

# PRESS RELEASE

Levallois, Thursday 19 December 2019



## Scripted Series Report 2019: Series: strategic, essential and surprising

According to the 2019 edition of the Scripted Series Report published by Glance and analysing the consumption of series on over 100 channels in 12 countries, the success of the genre is confirmed worldwide, always reinventing itself in terms of creation, genres and topics covered.

***“The series is a format that remains strategic in programming as this year, almost 60% of the channels studied have seen their audiences boosted by a primetime series. Although national crime dramas remain unbeatable in the hearts of viewers, we observe more co-productions among the top 15 series of countries and the recurring appearance of new themes such as feminist historical series”***, says Candice Alessandra, International Research Manager at Glance.

### Ever powerful local creations are being challenged by imported series and co-productions

Locally produced series still top the preferences of channels and viewers in 2019. All countries combined, over 2/3 of the primetime series broadcast on the main channels are national creations. They are especially popular with the public and account for 3/4 of the consumption of fiction series. This is especially true for the United States, Turkey, Israel and Russia, which give 90% priority to national content in their broadcasts, while Sweden, Denmark and Italy mainly import series.

Although the supremacy of local creations remains indisputable, the trend is stabilising. Indeed, their leadership at the top of the national ratings for the best primetime series is now being challenged by the greater presence of imported programmes (21 compared to 17 last season) and co-productions (18 compared to 12 previously). Some channels also schedule more co-productions this season. This is the case for Arte in France (x1.7 compared to 2017), TV4 in Sweden (x5) and HBO in the United States, which broadcast 5 co-produced series compared to none last year. European players are joining forces with each other or with American players to face the competition. Notable co-production successes include: ***My Brilliant Friend*** (Italy/United States), ***The Name of the Rose*** (Italy/Germany/France) and ***The Truth About the Harry Quebert Affair*** (United States/France/Italy).

### Drama, an essential genre for series

By totalling almost 75% of the series scheduled and viewed during primetime, drama has again imposed itself as the undisputed leader of the fictional genres in most of the countries studied. Only Israel prefers comedies.

If we take a closer look at this category, two genres are clearly distinguishable. Crime series alone account for 41% of the primetime series offer (up three points vs. 2017-18) and human drama series\* (including medical series) come second with 19% of programming.

Although the vast majority of crime and human drama series watched are produced locally (81% and 92% respectively), three American medical series have travelled particularly well beyond their borders. **The Good Doctor** alone accounts for almost 1/3 of the consumption of imported human drama series, followed by **Grey's Anatomy** and the recent **New Amsterdam**.

Other dramas are successful both at home and around the world. This is the case of three new programmes that directly rank among the best in primetime: the American **Manifest**, the Swedish **A Wedding, a Funeral and a Christening** and the British **Manhunt**.

### Are we moving towards a renewal of genres and consumption patterns ?

One sign of the times is that new period dramas favouring a feminist approach to the past have appeared this year in the national charts of 8 of the 12 countries studied. This is particularly the case for the German fiction series **Aenne Burda**, which is about the life of an editor who launched her own fashion magazine in the 1950s, as well as **Sisters 1968** in Sweden, which follows the lives of three friends in the late 1960s who are determined to trigger a wave of empowerment to their small, conservative Swedish community.

In terms of consumption, in France as in the United Kingdom, the online viewing of series (on tablet, smartphone and computer) boosts different titles from those present in the national top 15 charts. But genre disparities still exist: although French viewers mainly watch dramatic productions, such as the series **Clem** broadcast by TF1, across the Channel comedies are more popular, such as **White Gold** or **Fleabag**.

\*Dramas (excluding crime, action, fantasy, science fiction or period drama)

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## **About the "Scripted Series Report" study**

*In its survey "Scripted Series Report – 2019 Edition", Glance draws up an account for the 2018-2019 season of TV viewing of series and of the top shows in 12 countries (Germany, Denmark, Spain, United States, France, Israel, Italy, Netherlands, United Kingdom, Russia, Sweden and Turkey).*

## **About Glance**

*A part of Médiamétrie, Glance is the global TV markets expert, delivering audience data and in-depth analysis covering more than 7,000 TV channels in more than 120 countries around the world. Glance detects new TV and video content and trends in more than 50 countries. With over 230 key customers, Glance is the world leader in TV and video market knowledge and expertise.*

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