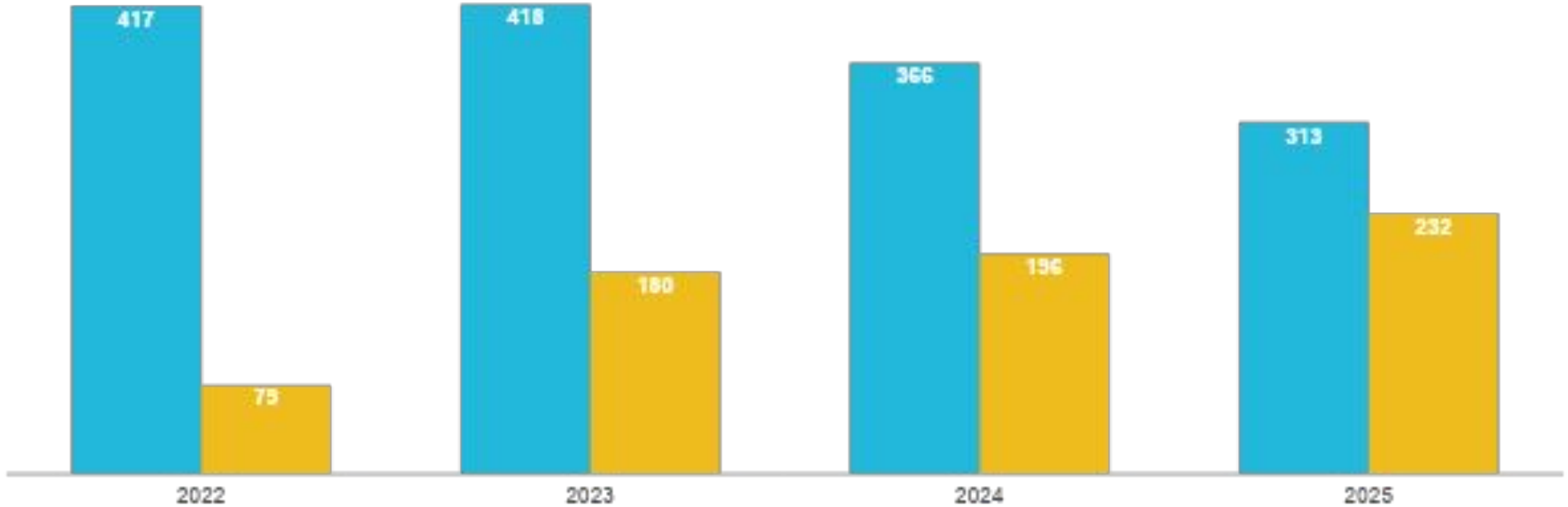
Source: Ampere Analytics Cross-Platform

## As they re-embrace a windowing strategy that extracts full value from content

US- produced Paramount titles released 2020-2022, by owner of platform available on in US

■ Paramount ■ External

Total titles = 520

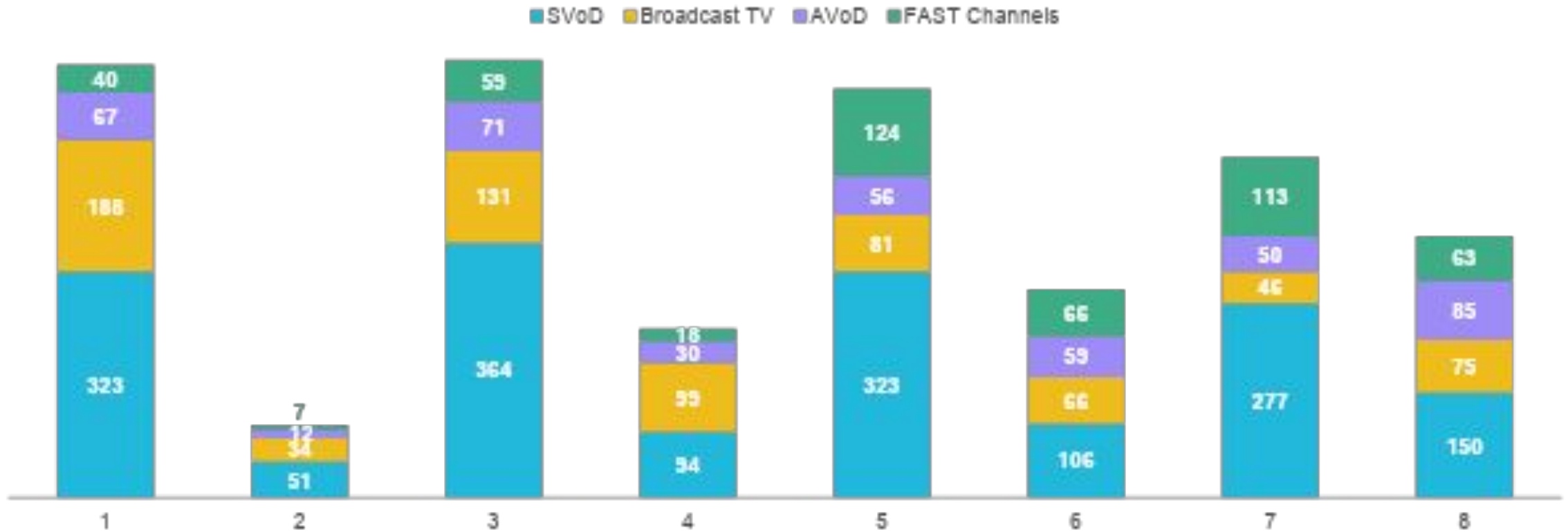


Source: Ampere Analytics Cross-Platform

## Through a complicated set of both internal and external windows

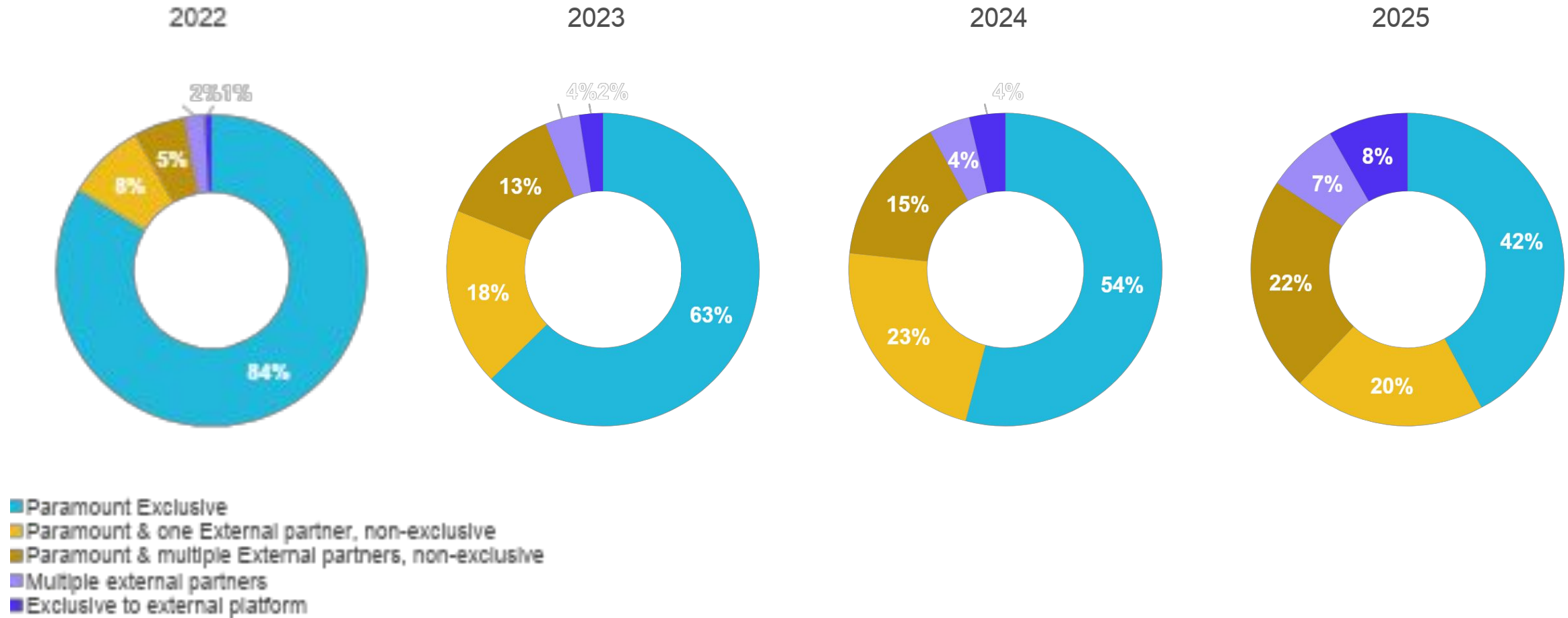
Paramount titles released 2020-2022, by owner of platform available on in US

Total titles = 520



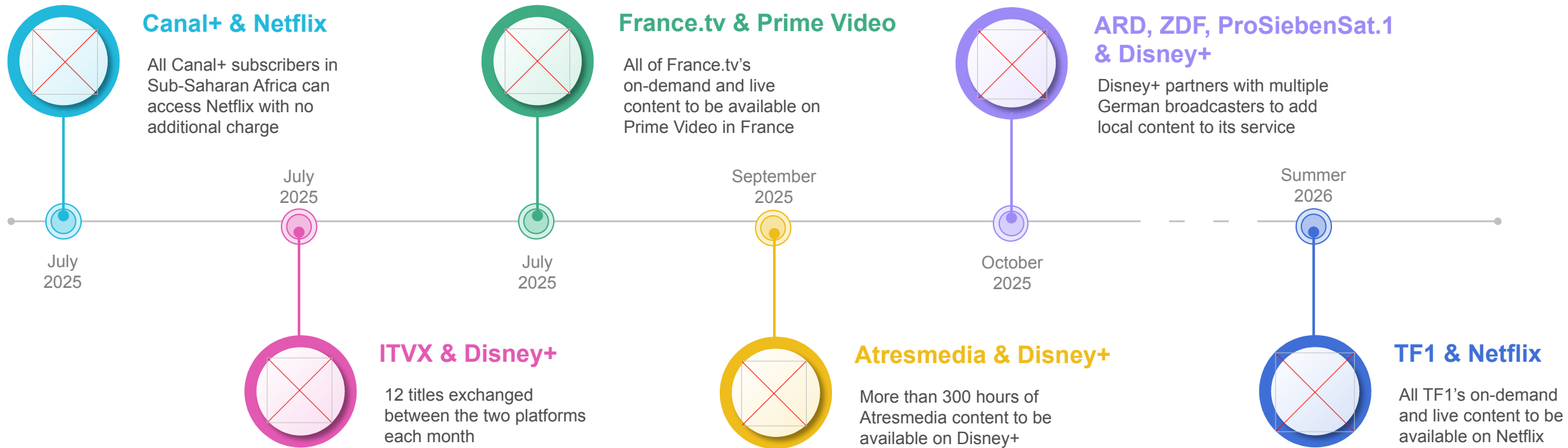
Source: Ampere Analytics Cross-Platform

## With non-exclusivity crucial to Paramount leveraging its content both ways as it ages



Source: Ampere Analytics Cross-Platform. Paramount commissioned US titles, released 2020-2022

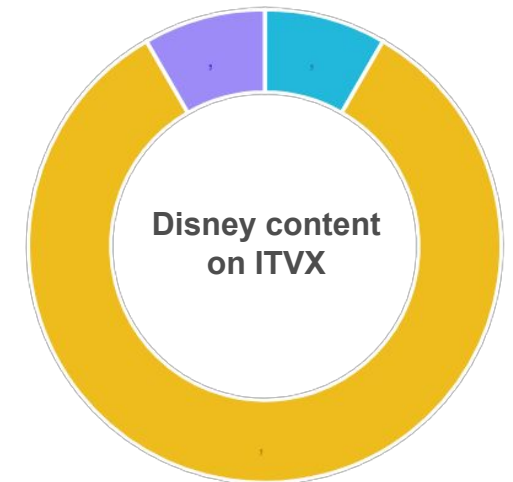
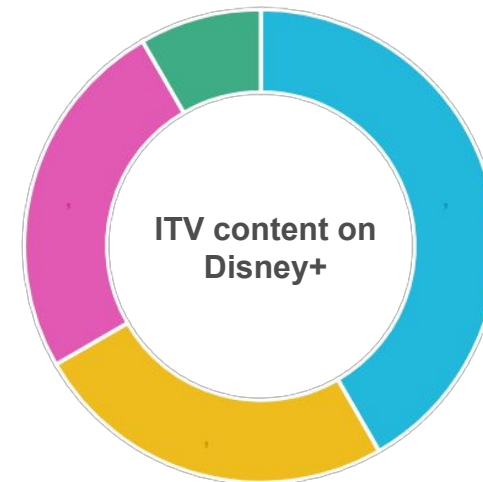
# Across the pond, broadcasters and global SVoDs are teaming up



## More limited sharing arrangements seek to drive viewers back to the content owner

- Disney has strategically made only the first season of certain multi-season shows available on ITVX. This approach is essentially to attract initial viewer interest on ITVX and encourage audiences to subscribe to Disney+ for the remaining seasons
- ITVX has taken a slightly different approach by offering mini-series, the latest season or more than one season of select series on Disney+, including critically acclaimed Crime Drama *Vera*. The content is still not offered as full box sets, suggesting that ITVX is also using these titles as a teaser to attract audiences to the broader ITV brand
- Additionally, ITVX has a strong focus on Unscripted content, with its latest season offering the greatest value, in contrast to Disney+, where Scripted content typically has a much longer shelf life
- Overall, the exchange appears to be more about strategic promotion than content licensing. This approach focuses on using limited content availability across platforms to raise awareness, engage new viewers, and ultimately drive subscriptions back to the original service

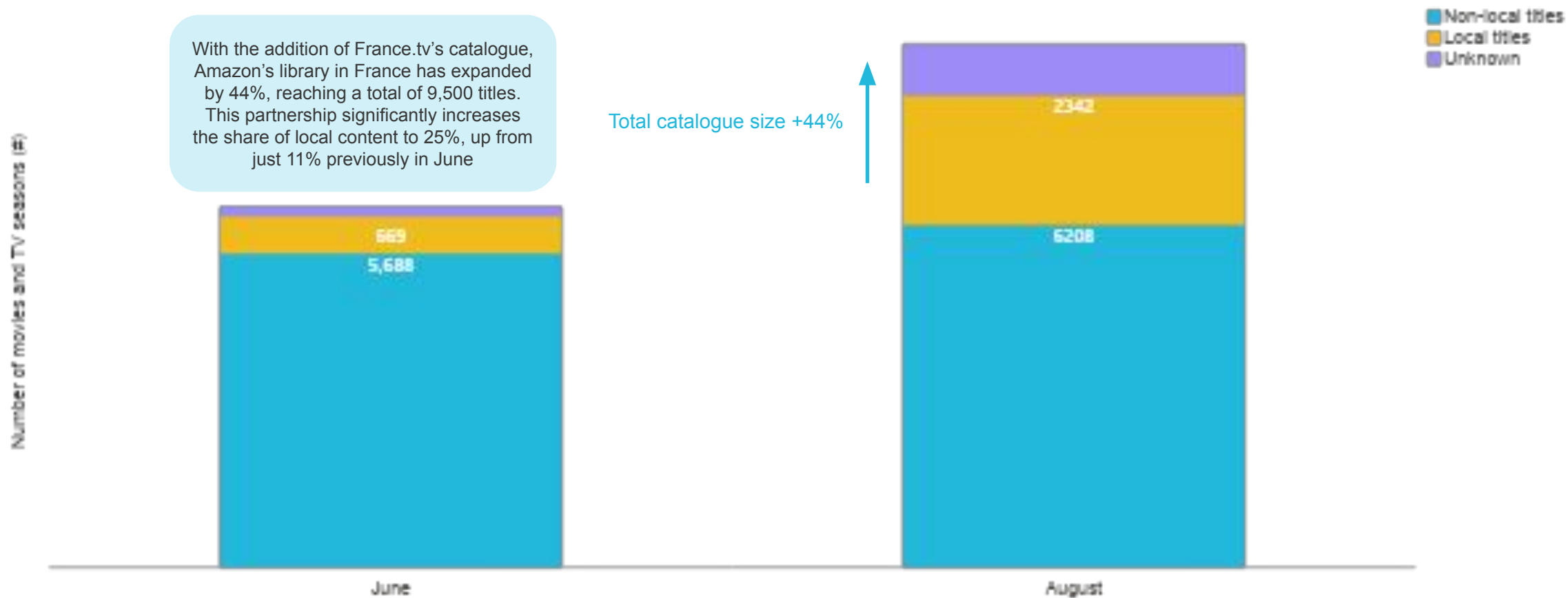
Breakdown of content type of exchanged titles on each platform, October 2025



Source: Disney+, ITVX

# While more extensive content sharing boosts scale for one and audience for the other

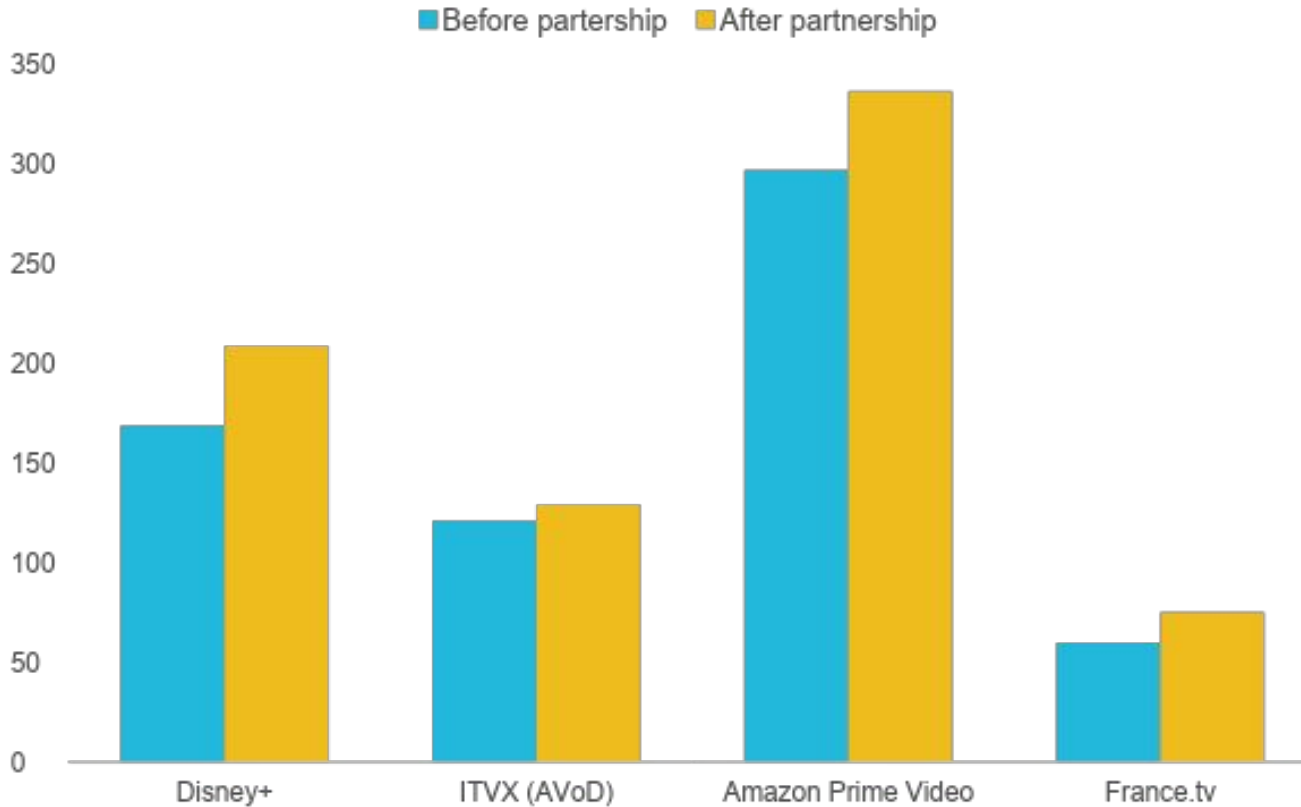
Number of titles on Prime Video France, June 2025 vs August 2025



Source: Ampere Media – Analytics VoD

## These partnerships have proved effective in boosting engagement for all parties

2025 UK/France, total regional popularity\*, before & after broadcaster partnerships, by platform (#)

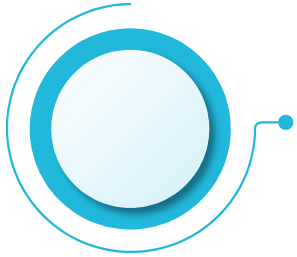


\*The Popularity Score is a score from 0 to 100 that reflects the online engagement received by a title each month. The regional score is specific to the UK for Disney+ and ITVX, and France for Amazon Prime Video and France.tv

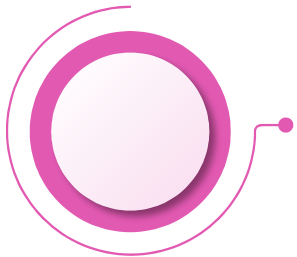
Source: Ampere Analytics – VoD

- The showcasing of one platform’s titles on another has increased engagement: Upon launching their content partnerships, the popularity of Disney+’s, ITVX’s, Amazon Prime Video’s, and France.tv’s slates all increased in partnership markets
- For broadcasters, these partnerships showcase their titles to a wider audience: France Télévisions’ deal with Amazon saw the engagement received by France.tv’s catalogue increase by more than 25%. Similarly, in the UK, ITVX’s catalogue received a popularity uplift, albeit more modest (6% month-on-month), after its content swap with Disney+, with ITV titles like *Vera* and *A Spy Amongst Friends* increasing in popularity by 47% and 25%, respectively after appearing on Disney+
- For global streamers, partnerships with local broadcasters also bring uplifts in engagement. This can be achieved through sheer volume; Amazon Prime Video’s catalogue popularity in France increased 13% after incorporating France TV’s full catalogue, but also through more selective approaches; the 24% increase in the popularity of Disney+’s catalogue is driven by showcasing its offering to a new audience - the popularity of *Gilmore Girls* doubled upon the offering of all seasons on ITVX following the content swap

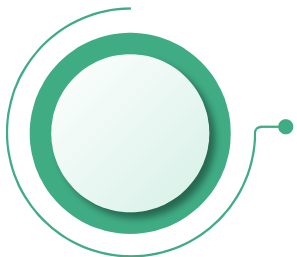
## In the new streaming age, partnerships offer a route forward through a fragmented audience



Up until 2022, major streamers were heavily focused on subscriber growth, and content strategies were geared towards subscriber acquisition above all else. However, since the great vibe shift of Netflix's (very modest) subscriber loss in the first half of 2022, the focus instead became profitability, shifting focus to extracting maximum value from content, and generating maximum viewership in order to serve new ad tiers.



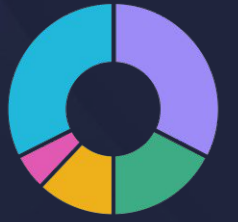
For the studios, this meant the end of keeping content vertically integrated throughout its lifecycle. The last 3 years has seen a return to a windowing approach- although now the landscape has changed. Internally, studios can move titles through their own windows- from SVoD and Broadcast to AVoD and FAST, but at the same time they can move through windows of licensing to third parties. This allows the studios to effectively have their cake and eat it, monetizing their content both on their own platform and via external distribution deals



Beyond this, we have also seen the global streamers begin to partner with local and regional broadcasters, particularly in Europe. One other effect of the focus on profitability is that building an audience-specific catalogue of your own content in each market you operate in globally is very expensive- instead, partnership with a broadcaster allows you to access this locally relevant content without needing to be involved in production. For broadcasters meanwhile, this is about finding an audience that has largely left linear behind.

# Download the presentation:

[info.ampereanalysis.com/key-trends-in-content-distribution-sharing-is-caring](https://info.ampereanalysis.com/key-trends-in-content-distribution-sharing-is-caring)



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